

**THE PATRIARCHAL SOCIETY'S RESPONSES TO DAISY
MILLER'S PERFORMANCES IN JAMES' *DAISY MILLER***

A Thesis

**Presented as Partial Fulfillment of the Requirements for the Attainment
of a *Sarjana Sastra* Degree in English Literature**



by

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YOGYAKARTA STATE UNIVERSITY
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The Patriarchal Society's Responses to Daisy Miller's Performances in James' *Daisy Miller*

A Thesis



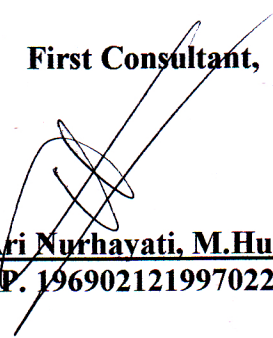
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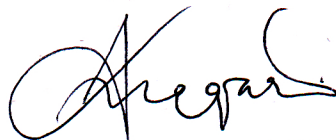
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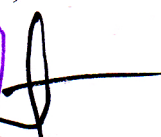
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PERNYATAAN

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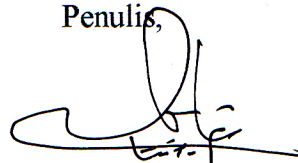
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Yogyakarta, 08 Januari 2013

Penulis,



Yunita M. Salka

MOTTOS

When life gives you a hundred reasons to cry, show
life that you have a thousand reasons to smile.

(anonymous)

Because,

Every face tells a story, every smile brings happiness

(Maya Angelou)

Finally,

To those who see with loving eyes, life is beautiful.

To those who speak with tender voices, life is peaceful.

To those who help with gentle hands, life is full.

And to those who care with compassionate hearts, life is
good beyond all measure.

(anonymous)

DEDICATION

This thesis is lovingly dedicated to:

- *My dearest Mom and Dad*
- *My amazing sisters and brothers*
- *Those who have been waiting so long for my graduation*

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Finally, I realize that this thesis is far from being perfect. Therefore I would gratefully accept any comments and suggestions for the betterment of this thesis.

Yogyakarta, 08th January 2013

Yunita M. Salka

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ABSTRACT

The Patriarchal Society's Responses to Daisy Miller's Performances in James' *Daisy Miller*

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This study is a content analysis on the novelette entitled *Daisy Miller* written by Henry James. The objectives of this study are to reveal and describe the values of European society related to women's existence, Daisy Miller's performances which are not appropriate with the values in the society, and the patriarchal society's responses to her performances.

This study applies a descriptive qualitative approach. The phenomena that are described are the values of European society related to women's existence, Daisy Miller's performances which are not appropriate with the values in the society, and the patriarchal society's responses to her performances in James' *Daisy Miller*. The data were classified and analyzed based on the theory of radical feminism developed by Elaine Showalter. The validity and reliability were obtained using credibility and dependability.

The discussion of this study shows that the European culture as reflected in James' *Daisy Miller* is patriarchal. The social values related to women's existence demand women to have attractive physical performance, be dependent, be powerless and obedient, follow the manner of the society, have committed relationship, and be responsible for nurturing children. Daisy Miller does not take for granted the social values of the society she dwells in. For her, society is not always right. It tends to limit her social range as an adult person, especially as a woman. Thus, she keeps aware by setting her own values and implementing them in such performances as being independent, having straightforward speech, having uncommitted intimate relationship with the opposite sex, and being disobedient. Daisy's performances inevitably incite some inconvenient responses from the society. She inevitably becomes the object of gossiping. The gossips are mostly about her physical appearance and also her manner which are not appropriate with the customs and values of the society. In further, the gossips even lead to criticizing. She has to deal with people who indicate her faults in a disapproving way. Those people criticize her relationship with the opposite sex and her characteristic of being arrogant and stubborn. Ultimately the society responds to her performances with rejection. Refusing to meet, interact, and socialize with Daisy are the actions of the society that indicates rejection. In these cases, Mrs. Costello and Mrs. Walker unconsciously behave on behalf of patriarchal tyranny in administering sexual discipline to other women.

Keywords: radical feminism, women's existence, social values, performance, Daisy Miller

CHAPTER I INTRODUCTION

A. Background

Naturally, men and women are different. They are different in physique and emotion, but not in mental ability and potentiality. Men are generally bigger and stronger than women and they can run faster and throw harder. Unlike women, men prefer fighting to caring. Therefore, women are stereotyped as passive, dependent, and emotional, while men are considered aggressive and instrumental. Women are always considered as the second sex with less subordination to men. The common characteristics of women are being assistant of and inferior to men.

Constantly, women are faced by the demands from the society about how to maintain their appearance and how to act. Somehow they should look pretty. They should act properly according to the norms. Otherwise, they would be criticized as disobedient, frantic, or even odd. They face such a threat that those who behave so would barely find mates; those who behave so would have no future. This pressure makes a lot of women feel bad due to not being able to compete with the norms. The norms also place women in such a different position with men. Everywhere, even if women are highly regarded, the activities of men are valued more than those of women. Women for the society are creatures that need protection and consolidation from men. For these reasons, the society considers that women's place is in the house.

However, history reveals its contradictions. In some societies, women must wear veil in public places while in other societies they are allowed to wear merely blues and pants. Women who have sexual relationship with women and or with multiple men are condemned as sinful and blasphemous in some countries while in other countries they are protected by laws. Women as politicians, actress, singers, or any public figures seem odd in some culture while in other cultures they are celebrated as the independent women. In short, the difference of culture may also influence the way the society makes judgment, especially to the women's circle.

Basically, each society may have different cultures from others. A society tends to have its own beliefs, perspectives, customs, laws, and values, which are only present in that society. Referring to Mead (in Eisenstein, 1984: 8), the attributes assigned and expected of males and females in other societies around the world differ widely from those of western culture. Even in the so-called western culture, American values differ from those of Europeans. Most notably, Americans are more individualistic and are less supportive than the Europeans. In contrast to European languages, arts, foods, and politics which are widely varied, American's are quite similar. European cultures have a deep root in Greek and Roman culture, along with its Renaissance, while America is trying still to build its identities. Europe is the Old World and America is the New World. America was one of European Empires' colonies and finally fought for its independence. They also have different views in such issues as religious belief, abortion, birth control, and homosexuals. In relation to that, through his novelette entitled *Daisy*

Miller, James intends to communicate an idea of an American woman whose attitude collide with the traditional society of Europe.

James' *Daisy Miller* is a novelette about a young American lady named Daisy Miller and her travel to Europe. In the foreign society, she tends to behave on her own will. It is seemingly that she does something improper without realizing how improper they are. As the consequence, the society, especially the women at that time, assumes her performances as being unusual for unmarried women. Nonetheless, as an American, she seems to ignore the norms of the European society.

From another different view, however, *Daisy Miller* illustrates the character of a woman who defends her rights as human. Her performances might be seen as efforts to make equal rights toward men's. She has courage to show what makes her different from other women at that time in Europe. These phenomena considerably show the base of the feminist movement which is, according to Ryan (1999 : 101), concerned with how women's lives have changed throughout history and how women's experience is different from men's, either as a result of essential ontological or psychological difference or as a result of historical imprinting and social construction.

B. Research Focus

James wrote *Daisy Miller* in 1878. He had explored both American and European attitudes and reactions within the rapidly changing world of the later part of the nineteenth century, when trans-Atlantic travel for middle-class

American tourist is first becoming a possibility (“Women as Cultural Emissaries: Consider 19th/Early 20th Century Travellers”, 2012: par. 1). The novelette gets its title from its main character namely Daisy Miller. Here, Daisy Miller’s freshness, innocence, audacity, candour, spontaneity and naivety are cleverly contrasted with the complexity, stiffness and moral deviousness of the old staid European order. It also portrays the well established American community who lived in Europe and contrived to become more sophisticated than the Europeans. The book gets a great popularity and success on its publication and was instrumental in establishing Henry James’ reputation on both sides of the Atlantic (Freedman, 1998: 17).

Considering the background of the novelette, James’ *Daisy Miller* reflects the issues of feminism, in which a woman is going over the boundaries in order to defend the rights of human, women and men, to be equal. In the novelette James illustrates the position of women in the European society in the late of 19th century. He contradicts the society’s values with the performances of the main character Daisy Miller who acts as a liberated woman. He also portrays the consequences she faces as the society responds to her performances. In accordance to that, the researcher focuses the analysis on the portrayal of women judged by the society and the performances of the main character Daisy Miller in against to the patriarchal values. Hence, the researcher formulates the following questions:

1. What are the patriarchal values of European society related to women’s existence in James’ *Daisy Miller*?

2. Which performances of Daisy Miller which are not appropriate with the values of the society in James' *Daisy Miller*?
3. How does the patriarchal society respond to Daisy Miller's performance in James' *Daisy Miller*?

C. Research Objectives

According to the background and the research focus described above, the researcher would like to reach these research objectives:

1. To describe the patriarchal values of European society related to women's existence in James' *Daisy Miller*,
2. To analyze Daisy Miller's performances which are not appropriate with the values of the society in James' *Daisy Miller*,
3. To describe the patriarchal society's responses to Daisy Miller's performances in James' *Daisy Miller*.

D. Research Significance

This study is expected to give some contribution to the following parties:

1. for the readers, especially the students of English Department who major in Literature, the researcher hopes that it can give more knowledge on the issue of feminism, particularly about the values of European related to women existence in the 19th century reflected by James' *Daisy Miller*,
2. for the other researchers, the researcher hopes that it can be another reference for the relevant type of research.

CHAPTER II

LITERATURE REVIEW

It has been stated in the previous chapter that this research aims at analyzing the values of European society related to women's existence, Daisy Miller's performances which are not appropriate for the values in the society, and the patriarchal society's response to her performances in James' *Daisy Miller*. To obtain the answers and to help the process of the analysis, this chapter consists of seven sub-chapters which concern with the related theories and the background information.

Firstly, the theoretical description elaborates the theory of Feminism, including its six approaches with each background and principles. Secondly, it comprehends the three common grounds of the various theories and methods of feminist criticism. Thirdly, the concept of liberated women is formulated based on their characteristics in such topics as sexuality and marriage. Fourthly, the social background of Europe in the late 19th century is presented briefly about its social characters and the women's position and problems. The next sub-chapter introduces James' *Daisy Miller*, the novelette which is analyzed, focusing particularly on its theme, setting, main characters, and its significances in English literature. Later, the previous studies by other researchers are reviewed related to this research. The last sub-chapter presents the framework of thinking, with its analytical construct in the form of a diagram, to help the researcher formulize the relations between the theory and data.

A. Theory of Feminism

From time to time, women play subordinate and submissive roles, while men are the masters, not only in the economic and political life, but also in the intellectual and cultural life. Women's image have been upheld and perpetuated by society even up to now. Women are considered having no abilities to do something better than men. Thus, men are socially superior while women are inferior (Snowden, 1975: 99-100).

Men's domination over women will be much more obvious when women have to enter the life of marriage, in which they become wives and mothers for their children. In a marriage life the men, as the husbands, have to work and earn money to fulfil the family's necessities. On the other hand, women as the wives take the responsibilities in nurturing children and managing the household works. Men, therefore, are seemingly free from the domestic duties. Men work outside the house and women work inside the house (Snowden, 1975: 99-100).

Due to these unfair treatments to them, women begin to realize that they actually have the same rights and opportunities as men. They start to end the oppression and to get out from those afflictions. They start to move out of their homes to work like men, such as in offices and in stores. The realization that women actually have the same rights and opportunities as men becomes a belief, which later is known as Feminism (Snowden, 1975: 100-1).

According to Ryan (1999: 101), feminism is concerned with how women's lives have changed throughout history. It asks why women have played a subordinate role to men in human societies. It also asks why women's experiences

are different from men's, whether it is as a result of essential ontological and psychological difference or as a result of historical imprinting and social construction. Feminist literary criticism also studies literature by women particularly on women's lives and experience. It studies the male dominated canon as well in order to understand how men have used culture to further their domination of women.

Feminist movements touch many disciplines; they are often interdisciplinary in approach; they tend to borrow from other fields the methodological and conceptual tools that meet the needs of their works. Feminists have been able to engage a wide range of problems precisely because feminism is not grounded in an integrated theory; diversity is the trademark of feminist studies (Makaryk, 1993: 39). Based on the methodological and conceptual tools, feminism in present can be categorized into several approaches. They are Liberal Feminism, Radical Feminism, Marxist-Socialist Feminism, Psychoanalytic Feminism, Existentialist Feminism, and Post-modern Feminism.

1. Liberal Feminism

Struggle for women's rights is firstly marked by Wollstonecraft's book entitled *A Vindication of the Rights of Woman* in 1792. The political movement for social, economic, and cultural freedom and equality is later known as liberal feminism. It is based on the principle of equality of opportunity and freedom. It believes that human beings are created equal; women are basically the same as men (Abrams, 1993: 234). The feminists claim that the subordination of women has root from a series of hindrances based on customs and law, which limit the

access—thus inevitably the success—for women to the public world. Society has a false belief that women are naturally not as smart and strong as men. Therefore, society marginalizes women from academic, forum, and market. Women are consequently unable to fulfil their actual potentials. Otherwise, if women and men have equal chances in education and civil rights, there should be no more such struggles. Accordingly, gender justice requires a fair rule game to ensure that there is no any participant of the society service is being cheated systematically (Tong, 2008: 2-3).

2. Radical Feminism

Radical feminism emerges as the respond to the liberal feminism's approach. The feminists consider that liberal feminism is not drastic and dramatic enough to abolish the oppression upon women. They claim that patriarchal system is marked by power, domination, hierarchy, and competition. It cannot be reformed; it has to be taken off from its root and branches. Therefore, to establish a free way for women, all patriarchal structure of law, politics, society, family, church, and academics must be taken off. The feminists exaggerate on gender, sex, and reproduction as the locus for the development of their thoughts (Tong, 2008: 3).

3. Marxist-Socialist Feminism

In Marxist feminists' view, the primary source of women oppression is the capitalist economic system. As the consequence of the introduction of private property, women become the property of men and the first oppressed class. Their economic dependence in the family and in the work force keeps them an

exploitable reserve labour force (Millet in Makaryk, 1993: 41). Under capitalism, everything (work, sex, and games) and everyone (family, friends) have turned into the source of disintegration of women, instead of the source of integration as a human being. If all women, without exception, shall be freed, then the capitalist system must be replaced with the socialist system, which will organize the means of production as belonging to one and all. Thus, no longer economically dependent on men, women will be as free as men (Jaggar in Tong, 2008: 6-7).

4. Psychoanalytic Feminism

The psychoanalytic feminists argue that the root of women oppression is basically planted in the women's psyche. Gender inequality comes from early childhood experiences, which lead men to believe themselves to be masculine, and women to believe themselves to be feminine. It is further maintained in the social system which is dominated by males, which in turn influences the individual psycho-sexual development. The nurturing along with men and women, and the participation altogether in the workplace, they suggest, will change the judgment of gender in oedipal complex. Authority, autonomy, and universalism will no longer belong to men, while love, dependency, and particularism will no longer belong to women exclusively either (Ortner in Tong, 2008: 8).

5. Existentialist Feminism

According to Beauvoir (via Abrams, 1993: 235), "One is not born, but rather becomes, a woman. It is civilization as a whole that produces this creature, which is described as feminine." She adds (in Tong, 2008: 9), women are

oppressed through “otherness.” Women are the other because women are not men. Men are free, self-determining beings who redefine the meaning of existence. Women are the other, the object that does not define the meaning of their own existence. If women want to be the Self, a subject, women, as men, must transcend the definition, labels, and essence which limit their existence. Women must make themselves as what they want.

6. Post-modern Feminism

Post-modern feminist challenges the belief in both objectivity and universality. It suggests the need to reconceptualize any theory and politics (Schriempf, 1997: 8). Unlike the existentialist feminists, the post-modern feminists accept the otherness of women. It allows individual women to stand back and criticize the norms, values, and practices which are imposed by men’s dominant culture (patriarchy) to all people, especially those in the periphery. Although otherness is related to the shunned, rejected, unwanted, abandoned, and the marginalized, it in fact gives a distinct advantage. Being the other is a great way to interact which enables changes and differences. Woman is not a single self, the essence of which must be defined and determined in a certain way. Conversely, women are a free spirit (Tong, 2008: 9-10).

B. Feminist Literary Criticism

Feminist literary criticism is closely related with the movement by political feminists for social, economic, and cultural freedom and equality. Though the theories and methods it is based on are various, they share some assumptions and

concepts that constitute the common grounds for the diverse ways: Patriarchy, Gender, Literature (Abrams, 1993: 234-5).

1. Patriarchy

Patriarchy denotes “the rule of the law of the fathers.” Feminist criticism views patriarchy as a general organizing structure which is apparent in most social, cultural, and economic practices world-wide. Such a structure is considered to promote and perpetuate, in all facets of human existence, the empowerment of men and the disempowerment of women. It can be traced from the establishment of the patrilineal empowerment of men and the suppression of women in various civilizations (Makaryk, 1993: 605-6).

Western civilization itself, in which feminisms emerge, is pervasively patriarchal—ruled by father. It is male-centred and controlled, and is organized and conducted in such a way as to subordinate women to men in all cultural domains: family, religious, political, economy, social, legal, and artistic. From the Greek philosophy, Hebrew Bible, to the present, the female tends to be defined by negative reference to the male as an “other” or kind of “non-man.” It is due to women lacking of the identifying male organ, of male powers, and of the male character traits. These patriarchal views have achieved the seemingly most important inventions and works of civilization and culture (Abrams, 1993: 234-5).

As patriarchy becomes the central systemic structuring element at work in traditional institutions, common-sense reasoning and the conventions of everyday life, patriarchy appears to render itself invisible. It appears to be part of human nature, and is considered as natural. Thus feminist criticism, concerned with the

study of the condition of women, attempts to make patriarchal strategies visible, to reveal that they actually are neither natural nor necessary, which thus enables women and other feminized groups to empower themselves (Makaryk, 1993: 606).

