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1. Introduction

According to Frank Raymond Leavis, there are only four great English novelists, namely Jane Austen, George Eliot, Henry James, and Joseph Conrad (Leavis 1). Leavis is of the opinion that George Eliot's *Daniel Deronda* was the basis for Henry James's *The Portrait of a Lady*. Three years before James begun to write his novel, he wrote a study about George Eliot's novel, called *Daniel Deronda: A Conversation*. This shows that James was very familiar with Eliot's work. Furthermore, *The Portrait of a Lady* bears such a striking resemblance to a part of *Daniel Deronda*, which Leavis calls *Gwendolen Harleth*, that, according to him, James's novel might even be considered a "variation" of Eliot's. Leavis concedes that James might not have had Gwendolen Harleth consciously in mind when he created Isabel Archer, but a girl he might have met during his life. Still, for Leavis, Isabel Archer is "Gwendolen Harleth seen by a man". He goes even further to say that George Eliot is better equipped in presenting this type of woman, as she is a woman herself (her real name was Mary Anne Evans). (Leavis 84 – 86).

This paper's purpose is to take another of James's novels, *Daisy Miller*, into consideration. Although there is no such evidence as for the correlation between *Daniel Deronda* and *The Portrait of a Lady*, I argue that *Daisy Miller* was heavily influenced by Jane Austen's *Emma*. Jane Austen's influence on English literature can hardly be exaggerated. Leavis calls her "the first modern novelist" (Leavis 7). Henry James was familiar with her work as well, and greatly admired it (Leavis 10). This paper's aim is to show that, to use Leavis's phrase, *Daisy Miller* is *Emma* seen by a man.

First, I will analyse both *Emma* and *Daisy Miller* individually according to style and plot. Then, I will make a comparison between these novels and show their intertextuality. Whether James

was consciously influenced by *Emma* or intertextuality happened accidentally, *Daisy Miller*, in my opinion, is at least partly an answer to Austen's novel, taking into account Norman Fairclough's views on intertextuality. Fairclough stresses that intertextual analysis show that texts depend on the context they are written in (i.e. history, society...), as this context provides the resources with which texts are produced. When a text draws upon another one, it "transform[s] social and historical resources", mixes with the original text, and "re – accentuate[s] genres" (Zienkowski, Östman, and Verschueren 159).

2. Emma

2.1. Context

Emma was Jane Austen's sixth novel. It was published in December 1815 (although the date on the title page was 1816) by John Murray, who was also Lord Byron's publisher. The Prince Regent (who later would become George IV) admired Austen's other novels, and on his librarian's suggestion, Austen dedicated *Emma* to him. Austen never earned a great deal of money with her writing. *Emma*'s first profits were about £39. Yet, this was the novel that established her literary reputation (Byrne 1 - 2).

2.1.1. Genre

To define *Emma*'s genre might be a difficult task, as various critics have offered different interpretations. When *Emma* was published, Sir Walter Scott wrote a review about it. He calls it a new sort of novel, because it takes its inspiration from ordinary, daily life, unlike the older novels, or even the romances, which he considers to be the mother of the novel (Lodge 37). But to assume that the world that Austen created, though it may seem natural, truly existed as

described would be a mistake, according to Trilling. He stresses that “Jane Austen’s England”, a term which is often used to refer to England during Jane Austen’s lifetime, was widely different from the England her novels are set in. *Emma*, as natural as it may seem, is an idyll, not a description of life in Georgian England (Lodge 135).

Farrer calls *Emma* “the novel of character, and of character alone”, as well as a “Comedy”. He identifies the novel’s central problem as making Emma both loveable and laughable, and calls her the “culminating figure of English high-comedy” (qtd. in Byrne 52 – 53). Overman agrees, but cautions that *Emma* should not be mistaken for a parody. He defines a parody as using an elevated style, while ridiculing its subject (*Northanger Abbey* is a good example for a parody of Gothic novels). For Overman, the ridicule and abuse of the subject in *Emma* (if indeed there is any) is far too subtle for a parody (Overman 223-224). Butler identifies Emma’s plot as “the classic plot of the conservative novel”, where a young hero or heroine has to gain knowledge of the world and identify true and false values (Butler 250). She also mentions that Emma has been called “the first and one of the greatest psychological novels” (Butler 273). Hough, too, considers Austen’s novels, including *Emma*, to be conservative. For him, Austen expressed the values of the English landed gentry, and ignored the revolutionary and radical trends, because she did not agree with them. Austen’s novels apparently encompass the “English ideology of control, compromise and consensus”, which prevented the violence of Continental Europe to sweep over to England. Because of that, Austen’s novels could not be called classics of world literature, but of English literature (Lodge 23).

McInnes takes another point of view. For him, Austen’s *Emma* can be classified as Female Gothic, inhabiting a space between the styles of Anne Radcliffe and Mary Shelley, who leans heavily towards the Horror Gothic genre. According to him, Austen explores the effects of

patriarchy and its ideology on the female psyche. Furthermore, he argues that traces of Gothicism can be found in Austen's other novels as well. In *Sense and Sensibility*, the figure of Colonel Brandon evokes a Gothic feeling, as he duels with his rival, Mr. Willoughby, and relates the fates of his lost love Eliza, and her daughter, which show traits of the Gothic. In *Mansfield Park*, Antigua, where Sir Thomas owns slaves, is the Gothic double of the eponymous mansion. In *Pride and Prejudice*, Mr. Darcy's search for Lydia and Mr. Wickham, who have run off together, but are, at that point of the story, unmarried, is given a Gothic hue. And in *Persuasion*, Anne Elliot's dark prospects also hold a trace of Gothic (McInnes 72). McInnes proposes that the village of Highbury, where most of the plot of *Emma* takes place, is situated "nowhere". It is impossible to place it, and thus its homeliness is combined with "the unheimlich". Because of that, Austen is able to use elements of the Romance and of Gothic novels, which she claimed she could not write, and placed them on the margins of *Emma* (McInnes 74). Austen's use of the Gothic in *Emma* explores the relationship between imagination and reason (in contrast to other Gothic writers: Anne Radcliffe, for example, uses Gothic to threaten her characters with "loss of reason") (McInnes 78).

2.1.2. Sources and Influences

It is widely accepted that the strength of Jane Austen's works lies in her characters, and her preoccupation with their inner life, their emotions, and their values. According to Leavis, this way of writing can be traced back to Samuel Richardson, particularly to his novel *Clarissa, or, The History of a Young Lady: epistolary novel*. But, as Leavis calls Richardson's attempt to write about the gentry "immitigably vulgar", he points out that the female author Fanny Burney was necessary to transport Richardson's ideas into Jane Austen's sphere. Leavis calls the link

between Richardson, Burney and Austen “one of the important lines of English literary history” (Leavis 4).

Byrne also remarked on Burney’s influence on Austen. In *Northanger Abbey*, Austen mentions two of her novels, namely *Cecilia*, and *Camilla*. Byrne compares Camilla Stanley, the novel’s eponymous heroine, with Emma Woodhouse. Both are flawed and have difficulties keeping their imaginations in check. Furthermore, the novel’s hero, Edgar, is enchanted when he sees Camilla holding a baby. In *Emma*, there is a similar scene, where the image of Emma, holding her baby niece, placates Mr. Knightley and helps in the ending of a rather serious disagreement (Byrne 25). But here Byrne omits to mention that Emma, unlike Camilla, did not follow a simple impulse, but planned the moment carefully: “She hoped they might now become friends again. She thought it was time to make up. [...] *She* certainly had not been in the wrong, and *he* would never own that he had. [...] she hoped it might rather assist the restoration of friendship, that when he came into the room she had one of the children with her [...] it did assist [...] he was soon led on to talk of them all in the usual way [...]” (Austen 741). Here, Austen puts a clever twist on *Camilla* to give an impression of Emma’s character.

Austen also drew inspiration from her contemporaries, the romanticists Wordsworth, Scott, and Byron. The romanticists placed great value on emotion and imagination. Emma, who is often called an “imaginist”, perfectly embodies these characteristics (Goodheart 600).

Another medium that influenced Austen was the theatre. The British writer Charles Dibdin’s play *The Birth – Day* is mentioned as a possible source for *Emma*. Dibdin’s heroine is called Emma Bertram, lives with a sickly father and marries an old friend in the end (Byrne 7).

Inspirations for *Emma* can not only be found in works of other authors, but also in earlier writings of Austen herself. While staying in Bath with her parents, Austen began to write a short story called *The Watsons*, which remained unfinished due to the death of her father in 1805. This story can be seen as an early version of *Emma*, though it has a much darker tone. It is about Emma Watson, who grew up without a mother, with a sick father and, because Emma has been cut off by wealthy relatives, no money and expectations. She is now a spinster who has to look for a husband (Byrne 9).

Overman proposes that *Emma* is the mirror image of *Pride and Prejudice*, but with reversed genders. The proud and financially independent Mr. Darcy turns into Emma Woodhouse, and the critical, clever Elizabeth Bennett becomes Mr. Knightley. Austen uses “genderbending” as a medium to explore similarities and differences between the sexes, as well as the consequences of not acting according to your gender. She may have taken her inspirations from Samuel Richardson, Henry Fielding, William Shakespeare and the Reverend James Fordyce (Overman 223). Richardson’s *The History of Sir Charles Grandison* was much admired by Austen, and Overman, comparing Emma’s character to Sir Charles’s, finds that they have a common tendency for psychological manipulation and approving of their own conduct. Fielding may have given Austen the idea of genderbending, by doing the same to Richardson’s novel *Pamela: or, virtue rewarded*, turning it into *The History of the Adventures of Joseph Andrews, and his friend Mr. Abraham Adams*. Shakespeare, whom Austen mentions several times throughout her novels, explored the idea of gender as performance (Overman 230 – 231). John Wiltshire proposes that *The Merchant of Venice* may have served as an inspiration for *Emma*, highlighting the possible intertextuality. Both share a “chain of romantic attachments”, a propensity for riddles and a father who seeks to influence whom/if his daughter is able to marry. Furthermore, Wiltshire draws parallels between Emma and Portia. Both women show contempt

for men who wish to marry them, as well as achieve a “liberty of action” normally denied women, Portia through disguising herself as a lawyer, Emma through her wealth and position (Overman 231 – 232). James Fordyce was best known for his sermons, which Austen mentions in her novels. Some of his sermons are concerned with the place of women in society, as well as proper female behaviour.

As mentioned above, McInnes identifies Gothic influences, and names Anne Radcliffe (especially her novel *The Romance of the Forest*) and Mary Shelley as possible inspirations for *Emma* (McInnes 72). Additionally, Maria Roche’s *The Children of the Abbey* is also believed to have influenced *Emma*, as its content, as well as that of *The Romance of the Forest*, is mirrored in Austen’s work. McInnes stresses here that Jane Fairfax, not Emma, is the typical Gothic heroine: frail, with a dark secret. Emma serves as her “persecutory, oppositional double” (McInnes 72).