Most feminist criticism tends to represent the family as the main legacy of the male advantage and therefore as patriarchy's primary model and institution (Makaryk, 1993: 605). The subordination of women itself originated in primitive societies in which women served as objects of exchange between father-dominated families that formed alliance through marriage. While such clan relations have been replaced in contemporary capitalist societies by more fluid forms or sexual alliance, the modern industrial world is still by and large patriarchal in character. Men hold almost all positions of political and economic power, and economics work in such a way that women are more likely to be poor and men more likely to be rich. The assumed norm in many societies is for women to be in charge of domestic labour and childrearing while men engage in more public concerns (Ryan, 1999: 101).

In the process of their being socialized, women are taught to internalize the reigning patriarchal ideology due to the presuppositions about male superiority. Hence, they are inevitably conditioned to derogate their own sex and to cooperate in their own subordination (Abrams, 1993: 234-5). Feminist criticism regards patriarchy as having arisen from—and continuing to be supported by—this notion. The socio-cultural concept of man and woman and of masculinity and femininity are caused by the biological division of human bodies into categories

of male and female. This division eventually constitutes the concept of gender (Makaryk, 1993: 605).

2. Gender

The origin connection between sexuality and biology seems to have been established in prehistory as the superiority in physical strength of the male over the female (Makaryk, 1993: 605). Men control women's sexuality for their own pleasure through pornography, prostitution, sexual abuse, rape, women violence, women circumcision, etc (Tong, 2008: 5). Likewise, this control is maintained through women's fear and the perpetuation of sex-role stereotypes that dictate, and thereby restrict, women's activity. Sex roles are defined by culture values which are in turn socially reproduced. In other words, men's power over women is a form of coercive sexuality (Millet in Makaryk, 1993: 40).

While one's own sex is determined by anatomy, the prevailing concept of gender—of traits that constitute what is masculine and what is feminine—are largely cultural constructs that were generated by the omnipresent patriarchal biases of the civilization. In this way, the masculine is to be identified as active, dominating, adventurous, rational, and creative. On the other hand, the feminine, by systematic opposition to such traits, has come to be identified as passive, acquiescent, timid, emotional, and conventional (Abrams, 1993: 235). Men are associated with reason, objectivity, logic, and the like, while women are linked to the body, matter, emotions, an absence of logic and reason, and the like (Ryan, 1999: 102).

From the premises mentioned above, feminist criticism speaks of gender as a social construction. Gender is neither the casual result of sex nor seemingly fixed as sex (Butler, 2006: 8). It means that gender, unlike sex, is not biologically determined but is a product of social conditioning (Millet in Makaryk, 1993: 40). Correspondently, Beauvoir (via Abrams, 1993: 235) puts it, “One is not born, but rather becomes, a woman. It is civilization as a whole that produces this creature, which is described as feminine.”

3. Literature

Feminist criticism claims that patriarchal—also commonly termed as masculinist or androcentric—ideology pervades the writings which have been considered great literature. Until recently the most highly regarded literary works have been written almost entirely by men and for men. They typically focus on male protagonists, such as Ulysses, Hamlet, Tom Jones, and Huck Finn. Such characters embody the masculine traits and ways of feeling. They pursue masculine interests in masculine fields of action. The female characters, on the contrary, play any role which is marginal and subordinate. They are represented either as complementary to or in opposition to masculine desires and enterprise. Such works, lacking autonomous female role models, and implicitly addressed to male readers, leave the women reader an alien outsider. They also solicit the women reader to identify against themselves by taking up the position of the male subject, values, and ways of perceiving, feeling, and acting (Abrams, 1993: 235). Due to these discriminations, feminist criticism needs to hold studies on the male

dominated canon in order to understand how men have used culture to make a further domination on women (Ryan, 1999: 101).

C. The Approach of Radical Feminism

Radical feminism exaggerates on gender, sex, and reproduction as the locus for the development of feminist thoughts. According to the radical feminists, the solution to the issue of gender is by allowing each person to be androgynous, to show the full range of masculine and feminine qualities. Men should be allowed to explore the feminine dimension, and women can show the masculine dimensions as well, in order to get a full sense of a self, which emerges from the integration of masculine and feminine dimensions. They also suggest that every woman should be encouraged to experiment sexually with herself, with another woman, and also with man. She should feel free to follow whatever she desires. In reproduction aspect, they believe that being biological mother oppresses women physically and psychologically. Thus, women should be free to make use of old technology in to control reproduction, and to make use of new aiding reproductive technologies to prevent or terminate unwanted pregnancies. They might have children whenever they want and with whomever they want (Tong, 2008: 3-5).

Meanwhile, there are other radical feminists (the so-called radical-cultural feminist, as alternative to the former, radical-libertarian feminists) who reject androgyny as the best strategy for women's liberation. For them, the basic problem is not the femininity and its essence, but the low judgment towards the

feminine qualities, such as softness, simplicity, supportive nature, empathy, care, love, intuition, sensitivity, and unselfishness. On the other hand, high judgment is given to the quality masculine, such as straightforwardness, aggression, toughness, rationality, control of emotion, and ability to think logically, abstractively, and analytically. If people can learn to judge fairly the feminine and masculine qualities, they believe, oppression against women would be dissolved (Tong, 2008: 4).

They argue that, to be free, women must break away from the restrictions established by heterosexuality, and then create exclusive women's sexuality through celibacy, autoeroticism, or lesbianism. With herself or with others, a woman can find real sexual pleasure. Yet, they perceive that being biological mother is the ultimate strength for women. It is women who determine the preservation of human species and even of life itself. Therefore, women must protect and celebrate life. Otherwise, men would disrespect women more; they will be more unable to see the benefits of women (Tong, 2008: 5-6).

Despite of the ambivalent views, the radical feminists share the same agenda that to establish a free way for women, all patriarchal structure of law, politics, society, family, church, and academics must be taken off. They claim that such patriarchal system is marked by power, domination, hierarchy, and competition. It cannot be reformed; it has to be taken off from its branches and roots (root = *radix* in Latin, from which radical feminism is named after) (Tong, 2008: 3).

1. The Concept of Liberated Woman

Feminist criticism also studies literature by women for how it addresses the particularly of women's lives and experience (Ryan, 1999: 101). It concerns in developing a specifically female framework for dealing with works written by women in all aspects of their productions, motivations, analysis, and interpretation, and in all literary forms, including journals and letters (Abrams, 1993: 236). One of those prominent feminists is Elaine Showalter. She particularly studied the literary works of some feminist writers, such as Bronte's *Jane Eyre*, Austen's *Emma*, *Pride and Prejudice*, and *Sense and Sensibility*, Elliot's *Essays*, Oliphant's *Autobiography*, Gaskell's *North and South*, Yonge's *The Daisy Chain*, Chopin's *The Awakening*, Wharton's *The House of Mirth*, Drabble's *The Waterfall*, and Lessing's *The Four-Gated City*, through the heroine characters, such as Jane Eyre, Maggie Tulliver, Mary Barton, Margaret Hale, Miss Marjorybanks, and Ethel May. In her outstanding books, such as *A Literature of Their Own: From Charlotte Bronte to Doris Lessing*, *New Feminist Criticism*, and *Sexual Anarchy*, she conceptualizes the so-called new women or liberated women.

2. The Characteristics of Liberated Women

The liberated women, or the so-called "new women," have several characteristics. They are mostly university-educated. They have most of the privileges, and are permitted by public opinion, to go to college, to live alone, to travel, to have profession, to belong to a club, to go parties, to read and discuss

whatsoever seems good to them, and to go to theatres without masculine escort (Dixon via Showalter, 1992: 38-9).

The liberated women tend to be more intellectual and more self-defining among others (Showalter, 1999: 122). They are the studied, intellectual, cultivated, and cultured women, who are all the simpler and the less obtrusive for their knowledge. They do not make it a pedestal from which they flatter themselves that they command a complete view of men and things, but make it a point of observation from which to form a right estimate of themselves. In conversation they are the least formidable of women because they understand others, without wanting to make them understand them (Eliot in Showalter, 1999: 104). Those cultivated woman, while never engaged in overt competition with men, are very much in competition with other women (Oliphant and Braddon in Showalter, 1999: 104).

The liberated women also can combine strength and intelligence with feminine tenderness, tact, and domestic expertise (Showalter, 1999: 100). They are very prominent in eccentricity of manner and sentiments. They are astounded to find instead someone with as much gentleness and womanliness as if they would be content with being loved (Barret in Showalter, 1999: 101-2). Sometimes they sob, struggle and rebel (Showalter, 1999: 103). They are forthright, spontaneous (Linton in Showalter, 1999: 107), clever, sharp-spoken (Jane in Showalter, 1999: 123), plain, rebellious, and passionate (Showalter, 1999: 122). Their self-esteems are precariously maintained in rebellion and autonomy (Showalter, 1999: 106&114). They have pervasive awareness of their body, with

its unfeminine needs and appetites, and their passions, especially rage (Showalter, 1999: 114). They are the women who can stand alone, reason, lead, instruct, and command. They are such female characters wrought out with such power that they take hold on men's minds (Jane in Showalter, 1999: 123). After all, they do not depend on men for political and emotional support (Showalter, 1992: 49).

Living as liberated women, however, invites risks, Showalter (1992: 39-40) points out as a way of auto-criticism to feminism. As women seek opportunities for self-development outside of marriage, medicine and science warn that such ambitions would lead to sickness, freakiness, sterility, and racial degeneration. Besides, the new women are also the nervous one. Doctors link what they see as an epidemic of nervous disorders, including anorexia, neurasthenia, and hysteria with the changes in women's aspirations. Women's conflicts over using their talents, moreover, would doom them to lives of nervous illness. The idealistic new women who try to live by rationalistic rhetoric of socialist feminism and the free union, Allen and Gissing (in Showalter, 1992: 53) add, often find themselves in positions of extraordinary personal risk, overwhelmed by feelings of loss, betrayal, jealousy, and possessiveness they have denied or judged irrational.

However, those options are not pointless. According to Schreiner (in Showalter, 1992: 55-6), the generation of feminists have been called upon to sacrifice their sexuality and their opportunities for love in order to secure the future freedom of other women. Until men are educated to appreciate the love of free women, the most advanced women would be doomed to celibacy and

loneliness. Yet if women have the courage to choose independence and solitude over love, they would help make the way for the future in which women would not have to choose. Thus, women's movement could be called a part of the great movement of the sexes towards each other, a movement towards common occupations, common interests, common ideals, and an emotional tenderness and sympathy between the two sexes. Above all, there is no need to divide the two sexes. Human development has now reached a point at which sexual difference has become a thing of altogether minor importance. Human are men and women in the second place, human beings in the first.

D. The Social Background of Europe in the Late 19th Century

Industrial revolution which lasted between the mid of 18th century and the mid of 19th century (Crouzet, 1996: 45) had deep impact in Europe. Population exploded, occupation varied, market for culture opened, religious attitude diminished, emancipation theories emerged. It also particularly determined the women's position and problems.

1. The Social Characteristics

In 19th century there was a totally unprecedented population explosion in Europe from around 193 million to about 423 million. It is closely related to a falling death rate. The most significant factor seems to have been a reduction in the pandemics which had eliminated whole communities in past centuries. More hospitals offered free care to the poor. Anaesthesia, antiseptics and vaccinations

were introduced. Parental care and wet-nursing were also well established (Pilbeam in Blanning, 1996: 95-6).

In that century migration grew in scale. Most young adults migrated to town in search of jobs. Middle class was alarmed at the rootlessness, alienation, and godlessness of migrant town. Their answer was to build cavernous churches. There was decline in the proportion of the population engaged in agricultural over the century in almost all European countries. Merchants encouraged the growth of rural production in traditionally craft industries (Pilbeam in Blanning, 1996: 97).

In art and literature, the high culture was shaped by a tension between two opposing concepts of art: art as consumerism or making money and art as redemption or saving mankind. It was the accumulative effect of long-term social and intellectual changes. The rise in population, the growth in the size and number of towns, expanding literacy, and improved physical communications had combined to create a market for culture which could already be dubbed popular and was well on the way to becoming mass. This development of a public seemed to offer the chance of emancipation for the creative artists (Blanning, 1996: 120).

Fromm (1960: 79-80) reckons that the trend of the 19th century was characterized by Nietzsche's famous "God is dead". A truly religious attitude had no reality. The abandonment of theistic ideas was seen as the consequence of human's striving for objectivity. It was particularly due to the emancipating thoughts ever in history: Karl Marx with his socialism, Charles Darwin with his theory of evolution, and Sigmund Freud with his psychoanalysis.

According to Marx (in Fromm, 2002: 18), human being lives in illusion. Human consciousness is merely the social product. His or her reality is only illusion created by society. Darwin (in Drabble, 1995: 257), with his theory of evolution in 1839, argued that man had evolved from the higher primates. Despite the religious and humanist fears, evolutionism in general quickly won acceptance. Studying human's hidden motivations, Freud (in Fromm, 1960: 79-80) recognized that faith had its root in the helplessness of human existence and in man's attempt to cope with his helplessness by means of belief in a helping father and mother represented by God in heaven. They share the same visions that human only can save himself or herself, only if he or she dares to accept the challenge of existence with his or her own full capacity as human being.

However, the central place in the system the human being lost in the 19th century was occupied by business and production. The most characteristic element was the ruthless exploitation of the worker. On the other hand, the pleasure in property, aside from competitiveness and profit seeking, is one of the fundamental aspects of the character of the middle and upper classes. The urge for saving and for possession has become the characteristic feature of the most backward class, the lower middle class, and is much more readily found in Europe than in America (Fromm, 1968: 85&91).

To sum up, the social character of the 19th century was essentially competitive, hoarding, exploitative, authoritarian, aggressive, and individualistic. The exploitative and hoarding attitude caused human suffering and lack of respect for the dignity of man; it caused Europe to exploit Africa and Asia and her own

working class ruthlessly and without regard for human values. The role of irrational and aggressive authority and the need to submit to it, led to the repression of thoughts and feelings which were tabooed by society. The most obvious symptom was the repression of sex and all that was natural in the body, movement, dress, architectural style, and so on (Fromm, 1968: 99-100).

2. Women's Position and Problems

The development of large scale retail, commercial, and industrial organizations tended to reduce the domestic role of wives in family firm. Greater affluence for growing middle-class group offered women and accentuated role in the family. While some feared that the poverty and drudgery of industrialization threatened the social fabric, others became concerned that prosperous women might snatch the chance of education and economic independence to challenge male dominance. As female writers alarmed men with the prospect of a world turned upside down, liberated woman was mocked in cartoon (Pilbeam in Blanning, 1996: 115-6). Consequently, mostly in social range, women through most of the 19th century were barred from the universities, isolated in their own homes, chaperoned in travel, painfully restricted in friendship (Moers in Showalter, 1999: 101).

While the middle class enjoyed sexual relations within marriage, Victorian suppression of sexual matters became legendary. Sexual discipline is administered to women by other women, as agents for men. Women in fact police each other on behalf of patriarchal tyranny (Showalter, 1999: 116-7). In appearance, women of the upper and middle classes were especially preoccupied with the variety and

complexity of dress, which showed their status and position. The fashions were long skirts and blouses that emphasized a small waist, ample bosom, and inaccessibility. Constrictive corsets functioned as brassieres and girdles, causing many medical maladies: curvature of the spine, dislocation of the ribs, dizziness, and headaches (Blanning, 1996: 124-5).

Middle class European and American women were also commonly seen as feeble creatures who became monthly invalids. Menstruation was seen alike as a disability. The dichotomy also existed where some women were considered too frail to walk alone in the street, while other women were working underground in coal mines. Yet, women were usually perceived as over-sexed and the cause of men's moral shortcomings. Hence, middle class wives were seen better in a marriage because they were pure, innocent, childlike and asexual (Snowden, 1972: 186-98).

As marriage was the normal and expected role for middle class women to follow, those that did not marry were regarded as social failures and treated with pity and contempt. Legal documents called these women "spinsters." While many men did not marry, society did not accuse them when they said they could not afford it. In the case of women, poor single girls were prevented by law and tradition from entering professions that could have given them an adequate income. After much agitation about reform, late in the century legislation was passed that allowed for them to enter the fields of medicine, law and civil service, by attending universities and colleges. It is remarkable, however, that unmarried women were more legally independent than the married ones. Single women

could own property, pay taxes to the state, and vote in the local parish, none of which married women were allowed to do (Snowden, 1972: 82-97).

Later, women found that their household role too confining and narrow. They sought to expand their moral influence outside the home. Public service by volunteering turned these women into an active force for change and improvement, especially outside the churches. In some countries, women established clubs, schools, and societies to help those less fortunate like the poor youth, young women, handicapped children and adults, and prisoners (Snowden, 1972: 99-114).

By the mid-nineteenth century thousands of European and American women were writing for a living. These publications were primarily novels that were read by other women. Most of the writers—such as Elizabeth Gaskell, George Eliot (Marian Evans), George Sand (Amandine Lucie Dupin), and the Bronte sisters—upheld traditional values of society, that is, the theme of household or domesticity (Showalter, 1985: 15-9).

3. American Female Travellers Positions and Problems in Europe

The passage between the New World (America) and Old Worlds (Europe) increased dramatically through the 19th century. The annual numbers of visitors grew from a few thousand from either side of the Atlantic at the beginning of the century to nearly a hundred thousand at the end. However, it was still relatively unusual for women to make the journey, especially in the early part of the period. It was even more unusual for them to travel alone. Some female travellers were accompanied by their husbands; some took children with them. Unmarried

women could go only under the parental wing or with close friends (Kemble, 1878: 111, 229-30).

The restrictions above might be due to the nature of the venture itself. There were practical problems as the matter of concern to all Transatlantic voyagers that were notably acute for women. First, there were the perils and tribulations of the crossing. Although the introduction of steam on the Transatlantic route in 1838 revolutionized travel between Britain and the United States by reducing the length of the passage from about five weeks to about ten days, the trip could still be fairly gruelling, especially for women of delicate constitutions. Secondly, though most American tourists went to England first, they encountered few problems there and things could get harder when they moved on to the Continent. Guides and couriers had to be individually arranged for dealing with transportation, accommodation, routing, finances, and translation of unknown foreign tongues. All this was much more difficult for a woman on her own, particularly in the remoter regions of Europe. Bandits were violent and arbitrary in mid-century Italy, much to the disappointment of some romantically minded female tourists. Other Continental hazards included crossing the Alps, particularly via the treacherous Simplon and Mont Cenis passes, and problems with customs officials, quite apart from the possibility of being caught up in political unrest. Unaccompanied female travellers in Europe were still exposed to the threat of molestation— for example, unwelcome attentions from fellow passengers—in contrast to the proven situation in the States where a woman travelling on her own was perfectly safe (Cheney, 1928: 142)

Despite all these difficulties and troubles, the eagerness of the 19th century American women travellers to undertake the trip across the Atlantic embodied a common national response. For Americans, the Old World was the goal of longings and anticipations they had been dreamed about for years before. It was such a place of pre-existent familiarity, known through literature and art, and constructed in advance through the romantic imagination which came prepared to discover what it had already formulated and often idealised. It was both the site of forgotten origins and a land of magic and mystery, representing something which the States could never replicate (Ossoli, 1856: 250).

American women travellers also discovered in Europe new possibilities for self-expansion. Often subjected to hardships and difficult conditions with which they were unacquainted at home, they showed unexpected resilience and fortitude. They were prepared to overlook discomforts in their enthusiasm for the foreign. They also frequently experienced a heightened sense of individuality, awakened in them an awareness of a new sphere promising greater self-fulfilment. Some even revealed their relief from the strictures of family life, noting the “freedom” of travelling. Most gave socially acceptable reasons, such as a desire for missionary work or some scientific endeavour. Few relinquished their status as “ladies,” for example, refusing to assume clothing that might be more appropriate to the regions they visited (“Women as Cultural Emissaries: Consider 19th/Early 20th Century Travellers”, 2012: par. 2).

However, the long exposure to the foreign culture could be disorienting as well. For women whose sense of nationality more equivocal and precarious than

men's, leaving the homeland could be both liberating and threatening. It might incite the feelings of alienation as well as of enrichment which were resulted from becoming a semi-permanent Old World resident. If their sense of alienation was acuter than most visitors', it nevertheless represents similar feelings of unease underlying almost all American response to Europe, a culture shock that provoked public sentiment (Chanler, 1934: 110).

E. About the Novelette

Daisy Miller was published in 1879. It soon became an international sensation and made Henry James the author a vast popular success (Freedman, 1998: 17). Here, in the novelette which takes setting in Swiss and Italy, he shares his interest in European and American culture materials and questions of national identity, as can be found in his other works, such as *A Passionate Pilgrim and Other Tales* (1875), *The American* (1876), *The Europeans* (1878), *An International Episode* (1879), and his masterpiece *The Portrait of a Lady* (1881) (Hart, 1995: 326).

Daisy Miller itself is a portrayal of a charming ingenious American girl (Hart, 1995: 326). The names of the main characters, Daisy and Winterbourne, chime with allegorical significance. Daisy Miller, a naïve American, encounters a European-cultured Winterbourne that seemed both endowed with cultural wonders and suffused with sinister, often sexual, knowledge of the world. This encounter is tragic. She represents a flower that dies in the winter. Encountered with Winterbourne, Daisy wanders into the Roman Forum, by which she gets malaria and died (Freedman, 1998: 7&13).

F. Previous Studies

Based on the researcher's best knowledge, the analysis on the main character as a liberated woman in James' *Daisy Miller* have never been done before. However, some analyses with feminism approach have been done by some other researchers in the Department of English Language and Literature. One of which is a research conducted by ... entitled *Gaskell's Idea of Women in Victorian Society Reflected in 'Ruth'*. In her thesis, she reveals women's experience and Gaskell's view about women in the Victorian society. On the other hand, in this study the researcher tries to describe the values of European society related to women's existence, Daisy Miller's performances which are not appropriate for the values in the society, and the patriarchal society's responses to her performances in James' *Daisy Miller*.

G. Analytical Construct

This study is a qualitative research which analyses the concept of liberated woman through the character of Daisy Miller. Feminist literary criticism is applied in the analysis of this study. It is based on the books written by Elaine Showalter. The research concerns on the values of European society related to women's existence, Daisy Miller's performances which are not appropriate for the values in the society, and the patriarchal society's responses to her performances in James' *Daisy Miller*. The figure for the analytical construct is as follow:

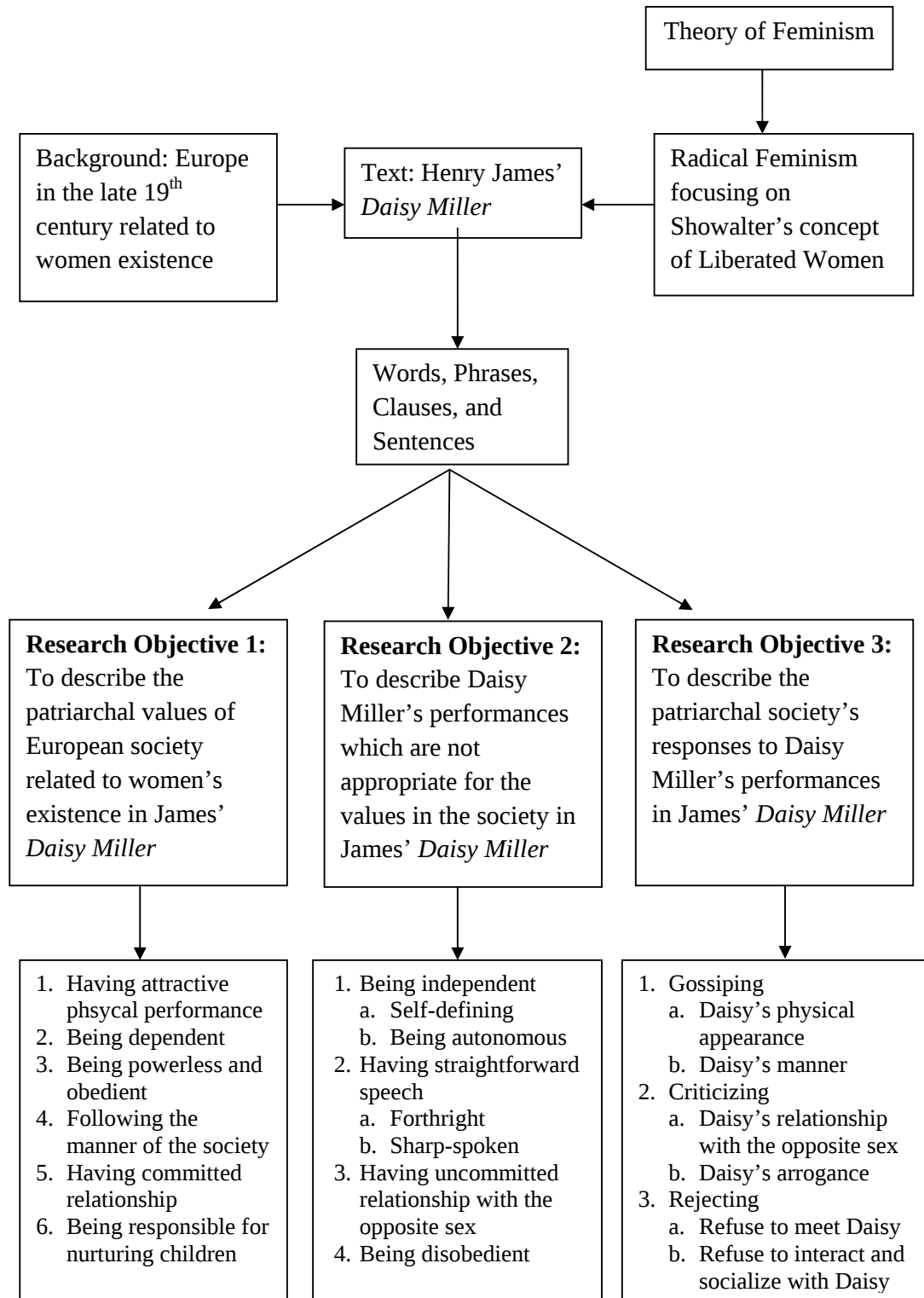


Figure 1: Analytical Construct

CHAPTER III

RESEARCH METHOD

In a research, applying a correct method is important. It will affect the results and the conclusion which should be as reliable as possible. This chapter describes how the research was directed, including the research design, data of the research, the source of the research, the data collecting technique, the data analysis technique, the instrument of the research, and the validity of the results.

A. Research Design

This study is a content analysis which applies descriptive qualitative study. It belongs to content analysis since the analyzed subject is the intrinsic element (particularly the plot and characters) without referring to the extrinsic elements (the background of the novella and its author). It is descriptive because its aim is to provide descriptions of phenomena occurring naturally without any intervention. In the research, the phenomena described are the values of European society related to women's existence, Daisy Miller's performances which are not appropriate for the values in the society, and the patriarchal society's response to her performances in James' *Daisy Miller*.

B. Data Source

Data source is divided into two categories: subject and object. Subject means the source from which the data are collected. The subject of this study

is James' novelette entitled *Daisy Miller* published by Dell Publishing Company Inc. Accordingly, the object is the fundamental elements in the subject which support the study. In this research, the objects of the study are the values of European society related to women's existence, Daisy Miller's performances which are not appropriate for the values in the society, and the patriarchal society's response to her performances in James' *Daisy Miller*.

C. Instruments of the Research

The main instrument of this research was the researcher herself who used her logic and sense to interpret and analyze the data. She behaved as the planner, data collector, data interpreter, data analyst, and reporter of the result. The researcher read the novelette carefully and comprehensively to get the meanings. Whenever she found obscure words or phrases, she used dictionaries to identify the referential meaning. The dictionaries are *Oxford Advanced Learner's Dictionary of Current English* by A.S. Hornby (1995) published by Oxford University Press and *Microsoft Encarta Reference Library: Encarta Dictionary Tools* (2006) published by Microsoft Corporation.

D. The Technique of Data Collecting

Basically, the significant ways to collect the data are by reading and note-taking. Whenever the researcher got a clue, she wrote it down in the note-taking card, completed with the category and the quotation. The data including

the words, phrases, clauses, and sentences, are quoted from the subject of the study. It is also necessary to do continuous reading on the novel. Reading the text several times carefully helped the researcher get better understanding in taking the appropriate data. Besides, reading the novel thoroughly enabled the researcher in grouping the data and in relating one datum to the other. Thus, the collected data are classified into **units**. These units, then, are classified into **categories**. To make it easier to be analyzed, the writer made the category cards according to the form below.

Quotation ----- ----- ----- ----- (page)
--

Figure 2. **Category Card**

Later, the category cards were collected and the data were put into the following table, based on their unit and category.

No Data.	No.	Quotation	Page	Category

Figure 3. **Data Table**

E. The Technique of Data Analysis

After the data were collected in the database, the researcher analyzed the data, applying content analysis technique. The aim of this analysis is to find out the contents of the narrative in relation to the objectives of the study.

All collected data are re-read to sort the significant data from the insignificant ones. The significant data should contain enough information to explain the finding in discussion. Those data, which are in the form of words, phrases, sentences, are the raw data, functioning as the evidence or the finding. Thus, the researcher drew the conclusion, based on the research objectives.

F. Trustworthiness

The trustworthiness of the data is checked to prove the quality of the data in four criteria: credibility, dependability, transferability, and conformability (Moleong, 2001: 78).

1. Credibility

Credibility is the concept of the internal validity to prove the quality of the data. Accordingly, the researcher applied triangulation. Triangulation is a method of finding out distance and position between two fixed points and then measuring the angle from each of these to the third point (*Oxford Advanced Learner's Dictionary*, 2005: 1275). The writer consulted the data with her first thesis-consultant, Ari Nurhayati, M.Hum. to recheck the findings. It is aimed to make the researcher keep her objectivity, openness, and honesty to criticism and to testify the results.

2. Dependability

Dependability is the concept of reliability as a degree to measure whether a process is not consistent related to time. Stability examination is done by reading, observing, and analyzing the data several times in order to obtain the findings which show the stability of the data. It is gained by

intra-rater technique: the researcher read and re-read the data until she got certainty of the data with a valid interpretation.

3. Transferability

Transferability is how the researcher transfers his or her findings to the readers. To fulfil this aim, the researcher organized the data as clearly and systematically as possible so that the reader found it easy to understand her findings.

4. Conformability

Conformability is the expert judgment whether the whole analytical process of the study (inter-rater) and the findings are truly based on the data. To gain the confirmability, the researcher discussed the data with her first and second thesis-consultants—Ari Nurhayati, M.Hum. and Niken Anggreani, M.A.

CHAPTER IV DISCUSSION

In the first chapter it is stated that the objectives of the study are to analyze the values of European society related to women's existence, Daisy Miller's performances which are not appropriate with the values in the society, and the patriarchal society's responses to her performances in James' *Daisy Miller*. The description of each objective is presented in this chapter with which the researcher provides the findings.

Based on the data, James' *Daisy Miller* is divided into three parts. The sentences which illustrate the values of European society related to women's existence, Daisy Miller's performances which are not appropriate with the values in the society, and the patriarchal society's responses to her performances are included as the data.

A. The Values of European Society Related to Women's Existence

As illustrated in the Literature Review, radical feminists pointed out that women in the 19th century of almost all European countries suffered from their position in society: they were restricted in friendship, travelling, and social range (Moers in Showalter, 1999: 101); they experienced suppression of sexual matters and complexity of dress which caused many medical maladies (Blanning, 1996: 124-5); marriage and domestic role of wives in family were the normal and expected role (Ryan, 1999: 101); they were commonly seen as feeble creatures

and perceived as over-sexed and the cause of men's moral shortcomings (Snowden, 1972: 186-98).

As the data were analyzed, the researcher found that the values of European society related to women's existence—particularly in Swiss and Italy (the settings of the novelette)—as reflected in James' *Daisy Miller* demand women to have attractive physical performance, be dependent, be powerless and obedient, follow the manner of the society, have committed relationship, and be responsible for nurturing children. It should be noted that the society here refers to the European dwellers in Victorian era (James, 1956: 168 &170).

1. Having Attractive Physical Performance

In the 19th century almost all European countries suppression of sexual matters became legendary. For women, sexual discipline was administered by means of complicated dresses, which was aimed to restrict their motion and social range (Showalter, 1999: 116-7). Women of the upper and middle classes were especially preoccupied with the variety and complexity of dresses, which showed their status and position. The fashions were long skirts, blouses, and constrictive corsets that functioned as brassieres and girdles, which emphasized a small waist, ample bosom, and inaccessibility (Blanning, 1996: 124-5).

In *Daisy Miller* as well, women are by some means perceived by their physical performance. How they look and dress determine whether they would be or not befriended and welcomed by especially men. There are evidences in some occasions that they are described from the material perspective. For example,

there is a term of the so-called “feminine beauty”, as illustrated by Winterbourne in the quotation below:

... the young girl’s eyes were singularly honest and fresh. They were wonderfully pretty eyes; and, indeed, Winterbourne had not seen for a long time anything prettier than his fair countrywoman’s various features—her complexion, her nose, her ears, her teeth. He had a great relish for feminine beauty; ... in her bright, sweet, superficial little visage there was no mockery, no irony (James, 1956: 132-3).

In accordance to that, women, particularly the young girls, were said to be “pretty” and “stylish” (James, 1956: 127&130). They dressed in such complicated costumes: muslin flounces with a hundred frills and flounces, knots of pale-colored ribbon, a large parasol with a deep border of embroidery, brilliant rings, and long gloves (James, 1956: 127, 130, 135, & 152). In social gatherings, they dressed with extreme elegance, with enormous diamonds in ears (James, 1956: 147). In addition, according to female perspective given by Mrs. Costello, women also have charming look and dress in perfection (James, 1956: 141).

From the illustrations above, it can be seen that the social values in the era gave much exaggeration on women’s physical performance, i.e. body and costume. The term “feminine beauty”, constituted by man’s perspective, refers to the woman anatomy, especially face—eyes, nose, ears, and teeth. It means women are linked to the body and matter. In addition, the complicated costume and finery also in fact functioned to limit their motion and social range. However, that those women were accustomed to dress in such costumes and finery indicates that they were conditioned to cooperate in their own subordination and the disempowerment.

2. Being Dependent

In the previous discussion, it is known that the social value in the era gave much exaggeration on women's physical performance. The complicated costumes and finery functioned to beautify their physical performance despite the long time needed to prepare them and, of course, the money to afford them. Since men were those who earned money, it intensified women's dependence on men. The following quotation, a conversation between Winterbourne and Randolph Miller, shows that man is the one who affords and has money.

“My father's name is Ezra B. Miller,” he announced. “My father ain't in Europe; my father's in a better place than Europe.”

Winterbourne imagined for a moment that this was the manner in which the child had been taught to intimate that Mr. Miller had been removed to the sphere of celestial reward. But Randolph immediately added, “My father's in Schenectady. He's got a big business. My father's rich, you bet!” (James, 1956: 134).

Since in the family Mr. Miller is the one who affords the money, and that Mrs. Miller is just a homemaker, she does not have access to the money. To fulfill the necessities, including the dress, traveling, children education, and other errands, she has to be dependent to her husband. It inevitably weakens her position as a human in general and as a woman in particular.

The other women, such as Mrs. Costello and Mrs. Walker are also illustrated as those who spend their time in trivial activities. Mrs. Costello stays idly in her hotel and observes people surround. Mrs. Walker is accustomed to go out for pleasure with a carriage and holds a party. It is not mentioned how they afford money to cover their habits. However, they suit to the women from middle and upper classes who are dependent to their husbands.

3. Being Powerless and Obedient

While women are restricted in friendship, travelling, and social range, men, on the other hand, are allowed to widen their social scope. Winterbourne is often getting around by himself. He even travels from America to Europe alone. He, as Giovanelli, accompanies Daisy walking around, and it is always her who is criticized by the society. The discrimination is pointed out by the following quotation, illustrated in what Mrs. Costello says to Winterbourne.