2.2. Technique

Emma is widely reputed as Jane Austen’s masterpiece. Reginald Farrer even calls it “the Book of Books” (Lodge 65). Although the plot is relatively limited, it is rendered brilliant by Austen’s technique.

According to Graham Hough, there are five different types of discourse in *Emma*: the authorial voice, objective narrative, coloured narrative, free indirect speech and direct speech/dialogue. The authorial voice is not the voice of the narrator. Jane Austen uses it sparingly (Hough calls it “almost negligible”), and mostly ironic. It usually stands outside of the narrative. A prime example is the iconic opening sentence of *Pride and Prejudice*: “It is a truth universally

acknowledged, that a single man in possession of a good fortune, must be in want of a wife” (Austen 211). This sentence can mean any young man, and does not have to refer to Mr. Bingley, as no names are mentioned. But there are also instances of the authorial voice, in *Emma*, for example: ”Human nature is so well disposed towards those who are in an interesting situation, that a young person, who either marries or dies, is sure of being kindly spoken of” (Austen 786). Again, this sentence describes human nature, not a special occurrence in *Emma*.

The objective narrative occurs when facts or circumstances pertaining to the narrative are given, scenes set, and new characters introduced. Hough calls this narrative also the voice of the narrator. He claims that the reason readers accept information gained through the objective narrative as true, is a matter of convention: the author tells the truth. He points out that the objective narrative often shifts to the coloured narrative, when it is influenced by a character’s (mostly, but not exclusively Emma’s) point of view. A good example for the coloured narrative is Emma’s deliberation of the possible match between Mr. Elton and Harriet:

The longer she considered it, the greater was her sense of expediency. Mr. Elton’s situation was most suitable, quite the gentleman himself, and without low connections: at the same time not of any family that could fairly object to the doubtful birth of Harriet [...] and she thought very highly of him as a good-humoured, well-meaning, respectable young man, without any deficiency of useful understanding or knowledge of the world (Austen 705 – 706).

In its concentrated form, the coloured narrative becomes free indirect style. Hough defines it thus: “It occurs [...] when the actual mode of expression, the *ipsissima verba*, of a fictional character are used, but embedded in the narrative, and with the grammatical forms assimilated to those of reported speech” (Lodge 174). Mr. Elton, proposing to Emma on their way home from a Christmas party, is a good example of the free indirect speech.

[...] scarcely had they passed the sweep – gate and joined the other carriage, than she found her subject cut up – her hand seized – her attention demanded, and Mr. Elton actually making violent love to her: *availing himself of the precious opportunity, declaring sentiments which must be already well known, hoping – fearing – adoring – ready to die if she refused him; but flattering himself that his ardent attachment and unequalled love and unexampled passion could not fail of having some effect*, and in short, very much resolved on being seriously accepted as soon as possible (Austen 759, emphasis added: Lodge 174)

Hough cautions that there are many shades of coloured narrative, which blend into free indirect style. According to Hough, it is not completely clear whether quotation marks are used in the free indirect style or not, as the various editions of Austen’s works differ in their use of them (Lodge 184).

When using direct speech, Austen employs a quite narrow range of language, namely what Hough calls the “middle range of moderately educated speech”. Her characters belong to the gentry, and express themselves accordingly. Yet, Austen employs a wide range of nuances (difference in grammar, vocabulary...) to give an impression of her characters’ different personalities. Dialogues in James’s later novels, in contrast, are quite stylised and uniform: all characters have the same manner of expressing themselves. Walter Scott uses one way of speaking for his heroes and heroines, and another, normally a class dialect or a regiolect, for his other characters. Both James and Scott use the idea of a standard conversation language (Lodge 185 – 187).

Hough points out that, of the five types of discourse, direct speech and coloured narrative, cover most of *Emma*.

According to Hough, the novel’s whole structure relies on readers to misjudge situations, because the descriptions of these situations are coloured by the characters’ feelings. Because if

this, it is impossible to be completely objective. Readers perceive that the descriptions are not meant to be objective, though. As Hough puts it: “[...] while we go along with the characters in their experiences and in their interpretation of them, we give them only a partial assent. In the back of our minds we are prepared to have it upset or altered” (Lodge 175). He states that, while readers partially believe passages in coloured narrative, they fully accept statements made in objective narrative, due to a literary convention to do so. Austen does not only use objective narrative for facts, but also for values. When she describes Emma and Jane Fairfax’s upbringing, the reader does not doubt Miss Taylor’s motherly love, or the Campbells’ merit. When Austen uses objective narrative, she never gives long descriptions, but only a few details. The rest can be taken for granted. Hough points out that, though Austen never describes Hartfield, or even Emma, in detail, the reader knows how they ought to look, because he has in his mind a picture of a gentleman’s country house, and a healthy, attractive girl. The objective narrative is used where common knowledge can be assumed. Hough summarises the usual style of an objective narrative as “general, abstract, evaluative and formally correct” (Lodge 178).

But the distinction between objective and coloured narrative can be difficult, as sometimes Austen colours the objective narrative with her own voice, not that of the characters. The effect is still the same: reliable information. But then she shifts styles and introduces a character’s perspective. The description of Miss Bates is a good example for this phenomenon (the italics indicate the shift to coloured narrative):

Miss Bates stood in the very worst predicament in the world for having much of the public favour; and she had no intellectual superiority to make atonement for herself, or frighten those who might hate her, into outward respect. She had never boasted either beauty or cleverness. Her youth had passed without distinction, and her middle of life was devoted to the care of a failing mother, and the endeavour to make a small income go as far as possible. And yet she was a happy woman, and a woman whom no – one

named without good – will and contented temper which worked such wonders. She loved every body, was interested in every body's happiness, quick – sighted to every body's merits; *thought herself a most fortunate creature, and surrounded with blessings in such an excellent mother and so many good neighbours and friends, and a home that wanted for nothing* (Austen 698, emphasis added: Lodge 179).

Franz Karl Stanzel characterises this phenomenon as the merging of the Authorial narration and the Figural narration. He points out that it was already successfully used in *Emma*'s predecessor, *Mansfield Park* (Stanzel 249). In his typological circle, *Emma* is situated between the Authorial narrative situation and the Figural narrative situation.

Hough argues that the traits of a good writer are a sharp wit and insight, as well as the ability to mimick or become another person. Austen, he states, possessed all of these traits, and used uncoloured narrative as a background. Yet many critics try to summarise these traits and call them “irony”. Hough attempts to distinguish the different levels of this passage, and explains that while irony is usually thought as something destructive, Austen did not intend to be cruel in her description of Miss Bates. The kind of irony that is used in this passage is the presentation of two opposite positions: Miss Bates' real situation, and her view of it. The difference between reality and perception is meant to give an impression of Miss Bates' good character, not to highlight a lack of understanding. Hough states that Austen's use of irony is more subtle and nuanced than Dickens' or Thackeray's, and usually playful and delicate (qtd in Lodge 180 – 181).

Emma is full of irony. Especially Emma's behaviour and her tendency to draw the wrong conclusions are treated with irony. But Medalie calls attention to the fact that, as the novel draws to its close, irony becomes more and more infrequent, as Emma finally gains the author's approval, because she starts behaving correctly (Medalie 11).

Marilyn Butler agrees with Hough about Austen's most often used techniques: coloured narrative, which she simply calls "a narrative prose capable of suggesting the heroine's thought-process", and direct speech, which lets the characters speak for themselves, and reveal their personalities (Butler 260). *Emma* is not Austen's first novel where she makes use of this kind of narrative prose. In *Mansfield Park*, she tried this technique as well. Butler points out that the reason why it did not really work in *Mansfield Park*, is the heroine, Fanny. She is flawless and her conduct meant to serve as a model for Austen's readers. She speaks to the readers' intellects instead their emotions. But if the inner life of the heroine is to be the vehicle of the story, there has to be an emotional connection between the reader and the heroine (Butler 248 – 249). What makes the technique of *Emma* more interesting than that of *Mansfield Park* is the unreliable narrator. Fanny always knows what is happening around her, Emma constantly misinterprets situations (Butler 260 – 261).¹

Rachel Provenzano Oberman uses another term to describe this technique that made *Emma* so important. She refers to it as "narrated monologue", a term which was originally coined by Dorrit Cohn. The narrated monologue is able to convey the characters' (most often Emma's) thoughts, and fuse their subjectivity with an omniscient narrator (Provenzano Oberman 2 – 3). Later, she also refers to it as "free indirect discourse" and "free indirect speech" (Provenzano Oberman 7 - 10). Provenzano Oberman cautions that it is unclear in some passages whether the novel presents Emma's or Austen's opinion. As an example, she quotes the moment when Emma finds out that Harriet's father is a mere tradesman (Provenzano Oberman 2 – 3): "Such was the blood of gentility which Emma had formerly been so ready to vouch for! – It was likely

¹ Franz Karl Stanzel proposes a distinction between the *narrator* (consciously narrates the story) and the *reflector* (the story is filtered through the mind of a character, who is unconscious of this). According to Stanzel, the question of reliability only concerns narrators. Reflectors can be classified according to the clarity of their perception. Emma herself is a reflector, not a narrator. Stanzel criticises Wayne C. Booth for not making this distinction. (Stanzel 202 -203). Although the idea has its merits, I will not differentiate between narrator and reflector in this paper.

to be as untainted perhaps, as the blood of many a gentleman; but what connexion had she been preparing for Mr. Knightley – or for the Churchills – or even for Mr. Elton! – the stain of illegitimacy, unbleached by nobility or wealth, would have been a stain indeed.” (Austen 955 – 956). As this happens at the very end of the novel, where, as mentioned above, Emma’s actions are related without irony because she has gained Austen’s approval, it may be that this sentiment is true for both Emma and Austen. But, taking a character’s opinion for the author’s should be undertaken with care. When Flaubert published “Madame Bovary” in 1856, where he had used narrated monologue to relate Emma (!) Bovary’s thoughts, many statements were mistaken for Flaubert’s own opinion. Because of the perceived impropriety of these sentiments, he had to face trial (Provenzano Oberman 1 – 2).

Casey Finch and Peter Bowen believe that the “communal voice of gossip” in Emma is the equivalent of the narrative voice. For them, the free indirect speech serves to naturalize the gossip, thus making it the voice of the narrator. Provenzano Oberman disagrees. She argues, that that communal voice often differs from the narrator when it comes to crucial parts of the plot. The communal voice thinks very highly of Mr. and Mrs. Elton, when it is clear that the narrator does not. Furthermore, the communal voice does not suspect an attachment between Frank Churchill and Jane Fairfax, when the reader has received multiple hints already, either through Miss Bates’s chatter, or Mr. Knightley (Provenzano Oberman 7 – 8).