“If, after what happens—at Vevey and everywhere—you desire to keep up the acquaintance, you are very welcome. Of course a man may know everyone. Men are welcome to the privilege!” (James, 1956: 157).

Hence, the fact that women, especially young women, unlike men, need social guard in travelling and social gathering shows that women are seen as inferior and weak. On the other hand, men are seen as superior and powerful; they can guard themselves, and thus they can leave alone. It can be said that the society demands women to be powerless and obedient. Since there is no evidence that women’s body and mentality is weak, particularly in James’ *Daisy Miller*, the perspective and categorization of gender is, as Millet (in Makaryk, 1993: 40) concludes, merely a social construction and a product of social conditioning.

4. Following the Manner of the Society

In James’ *Daisy Miller*, the data also show that in the relationship between men and women, a young man is not at liberty to speak to a young unmarried lady except under certain rarely occurring conditions, such as in a party or the woman is accompanied by her relatives. In other words, women always require social

guards to interact with men. Otherwise, they would be condemned as flirts or uncultivated (James, 1956: 131).

“It may be enchanting, dear child, but it is not the custom here,” urged Mrs. Walker, leaning forward in her Victoria, with her hands devoutly clasped. “You should walk with your mother, dear,” cried the lady from Geneva, losing patience (James, 1956: 168).

The quotation above, a conversation between Mrs. Costello and Daisy, describes how women’s social scope tends to be restricted. Young women are not allowed to walk alone in public spaces either, whether it is in a castle, a lake, or a park. They should be accompanied by their relatives. Otherwise, if a woman walks with a man who is not her relative, it would incite a scandal. Thus, every member of the society must follow the manner of the society.

5. Having Committed Relationship

Still relevant to the previous discussion, the society gives exaggeration on the relation between the opposite sexes. Somehow the relationship is bent by the classes they belong to. A middle or upper class woman, for instance, should not have close relationship with a lower class man, say, a courier, and with lower class gentlemen (James, 1956: 141-2). Intimate relationship between the opposite sexes should also be between two persons. Otherwise, as shown in the novelette, they would be mentioned as terrible women, with whom one’s relations are liable to take a serious turn (James, 1956: 136-7).

“So I thought a month ago. But she has been going too far.”

“What has she been doing?”

“Everything that is not done here. Flirting with any man she could pick up; sitting in corners with mysterious Italians; dancing all the evening with the same partners; receiving visits at eleven o’clock at night. Her mother goes away when visitors come” (James, 1956: 170-1).

The conversation between Mrs. Costello and Winterbourne above describes about how women should behave, particularly in the relationship with the opposite sex. The conversation shows, in detail, the attitudes a woman should avoid so that she will not be said as going too far: she should not flirt with any man she meets; she should not sit in corner with a foreigner; she should not dance intimately with multiple partners; and she should not receive visit late at night.

“Though you may be flirting, Mr. Giovanelli is not; he means something else.”

“He isn’t preaching, at any rate,” said Daisy with vivacity. “And if you want very much to know, we are neither of us flirting; we are too good friends for that: we are very intimate friends.”

“You’re a very nice girl; but I wish you would flirt with me, and me only,” said Winterbourne (James, 1956: 175-6).

The quotation above, the conversation between Daisy and Winterbourne, underlines that having a committed relationship is one of the parts of the social values. A woman should flirt and have an intimate relationship with one man only. In this way, she deserves to refer as a nice woman. It is interesting that the values give exaggeration much towards women. Yet, that the values are deliberately imposed by men, they are doubtlessly meant to benefit the men’s position and in the same time limiting the women’s social range.

6. Being Responsible for Nurturing Children

Most feminist criticism tends to represent the family as the main legacy of the male advantage and therefore as patriarchy's primary model and institution (Makaryk, 1993: 605). In contemporary capitalist societies, the modern industrial world is still by and large patriarchal. Men hold almost all positions of political and economic power, and economics work in such a way that women are more likely to be poor and men more likely to be rich. The norm in many societies is for women to be in charge of domestic labour and childrearing while men engage in more public concerns (Ryan, 1999: 101).

In accordance to that, James's *Daisy Miller* illustrates how women are those who have the responsibilities in nurturing and taking care of their children. Travelling from New York, America, to Geneva in Swiss, and Rome in Italy, it is Mrs. Miller who accompanies her children while the father, Mr. Miller, is getting a big business in Schenectady (James, 1956: 134). In the novelette, men's companion is merely as a butler or a courier. The following quotation, conversation between Winterbourne and Randolph Miller, indicates that nurturing and taking care of children are mother's responsibilities:

"I haven't got any teeth to hurt. They have all come out. I have only got seven teeth. My mother counted them last night, and one came out right afterward. She said she'd slap me if any more came out."

Winterbourne was much amused. "If you eat three lumps of sugar, your mother will certainly slap you," he said (James, 1956: 130).

The education for children is also handled by women. In America, the little Randolph is taught by a "very good teacher", an American lady namely Mrs. Sanders. As they are travelling to Europe, he is taught by an English lady named

Miss Featherstone. After all, mother is the one who has responsibility to get one, the teacher, for the child (James, 1956: 134-5). Later, when Daisy is severely ill due to the Roman-fever, it is her mother who takes care of her by herself. His father somehow does not even show himself up. The following quotation describes the situation when Winterbourne visits the house.

Winterbourne went often to ask for news of her, and once he saw Mrs. Miller, who, though deeply alarmed, was, rather to his surprise, perfectly composed, and, as it appeared, a most efficient and judicious nurse. She talked a good deal about Dr. Davis, but Winterbourne paid her the compliment of saying to himself that she was not, after all, such a monstrous goose (James, 1956: 189).

Relevant to most feminist criticism, James' *Daisy Miller* shows how family tends to represent as the main legacy of the male advantage and therefore as patriarchy's primary model and institution. Men, represented by Mr. Miller, hold the positions of economic power. On the other hand, women, represented by Mrs. Miller, are in charge of domestic labour and childrearing. They have no chance to develop their career; at length, as a teacher for children. These unequal positions assume the norm validated in society that while men engage in more public concerns, women engage in trivial concerns.

Thus, the European culture illustrated in the novelette is pervasively patriarchal. It is organized and conducted to subordinate women to men in all cultural domains, particularly in family, economy, and social concern. Such a structure inevitably promotes and perpetuates the empowerment of men and the disempowerment of women. In such a way, women are more likely to be poor, weak, inferior, and dependent while men more likely to be rich, strong, superior,

and independent. Yet, in the process of their being socialized, women are taught to internalize the reigning patriarchal ideology due to the presuppositions about male superiority. The patriarchal values, which have inevitably mutual impacts in their daily life, are seen as natural and for their own good. Hence, they are unconsciously conditioned to derogate their own sex and to cooperate in their own subordination.

B. Daisy Miller's Performances

The second objective of the study is to analyze Daisy Miller's performances which are not appropriate for the values in the society. The performances can be seen from her state of being independent, having straightforward speech, having an uncommitted intimate relationship with the opposite sex, and being disobedient. The following sections discuss further how the characteristics are implemented in her performances.

1. Being Independent

According to Moers (in Showalter, 1999: 101), women through most of the 19th century were mostly excluded from the universities, isolated in their own homes, chaperoned in travel, and restricted in friendship. Kemble (1878: 111, 229-30) adds, female travellers should be accompanied by their husbands; some took children with them. Unmarried women could go only under the parental wing or with close friends. Daisy Miller, however, is an exception. Due to the dependence in social range as the social values upon women's existence, she

maintains her independence in such performances as being self-defining and autonomous.

a. Self-defining

Showalter (1999: 122) suggests that the liberated women tend to be more intellectual and more self-defining among others. According to Eliot (in Showalter, 1999: 104), it is due to the fact that they are the studied, intellectual, cultivated, and cultured women, who are all the simpler and the less obtrusive for their knowledge. They do not make it a pedestal from which they flatter themselves that they command a complete view of men and things, but make it a point of observation from which to form a right estimate of themselves.

Daisy's struggle to keep herself independent from the social values begins in her mind. First, to Winterbourne she defines herself as a person who is very fond of society and has always had a great deal of it. In fact, she has always had a great deal of gentlemen's society (James, 1956: 136). Secondly, she considers herself "natural" by, for instance, introducing her gentlemen friends to her mother (James, 1956: 146-7).

"The society's extremely select. There are all kinds—English, and Germans, and Italians. I think I like the English best. I like their style of conversation. But there are some lovely Americans. I never saw anything so hospitable. There's something or other every day. There's not much dancing; but I must say I never thought dancing was everything. I was always fond of conversation" (James, 1956: 164).

Besides to share her interest in conversation and dancing, the quotation above is meant to show that she opens herself to Winterbourne so that he can understand her tendency and then suit himself to her. It means she has integrity to

offer before men. Even more she positions herself upper than him as the one who needs to be understood and accepted.

b. Being Autonomous

The liberated women, or the so-called “new women,” precariously maintain their self-esteems in rebellion and autonomy (Showalter, 1999: 106&114). They are the women who can stand alone, reason, lead, instruct, and command. Their power takes hold on men’s minds (Jane in Showalter, 1999: 123). After all, they do not depend on men for political and emotional support (Showalter, 1992: 49).

Daisy has also the quality of being autonomous to keep herself independent in social range. She has never allowed a gentleman to dictate her or to interfere with anything she does (James, 1956: 165). It means, she does not let society, with its patriarchal values, determine what she has to do and what she has not to do. For example, when Mrs. Walker tells her not to walk with a non-relative gentleman in public space, she refuses the idea. When the lady threatens her with a scandal she might get, she leaves her and walks away instead, as illustrated in the following conversation between them.

“It may be enchanting, dear child, but it is not the custom here,” urged Mrs. Walker, leaning forward in her Victoria, with her hands devoutly clasped. “You should walk with your mother, dear,” cried the lady from Geneva, losing patience.

“With my mother dear!” exclaimed the young girl. Winterbourne saw that she scented interference. “My mother never walked ten steps in her life. And then, you know,” she added with a laugh, “I am more than five years old. ... Well, it ought to be, then!” said Daisy. “If I didn’t walk I should expire” (James, 1956: 168-9).

Daisy's autonomous characteristic can also be observed from her relationship with Winterbourne. She is the one who has the initiative to visit the castle in Swiss; she does not need to wait for him to ask her out. She does not need his permission to get close with other gentlemen. She does not let the society subordinate her to man by doing whatever she likes.

“About the streets?” cried Daisy with her pretty stare. “Where, then, would he have proposed to her to walk? The Pincio is not the streets, either; and I, thank goodness, am not a young lady of this country. The young ladies of this country have a dreadfully poky time of it, so far as I can learn; I don't see why I should change my habits for THEM.” (James, 1956: 175)

The quotation above, a conversation between Daisy and Winterbourne, definitely shows her autonomous quality. Though she has been already a slanderous gossip of Roman people, Daisy maintains her attitude. She even blames the society as the sick one, by which she does not need to consider or even change her habits. She keeps herself in her way. Even more, she is grateful that she is not a part of them. In other words, she does not feel bothered by what other thinks about her because she believes she knows herself better than they do.

2. Having Straightforward Speech

Daisy also maintains her independence in social range in such straightforward speech as being forthright and sharp-spoken.

a. Forthright

The liberated women also can combine strength and intelligence with feminine tenderness (Showalter, 1999: 100). They are very prominent in eccentricity of manner and sentiments (Barret in Showalter, 1999: 101-2).

Sometimes they sob, struggle and rebel (Showalter, 1999: 103). They are forthright, spontaneous (Linton in Showalter, 1999: 107), plain, rebellious, and passionate (Showalter, 1999: 122). They have pervasive awareness of their body and passions, especially rage (Showalter, 1999: 114).

The most characteristic that shapes Daisy's performances is being forthright. It is likely that she says exactly what is on her mind. Even to a stranger like Winterbourne, whom she has just known for less than five minutes, she converses about the affairs of her family, which for most people is not proper to freely expose. It is barely shown in the following quotation:

“Or else she's going to find some school. He ought to learn some more. He's only nine. He's going to college.” And in this way Miss Miller continued to converse upon the affairs of her family and upon other topics. ... She talked to Winterbourne as if she had known him a long time (James, 1956: 135).

Related to her travel in Europe, she criticizes the situation she encounters with to Winterbourne. She compares the situation in America and in Europe. She reveals what she likes and dislikes. She does not need to be polite to please others. She behaves as what she thinks to be true. The quotation below shows how she forthrightly judges the society she faces in Europe

“... you see the most frightful things here. The only thing I don't like,” she proceeded, “is the society. There isn't any society; or, if there is, I don't know where it keeps itself. Do you? I suppose there is some society somewhere, but I haven't seen anything of it (James, 1956: 136).

On another occasion, when she arrives at Rome and meets Winterbourne there, she prattles about her own affairs and makes comparisons among the places and people she has visited and met. She mentions what she likes best and what are

missing. It might be considerably unfair and dull since she has not made enough observation. However, it is easy for her to say out what is on her mind, as shown in the following quotation:

“... The society’s extremely select. There are all kinds--English, and Germans, and Italians. I think I like the English best. I like their style of conversation. But there are some lovely Americans. I never saw anything so hospitable. There’s something or other every day. There’s not much dancing; but I must say I never thought dancing was everything. I was always fond of conversation. I guess I shall have plenty at Mrs. Walker’s, her rooms are so small” (James, 1956: 164).

Indeed Daisy soon meets and makes some new Italian friends. One of them, the most intimate, is Giovanelli. She introduces him to Winterbourne and praises him. She seems positioning herself between the two young men. The quotation below shows how she intimately praises him before Winterbourne, as if she does not care about his feeling to her.

“It’s an intimate friend of mine--Mr. Giovanelli,” said Daisy without a tremor in her clear little voice or a shadow on her brilliant little face. “He’s an Italian,” Daisy pursued with the prettiest serenity. “He’s a great friend of mine; he’s the handsomest man in the world-- except Mr. Winterbourne! He knows plenty of Italians, but he wants to know some Americans. He thinks ever so much of Americans. He’s tremendously clever. He’s perfectly lovely!” (James, 1956: 162).

Later, as she becomes more intimate with Giovanelli, she often compares the two men deliberately before Winterbourne. More often, she opposes Giovanelli’s qualities to Winterbourne’s bad ones. She praises the former while at the same time she despises the last one. The quotations below are the examples of the comparisons.

“He isn’t preaching, at any rate,” said Daisy with vivacity. “And if you want very much to know, we are neither of us flirting; we are too good friends for that: we are very intimate friends.” (James, 1956: 176)

“Mr. Giovanelli, at least,” she said, giving her interlocutor a single glance, “never says such very disagreeable things to me.” (James, 1956: 176)

“It has never occurred to Mr. Winterbourne to offer me any tea,” she said with her little tormenting manner.

“I have offered you advice,” Winterbourne rejoined.

“I prefer weak tea!” cried Daisy, and she went off with the brilliant Giovanelli (James, 1956: 176-7).

Besides, she often mocks Winterbourne by labelling him as “too stiff.”

She says it would be a pleasure to have the chance of making him angry (James, 1956: 175). Even more, she is enjoying playing with his heart, about her status with Giovanelli, as shown in the following quotation.

“Since you have mentioned it,” she said, “I AM engaged.” Winterbourne looked at her; he had stopped laughing. “You don’t believe!” she added.

He was silent a moment; and then, “Yes, I believe it,” he said.

“Oh, no, you don’t!” she answered. “Well, then—I am not!” (James, 1956: 185).

Daisy’s tendency to start conversation instead of waiting to be asked, to pick the topic instead of just following the partner’s idea, to voice her opinion however inappropriate it sounds instead of repressing it show that she is not inferior or subordinate to others, particularly to men. For the fact that she is forthright, she has obviously confidence with her speech.

b. Sharp-spoken

The liberated women’s tendencies of being forthright and spontaneous make them be sharp-spoken as well (Jane in Showalter, 1999: 123). In Daisy’s cases, encountering with several horrid situations, she occasionally responds them

in sharp-spoken ways. The first is when Mrs. Walker bumps into her and tells her not to shame herself by walking in a public space with Giovanelli, a gentleman who is not her relative. She surprisingly responds to the advice of the older woman in a harsh way, as shown in the following quotation:

Daisy gave a violent laugh. "I never heard anything so stiff! If this is improper, Mrs. Walker," she pursued, "then I am all improper, and you must give me up. Goodbye; I hope you'll have a lovely ride!" and, with Mr. Giovanelli, who made a triumphantly obsequious salute, she turned away (James, 1956: 170).

When she joins the party in Mrs. Walker's house, she comments on Winterbourne's reluctance to dance as the result of his temperament as being "too stiff" (James, 1956: 174-5). On the other occasions, when society begins to talk about her relationships with multiple men, she despises them as the blind ones, as shown in her statements in the quotations below.

"I thought they understood nothing else!" exclaimed Daisy.

"Not in young unmarried women."

"It seems to me much more proper in young unmarried women than in old married ones," Daisy declared. (James, 1956: 175-6)

"Of course I care to know!" Daisy exclaimed seriously. "But I don't believe it. They are only pretending to be shocked. They don't really care a straw what I do. Besides, I don't go round so much" (James, 1956: 184).

The conversations between Daisy and Winterbourne above are about the gossip among people about Daisy's flirting habit and her intimate relationship with Giovanelli. It can be seen that she does not want to be entirely blamed. She despises people who tend to be pretentious to care. She, on the contrary, chooses presenting herself to be natural by being forthright and sharp-spoken.

3. Having Uncommitted Intimate Relationship with the Opposite Sex

The liberated women command a complete view of men and things, and make it a point of observation to form a right estimate of themselves. In conversation they are the least formidable of women because they understand others, without wanting to make them understand them (Eliot in Showalter, 1999: 104). While never engaged in overt competition with men, they are very much in competition with other women (Oliphant and Braddon in Showalter, 1999: 104). They are astounded to find instead someone with as much gentleness and womanliness as if they would be content with being loved (Barret in Showalter, 1999: 101-2).