For Butler, Austen’s attitude to the inner workings of the mind are quite clear. Private thoughts and imaginations tend to be wrong and irrational. Butler draws a clear distinction between interior and exterior speech. Interior speech are coloured narrative and free indirect style, and exterior speech is dialogue. Exterior speech can be right or wrong, but the crucial thing is that it takes place in the real world, while the interior speech only takes place in the minds of the

characters. According to Butler, Jane Austen believed that an unaided thinking process, without outside input, has to be fallible. But that does not mean that all spoken interactions have to be approved. Butler points out that Austen makes it perfectly clear which style is to be preferred. In the first part of the novel, when Emma tries to make her friend Harriet and Mr. Elton fall in love, and Mr. Elton tries to win Emma, it is clear to the reader (and to Emma, although she suppresses the thought) that Mr. Elton behaves like an actor, playing a love scene, not a man in love. “‘This man is almost too gallant to be in love,’ thought Emma. ‘I should say so, but I suppose there may be a hundred different ways of being in love. He is an excellent young man, and will suit Harriet exactly; it will be an ‘Exactly so,’ as he says himself; but he does sigh and languish, and study for compliments rather more than I could endure as a principal” (Austen 714). Although Mr. Elton’s flattery and compliments seem suspect, Emma accepts them, even though Mr. Knightley cautions her that “Elton may talk sentimentally, but he will act rationally” (Austen 723). Butler contrasts Mr. Elton’s manner of speaking with Mr. Knightley’s, which is shorter and more abrupt. Even when confessing his love to Emma, his style does not change. He says “I cannot make speeches, Emma. [...] If I loved you less, I might be able to talk about it more” (Austen 926). Austen always prefers sincerity and simplicity to unnecessary flourish. When Harriet receives Mr. Martin’s written proposal, she compares it unfavourably with Mr. Elton’s poetry. Emma, on the other hand, has to admit that the letter is good, *because* of its brevity and simple language (Butler 261 – 265).

Emma’s narration is unreliable (especially that of the eponymous heroine). In addition to the narrated monologue, which creates such an impression, Pallarés–García identifies another technique responsible for that: narrated perception. Cohn also coined this term. Cohn states that: “‘Narrated perception’ [...] is a narrative technique used to render the sensory perceptions of a fictional character – visual, auditory, olfactory, tactile and so on – without explicitly

reporting an act of perception; instead, objects, people, events and phenomena (e.g. sounds, smells) are described as they are sensed by that character” (Pallarés – García 171). “Presently the carriage stopt; [Emma] looked up; *it was stopt by Mr. and Mr. Weston, who were standing to speak to her.* There was instant pleasure in the sight of them, and still greater pleasure was conveyed in sound – for Mr. Weston immediately accosted her with ‘ How d’ye do? [...]’” (Austen 790, emphasis added: Pallarés – García 171). The italics indicate narrated perception. As the italicised clause has no verb of perception (*saw, perceived...*), it seems like an objective description, and thus could be part of the narration. But, as the clause is preceded by the verb *looked up*, it can be assumed that the clause describes Emma’s view out of the carriage window (Pallarés – García 171). This is one of the many instances, where it is unclear if the scene presented is seen through Emma’s eyes, who, as an unreliable narrator, is not fully to be trusted, or the omniscient narrator.

Henry James maintained the belief that Austen’s technical genius was intuitive, and that she did not reflect on her process. As she did not formulate a theory or coin a new term, as James did, it is hard to know if this was the case. Wayne C. Booth states that, as Austen’s method is brilliant, it is not necessary to answer this question. According to him, Austen’s masterstroke was achieving what he calls “sympathetic laughter”. The reader likes Emma, yet can also laugh at her errors. This can only be achieved through the techniques mentioned above. If Austen only provided an outside view of Emma, the heroine would not be sympathetic. But, as the reader is privy to her regrets, guilty conscience and her will to be better, Emma becomes likeable. Furthermore, withholding inside views can be as important as showing them. The reader never gets an insight into Jane Fairfax’s mind. Such a description would lessen our sympathy for Emma, as Jane is her superior in almost everything, and is constantly hurt by

Emma's behaviour towards Frank Churchill. A look inside Jane's mind would make her the suffering heroine, and take the focus away from Emma (Booth 246).

Austen used to collect and edit her acquaintances' critique of her novels. Some arguments she wrote down as direct quotations, while paraphrasing others. The verbatim quotes all contain praise, while the paraphrases compare strengths and weaknesses. According to Katie Gemill, Austen used this technique to manipulate and soften the tone of her negative reviews. Doing this especially with the reviews of *Mansfield Park* gave her the courage to create a very flawed heroine and use her as her novel's focalizer (Gemill 1118 – 1122).

The next section is going to take a detailed look at the characters, analysing them in the context of the novel itself, as well as the different interpretations given by contemporary and modern critics.

2.3.Characters

2.3.1. Main characters

2.3.1.1.Emma

“Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her. [...] The real evils of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself [...]” (Austen 689)

The reader is given this information about the eponymous heroine at the beginning of the novel. It seems quite straightforward, telling the reader everything he ought to know. Yet, opinions on Emma differ considerably, depending on the critic.

For Reginald Farrer, who was a contemporary of Austen, Emma, as mentioned above, is a very important figure of English comedy, comparable to Shakespeare's Falstaff, a companion of the later king Henry V. He stresses that she cannot be taken seriously, as she behaves incredibly ridiculously. Farrer sees her as snobbish and mischievous, behaving extremely badly towards the less fortunate characters, Jane Fairfax and Miss Bates. For him, everything that Emma does leads her down the pathway to her own destruction (qtd. in Byrne 52).

In the 1940s, a new view of *Emma* emerged. Like Farrer, Edmund Wilson seeks to compare Austen with Shakespeare. For him, *Emma* is like *Hamlet*: the book that readers are most likely to disagree about. Men, he writes, do not understand Emma's behaviour. Women, on the other hand, feel a psychological connection with the heroine. Wilson explains Emma's behaviour, especially her "obsession", as he calls it, with Harriet Smith and her fate, as well as her lateness in realizing that she and Mr. Knightley are meant for each other, in the following way: Emma is not romantically interested in men, but in women. According to Wilson, Emma only marries Mr. Knightley because she needs a substitute father, as her real father, Mr. Woodhouse, behaves like a child (Byrne 55). In contrast to this, Haggerty stresses that Emma and Harriet's patron - and - protégé relationship was common during that time. Often, ladies took on young women to improve their prospects. The act of taking on Harriet as a protegee was neither unusual, nor an indication of Emma's sexual preferences. Yet, as Haggerty points out, Emma's reasons for doing so are wrong: she wants to use Harriet to further her own agenda, not Harriet's (Berg and Kane 42). Wilson goes on to describe Mr. Knightley's move to Hartfield as awkward.

For him, it is very likely that Emma will continue to take on young, malleable girls, and even have them live with her, her father and her husband. Mr. Knightley, according to Wilson, would be powerless to do anything against it, if that were the case (Byrne 55).

In the early 50s, Marvin Mudrick continues arguing in that direction. He sees it as quite astonishing that Emma praises Harriet far more warmly than the available men in her circle, even Mr. Knightley. Furthermore, Emma does not seem to mind Harriet's illegitimacy and low status. But for Mudrick, Emma's apparent homosexuality seems only to be an extension of her inability to form a natural relationship. He makes quite clear that for him Emma is deeply flawed, and lacking natural feminine attributes such as tenderness, sympathy, and altruism. He describes Emma as "snobbish, half-educated, wilful [and] possessive". Due to her flaws, she is only able to deal in "measurable quantities", such as money and rank (Lodge 99 – 101). When Emma and Harriet talk about marriage, Emma states:

I have none of the usual inducements of women to marry. Were I to fall in love, indeed, it would be a different thing! But I never have been in love, it is not my way, or my nature; and I do not think I ever shall. And without love, I am sure I should be a fool to change such a situation as mine. Fortune I do not want; employment I do not want; consequence I do not want: I believe few married women are half as much mistress of their husband's house, as I am of Hartfield; and never, never could I expect to be so truly beloved and important; so always first and always right in any man's eyes as I am in my father's. (Austen 734 – 735)

Emma knows how privileged she is. She makes it quite clear that she knows that marriage, for most women, is akin to a business deal they must enter to survive. Women, during Austen's time, had almost no possibility of earning their own money. Jane Fairfax is about to become a governess, and she dreads it, because, in the eyes of the world, she has not found a suitable match, and she does not want to be dependent on her foster family. The "measurable quantities" that Mudrick despises were the reality for most of the women in Austen's time. Another proof of Emma's lack of tenderness, for Mudrick, is her unwillingness to leave her father and move

to Donwell Abbey. Mudrick claims that Mr. Woodhouse is an extension of Emma. Therefore, she does not want to leave him, and forces people to rearrange their lives around him. He does not see Emma's dread of leaving her father as a daughter's fear of upsetting a frail old man, who loves her more than anything else in the world, but as a self-serving, manipulative act (qtd. in Lodge 102). Mudrick's views seem quite harsh, but it has to be taken into consideration that he was active before the second – wave feminism took hold in the 1960s, and views on femininity, women and their place in the world were widely different from today's. Lionel Trilling, who writes his criticism on Emma a few years after Mudrick, shows the modern reader just how unusual a heroine Emma Woodhouse really is. Trilling explains Emma's actions as fuelled by self – love, which is the extension of the most natural of human urges: self – preservation. Then he elaborates that readers find it easy to forgive men for self – love, because it is part of their moral life. The following quote from Trilling's argument illustrates perfectly why (male) critics during that period and earlier had so strong, negative opinions of Emma: "The extraordinary thing about Emma is that she has a moral life as a man has a moral life. And she doesn't have it as a special instance, as an example of a new kind of woman, which is the way George Eliot's Dorothea Brooke [in *Middlemarch*] has her moral life, but quite as a matter of course, as a given quality of her nature". He then explains that women in fiction usually do not exist in the same way as men, they are not depicted as genuine people. Emma, instead of being unaware or ashamed of her self – love, revels in it (Lodge 124).

For the modern reader, this sort of criticism sounds quite patronizing and misogynistic. It shows that the image of women in fiction was mostly created by men, who used female characters as devices to further the plot, and motivate the hero. In some instances, where the heroines were female, as in *Clarissa*, they were represented as paragons of virtue. Emma breaks this pattern far more than any of Austen's other heroines, especially after following the proper Fanny Price

in *Mansfield Park*. Emma is supposed to be the representation of a real person, with a vivid inner life and flaws. Earlier critics were unused to flaws in positive female characters, and thus they judged Emma so harshly.