In accordance to that, being independent does not hinder Daisy from being a sociable and intimate person. Even more, she has lots of society. It is said that in one winter she had seventeen dinners. She has more friends in America, both gentleman and lady friends. In general, she has a great deal of gentlemen's society (James, 1956: 136). In Europe she has ever so many intimate friends that have been there ever so many times. No wonder she quickly becomes acquainted with Winterbourne and later with Giovanelli (James, 1956: 136).

Daisy evidently had a natural talent for performing introductions; she mentioned the name of each of her companions to the other. She strolled alone with one of them on each side of her... (James, 1956: 166-7).

The other evidence of being intimate occurs in the party in Mrs. Walker's house. She comes straight to Mrs. Walker in radiant loveliness, smiling and chattering, carrying a large bouquet, attended by Mr. Giovanelli. She delivers herself with the sweetest, brightest audibleness. She exchanges greetings very

prettily with her hostess. When she encounters with Winterbourne, she is the first who greets him and deliberately says that they cannot dance since the rooms are too small, as if she had seen him five minutes before. Due to the party, she also arranges a recital piano and singing performances by Giovanelli. She makes him practice before in her hotel for three hours. Yet, he can amuse the audience (James, 1956: 174).

... The ladies were rarely at home, but when he found them, the devoted Giovanelli was always present. Very often the brilliant little Roman was in the drawing room with Daisy alone... Winterbourne noted, at first with surprise, that Daisy on these occasions was never embarrassed or annoyed by his own entrance; but he very presently began to feel that she had no more surprises for him; the unexpected in her behavior was the only thing to expect. She showed no displeasure at her *tete-a-tete* with Giovanelli being interrupted; she could chatter as freshly and freely with two gentlemen as with one (James, 1956: 177-8).

The quotation above illustrates how her intimacy with Giovanelli and Winterbourne can go on together. Her intimacy with one of them seems not even disturbed with the presence of another one. Somehow she can manage herself suitable to any guest. On another occasion, when she is only with Giovanelli, she shows intimacy more, even though they are being at a public space, as shown in the following quotation:

... They evidently saw no one; they were too deeply occupied with each other. When they reached the low garden wall, they stood a moment looking off at the great flat-topped pine clusters of the Villa Borghese; then Giovanelli seated himself, familiarly, upon the broad ledge of the wall. The western sun in the opposite sky sent out a brilliant shaft through a couple of cloud bars, whereupon Daisy's companion took her parasol out of her hands and opened it. She came a little nearer, and he held the parasol over her; then, still holding it, he let it rest upon her shoulder, so that both of their heads were hidden from Winterbourne (James, 1956: 172).

Despite the fact that she shows intimacy with almost every person, especially with Giovanelli, Daisy takes a chance to ensure that Winterbourne knows that he is the special one. Even in her dead bed, she makes her mother let him know that she is not engaged with Giovanelli, and that the moment with him in the castle in Switzerland is the favourite one (James, 1956: 189-90).

The explanations above illustrate how Daisy does not take for granted the social values she dwells in. For her, society is not always right. It tends to limit her social range as an adult person, especially as a woman. Thus she keeps herself aware and independent by setting her own values and implementing them in such performances as being self-defining, autonomous, forthright, sharp-spoken, and intimate. Somehow her tendency as a self-defining person influences her to be a stubborn and sharp-spoken person. Her performance of being forthright might be considered as her way to be more intimate with her new friends, even strangers, especially with Winterbourne and Giovanelli. Yet, her tendency to be intimate enables her to become forthright.

4. Being Disobedient

Showalter (1992: 39-40) suggests that such ambitions to seek opportunities for self-development outside of home, would lead women to sickness, freakiness, sterility, and racial degeneration. Women's conflicts over using their talents, moreover, would doom them to lives of nervous illness. The idealistic new women who try to live by rationalistic rhetoric, Allen and Gissing (in Showalter, 1992: 53) add, often find themselves in positions of extraordinary

personal risk, overwhelmed by feelings of loss, betrayal, jealousy, and possessiveness they have denied or judged irrational.

In against with the social values upon women's existence, Daisy also behaves as a rebellious person. She rebels whatever not match with her ideal, even her own mother's rule. For instance, although she knows that her mother doesn't like any of her gentlemen friends and always makes a fuss if she introduces a gentleman, she keeps introducing them (James, 1956: 146-7). Here, family, in which according to the most feminists the patriarchal system firstly takes root, fails to administer Daisy's performances. Her mother cannot effectively play the role as an agent to police her daughter.

Daisy also refuses to stay entirely at home. She is often hanging out, even at night with a gentleman who is not her relative. Ultimately, one night, the fatal one, she hangs out to see the Colosseum by moonlight with Giovanelli. Winterbourne accidentally sees her and reminds her about the Roman fever. Instead of taking his advice and going home, she keeps staying there, as illustrated in the following quotation.

"I never was sick, and I don't mean to be!" the signorina declared. "I don't look like much, but I'm healthy! I was bound to see the Colosseum by moonlight; I shouldn't have wanted to go home without that; and we have had the most beautiful time, haven't we, Mr. Giovanelli? If there has been any danger, Eugenio can give me some pills. He has got some splendid pills" (James, 1956: 187).

Being satisfied witnessing the moonlight, Daisy takes her seat in the carriage with Giovanelli sitting beside her. Winterbourne voluntarily reminds her to take the pill to prevent the possible fever. However, she once again refuses the

advice. The following quotation, the talk between her and him, shows her tendency to rebel which finally leads her to death.

“Don’t forget Eugenio’s pills!” said Winterbourne as he lifted his hat.
“I don’t care,” said Daisy in a little strange tone, “whether I have Roman fever or not!” (James, 1956: 188)

That Daisy dies young, too young, can be seen as an ultimate persistence to rebel the social instruction even what might save her life. In this case, Daisy keeps persistent on fighting for her freedom, not to subdue to society’s values. Otherwise, she chooses death. The options are not pointless, however. According to Schreiner (in Showalter, 1992: 55-6), the generation of feminists have been called upon to sacrifice their sexuality and their opportunities for love in order to secure the future freedom of other women. Until men are educated to appreciate the free women, the most advanced women would be doomed to celibacy and loneliness. Yet if women have the courage to choose independence and solitude over love, they would help make the way for the future towards common occupations, common interests, common ideals, and an emotional tenderness and sympathy between the two sexes.

C. The Society’s Responses to Daisy

As cited by (Chanler, 1934: 110), exposure to the foreign culture could be disorienting. For those Americans whose sense of nationality equivocal and precarious, leaving the homeland could be both liberating and threatening. It might incite the feelings of enrichment as well as of isolation which were resulted from becoming a semi-permanent European resident. If the sense of isolation was

acute, it nevertheless represents almost all American response to Europe, a culture clash that provoked public sentiment. Similarly, Daisy's performances inevitably incite some inconvenient responses from the society. The responds are gossiping, criticizing, and rejecting. The society here particularly is represented by Winterbourne, Mrs. Costello, and Mrs. Walker.

1. Gossiping

Due to her behaviours, Daisy inevitably becomes the subject of gossip, in which according to Hornby (1995:514) is some casual conversations, typically involving details which are not confirmed. The gossips are mostly about her physical appearance and also her manner which are not appropriate with the customs and values of the society.

a. Daisy's Physical Appearance

In Geneva, Winterbourne and Mrs. Costello used to gossip about Daisy, particularly about her physical performance and how she treats people around her. For instances, they talk about her look, dresses, and her intimacy with her mamma's courier, as shown in the following conversation between the aunt and cousin.

"They are very common," Mrs. Costello declared. "They are the sort of Americans that one does one's duty by not—not accepting. ... She has that charming look that they all have," his aunt resumed. "I can't think where they pick it up; and she dresses in perfection—no, you don't know how well she dresses. I can't think where they get their taste."

"But, my dear aunt, she is not, after all, a Comanche savage."

"She is a young lady," said Mrs. Costello, "who has an intimacy with her mamma's courier."

"An intimacy with the courier?" the young man demanded.

"Oh, the mother is just as bad! They treat the courier like a familiar friend—like a gentleman. I shouldn't wonder if he dines with them. Very likely they have never seen a man with such good manners, such fine clothes, so like a gentleman."

He probably corresponds to the young lady's idea of a count. He sits with them in the garden in the evening. I think he smokes" (James, 1956: 141-2).

Based on the above conversation Winterbourne considers her a girl who is rather wild, very charming, very nice, completely uncultivated, and wonderfully pretty (James, 1956: 142-3). Below is another conversation between Winterbourne and Mrs. Costello gossiping about Daisy's physical appearance:

"The young girl is very pretty," said Winterbourne in a moment.

"Of course she's pretty. But she is very common."

"I see what you mean, of course," said Winterbourne after another pause.

"She has that charming look that they all have," his aunt resumed. "I can't think where they pick it up; and she dresses in perfection—no, you don't know how well she dresses. I can't think where they get their taste."

b. Daisy's Manner

Knowing that Winterbourne and Daisy are going off together to the *Chateau de Chillon*, while he has just known her for half an hour, Mrs. Costello is extremely shocked. She gossips her as a dreadful girl, as shown in the following quotation, amid her conversation with Winterbourne.

"She is completely uncultivated," Winterbourne went on. "But she is wonderfully pretty, and, in short, she is very nice. To prove that I believe it, I am going to take her to the *Chateau de Chillon*."

"You two are going off there together? I should say it proved just the contrary. How long had you known her, may I ask, when this interesting project was formed? You haven't been twenty-four hours in the house."

"I have known her half an hour!" said Winterbourne, smiling.

"Dear me!" cried Mrs. Costello. "What a dreadful girl!" (James, 1956: 142).

Several months later, Daisy and her family move to Rome. Meanwhile, Mrs. Costello is staying there, followed by Winterbourne. From the hotel she stays in, she observes the mother-daughter's daily activities. When her cousin

visits her, she has him making conversation about them, as what they did in Geneva before.

“...They are very dreadful people.”

Winterbourne meditated a moment. “They are very ignorant— very innocent only.

“They are hopelessly vulgar,” said Mrs. Costello. “Whether or no being hopelessly vulgar is being ‘bad’ is a question for the metaphysicians. They are bad enough to dislike, at any rate; and for this short life that is quite enough” (James, 1956: 158).

Daisy’s tendency to have an intimate relationship with gentlemen also incites some gossips on her. When she is in Geneva, Daisy soon becomes acquainted and builds intimate relationship with Winterbourne. They often spend time talking and walking together. However, soon as she moves to Rome, she does the same with some third-rate Italians, one of whom is Giovanelli. Though he is broken-hearted, Winterbourne just considers her as a very light young person whose very childish gaiety (James, 1956: 167&178). On the other side, it bothers Mrs. Costello too much as shown in the quotation bellow, amid her conversation with Winterbourne.

“The girl goes about alone with her foreigners. As to what happens further, you must apply elsewhere for information. She has picked up half a dozen of the regular Roman fortune hunters, and she takes them about to people’s houses. When she comes to a party she brings with her a gentleman with a good deal of manner and a wonderful moustache.” (James, 1956: 157)

“You may be very sure she thinks of nothing. She goes on from day to day, from hour to hour, as they did in the Golden Age. I can imagine nothing more vulgar. And at the same time,” added Mrs. Costello, “depend upon it that she may tell you any moment that she is ‘engaged.’” (James, 1956: 179)

From the data discussed above it can be seen that Mrs. Costello furtively observes Daisy's activities, say, as a detective towards a criminal. She considers her performances as inappropriate as her mother's, and thus gossiping them negatively as very dreadful people, hopelessly vulgar, and bad enough to dislike. Her tendency to perceive them, especially Daisy, in a bad perspective and to attack Daisy's personality is questionable. Here, she thinks that she deserves to judge other women's performance while in fact she is just administering the social values upon other women.

The gossips about Daisy's performances inevitably spread out. She begins to be talked about by, Winterbourne says, "the low-minded menials" (James, 1956: 188). A dozen people speak of her intrigue with the local gentlemen, especially, her relationship with Giovanelli, as an affair that goes on with such peculiar publicity. Among Mrs. Costello and her friends, there is also a great deal about poor little Miss Miller's going really too far, by which he feels very sorry for her (James, 1956: 179-81).

It is interesting that the object of the gossip is Daisy alone, not Winterbourne, Giovanelli, or other Italian gentlemen who have intimate relationship with her as well. This kind of unfairness proves how the social values put more exaggerations on how women should behave and should not behave rather than on how men should and should not. In the other words, the social values work for men's advantage. When a value is being violated, it is the woman who is necessarily blamed, instead of the man or both.

2. Criticizing

Gossiping about Daisy does not stop, it even leads to criticizing. She has to deal with people who indicate the faults of her in a disapproving way particularly about her tendency to go around with non-relative gentlemen, her characteristics of being arrogant and stubborn, and her carelessness about her safety by exposing herself to malaria.

a. Daisy's Relationship with the Opposite Sex

In social range, women through most of the 19th century in Europe were restricted in friendship (Moers in Showalter, 1999: 101). Unmarried women could go only under the parental safeguard or with close relative (Kemble, 1878: 111, 229-30). However, the character of Daisy Miller in James' novelette shows the exception. Daisy Miller has vast intimate relationship with the opposite sex.

The first person who criticizes Daisy's tendency to go around with non-relative gentleman is Mrs. Walker. When she and Winterbourne find Daisy having a walk in the park with Giovanelli, an Italian gentleman who is not her relative, she criticizes her performance as "too dreadful;" she should not walk there with two men while fifty people have noticed her (James, 1956: 167). She adds that Daisy is "very crazy" and "very reckless" and "so imbecile as her mother." Hence, she stops her and asks her to get into her carriage. She aims to take her home safely so that the world will not see her running absolutely wild and ruining herself (James, 1956: 168-9). She also reminds her that her performance is not appropriate to the custom where she belongs, as shown in her following conversation in the street with Daisy.

“It may be enchanting, dear child, but it is not the custom here,” urged Mrs. Walker, leaning forward in her victoria, with her hands devoutly clasped. “You should walk with your mother, dear,” cried the lady from Geneva, losing patience.

“With my mother dear!” exclaimed the young girl. Winterbourne saw that she scented interference. “My mother never walked ten steps in her life. And then, you know,” she added with a laugh, “I am more than five years old.”

“You are old enough to be more reasonable. You are old enough, dear Miss Miller, to be talked about” (James, 1956: 168-9).

No matter how hard Mrs. Walker tries to ensure her, Daisy keeps persistent with her performances. Finally she decides to tuck in her carriage rug and drive away. Not quite different from Mrs. Costello, Mrs. Walker thinks that she deserves to judge Daisy about her performances. She even tries to stop her and persuades her that it is for her own sake. It is interesting that a woman is in against with another woman due to the social values about women’s existence. Why she does not inquire Giovanelli, the native gentleman, is another question. Thus, it can be seen that woman is seen as the centre problem and as the one who needs to be corrected.

Another criticism comes from Winterbourne. Driven by his jealousy, he tells Daisy not to show herself in public with Giovanelli or any gentleman without her mother. He says that her habits are those of a flirt and that flirting is a purely American custom which does not exist in Europe. He reminds her to deal with natives by the custom of the place. On another occasion, he also reminds her about the consequences of her performances, that is, to be talked by public. Here, he is speaking for society according to her inappropriate performances. However,

she responds it innocently, as if she never considers about it, as shown in the following conversation between them.

“I think you will find they do care. They will show it disagreeably.”
Daisy looked at him a moment. “How disagreeably?”
“Haven’t you noticed anything?” Winterbourne asked.
“I have noticed you. But I noticed you were as stiff as an umbrella the first time I saw you.”
“You will find I am not so stiff as several others,” said Winterbourne, smiling.
“How shall I find it?”
“By going to see the others.”
“What will they do to me?”
“They will give you the cold shoulder. Do you know what that means?”
(James, 1956: 184).

Though she knows she has been being a subject of gossip and criticism, Daisy seems not to be bothered at all. She knows that her performances are not suitable with the place and era she is living in, as she often hears from Winterbourne that “flirting”, how enchanting it might be, is not the custom in Europe but a purely American custom (James, 1956: 168&176). It is not that she ignores European social values or too naïve to realize that. It is purely a clash between European “stiff” values and American values she upholds. Yet, she has never allowed a gentleman to dictate her or to interfere with anything she does (James, 1956: 165). Since she finds no reason to change her habits, the more she is pushed by society, the more she pushes back.

b. Daisy’s Characteristics of Being Arrogant and Stubborn

As pointed out by Showalter (1992: 39-40), living as a liberated woman invites risks. As a woman seeks opportunities for self-development outside, such ambitions would lead to sickness or even death. As well as Daisy, her insistence

to see the moonlight in Colosseum exposes herself to malaria which finally takes her life.

It seems to Winterbourne that Daisy is careless not only about her reputation but also about her life. When he finds her spending a night in Colosseum, exposing herself to Roman fever, he asks her almost brutally and tells her that she endangers herself in the place. She should leave as soon as possible and then taking the antidote. However, she ignores him and keeps staying there to see the moonlight. She also refuses him to take the pills, which finally leads to her death (James, 1956: 187). Daisy's carelessness and how Winterbourne criticizes her stubbornness are shown in their following arguments.

... Winterbourne had now begun to think simply of the craziness, from a sanitary point of view, of a delicate young girl lounging away the evening in this nest of malaria. ... "How long have you been here?" he asked almost brutally.

... "All the evening," she answered, gently. "I never saw anything so pretty."

"I am afraid," said Winterbourne, "that you will not think Roman fever very pretty. This is the way people catch it. ..."

...
"I never was sick, and I don't mean to be!" the signorina declared. "I don't look like much, but I'm healthy! I was bound to see the Colosseum by moonlight; I shouldn't have wanted to go home without that... If there has been any danger, Eugenio can give me some pills. He has got some splendid pills."

"I should advise you," said Winterbourne, "to drive home as fast as possible and take one!" (James, 1956: 187-8).

Winterbourne's tendency to correct and criticize Daisy's performances can be seen as a state of superiority upon her. He perceives her as a weak person who needs social guard. For that reason he deserves to criticize her performances.