Fifty years later, Overman presents another theory exploring Emma's behaviour, that resonates more with the modern reader than the ideas of the critics of the 40s and 50s. As mentioned before, Overman sees *Emma* as a mirror image of *Pride and Prejudice*, where genders are swapped. Emma is in a similar position to Mr. Darcy: independent, confident of her status and self – worth, and in charge of a relative in need of guidance; for Mr. Darcy, it is his much younger sister Georgiana, for Emma it is her father who needs constant amusement and reassurance. Overman maintains that Austen in this fashion wanted to shed light on the differences between men and women, and society's expectations of them. Although Emma and Mr. Darcy are quite similar, the public's perception of them could not be more different. Mr. Darcy is generally regarded as an awe – inspiring figure, who is to be obeyed. Emma is seen, as described above, as a brilliantly comic figure, who under no circumstances can be taken seriously (Overman 225 – 226). Both Emma and Mr. Darcy influence their friends regarding their marital plans, but most readers are quick to forgive Darcy for misjudging Jane Bennett, and being disgusted with Mrs. Bennet. This disgust stems from her ungenteel behaviour, and her goal to marry off her daughters. Modern readers, as well as Austen's contemporaries, find her laughable. But, in my opinion, it should not be forgotten that the Bennets' financial situation, especially the prospective loss of their family home upon Mr. Bennet's death, calls for action. As Mr. Bennet is unwilling or unable to change anything, his wife must do the only thing she can: make matches for her daughters. Emma does the same, she wishes to see her governess Miss Taylor and her friend Harriet well settled. While Mrs. Bennet's efforts are treated with ridicule, and Emma's with censure, Mr. Darcy's interference is viewed not nearly

as severely. Overman also compares the living situations of Mr. Darcy and Emma. After their marriage, Elizabeth Bennet is expected to move to Pemberley, and does so. Emma would be expected to move to Donwell Abbey, but her father (who is seen as a plot device by Overman) gives her a reason to stay at Hartfield: to avoid traumatizing him. This, as well as the danger of foxes in the vicinity, enables Mr. Knightley to move to Emma, thus overturning gender expectations. Overman sees Emma's independence and Mr. Knightley's flexibility as Austen's way of proclaiming gender norms as not imperative and absolute, but able to change. But, he cautions, *Emma* does not fully overturn gender norms. After all, Emma *does* get married in the end, and, after the death of Mr. Woodhouse, will undoubtedly move with her husband to Donwell Abbey. Thus, Emma's situation ceases to be unconventional. Overman sees Austen's genius in the layered portrayal of people. Each of the citizens of Highbury has many roles to play: Mr. Woodhouse is father and child, Mr. Knightley, friend, father and lover, Frank Churchill is a friend, lover and deceiver, etc. Emma is ambiguous because she is a woman with male advantages. Her gender constantly shifts between male and female. But Overman argues that, in the end, Emma's gender stays female. When she discovers her love for Mr. Knightley, she assumes the female role of waiting for his declaration (Overman 227 – 229).

Like Overman, feminist critics Sandra Gilbert and Susan Gubar focus on Emma's reformation as something that robs her of parts of her personality. They see Emma as an extension of Austen as an artist, as she is witty, imaginative, and talkative. Furthermore, like Austen, Emma rejects the "worn-out, hackneyed stories of romance" in her life, as she expresses an unwillingness to relinquish her position and get married. Yet, *Emma*, like *The Taming of the Shrew*, shows, in their opinion, the perceived necessity for women to submit to men to secure their survival and safety. By doing so, Gilbert and Gubar state that Emma is being punished and humiliated, like Austen's other imaginative heroines (in *Sense and Sensibility*, Marianne Dashwood nearly dies,

and Catherine Morland is thrown out of Northanger Abbey in *Northanger Abbey*). Gilbert and Gubar argue that Emma is subjected to this “reform” because her imagination leads her to behave in a way that is unfit for a woman in her position: she unwittingly encourages Mr. Elton’s attentions, enjoys flirting with Frank Churchill, for whom she has no romantic feelings, and imagines that Jane Fairfax is somehow involved with her friend’s husband, Mr. Dixon. According to Gilbert and Gubar, Austen’s novels, *Emma* in particular, show her fascination with the imagination, and her fear of being made unladylike by it. They reach the conclusion that Emma (as well as Austen’s other heroines) is able to navigate the discrepancy between her personality and the claims of society by using submission as a form of manipulating society in her favour. But, although the ending is happy, and the heroine has found her place in society, the necessity for submitting and giving up a part of herself is a “painful degradation” (Lodge 203 – 212).

The feminist critic Claudia Johnson has a different interpretation. She censures postwar critics’s focus on Emma’s “humiliation”. In her eyes, Austen did not seek to police female, but male behaviour in *Emma*. She agrees with earlier critics that Emma shows homosexual tendencies, but she gives a different reason. According to Johnson, Emma is revolted by most of the heterosexual relationships in her circle because the behaviour of the more feminine women in these relationship disgusts her. Harriet is willing to fall in love with and marry everyone who would have her, Mrs. Elton’s pet names and public display of affection for her husband appear ill-bred to Emma, and her sister, Isabella Knightley, is almost unbearably domestic and blind to her husband’s faults. Emma’s coolness and detachment, what other critics have condemned as unnaturalness and an unfeminine lack of tenderness, is to Johnson the rational behaviour of a woman carefully considering her prospects, unwilling to adopt a behaviour she sees as humiliating. For Johnson, *Emma* is Austen’s expression of discontent

with overly feminine mannerisms in women, but also in men, because she sees conventional femininity and society's expectations of women in Jane Austen's time as degrading (Byrne 85 – 86). Johnson also does not see Emma's marriage to Mr. Knightley as humbling. Earlier critics interpreted it as the submission of her imagination to his rational intelligence. Johnson sees Emma and Mr. Knightley as equals. Instead of viewing Emma's position in Highbury with the suspicions of many earlier critics, Johnson describes her actions as Austen's "willingness to explore positive female power". Although Emma can be described as impulsive and sometimes thoughtless, she is always willing to help the poor and sick people of Highbury, by visiting and generously providing them with food. Furthermore, there are innumerable instances in the novel where Emma cares selflessly for her father. All these good deeds are mentioned in passing, because they come natural to Emma and she sees no need to draw attention to them. In contrast, Mrs. Elton is an example for negative female power, not because of her class, but because of her constant desire to be seen as a lady patroness. Everything she does, she does loudly and publicly. According to Johnson, Emma's power is not reduced by allowing Mr. Knightley to guide her conscience after the incident at Box Hill, as "Emma is an authority figure responsive to the morally corrective influence of public opinion". Johnson sees Emma's and Mr. Knightley's relationship as well balanced, because Emma openly discusses and disagrees with him. When she does not follow his advice, Mr. Knightley still remains her friend. While Overman sees Mr. Knightley's move to Hartfield as a temporary solution, what will turn eventually into the conventional arrangement of a wife moving into her husband's house, Johnson sees it as Mr. Knightley willingly placing himself in Emma's domain, therefore submitting to her in the end (Byrne 80 – 81).

David Medalie chooses a different focus. Instead of analysing *Emma* in terms of sexuality and gender, he views the novel as an expression of ideas of the Enlightenment. He distinguishes

between “self – satisfaction” (being constantly satisfied with one’s own conduct) and “self – approbation” (practicing self - reflection and self - criticism to become self-aware), and cautions against solipsism (the inability to understand that other people may feel differently from one self). Medalie sees *Emma* as a woman’s journey from self – satisfaction and solipsism to self – approbation. For him, the novel’s turning point is the end of the Box Hill – excursion, where Mr. Knightley confronts Emma with the fact that she was being rude to Miss Bates (Medalie 1 – 6). When Emma tries to defend her conduct by referring to Miss Bates as being tiresome and unable to understand a joke, Mr. Knightley then counters with:

“[What is good and what is ridiculous] are blended,” said he, “I acknowledge; and, were she prosperous, I could allow much for the occasional prevalence of the ridiculous over the good. Were she a woman of fortune, I would leave every harmless absurdity to take its chance, I would not quarrel with you for any liberties of manner. Were she your equal in situation – but, Emma, consider how far this is from being the case. [...] to have you now, in thoughtless spirits, and the pride of the moment, laugh at her, humble her – and before her niece, too – and before others, many of whom [...] would be entirely guided by *your* treatment of her. [...]” [...] [Emma] was most forcibly struck. The truth of this representation there was no denying. She felt it at her heart. (Austen 896)

Finally, Emma understands the vulnerability of people less fortunate than her. Mr. Knightley makes her see it. Furthermore, he forces Emma to employ “sympathy”, as it was understood during the Enlightenment: to put oneself in someone else’s place, and make the correct judgement. Up until this point, Emma has shown compassion for Miss Bates, as well as the poor and sick in Highbury, by visiting, and giving away food. But she has done so as a kind of *noblesse oblige*, as Medalie puts it, from a position of superiority. The Box Hill episode has changed her view of the world, because she can now truly empathize with people. But, as Medalie cautions, sympathy has its limits, as no person can fully know another person’s mind (Medalie 5 – 12).

Douglas Murray comes to a similar conclusion. He does not concern himself with the power dynamics between Emma and Mr. Knightley, and the question of who dominates whom in the end, but with Emma's development as a person. At the beginning of the novel, Emma resembles her father because of their need to classify and control their environment. Murray ascribes to Emma a desire for purity, that is manifested in her perception of space (for example, her considering whether it is proper for the Coles to invite her, although she considers them beneath her). But during the novel, Emma comes to terms with the fact that life is full of unexpected events, and unable to be controlled. For Murray, Emma's development can be seen in her desire to visit Box Hill, although (which none of the other critics mention in their analysis of this crucial episode), in Austen's times and earlier, the site had a reputation for offering a place for, or facilitating, sexual laxity. Murray points out that Austen was well aware of Box Hill's reputation, as William Gilpin, her favourite travel writer, discussed the subject in his writings. In his description of Box Hill in his book *Observations on the Western Parts of England, Relative chiefly to Picturesque Beauty*, Gilpin used suggestive language to as "winks and knowing nudges", that indicated that it was common knowledge, at least among some of his readers, that Box Hill was used as a spot for romantic rendezvous. Gilpin described Box Hill's "downy back" and "downy hillock", and it cooperatively opening itself and "[presenting] its flanks" (Murray 958 – 970).

2.3.1.2. Mr. Knightley

"Mr. Knightley, a sensible man of about seven or eight-and-thirty, was not only a very old and intimate friend of the family, but particularly connected with it as the elder brother of Isabella's husband. He lived about a mile from Highbury, was a frequent visitor and always welcome

[...]. Mr. Knightley, in fact, was one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them” (Austen 691 – 692).

Marilyn Butler describes Mr. Knightley as Emma’s natural equal. In contrast to the other citizens of Highbury, who constantly flatter Emma, he is accustomed to being honest with her, even if the truth is uncomfortable for both of them. Butler mentions that his manner of speaking is different from the other characters, as he talks in short, abrupt sentences (Butler 265 – 266). Duckworth says that Mr. Knightley introduces some of the themes of the more serious *Mansfield Park* to the lighter, humorous *Emma*: duty, the observance of social and moral imperatives, as well as being consistent and reliable. These traits, according to Duckworth, make Mr. Knightley a perfect gentleman (Byrne 66). Booth sees Mr. Knightley as the representation of all the qualities that Emma lacks, and her marriage to him as the reward for her reform of character (Booth 244). Furthermore, he serves as a guide to the reader. By making Emma aware of her mistakes (whether she accepts it or not), he tells the reader at the same time. Sometimes this is necessary, because of Emma’s unreliability as a focalizer, and Austen’s use of narrative techniques. Booth points out that for the reader to accept Mr. Knightley as Emma’s and their own guide, it is necessary for him to be sympathetic to Emma, and act out of respect, love, and friendship. Booth compares Austen’s mode of writing with Henry James’s, and pronounces her to be more economical. In her work, the romantic hero and what James calls the *ficelle*, are the same person. In James’s *The Golden Bowl* and *The Ambassador*, he uses more people to achieve the same effect (Booth 253 - 254).

I find it interesting that Mr. Knightley shares his Christian name, George, with the patron saint of England, Saint George, as well as with the king, George III, as well as the prince regent, to whom Austen dedicated the novel.

Mr. Knightley, and his ancestral home Donwell Abbey, are for many critics synonymous with England itself. Late in the novel, when Mr. Knightley invites his friends to Donwell Abbey to pick strawberries, Emma is enchanted with the house and the grounds. “It was a sweet view – sweet to the eye and the mind. English verdure, English culture, English comfort, seen under a sun bright, without being oppressive” (Austen 887). Murray states that this episode of the novel has often been seen as Jane Austen’s patriotic contribution to Napoleonic and post – Napoleonic literature. At this point in English history, enclosure had already taken place, and fields, which had been used by whole communities in earlier times were now divided, and were owned by rich land-owners, such as Mr. Knightley. Murray disagrees with the notion that Austen gave her opinion about the enclosure movement by favourably describing Donwell Abbey. For him, it is Emma, not Austen, who so admires the grounds, as well as the owner (Murray 954). Mr. Knightley is usually seen in a positive light, given his character and role in Emma’s development. Mrs. Malden, in the late 1800s, sees in him the perfect English gentleman and praises him for showing so much patience with Mr. Woodhouse, as well as defending those who are below him in station. She also mentions his refraining from proposing to Emma because he expected her to marry Frank Churchill in the near future. She believes that Emma would be very happy with Mr. Knightley as her guide (Lodge 60 – 61). But there are also people who have a quite different opinion. Five years before Malden, Lord Brabourne severely criticizes Mr. Knightley. He concedes that he is a morally superior gentleman, but “too respectable” to be a hero. In his opinion, Emma only pretends to be happy with the match. He strongly believes that Mr. Knightley will constantly criticize Emma, and be jealous of every young and handsome man she may encounter (Lodge 59 – 60).

All his advantages make Mr. Knightley seem almost omnipotent, but Daniela Garofalo points out that he, too, is vulnerable. According to her, Emma realizes his vulnerability when she

discovers Harriet's love for him, and believes he may return it. In Emma's mind, Mr. Knightley, were he to marry a girl without status or known parentage, would lose some of his status, and move down on the social scale. Emma realizes the possibility of Mr. Knightley becoming, as Garofalo calls it, "a dupe to circumstance". But although Mr. Knightley is drawn to Emma instead of Harriet, Garofalo claims that the attraction is the same: a certain lack. Harriet lacks status and family, so Mr. Knightley would be her protector. It is similar with Emma. Although she is the first lady of Highbury, it can be expected that she will continue to embarrass herself by making wrong conclusions. Garofalo thinks that Mr. Knightley is attracted to Emma because of her constant humiliations and need to be corrected. In an early conversation with Mrs. Weston, Mr. Knightley expressed his wish to see Emma in love, and doubtful to its return. His proposal of marriage followed the revelation that Frank Churchill is already engaged, and thus unavailable to Emma, whom Mr. Knightley believed to be infatuated with him. "She has become the lacking subject he told Mrs/ Weston he would like to see" (Garofalo 234 - 236). This interpretation is quite interesting, as it explores the danger of becoming vulnerable by being attracted to vulnerability, but I believe it to be mistaken in the case of *Emma*.

As mentioned above, Mr. Knightley can be seen as an embodiment of England and Englishmen: his name links him to England's patron saints and kings, his manners are the manners of a typical Englishman (as can be seen in his unadorned manner of speaking to his brother, as well as to Emma, who may be the two people who are dearest to him), and his property is described as a prime example of the English countryside. Austen shows clearly how she believes Englishmen should be. She does that not only through showing the reader Mr. Knightley's actions, but also allows him define to Englishness himself. Early in the novel, when it becomes obvious that Frank Churchill is reluctant to visit his father and new

stepmother, Mr. Knightley says to Emma: “There is one thing, Emma, which a man can always do, if he chuses [sic], and that is, his duty; not by manoeuvring and finessing, but by vigour and resolution [...]. No, Emma, your amiable young man can be amiable only in French, not in English. He may be very ‘amiable’, have very good manners, and be very agreeable; but he can have no English delicacy towards the feelings of other people: nothing really amiable about him” (Austen 768 – 770). Here, Mr. Knightley directly contrasts Frenchmen and Englishmen. Brian Southam, who apparently uses another edition of *Emma*, quotes “He may be very *aimable* [...]” (Byrne 91, emphasis added). This is quite interesting, as it contrasts the English words “amiable” and the French “aimable” to give an even stronger meaning to Mr. Knightley’s words. Southam sees Mr. Knightley presented here as “a gentlemanly John Bull” and the perfect example for a new breed of English gentry, who are concerned with agriculture and able and willing to discuss it, as well as loyal to their heritage. Southam brings up Mr. Knightley’s efforts to re-route a road that would, due to the ongoing enclosure of the fields, inconvenience the people of Highbury (qtd. in Lodge 91 – 92). Mr. Knightley is presented (and presents himself) as a real Englishman, by positioning himself against the “Other”, namely the French, here represented by the “French” Englishman Frank Churchill. Here, it seems as if national identity is performative (as well as Emma’s gender, as discussed above). “Englishness” and “Frenchness” are defined as character traits, and not only as the location of birth. In Jane Austen’s lifetime, England and France were in close contact and conflict, due to the Napoleonic wars. In earlier times, it was usual for English gentlemen to visit continental Europe and adopt European, mainly French, manners. The war with France made travel in continental Europe almost impossible, and thus it led Englishmen to focus more on their home country.

2.3.2. Minor Characters

2.3.2.1. Frank Churchill

Frank Churchill is Mr. Weston's son from his first marriage. He grew up with his mother's brother, Mr. Churchill, and his wife as their adopted heir. He is dependent on his relatives' good will, and thus must comply with his aunt's (often unreasonable) demands. Douglas Murray points out that Frank, although he has many advantages, feels trapped, as if in a labyrinth, because of that (Murray 962). For most of the novel, Frank appears to be Emma's suitor and Mr. Knightley's rival, although there are many incongruities in his behaviour that make Mr. Knightley suspicious of him. In the end, Frank turns out to have been engaged to Jane Fairfax since before the beginning of the novel. Even before his actual appearance, Frank is present in Highbury through his letters, and his father's stories of him. Because of that, people have formed opinions of him, without having met him. Emma thinks quite favourably of him, because he is a novelty. Mr. Knightley, on the other hand, dislikes him on account of his "un-English" behaviour, as described above. Medalie describes Frank, as well as Emma, as imaginist and solipsist (Medalie 8).

Mira Sengupta Zaman points out that, although religion is notably absent from Austen's novels, *Emma* contains two "satanic" figures. She does not allude to the actual, biblical Satan, but Milton's Satan in *Paradise Lost*. Here, Satan practices deception and mischief, using what Sengupta Zaman and other scholars call "satanic persuasion" (which is different from normal persuasion, because its first aim is manipulation). Frank is far more skilled than Emma. Emma's "satanic persuasion" can be seen when she makes Harriet refuse Robert Martin. Frank, it turns out, uses such skills throughout the novel. When Highbury is puzzled about who has sent Jane Fairfax a piano forte, he even tells Emma, as well as the reader, how he does it: "I

smile because you smile, and shall probably suspect whatever I find you suspect [...] I told you that your suspicions would carry mine” (Austen 806). He uses mirroring to make Emma believe he shares her suspicions, thus encouraging her to go even further in her speculations, and share them with him (Sengupta Zaman 68 – 70). In the end, he explains and excuses his behaviour by writing a letter, which immediately softens Emma’s hard feelings towards him. Readers are inclined to believe and forgive him, too, until Mr. Knightley reads and comments on the letter. He makes clear that the letter, too, is a tool of deception: either self – deception, if Frank truly believes what he wrote, or deception of the people surrounding him.

2.3.2.2. Jane Fairfax

Jane Fairfax is the niece of Miss Bates. After the death of her parents, Colonel Campbell, a friend of her father, took her in and educated her alongside his daughter. She has no money of her own and has decided to become a governess to support herself. After her friend Miss Campbell gets married, Jane, already engaged to Frank Churchill, returns to Highbury to see him again. Because of her many accomplishments and her reserved character, Emma strongly dislikes Jane.

For McInnes, Jane’s storyline (her forbidden romance with Frank Churchill, her frailty, the death of her parents, especially her mother, of consumption, that seems to threaten Jane as well) brings a gothic element to *Emma*, with Harriet and her many romances as Jane’s comic double (McInnes 79 – 80). Garofalo sees Emma’s meddling with her friends’ lives and inventing romances for them as the refusal to acknowledge Jane’s, as well as her aunt’s and great aunt’s reality of life: “that there are women so lacking, so bereft of power and value that no one can bear to contemplate their real condition” (Garofalo 235). Like McInnes, John Wiltshire places

a focus on Jane's health. She is much more sensitive and prone to illness than Emma. He sees in Miss Bates', and all of Highbury's, concern for Jane's health the fear of consumption, also known as tuberculosis. This interpretation makes Jane's ill health at the end of the novel, which Emma sees as a psychosomatic response to Jane's situation, seem much more real and dangerous (Byrne 82). All of this makes Jane a very amiable character. Booth points out that Jane's abundance of virtues makes her seem not like a real, vivid person, but appear more as a counterpart for Emma. Jane would have made a very convincing, traditional heroine and seems to have been banished to the margins of the story only due to "a stroke of good fortune that made Emma the heroine of the book" (Booth 249). Most critics are unanimous in their view that Jane Fairfax is a completely good, pure, and innocent woman, who does the wrong thing (keeping her engagement to Frank a secret) for the right reasons. But here, Arnold Kettle disagrees. For him, Jane's marriage to Frank is not purely motivated by love. He explains the marriage (which many critics have considered strange, since Frank's character is in no way equal to Jane's) by referring to a conversation Jane and Mrs. Elton once have about becoming a governess. Jane says:

When I am quite determined as to the time, I am not at all afraid of being long unemployed. There are places in town, offices, where inquiry would soon produce something – Offices for the sale – not quite of human flesh – but of human intellect [...] I was not thinking of the slave-trade [...] governess-trade, I assure you, was all that I had in view; widely different certainly as to the guilt of those who carry it on; but as to the greater misery of the victims, I do not know where it lies (Austen 854).