When he finds that she refuses to subordinate to him, he doubts her as a “nice girl” and considers her a young lady whom a gentleman need no longer be at pains to respect (James, 1956: 186). Somehow he feels angry with himself that he has bothered so much about the right way of regarding her.

3. Rejecting

A woman, who seeks opportunities for self-development, invites other risks, such as freakiness and racial degeneration (Showalter, 1992: 39-40). Allen and Gissing (in Showalter, 1992: 53) add that the liberated women often find themselves in positions of extraordinary personal risk, overwhelmed by the feelings of denied or judged irrational. In Daisy’s case, the society ultimately responds to her performances with rejection. It is interesting that the society here is particularly women. They are Mrs. Costello and Mrs. Walker. They shows their rejection by refusing to meet, interact, and socialize with Daisy.

a. Refuse to Meet Daisy

The first person who rejects Daisy is Mrs. Costello. Her cousin Winterbourne tells her that he has promised Daisy to introduce her to her. However, she rejects his idea for they have just known each other. Yet, she does not like how the American behaves. Below is the conversation between the aunt and cousin which leads to rejection.

He immediately perceived, from her tone, that Miss Daisy Miller’s place in the social scale was low. “I am afraid you don’t approve of them,” he said.

“They are very common,” Mrs. Costello declared. “They are the sort of Americans that one does one’s duty by not—not accepting.”

“Ah, you don’t accept them?” said the young man.

“I can’t, my dear Frederick. I would if I could, but I can’t.”

...

“I haven’t the least idea what such young ladies expect a man to do. But I really think that you had better not meddle with little American girls that are uncultivated, as you call them. You have lived too long out of the country. You will be sure to make some great mistake. You are too innocent” (James, 1956: 141-3).

From the conversation above, it can be seen that Mrs Costello does not only reject Daisy but also suggests Winterbourne not to mingle with her. Otherwise, she assures, he will be sure to make some great mistakes (James, 1956: 143). This threat might be seen as her way to protect her cousin who grows interests upon the young woman. It is reasonable since he is willingly following her from Geneva to Rome. Yet, Mrs. Costello herself who follows them to Rome might be also seen as a state of being jealous since she has no relative but her cousin Winterbourne.

b. Refuse to Interact and Socialize with Daisy

Another suggestion, which leads to rejection, comes from Mrs. Walker. She does not permit Winterbourne to prolong his relationship with Daisy. For her, she is endangering herself, and thus she is endangering him too. How she dislikes her performances and seriously threatens him are shown in her following conversation with him.

“I wished to beg you to cease your relations with Miss Miller— not to flirt with her—to give her no further opportunity to expose herself—to let her alone, in short.”

“I’m afraid I can’t do that,” said Winterbourne. “I like her extremely.”

“All the more reason that you shouldn’t help her to make a scandal.”

“There shall be nothing scandalous in my attentions to her.”

“There certainly will be in the way she takes them. But I have said what I had on my conscience,” Mrs. Walker pursued. “If you wish to rejoin the young lady I will put you down. Here, by the way, you have a chance” (James, 1956: 171).

In another occasion, at her party, Mrs. Walker hears from Daisy's mother that Daisy might come late at her party, or not attending at all, though she has dressed herself for three hours. She regards it as her revenge due to the incident in the park. Thus, she tells Winterbourne that she shall not speak to her (James, 1956: 173-4). Later, when Daisy finally comes to the party, she turns her away from her, as illustrated in the quotation below.

When Daisy came to take leave of Mrs. Walker, this lady conscientiously repaired the weakness of which she had been guilty at the moment of the young girl's arrival. She turned her back straight upon Miss Miller and left her to depart with what grace she might. Winterbourne was standing near the door; he saw it all. Daisy turned very pale and looked at her mother, but Mrs. Miller was humbly unconscious of any violation of the usual social forms (James, 1956: 177).

When Winterbourne questions her "very cruel" attitude, she exaggerates her rejection by not allowing her entering her drawing room again (James, 1956: 177). Surprisingly, the fact that Mrs. Walker administers Daisy to behave according to the customs shows how woman preserve the subordination of women. Here, she regards it as a responsibility to remind her for her own sake. Otherwise, she deserves to punish. What she does not realize is that she unconsciously behaves as agents for men in administering sexual discipline to another woman, who is Daisy. In other words, women police each other on behalf of patriarchal tyranny.

In general, Mrs. Costello and Mrs. Walker are the examples of women who, in the process of their being socialized, have been taught to internalize the reigning patriarchal ideology due to the presuppositions about male superiority.

They perceive the social values insisted on the women's existence as natural and for the sake of the women themselves. Hence, they are both unconsciously conditioned and conditioning to derogate their own sex and to cooperate in their own subordination.

However, it is not only Mrs. Costello and Mrs. Walker, but Winterbourne himself also rejects Daisy. For he knows that she is carried away by Giovanelli, he ceases to meet her at the houses of their common acquaintances. He regards her as a lady whom he needs no longer to respect. Besides, people around have made up their minds that she is really going too far. They also cease to invite her and give the cold shoulders toward her (James, 1956: 180-2).

It is also interesting that the novelette ends with the death of Daisy Miller due to Roman-fever. Considerably, the author might point out, that life itself rejects Daisy's performances. She does not belong to the customs of the society she is dwelling, and thus her existence should be diminished. In other words, her death might be seen as the consequence of her performances as an uncommon woman in the era.

CHAPTER V

CONCLUSIONS

Based on the findings and the discussions in the previous chapter and in accordance with the objectives of the study, there are some conclusions drawn as follows.

1. The European culture as reflected in James' *Daisy Miller* is pervasively patriarchal. The social values related to women's existence demand women to have attractive physical performance, be dependent, be powerless and obedient, follow the manner of the society, have committed relationship, and be responsible for nurturing children.
2. Daisy Miller does not take for granted the social values of the society she dwells in. For her, society is not always right. It tends to limit her social range as an adult person, especially as a woman. Thus, she keeps herself aware by setting her own values and implementing them in such performances as being independent, having straightforward speech, having uncommitted intimate relationship with the opposite sex, and being disobedient.
3. Daisy's performances inevitably incite some inconvenient responses from the society. She inevitably becomes the object of gossiping. The gossips are mostly about her physical appearance and also her manner which are not appropriate with the customs and values of the society. The gossips even lead to criticizing. She has to deal with people who blame her. Those people criticize her relationship with the opposite sex and her characteristic of being

arrogant and stubborn. Ultimately the society responds to her performances with rejection. Refusing to meet, interact, and socialize with Daisy are the actions of the society that indicates rejection. In these cases, Mrs. Costello and Mrs. Walker unconsciously behave on behalf of patriarchal tyranny in administering sexual discipline to other women.

Overall, James' *Daisy Miller* illustrates how women live in the patriarchal society of Europe in the 19th century. The main character of this novel, who travels to Europe as an American traveller, has to deal with the people who regard her performances inappropriate. Her tendencies to maintain her independence clash with the demands of the society regarding to women's existence. As the consequence, she becomes the object of gossips, criticisms, and rejection.

In conclusion, James' *Daisy Miller* reflects the issues of feminism, in which a woman is going over the boundaries in order to defend the rights of human, both women and men, to be equal. As a character, Daisy has the courage to choose independence and rebel over dependence and conformity. Her persistence on fighting for her independence, not to subdue to the values of society, makes her different from other women at that time in Europe. Somehow she shows that the differences between women's and men's experiences are due to the historical imprinting and social construction, instead of psychological differences. Thus, Daisy's performances of being independent, having straightforward speech, having uncommitted intimate relationship with the opposite sex, and being disobedient, show her characteristics as a liberated woman, the ideal figure of radical feminism.

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A. *Daisy Miller*'s Plot Summary

Henry James' *Daisy Miller* mostly sets in some towns of Europe in 1870s. The story begins in Vevey, Switzerland, which is populated by many tourists in the summer months and is a favourite spot for Americans on vacation. There are all classes of hotels and inns in the area and one of the finest in particular is where the opening action of *Daisy Miller* occurs. Here the first character of the story appears. His name is Winterbourne and he is described as being a thoughtful and amicable young man who comes from Geneva to visit Mrs. Costello, his aunt.

In a flowering garden in Vevey, Winterbourne meets a fascinating young American lady named Daisy Miller who is travelling in Europe with her mother and brother, Randolph. Daisy is strikingly beautiful and charmingly naive, and captivates Winterbourne immediately. He is at first confused by her attitude, although greatly impressed by her beauty. He is wondering how a young lady could speak to a strange man without the presence of an escort and brag about her many male suitors. Winterbourne is entranced by both Daisy's beauty and her coquettish performance.

Daisy herself behaves just as a young lady from America in her American way although she is in the middle of the European society which has high standard of life and custom especially for women at that time. She wants to be exposed to European high society but refuses to conform to the values of the old-world. Daisy does not seem to understand that her flirtatious American ways are out of place in Europe. She does things like asking Winterbourne to take her rowing on the lake at eleven o'clock at night which is improper for European girls to do. This becomes the primary conflict of the story that Daisy refuses to conform to the strict European laws of propriety that govern performance, particularly relationship between young unmarried people of the opposite sex.

Ignoring the custom of what European girls should do, Daisy arranges a trip to visit the famous Castle Chillon only with Winterbourne. He is extremely startled that Daisy suggests going on a day trip with him, alone, after knowing

him only half an hour. Besides, he is also delighted that he is very attracted to Daisy and likes the idea of spending several hours together.

However, Winterbourne finds that other people do not think the same way about Daisy as he does. When he wants to introduce Daisy to his aunt, Mrs. Costello, she refuses to meet her. She tells him that the Millers are vulgar. Apparently Daisy is far too familiar with men she does not know well, and the Millers treat their courier, Eugenio, like an equal. However, Winterbourne believes that the Millers are simply ignorant of the social norms, but he cannot bring his aunt to his way of thinking.

At castle Chillon, Winterbourne and Daisy have a great time together. When Winterbourne tells her that he has to leave to return to Geneva the next day, he is gratified by how angry she becomes. Finally she makes him promise to come to Rome to visit the Millers in the winter. It is an easy promise for Winterbourne to make, since he has already told his aunt he will visit her there.

As he comes to Rome, Winterbourne immediately finds Daisy. However, he also finds that Daisy has already had an intimate relationship with young Italian gentlemen. Soon gossips about her inevitably lead to criticism from the society. Winterbourne and Mrs. Walker attempt to persuade Daisy to separate from Giovanelli, but she refuses any help that is offered.

One night, Winterbourne takes a walk through the Colosseum and finds Giovanelli and Daisy enjoying the moonlight there. He asks Giovanelli how he could dare to take Daisy to a place where she exposes herself to "Roman Fever". Daisy ignores his advice to leave and takes the pills. Several days later, Daisy is getting ill, and finally dies.

B. Tables of Data

Table 1. The Values of European Society Related to Women's Existence in James' *Daisy Miller*

No.	Quotation	No Data	Page	Category
1	... There is a flitting hither and thither of "stylish" young girls, a rustling of muslin flounces, a rattle of dance music in the morning hours, a sound of high-pitched voices at all times. ...	A.1.1	127	attractive physical performance
	"I imagine that is your fault, not hers," said Winterbourne. The young lady meanwhile had drawn near. She was dressed in white muslin, with a hundred frills and flounces, and knots of pale-colored ribbon. She was bareheaded, but she balanced in her hand a large parasol, with a deep border of embroidery; and she was strikingly, admirably pretty. "How pretty they are!" thought Winterbourne, straightening himself in his seat, as if he were prepared to rise.	A.1.2	130	attractive physical performance
	The young lady inspected her flounces and smoothed her ribbons again...	A.1.3	132	attractive physical performance
	... Yet, as he talked a little more and pointed out some of the objects of interest in the view, with which she appeared quite unacquainted, she gradually gave him more of the benefit of her glance; and then he saw that this glance was perfectly direct and unshrinking. It was not, however, what would have been called an immodest glance, for the young girl's eyes were singularly honest and fresh. They were wonderfully pretty eyes; and, indeed, Winterbourne had not seen for a long time anything prettier than his fair countrywoman's various features--her complexion, her nose, her ears, her teeth. He had a great relish for feminine beauty; he was addicted to observing and analyzing it; and as regards this young lady's face he made several observations.	A.1.4	132-3	attractive physical performance
	"She has that charming look that they all have," his aunt resumed. "I can't think where they pick it up; and she dresses in perfection--no, you don't know how well she dresses. I	A.1.5	141	attractive physical

	can't think where they get their taste."			performance
	Her mother was a small, spare, light person, with a wandering eye, a very exiguous nose, and a large forehead, decorated with a certain amount of thin, much frizzled hair. Like her daughter, Mrs. Miller was dressed with extreme elegance; she had enormous diamonds in her ears. So far as Winterbourne could observe, she gave him no greeting--she certainly was not looking at him. Daisy was near her, pulling her shawl straight.	A.1.6	147	attractive physical performance
	... his aunt, who was staying at the hotel--Geneva having been for a long time his place of residence. But his aunt had a headache-- his aunt had almost always a headache--and now she was shut up in her room, smelling camphor, so that he was at liberty to wander about. ...	A.2.1	128	dependent
2	"My father's name is Ezra B. Miller," he announced. "My father ain't in Europe; my father's in a better place than Europe." Winterbourne imagined for a moment that this was the manner in which the child had been taught to intimate that Mr. Miller had been removed to the sphere of celestial reward. But Randolph immediately added, "My father's in Schenectady. He's got a big business. My father's rich, you bet!"	A.2.2	134	dependent
	He immediately perceived, from her tone, that Miss Daisy Miller's place in the social scale was low. "I am afraid you don't approve of them," he said. "They are very common," Mrs. Costello declared. "They are the sort of Americans that one does one's duty by not--not accepting." "Ah, you don't accept them?" said the young man. "I can't, my dear Frederick. I would if I could, but I can't."	A.2.3	141	dependent
3	"If, after what happens—at Vevey and everywhere—you desire to keep up the acquaintance, you are very welcome. Of course a man may know everyone. Men are welcome to the privilege!"	A.3.1	157	powerless and obedient
4	"It may be enchanting, dear child, but it is not the custom here," urged Mrs. Walker, leaning forward in her victoria, with her hands devoutly clasped. "You should walk with your mother, dear," cried the lady from Geneva, losing patience.	A.4.1	168	follow the manner of the society

	... In Geneva, as he had been perfectly aware, a young man was not at liberty to speak to a young unmarried lady except under certain rarely occurring conditions; ...	A.4.2	131	follow the manner of the society
5	He was inclined to think Miss Daisy Miller was a flirt—a pretty American flirt. He had never, as yet, had any relations with young ladies of this category. 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 relations were liable to take a serious turn. But this young girl was not a coquette in that sense; she was very unsophisticated; she was only a pretty American flirt. Winterbourne was almost grateful for having found the formula that applied to Miss Daisy Miller.	A.5.1	136-7	committed relationship
	“That she is the sort of young lady who expects a man, sooner or later, to carry her off?” “I haven’t the least idea what such young ladies expect a man to do. But I really think that you had better not meddle with little American girls that are uncultivated, as you call them. You have lived too long out of the country. You will be sure to make some great mistake. You are too innocent.”	A.5.2	143	committed relationship
	“So I thought a month ago. But she has been going too far.” “What has she been doing?” “Everything that is not done here. Flirting with any man she could pick up; sitting in corners with mysterious Italians; dancing all the evening with the same partners; receiving visits at eleven o’clock at night. Her mother goes away when visitors come.”	A.5.3	170-1	committed relationship
	“Well,” said Winterbourne, “when you deal with natives you must go by the custom of the place. Flirting is a purely American custom; it doesn’t exist here. So when you show yourself in public with Mr. Giovanelli, and without your mother—” “Gracious! poor Mother!” interposed Daisy. “Though you may be flirting, Mr. Giovanelli is not; he means something else... You’re a very nice girl; but I wish you would flirt with me, and me only,” said Winterbourne.	A.5.4	176	committed relationship

6	“I haven’t got any teeth to hurt. They have all come out. I have only got seven teeth. My mother counted them last night, and one came out right afterward. She said she’d slap me if any more came out. I can’t help it. It’s this old Europe. It’s the climate that makes them come out. In America they didn’t come out. It’s these hotels.” Winterbourne was much amused. “If you eat three lumps of sugar, your mother will certainly slap you,” he said.	A.6.1	130	responsible for nurturing children
	“Mother thought of getting him one, to travel round with us. There was a lady told her of a very good teacher; an American lady--perhaps you know her--Mrs. Sanders. I think she came from Boston. She told her of this teacher, and we thought of getting him to travel round with us. But Randolph said he didn’t want a teacher traveling round with us. He said he wouldn’t have lessons when he was in the cars. And we ARE in the cars about half the time. There was an English lady we met in the cars--I think her name was Miss Featherstone; perhaps you know her. She wanted to know why I didn’t give Randolph lessons--give him ‘instruction,’ she called it. I guess he could give me more instruction than I could give him. He’s very smart.”	A.6.2	134-5	responsible for nurturing children
	Winterbourne went often to ask for news of her, and once he saw Mrs. Miller, who, though deeply alarmed, was, rather to his surprise, perfectly composed, and, as it appeared, a most efficient and judicious nurse. She talked a good deal about Dr. Davis, but Winterbourne paid her the compliment of saying to himself that she was not, after all, such a monstrous goose.	A.6.3	189	responsible for nurturing children

Table 2. Daisy Miller's Performances which are not Appropriate for Social Values in James' *Daisy Miller*