For Kettle, this shows that Jane agrees to marry Frank out of fear of having to be a governess. He is convinced that Frank will be a bad husband, and the marriage not a particularly happy one. This act of marrying out of necessity, rather than love, makes Jane in Kettle's eyes less good than Emma thinks her to be, but more real and believable (qtd. in Lodge 89). Harding, on the other hand, compares Jane to Cinderella: a poor girl marries a rich, charming man whom

she loves (Lodge 73). In my opinion, both interpretations are true: I am convinced that Jane has feelings for Frank, but she also knows his character. I think it may be doubtful whether, if Jane were in a similarly independent situation as Emma, she would marry Frank, despite her love for him.

3. Daisy Miller

3.1. Context

Daisy Miller was first published in 1878, as a magazine serial. It was immensely popular and remained Henry James' bestselling work, with over 30000 copies sold (more than double of the number of sales of *The Portrait of a Lady*). But because James was unable to prevent his novel being pirated in America, *Daisy Miller* did not make him rich. In America, it only earned him 200\$, but it made him a celebrity on both sides of the Atlantic. David Lodge even calls Daisy Miller "the foundation of [James'] distinguished subsequent career" (Lodge, *Daisy Miller* XIII – XIV). According to Richard Hocks, James' first attempt to publish *Daisy Miller* in America failed. Afterwards, it was accepted for the British *Cornhill* magazine by Leslie Stephen, who would later become the father of Virginia Woolf (Hocks 165).

In 1881, James turned *Daisy Miller* into a play. Leon Edel states that it is unclear whether James took the initiative, or if the management of the Madison Square Theatre prompted him to do so. Unfortunately, the play was considered to be "too literary" and it was never staged. In the following year, the play was published in the *Atlantic Monthly* in 1882, and later in book form. It differs considerably from the short novel, as James created new characters and plot lines (Edel, *Plays* 117 – 119).

In 1909, James revised *Daisy Miller*. He changed sentences, used a different writing style and different punctuation. Although the plot remained the same, the changes make James' position on Daisy's innocence clear and by doing that, according to Robin Vella Riehl, take away agency from the reader (Vella Riehl 75).

If not otherwise stated, this paper focusses on the novel's original edition as it was first published in 1878, and not the New York Edition from 1909.

3.1.1. Genre

It is widely believed that, with *Daisy Miller*, James invented the international novel. Hocks calls this an "untrue truism", as the international novel was not invented by James, but that his creation Daisy is the typical American girl, a type that would feature in nearly all of James' novels. *Daisy Miller*, as Hocks puts it, is "an unforgettable success for James and American Realism". He sees it as the embodiment of the declining faith in the "American Dream". *Daisy Miller* could also be seen as a *Bildungsroman*, if Winterbourne's experiences with Daisy are seen as formative, and indicative of a rite of passage for him. Hocks stresses that *Daisy Miller* is shaped by social determinism (individual behaviour depends on social interactions, as opposed to biology). Two Americans, one a typical free spirit, the other almost European, fail to communicate, which ultimately leads to Daisy's death. Hocks calls the novel a "case of a quasi-tragedy through cultural Implantation; or we might want to call it a social comedy of errors with a darkening and lyric edge" (Hocks 164 – 178).

Daniel Mark Fogel states that *Daisy Miller* may have been rejected for publication by the American *Lippincott's Magazine* because of its length. It is a *nouvelle* (a short novel), not a short story. According to Fogel, *nouvelles* do not often find favour with editors. Like Hocks, Fogel calls *Daisy Miller* “the prototypical ‘international theme’ story”, and Daisy the “paradigm of the ‘international ‘American girl’”. He goes on to say that the book’s combination of literary realism and myths is responsible for a great part of its attraction. James achieved this feat by using elements that work symbolically and realistically at the same time. *Daisy Miller*’s style is a “mixture of satire and poetry”, as well as the evocative “pathos of the beautiful, dead girl”. James wrote it at an early stage in his career, when he was concerned with realistic social comedy and satire. Later, his interest in French literature and his acquaintance with French naturalists like Emile Zola would lead to a shift from realism to naturalism (*The Bostonias*, *The Princess Casamassima*). In his last novels, written between 1902 and 1904 (*The Ambassador*, *The Wings of the Dove*, and *The Golden Bowl*) James employed a blend of realism, naturalism, and symbolism. (Fogel 5 – 38).

Fogel points out that *Daisy Miller* is a novel of manners, too. The brilliancy is that the heroine herself does not recognize the genre she belongs to. That is the reason for her social isolation and tragic end. But this does not mean that *Daisy Miller* is a tragedy. For Fogel, tragedy means that the protagonist (either Daisy or Winterbourne) is able to achieve “some ennobling awareness of the meaning of what happened and of his or her own shortcomings”, but that does not take place. It is also not a tragicomedy, which is full of tragic characters but has a happy ending. For Fogel, *Daisy Miller* is the reverse: a comic character with a sad ending. He calls it “a dark comedy of manners” (Fogel 96 – 97).

Wayne C. Booth agrees with that. He refers to James himself, who said that though *Daisy Miller* was filled with a “brooding tenderness”, he did not want it to be a tragedy. James called the novel a mix of irony, comedy, and tragedy, which, according to Booth, is a masterstroke (Booth 282 – 284).

Lisa Johnson offers a quite different interpretation. For her, *Daisy Miller*, at least partly, is a western and follows the “cowboy formula”, that places stress on independence, self – imposed morality, straightforwardness, innocence, and a dislike for “subtlety”. Daisy is a woman with a “cowboy agency”, a “desperado” who “forays [...] into the frontiers of female sexuality and subjectivity” (Johnson 42 – 43).

3.1.2. Sources and Influences

Although *Daisy Miller* is rather short, there are many intertextual references, as it takes its inspirations from a lot of places. Jeffrey Meyers mentions the romantic poets Percy Bysshe Shelley, John Keats, and Lord George Gordon Byron as the most important influences. Meyers stresses that although Byron is named only once in the novel, and the other poets not at all, their influence is still visible to the discerning reader. Lord Byron can be detected in the scenes in the Castle of Chillon in Vevey, and in the Colosseum in Rome (Meyers 94).

When Winterbourne and Daisy go to Chillon, Winterbourne tries to impress (the rather inattentive) Daisy with his knowledge of history and poetry and tells her the story of “the unhappy Bonnivard” (Lodge, *Daisy Miller* 29). In a footnote, David Lodge explains that Francois Bonnivard was imprisoned in Chillon between 1530 and 1536, and that Lord Byron wrote a poem about him (Lodge, *Daisy Miller* 77). It was called *The Prisoner of Chillon*.

Motley Deakin states that Bonnivard was a figure head for Swiss bravery and love of freedom.² According to Deakin, the travel guide book *Baedeker*, that was widely popular in James' time, was very detailed about Bonnivard's time in Chillon. Although Byron concentrated on the hero's religious beliefs as a reason for his imprisonment, Deakin and *Baedeker* (*Switzerland and the Adjacent Portions of Italy, Savoy, and the Tyrol*, published 1887). maintain that the enmity between Bonnivard and "the traditional local enemy of freedom, the Duke of Savoy", who wanted to bring Geneva under his control, was the true reason (Deakin 6).

The scenes that take place in Rome are even more evocative of Keats, Shelley, and Lord Byron. Meyers points out that the three principal outdoor scenes, namely in the Pincian Garden, the Colosseum, and the Protestant Cemetery south of the Colosseum are linked to the poets. The Pincian Garden is situated north of the Spanish Steps, where Keats died; the Colosseum was visited and described by both Shelley and Byron; and Keats and Shelley are buried in the Protestant Cemetery (Meyers 97).

As mentioned before, only Lord Byron is mentioned by name in the novel, and only once. When Winterbourne, "a lover of the picturesque", decides to visit the Colosseum at night, "he began to murmur Byron's famous lines, out of 'Manfred'" (Lodge, *Daisy Miller* 59). Meyers identifies them as lines 10 - 14 and 26 - 28 from act 3, scene 4:

I stood within the Coliseum's wall,
'Midst the chief relics of almighty Rome;
The trees which grew along the broken arches
Waved in the dark blue midnight, and the stars
Shone through the rents of ruin. . . .
.

² According to Deakin, the Swiss hero's name can be spelled either "Bonivard" or "Bonnivard". Byron and Deakin prefer "Bonnivard" (this is also the spelling that David Lodge uses in *Daisy Miller's* explanatory footnotes), whereas James and the travel guide book *Baedeker* use "Bonivard" (Deakin 26). In this paper, I am going to use Lodge's way of spelling.

Ivy usurps the laurel's place of growth;
But the gladiators' bloody Circus stands
A noble wreck in ruinous perfection. (lines 10–14; 26–28) (Meyers 98)

Meyers stresses the similarities between Daisy and the three Romantic poets. He points out that they, like Daisy, “were Protestants who died young in a foreign country dominated by an alien religion; all three had dubious reputations and remained defiant in the face of notoriety” (Meyers 94).

But these poets are not the only ones who influenced *Daisy Miller*. According to Deakin, there were a number of books (beside guide books) which Americans, planning to go abroad, had to read. He states that “a well-stocked travel library should contain [...] those seminal influences leading the Romantics to Lake Geneva and Rome: the “burning pages” of Rousseau's *La Nouvelle Heloise*, Goethe's *Italienische Reise*, Mme. de Stael's *Corinne*, or the more contemporary *Marble Faun* of Nathaniel Hawthorne, [and] Hillard's *Six Months in Italy*. Whether in Switzerland or Italy, the traveler must know his Byron and [...] his Ruskin” (Deakin 2). It can be assumed that Henry James, who was as well read as he was well travelled, was familiar with these works.

Mauro Lo Dico detects another, much older, influence on James, namely the Latin poet Quintus Horatius Flaccus, also known as Horace. James' oeuvre is full of people living unfulfilling lives, and men missing out because they rejected the love of a woman. While critics like Saul Rosenzweig believe that what he calls “James' notion of an unlived life” was a product of James' difficult childhood, Lo Dico sees the influence of Horace's *Odes* and his motif of *carpe diem* (“Seize the Day”). Other than Horace, Lo Dico claims that traces of Ovid, Virgil and Juvenal can be found in many of James' novels as well (Lo Dico 76 – 77).

Lo Dico points out that James seems to have been influenced primarily by the Odes 1.4 and 4.7, which both deal with spring as well as death, and share their structures with the novel, in which the episodes occur within a year, while giving significance to the changing seasons (Lo Dico 89). The name of the *carpe diem* motif comes from Horace's *Ode 1.11*, where Horace tells his friend Leuconoe to stop worrying about the future, and live in the present. In the play *Daisy Miller*, when Daisy is recovering from malaria, Giovanelli tells Daisy that he truly loves her and complains about her unwillingness to discuss the future. Daisy's answer is the epitome of *carpe diem*.

DAISY. I hate the future; I care only for the present! (Edel, *Plays* 166)

Although in the novel Daisy never volunteers this kind of information about herself, the play (if the reader assumes that James' opinion of his characters remained the same in both the novel and the play) gives valuable information about Daisy, as it allows her to express her own opinions.

It becomes clear at Daisy's funeral that Winterbourne did not "seize the day" and try to see eye to eye with Daisy, but wait for her true character to be revealed over time, and losing her in the process. Giovanelli tells Winterbourne that Daisy was innocent of any sexual misconduct, and she would not have married Giovanelli. This information, together with Daisy's message to Winterbourne that she was never engaged to her Italian admirer, makes Winterbourne see his mistake. But it is too late. According to Lo Dico, the idea of *carpe diem* (and the regret of having ignored it) came to James on his first visit to Rome in 1869. In a letter written to Grace Norton, he describes his regret of having been too late to explore the Church of San Clemente.

James wrote: “I was too late to explore: but shall not fail to return. – Too late; my dear Grace, those words remind me of the actual flight of time.” Lo Dico states that this, not *Daisy Miller*, is the first time that James “expresses *carpe diem* in an ancient Roman milieu” (Lo Dico 86 – 87). The themes of regret and the inability to seize the day culminate in what critics believe to be James’ finest novella, *The Best in the Jungle* (1903).

Furthermore, the imagery used in the *Odes* as well as in Horace’s *Epistles* is full of flower references, which are continued by later poets like Ovid, but also in the “flower poems and leaf ballads” in medieval times. Later, James used this theme for *Daisy Miller*. Lo Dico focusses on Geoffrey Chaucer, whose *Prologue of The Legend of Good Women* deals with nine famous historical and fictional women and begins with invoking the flower motif. Lo Dico point out that three of Chaucer’s heroines, Dido, Medea, and Ariadne, like Daisy, gave their love to men who did not return it, with varying results. While Ariadne became the wife of the god Bacchus/Dionysus, Dido committed suicide, and Medea even killed her own children (Lo Dico 90 – 91).

Henry James did not only seek inspiration from the poets of past generations, but also from his contemporaries. According to Sarah Wadsworth, another important influence was the author Louisa May Alcott, who wrote *Little Women* (1868) and *Shawl – Straps* (1872). *Little Women* tells the story of the American family March, particularly the daughters Jo, Beth, and Amy. The book was known to most female Anglo – American readers, and it is also the book that may have acquainted most of them with Vevey and Chillon, as a crucial episode takes place there. After the death of Beth March, her grieving sister Amy, who wants to become an artist, travels to Europe with her relatives. In Vevey she falls in love with her childhood friend Laurie, and while rowing together on Lake Geneva, Laurie proposes to her (Zacharias 36).

Daisy Miller was published in 1878, its plot takes place “two or three years ago” (Lodge, *Daisy Miller* 4). This means the plot of James’ novel might have taken place about eight years after the publication of *Little Women*. Considering its huge popularity, primarily with female readers, it can be assumed that Laurie’s proposal on Lake Geneva might have been what prompted Daisy to want to go on a nightly excursion with Winterbourne. To Winterbourne, who may not have been acquainted with a novel about girls making their way in the world, Daisy’s “Don’t you want to take me out in a boat?” sounds extremely unusual (Lodge, *Daisy Miller* 25). But for Daisy, it may have been a sort of re-creating a romantic fantasy she harboured because of *Little Women*, where Amy and Laurie’s trip in chapter 41 and 42 was presented in a quite positive light.

Shawl – Straps was one of the most popular books about female American travellers. It is the fictionalized account of a trip through Europe that Louisa May Alcott, aged 37, (named “Lavinia” in the novel), her younger sister May Alcott, later May Alcott Nieker, aged 30 (“Matilda”), and May’s 24 year - old friend Alice Barlett (“Amanda”) took in the 1870s. They travelled through France, Switzerland, England, and Italy together, without men to accompany them. Alcott wrote: “No lord and master, in the shape of brother, spouse, or courier, ordered their outgoings and incomings, but liberty the most entire was theirs, and they enjoyed it heartily” (qtd. in Zacharias 37). Alcott advises all women who wish to travel to do so, and not to wait for men to protect them. All a woman needs to succeed in Europe are “her own good sense and Yankee wit”, as well as being able to speak a little French. Alcott goes on to say that, wherever they went, the three women conducted themselves like they would in Boston, with restraint and decorum. This allowed them to travel unaccompanied, and yet successfully. She

stresses that adaptability is of great importance, and together with propriety, should temper a sense of adventure enough to ensure proper behaviour (Zacharias 37 – 38).

One episode of *Shawl – Straps* perfectly illustrates the kind of behaviour that Alcott considered appropriate for Europe. The three women were on a train on a day trip to Rome, when a handsome officer and his subordinate joined them in their car. A conversation ensued. In the evening, on their way back, the ladies met the officer again and he invited them to visit him and his regiment in Albano. Amanda wanted to go, but did not commit herself until she had asked “a certain American gentleman and married ladies” if that would be proper. The Americans in question advised them to refuse the invitation, as they deemed the soldiers too dangerous. This seemed to end the episode. But on seeing that Matilda and Amanda were infatuated with the soldiers, Lavinia took them to Venice immediately, afraid that “Amanda’s indignant relatives would rise up and stone [her] if [she] let her canter into matrimony with a fascinating Colonel, who may have a wife and ten children in Turin, for all [she] know[s]” (qtd. in Zacharias 39 – 40). Wadsworth points out that Italian men held a certain significance for Victorian women, as they represented indulgence and desire; things that were usually out of reach for proper women (Zacharias 39 – 40).

Alcott was an advocate for women travelling by themselves, provided they adopted a proper mode of conduct. Daisy’s experiences in Europe differ widely from those of the Alcott sisters and Alice Bartlett. But the episode with the handsome Italian reminds the reader of Daisy and Giovanelli.

Little Women and *Shawl-Straps* seem to have influenced Henry James a good deal. This may seem surprising, as the novels are mostly about women and were read predominantly by

women. Alice Bartlett, the friend of the Alcott sisters that was referred to as Amanda in *Shawl-Straps*, was the link between James and Alcott. During James' visit to Rome, Bartlett was his neighbour, companion, and Italian tutor. James thought very highly of her. In a letter to his brother William, he described her as intelligent and natural, and he seemed to have regarded her more like a man than a woman. The only negative thing James mentioned about her was what he considered to be a "characteristic American want of culture" (qtd. in Zacharias 40). Unlike her friend Louisa May Alcott, Bartlett did not write fictionalized accounts of her travels, but travel sketches, among those the widely popular *Some Pros and Cons of Travel abroad* and *Our Apartment: A Practical Guide to those Intending to Spend a Winter in Rome*, both written in 1871. Alice Bartlett is also credited with providing Henry James with the idea of *Daisy Miller* (Zacharias 40). In the novel's revised New York edition, James wrote:

It was in Rome during the autumn 1877; a friend then living there ... happened to mention - which she might perfectly not have done - some simple and uninformed American lady of the previous winter, whose young daughter, a child of nature and of freedom, accompanied her from hotel to hotel, had 'picked up' by the wayside, with the best conscience of the world, a good-looking Roman, of vague identity, astonished at his luck, yet (so far as might be, by the pair) all innocently, all serenely exhibited and introduced: this at least till the occurrence of some small social check, some interrupting incident, of no gravity or dignity, and which I forget. (qtd. in Lodge, *Daisy Miller* XV)

It is worth mentioning that the phrase "a child of nature and of freedom" already turned up in the play version of 1881. There, Mr. Reverdy (whom James invented for the play) uses it to describe not Daisy but her brother Randolph, who takes great pleasure in tormenting Mr. Reverdy.

Jane Austen is notably absent from the influences listed above. None of the critics mention her, and particularly her novel *Emma*, in the context of *Daisy Miller* and its creation. The only critic who credits Austen with having influenced Henry James is Frank Raymond Leavis. In his work

The Great Tradition he states that Austen is “the first modern novelist”, because she manages to combine a convincing, natural plot with artistic finesse. According to Leavis, “the laws conditioning the form of Jane Austen’s novels are the same laws that condition those of George Eliot and Henry James and Conrad” (Leavis 6 – 7). In the fourth section of this paper (after the analysis of *Daisy Miller*’s technique and characters), I will aim to determinate *Emma*’s influence on *Daisy Miller*, by considering James’ opinion of Austen, his situation, and the influences cited in this section.

3.2. Technique

David Lodge credits James with being the first author who grasped the theory of a novel’s point of view, and not only using it intuitively. The decision whose point of view is employed in a novel is a crucial one. *Daisy Miller* is an early example of what Lodge calls “James’ mastery of the single, limited and fallible point of view” (Lodge, *Daisy Miller* XX). All the information the reader acquires about the novel’s subject, the eponymous heroine, is filtered through the thoughts of Frederick Winterbourne. This forces the reader to form an opinion of Winterbourne and his reliability before he can do the same with Daisy. Most of Winterbourne’s thoughts about Daisy are rendered in the free indirect style: his thoughts are given in a third person past tense form, but his diction is preserved. This creates the illusion that the reader has direct access to Winterbourne’s mind.

When Winterbourne and Daisy meet for the first time and Daisy talks about her preference for gentlemen’s society, James describes Winterbourne’s perplexity (the italics indicate the free indirect style): “*Certainly she was very charming: but how deucedly sociable! Was she simply a pretty girl from New York State – were they all like that, the pretty girls who had a good deal*

of gentlemen's society? Or was she also a designing, an audacious, an unscrupulous young person? Winterbourne had lost his instinct in this matter, and his reason could not help him” (Lodge, *Daisy Miller* 12, italics added).