No.	Quotation	No Data	Page	Category
1	Miss Miller gave him a serious glance. "It isn't for me; it's for you—that is, it's for HER. Well, I don't know who it's for! But mother doesn't like any of my gentlemen friends. She's right down timid. She always makes a fuss if I introduce a gentleman. But I DO introduce them—almost always. If I didn't introduce my gentlemen friends to Mother," the young girl added in her little soft, flat monotone, "I shouldn't think I was natural."	B.1a.1	146-7	self-defining; disobedient
	"Of course I care to know!" Daisy exclaimed seriously. "But I don't believe it. They are only pretending to be shocked. They don't really care a straw what I do. Besides, I don't go round so much."	B.1a.2	184	self-defining;
2	The young girl looked at him more gravely, but with eyes that were prettier than ever. "I have never allowed a gentleman to dictate to me, or to interfere with anything I do."	B.1b.1	165	autonomous
	"It may be enchanting, dear child, but it is not the custom here," urged Mrs. Walker, leaning forward in her victoria, with her hands devoutly clasped. "You should walk with your mother, dear," cried the lady from Geneva, losing patience. "With my mother dear!" exclaimed the young girl. Winterbourne saw that she scented interference. "My mother never walked ten steps in her life. And then, you know," she added with a laugh, "I am more than five years old." ... "Well, it ought to be, then!" said Daisy. "If I didn't walk I should expire."	B.1b.2	168-9	autonomous;
	"About the streets?" cried Daisy with her pretty stare. "Where, then, would he have proposed to her to walk? The Pincio is not the streets, either; and I, thank goodness, am not a young lady of this country. The young ladies of this country have a dreadfully poky time of it, so far as I can learn; I don't see why I should change my habits for THEM."	B.1b.3	175	autonomous;
3	"Or else she's going to find some school. He ought to learn some more. He's only nine. He's going to college." And in this way Miss Miller continued to converse upon the affairs of her family and upon other topics. She sat there with her extremely pretty hands,	B.2a.1	135	forthright

	ornamented with very brilliant rings, folded in her lap, and with her pretty eyes now resting upon those of Winterbourne, now wandering over the garden, the people who passed by, and the beautiful view. She talked to Winterbourne as if she had known him a long time. ...			
	... It was many years since he had heard a young girl talk so much. It might have been said of this unknown young lady, who had come and sat down beside him upon a bench, that she chattered. She was very quiet; she sat in a charming, tranquil attitude; but her lips and her eyes were constantly moving. She had a soft, slender, agreeable voice, and her tone was decidedly sociable. ...	B.2a.2	135	forthright
	"... you see the most frightful things here. The only thing I don't like," she proceeded, "is the society. There isn't any society; or, if there is, I don't know where it keeps itself. Do you? I suppose there is some society somewhere, but I haven't seen anything of it. I'm very fond of society, and I have always had a great deal of it. I don't mean only in Schenectady, but in New York. I used to go to New York every winter. In New York I had lots of society. Last winter I had seventeen dinners given me; and three of them were by gentlemen," added Daisy Miller. "I have more friends in New York than in Schenectady—more gentleman friends; and more young lady friends too," she resumed in a moment. She paused again for an instant; she was looking at Winterbourne with all her prettiness in her lively eyes and in her light, slightly monotonous smile. "I have always had," she said, "a great deal of gentlemen's society."	B.2a.3	136	forthright;
	"It's an intimate friend of mine—Mr. Giovanelli," said Daisy without a tremor in her clear little voice or a shadow on her brilliant little face.	B.2a.4	162	forthright
	"He's an Italian," Daisy pursued with the prettiest serenity. "He's a great friend of mine; he's the handsomest man in the world—except Mr. Winterbourne! He knows plenty of Italians, but he wants to know some Americans. He thinks ever so much of Americans. He's tremendously clever. He's perfectly lovely!"	B.2a.5	162	forthright
	... she began to prattle about her own affairs. "We've got splendid rooms at the hotel; Eugenio says they're the best rooms in Rome. We are going to stay all winter, if we don't die of the fever; and I guess we'll stay then. It's a great deal nicer than I thought; I thought it	B.2a.6	164	forthright

	would be fearfully quiet; I was sure it would be awfully poky. I was sure we should be going round all the time with one of those dreadful old men that explain about the pictures and things. But we only had about a week of that, and now I'm enjoying myself. I know ever so many people, and they are all so charming. The society's extremely select. There are all kinds—English, and Germans, and Italians. I think I like the English best. I like their style of conversation. But there are some lovely Americans. I never saw anything so hospitable. There's something or other every day. There's not much dancing; but I must say I never thought dancing was everything. I was always fond of conversation. I guess I shall have plenty at Mrs. Walker's, her rooms are so small."			
	Daisy turned her quickened glance again from one of the gentlemen beside her to the other. Mr. Giovanelli was bowing to and fro, rubbing down his gloves and laughing very agreeably; Winterbourne thought it a most unpleasant scene. "I don't think I want to know what you mean," said Daisy presently. "I don't think I should like it."	B.2a.7	169	forthright
	"It's a pity these rooms are so small; we can't dance," she said to Winterbourne, as if she had seen him five minutes before.	B.2a.8	174	forthright
	"Ah! thank you—thank you very much; you are the last man I should think of flirting with. As I have had the pleasure of informing you, you are too stiff." "You say that too often," said Winterbourne. Daisy gave a delighted laugh. "If I could have the sweet hope of making you angry, I should say it again."	B.2a.9	175	forthright
	"Well," said Winterbourne, "when you deal with natives you must go by the custom of the place. Flirting is a purely American custom; it doesn't exist here. So when you show yourself in public with Mr. Giovanelli, and without your mother—" "Gracious! poor Mother!" interposed Daisy. "Though you may be flirting, Mr. Giovanelli is not; he means something else." "He isn't preaching, at any rate," said Daisy with vivacity. "And if you want very much to know, we are neither of us flirting; we are too good friends for that: we are very intimate friends."	B.2a.10	176	forthright

	She had allowed him up to this point to talk so frankly that he had no expectation of shocking her by this ejaculation; but she immediately got up, blushing visibly, and leaving him to exclaim mentally that little American flirts were the queerest creatures in the world. "Mr. Giovanelli, at least," she said, giving her interlocutor a single glance, "never says such very disagreeable things to me."	B.2a.11	176	forthright
	Winterbourne was bewildered; he stood, staring. Mr. Giovanelli had finished singing. He left the piano and came over to Daisy. "Won't you come into the other room and have some tea?" he asked, bending before her with his ornamental smile. Daisy turned to Winterbourne, beginning to smile again. He was still more perplexed, for this inconsequent smile made nothing clear, though it seemed to prove, indeed, that she had a sweetness and softness that reverted instinctively to the pardon of offenses. "It has never occurred to Mr. Winterbourne to offer me any tea," she said with her little tormenting manner.	B.2a.12	176	forthright
	"I have offered you advice," Winterbourne rejoined. "I prefer weak tea!" cried Daisy, and she went off with the brilliant Giovanelli. She sat with him in the adjoining room, in the embrasure of the window, for the rest of the evening. ...	B.2a.13	176-7	forthright
	"I guess Randolph doesn't believe anything," said Daisy. Randolph's skepticism excited Winterbourne to further hilarity, and he observed that Giovanelli was coming back to them. Daisy, observing it too, addressed herself again to her countryman. "Since you have mentioned it," she said, "I AM engaged." * * * Winterbourne looked at her; he had stopped laughing. "You don't believe!" she added. He was silent a moment; and then, "Yes, I believe it," he said. "Oh, no, you don't!" she answered. "Well, then—I am not!"	B.2a.14	185	forthright
	Daisy gave a violent laugh. "I never heard anything so stiff! If this is improper, Mrs. Walker," she pursued, "then I am all improper, and you must give me up. Goodbye; I hope you'll have a lovely ride!" and, with Mr. Giovanelli, who made a triumphantly obsequious salute, she turned away.	B.2b.1	170	sharp-spoken

	“I am not sorry we can’t dance,” Winterbourne answered; “I don’t dance.” “Of course you don’t dance; you’re too stiff,” said Miss Daisy. “I hope you enjoyed your drive with Mrs. Walker!”	B.2b.2	174-5	sharp-spoken
	“I thought they understood nothing else!” exclaimed Daisy. “Not in young unmarried women.” “It seems to me much more proper in young unmarried women than in old married ones,” Daisy declared.	B.2b.3	175-6	sharp-spoken
5	But Miss Miller did not make this remark with a querulous accent; she appeared to be in the best humor with everything. She declared that the hotels were very good, when once you got used to their ways, and that Europe was perfectly sweet. She was not disappointed—not a bit. Perhaps it was because she had heard so much about it before. She had ever so many intimate friends that had been there ever so many times. And then she had had ever so many dresses and things from Paris. Whenever she put on a Paris dress she felt as if she were in Europe.	B.3.1	136	intimate
	Daisy was exchanging greetings very prettily with her hostess, but when she heard Winterbourne’s voice she quickly turned her head. “Well, I declare!” she said.	B.3.2	159	intimate
	... Winterbourne stood there; he had turned his eyes toward Daisy and her cavalier. They evidently saw no one; they were too deeply occupied with each other. When they reached the low garden wall, they stood a moment looking off at the great flat-topped pine clusters of the Villa Borghese; then Giovanelli seated himself, familiarly, upon the broad ledge of the wall. The western sun in the opposite sky sent out a brilliant shaft through a couple of cloud bars, whereupon Daisy’s companion took her parasol out of her hands and opened it. She came a little nearer, and he held the parasol over her; then, still holding it, he let it rest upon her shoulder, so that both of their heads were hidden from Winterbourne. ...	B.3.3	172	intimate
	Daisy came after eleven o’clock; but she was not, on such an occasion, a young lady to wait to be spoken to. She rustled forward in radiant loveliness, smiling and chattering, carrying a large bouquet, and attended by Mr. Giovanelli. Everyone stopped talking and turned and looked at her. She came straight to Mrs. Walker. “I’m afraid you thought I never	B.3.4	174	intimate

	was coming, so I sent mother off to tell you. I wanted to make Mr. Giovanelli practice some things before he came; you know he sings beautifully, and I want you to ask him to sing. This is Mr. Giovanelli; you know I introduced him to you; he's got the most lovely voice, and he knows the most charming set of songs. I made him go over them this evening on purpose; we had the greatest time at the hotel." Of all this Daisy delivered herself with the sweetest, brightest audibleness, looking now at her hostess and now round the room, while she gave a series of little pats, round her shoulders, to the edges of her dress. "Is there anyone I know?" she asked.			
	... The ladies were rarely at home, but when he found them, the devoted Giovanelli was always present. Very often the brilliant little Roman was in the drawing room with Daisy alone, Mrs. Miller being apparently constantly of the opinion that discretion is the better part of surveillance. Winterbourne noted, at first with surprise, that Daisy on these occasions was never embarrassed or annoyed by his own entrance; but he very presently began to feel that she had no more surprises for him; the unexpected in her behavior was the only thing to expect. She showed no displeasure at her <i>tete-a-tete</i> with Giovanelli being interrupted; she could chatter as freshly and freely with two gentlemen as with one; there was always, in her conversation, the same odd mixture of audacity and puerility.	B.3.5	177-8	intimate
	"... Anyway, she says she's not engaged. I don't know why she wanted you to know, but she said to me three times, 'Mind you tell Mr. Winterbourne.' And then she told me to ask if you remembered the time you went to that castle in Switzerland. But I said I wouldn't give any such messages as that. Only, if she is not engaged, I'm sure I'm glad to know it."	B.3.6	189-90	intimate
6	Giovanelli lifted his well-shaped eyebrows and showed his brilliant teeth. But he took Winterbourne's rebuke with docility. "I told the signorina it was a grave indiscretion, but when was the signorina ever prudent?" "I never was sick, and I don't mean to be!" the signorina declared. "I don't look like much, but I'm healthy! I was bound to see the Colosseum by moonlight; I shouldn't have wanted to go home without that; and we have had the most beautiful time, haven't we, Mr. Giovanelli? If there has been any danger, Eugenio can give me some pills. He has got some	B.4.1	187	disobedient

	splendid pills.”			
	Daisy followed with Winterbourne. He kept looking at her; she seemed not in the least embarrassed. Winterbourne said nothing; Daisy chattered about the beauty of the place. “Well, I HAVE seen the Colosseum by moonlight!” she exclaimed. “That’s one good thing.” Then, noticing Winterbourne’s silence, she asked him why he didn’t speak.	B.4.2	188	disobedient
	Daisy took her seat in the carriage, and the fortunate Italian placed himself beside her. “Don’t forget Eugenio’s pills!” said Winterbourne as he lifted his hat. “I don’t care,” said Daisy in a little strange tone, “whether I have Roman fever or not!” Upon this the cab driver cracked his whip, and they rolled away over the desultory patches of the antique pavement.	B.4.3	188	disobedient

Table 3. The Patriarchal Society's Responses to Daisy Miller's Performances in James' *Daisy Miller*

No.	Quotation	No Data	Page	Category
1	... It was many years since he had heard a young girl talk so much. It might have been said of this unknown young lady, who had come and sat down beside him upon a bench, that she chattered. She was very quiet; she sat in a charming, tranquil attitude; but her lips and her eyes were constantly moving. She had a soft, slender, agreeable voice, and her tone was decidedly sociable. ...	C.1a.1	132-3	gossiping; Daisy's physical appearance
	... He thought it very possible that Master Randolph's sister was a coquette; he was sure she had a spirit of her own; but in her bright, sweet, superficial little visage there was no mockery, no irony. Before long it became obvious that she was much disposed toward conversation. ...	C.1a.2	135	gossiping; Daisy's physical appearance
	"The young girl is very pretty," said Winterbourne in a moment. "Of course she's pretty. But she is very common." "I see what you mean, of course," said Winterbourne after another pause. "She has that charming look that they all have," his aunt resumed. "I can't think where they pick it up; and she dresses in perfection—no, you don't know how well she dresses. I can't think where they get their taste."	C.1a.3	141	gossiping; Daisy's physical appearance
2	He was inclined to think Miss Daisy Miller was a flirt—a pretty American flirt. He had never, as yet, had any relations with young ladies of this category. 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 relations were liable to take a serious turn. But this young girl was not a coquette in that sense; she was very unsophisticated; she was only a pretty American flirt. Winterbourne was almost grateful for having found the formula that applied to Miss Daisy Miller.	C.1b.1	136-7	gossiping; Daisy's manner
	"But, my dear aunt, she is not, after all, a Comanche savage." "She is a young lady," said Mrs. Costello, "who has an intimacy with her mamma's	C.1b.2	141-2	gossiping; Daisy's

	courier.” “An intimacy with the courier?” the young man demanded. “Oh, the mother is just as bad! They treat the courier like a familiar friend—like a gentleman. I shouldn’t wonder if he dines with them. Very likely they have never seen a man with such good manners, such fine clothes, so like a gentleman. He probably corresponds to the young lady’s idea of a count. He sits with them in the garden in the evening. I think he smokes.”			manner
	Winterbourne listened with interest to these disclosures; they helped him to make up his mind about Miss Daisy. Evidently she was rather wild. “Well,” he said, “I am not a courier, and yet she was very charming to me.”	C.1b.3	142	gossiping; Daisy’s manner
	“<i>Tout bonnement!</i> And pray what did you say?” “I said I should take the liberty of introducing her to my admirable aunt.” “I am much obliged to you.” “It was to guarantee my respectability,” said Winterbourne. “And pray who is to guarantee hers?” “Ah, you are cruel!” said the young man. “She’s a very nice young girl.” “You don’t say that as if you believed it,” Mrs. Costello observed.	C.1b.4	142	gossiping; Daisy’s manner
	“She is completely uncultivated,” Winterbourne went on. “But she is wonderfully pretty, and, in short, she is very nice. To prove that I believe it, I am going to take her to the Chateau de Chillon.” “You two are going off there together? I should say it proved just the contrary. How long had you known her, may I ask, when this interesting project was formed? You haven’t been twenty-four hours in the house.” “I have known her half an hour!” said Winterbourne, smiling. “Dear me!” cried Mrs. Costello. “What a dreadful girl!”	C.1b.5	142	gossiping; Daisy’s manner
	“Is it literally true that she is going to the Chateau de Chillon with you?” “I think that she fully intends it.”	C.1b.6	143	gossiping; Daisy’s

“Then, my dear Frederick,” said Mrs. Costello, “I must decline the honor of her acquaintance. I am an old woman, but I am not too old, thank Heaven, to be shocked!” “But don’t they all do these things—the young girls in America?” Winterbourne inquired. Mrs. Costello stared a moment. “I should like to see my granddaughters do them!” she declared grimly.			manner
... “Those people you were so devoted to last summer at Vevey have turned up here, courier and all,” she wrote. “They seem to have made several acquaintances, but the courier continues to be the most intimate. The young lady, however, is also very intimate with some third-rate Italians, with whom she rackets about in a way that makes much talk. ...”	C.1b.7	157	gossiping; Daisy’s manner
“The girl goes about alone with her foreigners. As to what happens further, you must apply elsewhere for information. She has picked up half a dozen of the regular Roman fortune hunters, and she takes them about to people’s houses. When she comes to a party she brings with her a gentleman with a good deal of manner and a wonderful mustache.”	C.1b.8	157	gossiping; Daisy’s manner
“And where is the mother?” “I haven’t the least idea. They are very dreadful people.”	C.1b.9	158	gossiping; Daisy’s manner
Winterbourne meditated a moment. “They are very ignorant— very innocent only. Depend upon it they are not bad.”	C.1b.10	158	gossiping; Daisy’s manner
“They are hopelessly vulgar,” said Mrs. Costello. “Whether or no being hopelessly vulgar is being ‘bad’ is a question for the metaphysicians. They are bad enough to dislike, at any rate; and for this short life that is quite enough.”	C.1b.11	158	gossiping; Daisy’s manner
“And what is the evidence you have offered?” asked Winterbourne, rather annoyed at Miss Miller’s want of appreciation of the zeal of an admirer who on his way down to	C.1b.12	161	gossiping; Daisy’s

	Rome had stopped neither at Bologna nor at Florence, simply because of a certain sentimental impatience. He remembered that a cynical compatriot had once told him that American women—the pretty ones, and this gave a largeness to the axiom— were at once the most exacting in the world and the least endowed with a sense of indebtedness.			manner
	... but Winterbourne felt a superior indignation at his own lovely fellow countrywoman's not knowing the difference between a spurious gentleman and a real one. Giovanelli chattered and jested and made himself wonderfully agreeable. It was true that, if he was an imitation, the imitation was brilliant. "Nevertheless," Winterbourne said to himself, "a nice girl ought to know!" And then he came back to the question whether this was, in fact, a nice girl. Would a nice girl, even allowing for her being a little American flirt, make a rendezvous with a presumably low-lived foreigner? The rendezvous in this case, indeed, had been in broad daylight and in the most crowded corner of Rome, but was it not impossible to regard the choice of these circumstances as a proof of extreme cynicism? Singular though it may seem, Winterbourne was vexed that the young girl, in joining her amoroso, should not appear more impatient of his own company, and he was vexed because of his inclination. It was impossible to regard her as a perfectly well conducted young lady; she was wanting in a certain indispensable delicacy. It would therefore simplify matters greatly to be able to treat her as the object of one of those sentiments which are called by romancers "lawless passions." That she should seem to wish to get rid of him would help him to think more lightly of her, and to be able to think more lightly of her would make her much less perplexing.	C.1b.13	166-7	gossiping; Daisy's manner
	She had been walking some quarter of an hour, attended by her two cavaliers, and responding in a tone of very childish gaiety, as it seemed to Winterbourne, to the pretty speeches of Mr. Giovanelli, when a carriage that had detached itself from the revolving train drew up beside the path. At the same moment Winterbourne perceived that his friend Mrs. Walker—the lady whose house he had lately left— was seated in the vehicle and was beckoning to him. Leaving Miss Miller's side, he hastened to obey her summons. Mrs. Walker was flushed; she wore an excited air. "It is really too dreadful," she said. "That girl	C.1b.14	167	gossiping; Daisy's manner

	must not do this sort of thing. She must not walk here with you two men. Fifty people have noticed her.”			
	“It’s a pity to let the girl ruin herself!” “She is very innocent,” said Winterbourne. “She’s very crazy!” cried Mrs. Walker. “Did you ever see anything so imbecile as her mother? After you had all left me just now, I could not sit still for thinking of it. It seemed too pitiful, not even to attempt to save her. I ordered the carriage and put on my bonnet, and came here as quickly as possible. Thank Heaven I have found you!”	C.1b.15	168	gossiping; Daisy’s manner
	“What do you propose to do with us?” asked Winterbourne, smiling. “To ask her to get in, to drive her about here for half an hour, so that the world may see she is not running absolutely wild, and then to take her safely home.”	C.1b.16	168	gossiping; Daisy’s manner
	Winterbourne wished that Mrs. Walker would tuck in her carriage rug and drive away, but this lady did not enjoy being defied, as she afterward told him. “Should you prefer being thought a very reckless girl?” she demanded.	C.1b.17	169	gossiping; Daisy’s manner
	“It has happened very well,” said Mrs. Walker. “If she is so perfectly determined to compromise herself, the sooner one knows it the better; one can act accordingly.” “I suspect she meant no harm,” Winterbourne rejoined. “So I thought a month ago. But she has been going too far.” “What has she been doing?” “Everything that is not done here. Flirting with any man she could pick up; sitting in corners with mysterious Italians; dancing all the evening with the same partners; receiving visits at eleven o’clock at night. Her mother goes away when visitors come.”	C.1b.18	170-1	gossiping; Daisy’s manner
	“The servants be hanged!” said Winterbourne angrily. “The poor girl’s only fault,” he presently added, “is that she is very uncultivated.” “She is naturally indelicate,” Mrs. Walker declared. “Take that example this morning. How long had you known her at Vevey?”	C.1b.19	171	gossiping; Daisy’s manner

	“A couple of days.” “Fancy, then, her making it a personal matter that you should have left the place!”			
	“I wished to beg you to cease your relations with Miss Miller— not to flirt with her—to give her no further opportunity to expose herself—to let her alone, in short.” “I’m afraid I can’t do that,” said Winterbourne. “I like her extremely.” “All the more reason that you shouldn’t help her to make a scandal.” “There shall be nothing scandalous in my attentions to her.” “There certainly will be in the way she takes them. But I have said what I had on my conscience,” Mrs. Walker pursued. “If you wish to rejoin the young lady I will put you down. Here, by the way, you have a chance.”	C.1b.20	171	gossiping; Daisy’s manner
	... Winterbourne stood there; he had turned his eyes toward Daisy and her cavalier. They evidently saw no one; they were too deeply occupied with each other. When they reached the low garden wall, they stood a moment looking off at the great flat-topped pine clusters of the Villa Borghese; then Giovanelli seated himself, familiarly, upon the broad ledge of the wall. The western sun in the opposite sky sent out a brilliant shaft through a couple of cloud bars, whereupon Daisy’s companion took her parasol out of her hands and opened it. She came a little nearer, and he held the parasol over her; then, still 3 it, he let it rest upon her shoulder, so that both of their heads were hidden from Winterbourne. This young man lingered a moment, then he began to walk. But he walked—not toward the couple with the parasol; toward the residence of his aunt, Mrs. Costello.	C.1b.21	172	gossiping; Daisy’s manner
	“I am afraid your habits are those of a flirt,” said Winterbourne gravely.	C.1b.22	175	gossiping; Daisy’s manner
	Winterbourne noted, at first with surprise, that Daisy on these occasions was never embarrassed or annoyed by his own entrance; but he very presently began to feel that she had no more surprises for him; the unexpected in her behavior was the only thing to expect. She showed no displeasure at her tete-a-tete with Giovanelli being interrupted; she	C.1b.23	177-8	gossiping; Daisy’s manner

	could chatter as freshly and freely with two gentlemen as with one; there was always, in her conversation, the same odd mixture of audacity and puerility. Winterbourne remarked to himself that if she was seriously interested in Giovanelli, it was very singular that she should not take more trouble to preserve the sanctity of their interviews; and he liked her the more for her innocent-looking indifference and her apparently inexhaustible good humor. He could hardly have said why, but she seemed to him a girl who would never be jealous. At the risk of exciting a somewhat derisive smile on the reader's part, I may affirm that with regard to the women who had hitherto interested him, it very often seemed to Winterbourne among the possibilities that, given certain contingencies, he should be afraid—literally afraid—of these ladies; he had a pleasant sense that he should never be afraid of Daisy Miller. It must be added that this sentiment was not altogether flattering to Daisy; it was part of his conviction, or rather of his apprehension, that she would prove a very light young person.			
	Mrs. Costello inspected the young couple again with her optical instrument. "He is very handsome. One easily sees how it is. She thinks him the most elegant man in the world, the finest gentleman. She has never seen anything like him; he is better, even, than the courier. It was the courier probably who introduced him; and if he succeeds in marrying the young lady, the courier will come in for a magnificent commission."	C.1b.24	179	gossiping; Daisy's manner
	"Oh that young lady's—Miss Baker's, Miss Chandler's—what's her name?— Miss Miller's intrigue with that little barber's block." "Do you call it an intrigue," Winterbourne asked—"an affair that goes on with such peculiar publicity?" "That's their folly," said Mrs. Costello; "it's not their merit." "No," rejoined Winterbourne, with something of that pensiveness to which his aunt had alluded. "I don't believe that there is anything to be called an intrigue." "I have heard a dozen people speak of it; they say she is quite carried away by him." "They are certainly very intimate," said Winterbourne.	C.1b.25	179	gossiping; Daisy's manner
	"You may be very sure she thinks of nothing. She goes on from day to day, from hour to	C.1b.26	179	gossiping;

hour, as they did in the Golden Age. I can imagine nothing more vulgar. And at the same time,” added Mrs. Costello, “depend upon it that she may tell you any moment that she is ‘engaged.’”			Daisy’s manner
“He accounts for it by his handsome face and thinks Miss Miller a young lady <i>qui se passe ses fantaisies!</i>” said Mrs. Costello. “It is very true,” Winterbourne pursued, “that Daisy and her mamma have not yet risen to that stage of—what shall I call it?—of culture at which the idea of catching a count or a marchese begins. I believe that they are intellectually incapable of that conception.”	C.1b.27	180	gossiping; Daisy’s manner
... The vesper service was going forward in splendid chants and organ tones in the adjacent choir, and meanwhile, between Mrs. Costello and her friends, there was a great deal said about poor little Miss Miller’s going really “too far.” Winterbourne was not pleased with what he heard, but when, coming out upon the great steps of the church, he saw Daisy, who had emerged before him, get into an open cab with her accomplice and roll away through the cynical streets of Rome, he could not deny to himself that she was going very far indeed. He felt very sorry for her—not exactly that he believed that she had completely lost her head, but because it was painful to hear so much that was pretty, and undefended, and natural assigned to a vulgar place among the categories of disorder. ...	C.1b.28	180-1	gossiping; Daisy’s manner
“A little Italian with a bouquet in his buttonhole. The girl is delightfully pretty, but I thought I understood from you the other day that she was a young lady <i>du meilleur monde.</i> ”	C.1b.29	181	gossiping; Daisy’s manner
“She’s gone out somewhere with Mr. Giovanelli,” said Mrs. Miller. “She’s always going round with Mr. Giovanelli.” “I have noticed that they are very intimate,” Winterbourne observed. “Oh, it seems as if they couldn’t live without each other!” said Mrs. Miller. “Well, he’s a real gentleman, anyhow. I keep telling Daisy she’s engaged!” “And what does Daisy say?” “Oh, she says she isn’t engaged. But she might as well be!” this impartial parent resumed;	C.1b.30	181-2	gossiping; Daisy’s manner

	“she goes on as if she was. But I’ve made Mr. Giovanelli promise to tell me, if SHE doesn’t. I should want to write to Mr. Miller about it—shouldn’t you?”			
	After this Daisy was never at home, and Winterbourne ceased to meet her at the houses of their common acquaintances, because, as he perceived, these shrewd people had quite made up their minds that she was going too far. They ceased to invite her; and they intimated that they desired to express to observant Europeans the great truth that, though Miss Daisy Miller was a young American lady, her behavior was not representative— was regarded by her compatriots as abnormal. Winterbourne wondered how she felt about all the cold shoulders that were turned toward her, and sometimes it annoyed him to suspect that she did not feel at all. He said to himself that she was too light and childish, too uncultivated and unreasoning, too provincial, to have reflected upon her ostracism, or even to have perceived it. Then at other moments he believed that she carried about in her elegant and irresponsible little organism a defiant, passionate, perfectly observant consciousness of the impression she produced. He asked himself whether Daisy’s defiance came from the consciousness of innocence, or from her being, essentially, a young person of the reckless class. It must be admitted that holding one’s self to a belief in Daisy’s “innocence” came to seem to Winterbourne more and more a matter of fine-spun gallantry. As I have already had occasion to relate, he was angry at finding himself reduced to chopping logic about this young lady; he was vexed at his want of instinctive certitude as to how far her eccentricities were generic, national, and how far they were personal. From either view of them he had somehow missed her, and now it was too late. She was “carried away” by Mr. Giovanelli.	C.1b.31	182	gossiping; Daisy’s manner
	Giovanelli lifted his well-shaped eyebrows and showed his brilliant teeth. But he took Winterbourne’s rebuke with docility. “I told the signorina it was a grave indiscretion, but when was the signorina ever prudent?”	C.1b.32	187	gossiping; Daisy’s manner
	Winterbourne, to do him justice, as it were, mentioned to no one that he had encountered Miss Miller, at midnight, in the Colosseum with a gentleman; but nevertheless, a couple of	C.1b.33	188	gossiping; Daisy’s

	days later, the fact of her having been there under these circumstances was known to every member of the little American circle, and commented accordingly. Winterbourne reflected that they had of course known it at the hotel, and that, after Daisy's return, there had been an exchange of remarks between the porter and the cab driver. But the young man was conscious, at the same moment, that it had ceased to be a matter of serious regret to him that the little American flirt should be "talked about" by low-minded menials. These people, a day or two later, had serious information to give: the little American flirt was alarmingly ill.			manner
	... At last he said, "She was the most beautiful young lady I ever saw, and the most amiable"; and then he added in a moment, "and she was the most innocent." Winterbourne looked at him and presently repeated his words, "And the most innocent?" "The most innocent!"	C.1b.34	190	gossiping; Daisy's manner
	Winterbourne almost immediately left Rome; but the following summer he again met his aunt, Mrs. Costello at Vevey. Mrs. Costello was fond of Vevey. In the interval Winterbourne had often thought of Daisy Miller and her mystifying manners. One day he spoke of her to his aunt—said it was on his conscience that he had done her injustice.	C.1b.35	190-1	gossiping; Daisy's manner
	"I am sure I don't know," said Mrs. Costello. "How did your injustice affect her?" "She sent me a message before her death which I didn't understand at the time; but I have understood it since. She would have appreciated one's esteem." "Is that a modest way," asked Mrs. Costello, "of saying that she would have reciprocated one's affection?"	C.1b.36	191	gossiping; Daisy's manner
	Nevertheless, he went back to live at Geneva, whence there continue to come the most contradictory accounts of his motives of sojourn: a report that he is "studying" hard—an intimation that he is much interested in a very clever foreign lady.	C.1b.37	191	gossiping; Daisy's manner
3	"It may be enchanting, dear child, but it is not the custom here," urged Mrs. Walker, leaning forward in her victoria, with her hands devoutly clasped. "You should walk with your mother, dear," cried the lady from Geneva, losing patience.	C.2a.1	168-9	criticizing; Daisy's relationship

“With my mother dear!” exclaimed the young girl. Winterbourne saw that she scented interference. “My mother never walked ten steps in her life. And then, you know,” she added with a laugh, “I am more than five years old.” “You are old enough to be more reasonable. You are old enough, dear Miss Miller, to be talked about.”			with the opposite sex
“You’re a very nice girl; but I wish you would flirt with me, and me only,” said Winterbourne.	C.2a.2	175-6	criticizing; Daisy’s relationship with the opposite sex
“Well,” said Winterbourne, “when you deal with natives you must go by the custom of the place. Flirting is a purely American custom; it doesn’t exist here. So when you show yourself in public with Mr. Giovanelli, and without your mother—” “Gracious! poor Mother!” interposed Daisy. “Though you may be flirting, Mr. Giovanelli is not; he means something else.”	C.2a.3	176	criticizing; Daisy’s relationship with the opposite sex
“I know why you say that,” said Daisy, watching Giovanelli. “Because you think I go round too much with HIM.” And she nodded at her attendant. “Every one thinks so—if you care to know,” said Winterbourne.	C.2a.4	184	criticizing; Daisy’s relationship with the opposite sex
“I think you will find they do care. They will show it disagreeably.” Daisy looked at him a moment. “How disagreeably?” “Haven’t you noticed anything?” Winterbourne asked. “I have noticed you. But I noticed you were as stiff as an umbrella the first time I saw you.” “You will find I am not so stiff as several others,” said Winterbourne, smiling. “How shall I find it?” “By going to see the others.”	C.2a.5	184	criticizing; Daisy’s relationship with the opposite sex

	“What will they do to me?” “They will give you the cold shoulder. Do you know what that means?”			
4	What a clever little reprobate she was, and how smartly she played at injured innocence! But he wouldn't cut her. Winterbourne came forward again and went toward the great cross. Daisy had got up; Giovanelli lifted his hat. Winterbourne had now begun to think simply of the craziness, from a sanitary point of view, of a delicate young girl lounging away the evening in this nest of malaria. What if she WERE a clever little reprobate? that was no reason for her dying of the perniciousa. “How long have you been here?” he asked almost brutally.	C.2b.1	187	criticizing; Daisy's arrogance and stubbornness
	... Winterbourne had now begun to think simply of the craziness, from a sanitary point of view, of a delicate young girl lounging away the evening in this nest of malaria. ... “How long have you been here?” he asked almost brutally. ... “All the evening,” she answered, gently. “I never saw anything so pretty.” “I am afraid,” said Winterbourne, “that you will not think Roman fever very pretty. This is the way people catch it. ...” ... “I never was sick, and I don't mean to be!” the signorina declared. “I don't look like much, but I'm healthy! I was bound to see the Colosseum by moonlight; I shouldn't have wanted to go home without that... If there has been any danger, Eugenio can give me some pills. He has got some splendid pills.” “I should advise you,” said Winterbourne, “to drive home as fast as possible and take one!”	C.2b.2	188	criticizing; Daisy's arrogance and stubbornness
5	He immediately perceived, from her tone, that Miss Daisy Miller's place in the social scale was low. “I am afraid you don't approve of them,” he said. “They are very common,” Mrs. Costello declared. “They are the sort of Americans that one does one's duty by not—not accepting.” “Ah, you don't accept them?” said the young man. “I can't, my dear Frederick. I would if I could, but I can't.”	C.3a.1	141	rejecting; refuse to meet Daisy

6	“I haven’t the least idea what such young ladies expect a man to do. But I really think that you had better not meddle with little American girls that are uncultivated, as you call them. You have lived too long out of the country. You will be sure to make some great mistake. You are too innocent.”	C.3b.1	143	rejecting; refuse to interact and socialize with Daisy
	“Well, I told her that there was no use in her getting dressed before dinner if she was going to wait three hours,” responded Daisy’s mamma. “I didn’t see the use of her putting on such a dress as that to sit round with Mr. Giovanelli.” “This is most horrible!” said Mrs. Walker, turning away and addressing herself to Winterbourne. “<i>Elle s’affiche</i>. It’s her revenge for my having ventured to remonstrate with her. When she comes, I shall not speak to her.”	C.3b.2	173-4	rejecting; refuse to interact and socialize with Daisy
	... When Daisy came to take leave of Mrs. Walker, this lady conscientiously repaired the weakness of which she had been guilty at the moment of the young girl’s arrival. She turned her back straight upon Miss Miller and left her to depart with what grace she might. Winterbourne was standing near the door; he saw it all. Daisy turned very pale and looked at her mother, but Mrs. Miller was humbly unconscious of any violation of the usual social forms. She appeared, indeed, to have felt an incongruous impulse to draw attention to her own striking observance of them.	C.3b.3	177	rejecting; refuse to interact and socialize with Daisy
	“That was very cruel,” he said to Mrs. Walker. “She never enters my drawing room again!” replied his hostess.	C.3b.4	177	rejecting; refuse to interact and socialize with Daisy