The remaining part of the novel that is not covered by dialogue consists of authorial narration. The authorial narrator, who sometimes refers to himself as “I”, is not omniscient (Lodge, *Daisy Miller* XXI). He knows a lot about Vevey and its surroundings, but when he introduces Winterbourne, the narrator repeats the prevalent gossip that the American has an older lover in Geneva. The author does not clarify if that statement is correct, he merely says: “Very few Americans – indeed I think none – had ever seen this lady, about whom there were some singular stories” (Lodge, *Daisy Miller* 4). This “think” indicates that there are a lot of things which the authorial narrator does not know, and he does not try to hide the fact.

Motley Deakin points out that the authorial narrator who makes his presence known is a common feature in James’ early stories. The narrator usually is a little removed from the characters and assesses and criticises them, often with a hint of affection or disapproval. The authorial narrator (whom Deakin identifies as Henry James), tends to make his presence known under certain circumstances: “as an arbiter of touristic amenities, as a bemused observer of Americans abroad with their uncertain predilections in taste and style, and as an acute respondent to their evidences of moral sensitivity” (Deakin 17). Deakin agrees with Lodge that the narrator is not omniscient. The narrator displays a great interest in people and their relationships, but can satisfy his curiosity only by his own observations and the judgements he makes. He is never completely certain. Deakin points out that the narrator uses what he calls “a series of verbal hesitations” (I think, it seemed...) that highlight his state of uncertainty (Deakin 18). This makes it seem as if the authorial narrator were almost like a character himself,

with his own personality. Deakin describes him as sophisticated, well - travelled, fond of irony, and condescending.

According to Deakin, the uncertain, detached narrator is not the only factor that gives *Daisy Miller* its air of ambiguity. James masterfully uses language to convey a sense of constant judgement. He does that by his use of epithets and descriptive language, as well as French, Italian, and colloquialisms (Deakin 18). One of the epithets that James uses frequently is “poor”. “Poor Winterbourne was amused, perplexed, and decidedly charmed” (Lodge, *Daisy Miller* 12). Here, the reader gets the impression that Winterbourne is to be regarded with amusement. He finds himself in an unfamiliar situation and is overwhelmed.

According to Deakin, James tends to exaggerate descriptions. When Winterbourne first meets Randolph Miller, James describes him like this: “The child, who was diminutive for his years, had an aged expression of countenance, a pale complexion, and sharp little features. He was dressed in knickerbockers [...] which displayed his poor spindleshanks; he also wore a brilliantly red cravat” (Lodge, *Daisy Miller* 5). Instead of describing Randolph’s looks in a neutral tone, James uses humour to paint a picture of his character, too. He is small and relatively harmless, but dressed in a conspicuous manner. His clothes, which are normal for Switzerland, make him look funny, as they highlight his childishness.

Deakin states that languages are placed in a hierarchy in *Daisy Miller*. This is never explicitly mentioned by the characters, but their self – conscious use of French and Italian terms shows that they use it to display their education and eloquence. Daisy is described as “inconduite”, and Giovanelli as her “amoroso”, when the English terms “wild” and “lover” would have conveyed the same meaning. American terms, especially modern colloquialisms like “picked

up” an “going off” rank considerably lower within the novel. These terms are used by the upper – class only in connection with quotation marks to highlight the lower status of the colloquial expressions (Deakin 18). Daisy, however, uses these terms without a trace of irony. When she asks Winterbourne to confirm his earnestness of taking her to Chillon, she says: “You won’t back out?” (Lodge, *Daisy Miller* 14).

Sarah Marsh agrees with Deakin that *Daisy Miller* is a masterpiece. Daisy is a very ambiguous character, whose thoughts and morals are never clearly expressed. James approaches this subject with “an intricate system of quoted speech, free indirect discourse, and shifting locales of consciousness” (Deakin’s “free indirect style” and Marsh’s “free indirect discourse” are interchangeable terms). The narrator often fuses his thoughts with Winterbourne’s, and slips into his consciousness. This provides certain complications, as the readers cannot always be sure that the impression that is being related is trustworthy, and if the narration is reliable (Marsh 236).

Sometimes it is not clear whether a thought springs from Winterbourne’s mind or the narrator’s. On other occasions, James makes the shift to Winterbourne’s consciousness obvious. On meeting Daisy for the first time in Vevey, Winterbourne wonders how easy it was to make her acquaintance. “It seemed to Winterbourne that he had been in a manner presented. [...] 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, but here at Vevey, what conditions could be better than these? – a pretty American girl coming and standing in front of *you* in a garden” (Lodge, *Daisy Miller* 7, emphasis added). This “you” makes it perfectly clear that these are Winterbourne’s thoughts, not the narrator’s. Furthermore, “here

in Vevey” and “these” are indicative of the present relevance of these musings. They take place in the present, in the middle of the situation, and are not made by a detached observer.

According to Wayne C. Booth, the choice of Winterbourne as reflector was one that James did not make lightly. Booth points out that the decision whether a character can reflect his own story or not has great impact on how the readers perceive them. Daisy’s story has all the elements of a tragedy, but, as discussed earlier, it is not one. James himself said that writing a tragedy was not his goal. As the story is seen through Winterbourne’s eyes, who constantly tries to analyse Daisy and to measure her worth, it is hard for the readers to get emotionally attached to the eponymous heroine. According to Booth, *Daisy Miller* is not so much about Daisy’s fate, as it is about Winterbourne’s failure to understand her. Daisy’s fate is tragic, but by using Winterbourne’s faulty vision as a reflector, James controls the readers’ emotional reactions to it (Booth 282 – 284).

Booth stresses that having a flawed, unreliable subject that serves as a reflector at the same time, either in first or third person, is quite complex. But, as is the case in most of James’ writings, the ambiguous subject is seen through the eyes of one or more reflectors, whose reliability is not absolute. This makes matters infinitely more complicated. According to Booth, it is possible to track James’ writing process because of his prefaces and his notebooks to ascertain whether the reflector or the subject had been created first. Booth states that James spent a lot of time thinking about which way a story could be told best, and which kind of reflector/observer would be required. Because of that, the reflectors were granted depth and complexity “until the original subject is rivaled or even overshadowed” (Booth 339 – 341).

As mentioned above, James stated in the preface of *Daisy Miller* in the New York edition that his inspiration for writing the novel was a story he heard in Rome from his friend Alice Bartlett, about an American mother and daughter who were not versed in European social etiquette. The idea of Winterbourne as a reflector was conceived later. As Booth states, Winterbourne overshadows Daisy's story and controls the readers' sympathy. Because of that, Winterbourne's lack of perception seems to the readers to be as great a tragedy as Daisy's death.

Between 1905 and 1909, James revised many of his works, creating a twenty-four-volume selection called The New York Edition. It contained about half of James' oeuvre. According to Daniel Mark Fogel, there is a consensus among critics that the revised *Daisy Miller* is inferior to the original (whereas the revised *Portrait of a Lady* and *The American* are hailed to be superior). Although the plot remained the same, James made changes to the wording, tone, emphasis, and the texture of the prose. James' style of writing had changed over the years, and he wanted to re-fashion his earlier works in his more mature style. The most obvious change James made in *Daisy Miller* is changing the title. The original's full title was *Daisy Miller: A Study*, whereas the revised title was simply *Daisy Miller*. James professed that he could not remember why he called the original a "study", so he changed it. Fogel criticises the revised edition because it has lost the original's ambiguity. The changes that James made serve to poeticise Daisy, and make her less ambiguous. It is clear to the reader that she is innocent and embodies freedom, while the Europeanized Americans oppress her. This takes away a great part of the original's allure (Fogel 87 – 94).

Robin Vella Riehl has taken a closer look at the changes that James made to the punctuation. According to her, the 287 commas and seven semicolons of the original were deleted, while 36

semicolons were turned into commas, and 27 semicolons were changed to dashes or colons. Vella Riehl argues that James used punctuation to control the readers' agency. By taking it away, and giving the reader less time to process the content, James regains control over *Daisy Miller* (Vella Riehl 68 – 69).

The next section of this paper is concerned with the analysis of *Daisy Miller's* characters

3.3. Characters

3.3.1. Main Characters

3.3.1.1. Daisy Miller

“[Daisy's face] was not at all insipid, but it was not exactly expressive; and though it was eminently delicate, Winterbourne mentally accused it [...] of a want of finish. He thought it very possible that [she] 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” (Lodge, *Daisy Miller* 8).

Daisy Miller is the novel's eponymous heroine, but she largely remains a mystery, open to interpretation. Her little brother Randolph provides Winterbourne with the information that the Miller family is from Schenectady, where the rich Ezra B. Miller, the father and bread winner, remains while his wife, son, and daughter travel through Europe. When Randolph introduces Daisy to Winterbourne, he says: “Her name is Daisy Miller! [...] But that isn't her real name; that isn't her name on her cards. [...] Her real name is Annie P. Miller” (Lodge, *Daisy Miller* 9).

It is quite interesting that this is the only instance in the whole novel where Daisy's real name is given (or rather its diminutive; whether Daisy's real name is Ann, Anna, Anne, or even a variation of Annabelle, is never stated). During the novel, she is always referred to as Daisy, never as Annie. This is indicative of the rest of the story: Daisy creates a public image of herself by choosing a new name (maybe even only for her stay in Europe; on her calling cards she is referred to as Annie, so it can be deduced that this is how she is publicly known in Schenectady) as well as her own code of conduct. Daisy's identity is the result of a performance, and the readers, as well as her companions, are the audience.

Daisy Miller has divided its readers since it was first published. Leslie Stephen, who published the story in his *Cornhill Magazine*, surmised that the reason, why *Lippincott's* had rejected the manuscript was that Daisy was considered to be "an outrage to American girlhood". *The New York Times* published a scolding review and stated that

"[t]he tragical sketch of a young girl from Schenectady may not be recognized as a portrait of any maiden of that old Dutch town, who traveled in Europe only to find her grave in the Eternal City. Schenectadians—if that be the right term to use—may not be pleased to find their town identified with a young person of bad manners. Nor is it likely that Schenectady, or any other town of the Middle States, would produce just such a compound as the pretty, independent, but very ill-advised damsel whose name is Daisy Miller" (qtd. in Marsh 218).

But just how controversial *Daisy Miller* really was can be seen in a letter that the English novelist Eliza Lynn Linton wrote to James, probably in September 1880. She wrote that the novel's ambiguity concerning Daisy's innocence and intentions was the cause of a rift between a "most valuable intellectual friend" and herself. Mrs. Linton asked whether Daisy cultivated her relationship with Giovanelli so publicly because she wanted to defy the more traditional Europeans and Europeanized Americans, or if she was just too innocent and thoughtless to

understand that her conduct offended her compatriots. Mrs. Linton did not tell James which of the two possibilities she believed, because she did not want to influence his answer.

James answered the letter on October 6. He explained that Daisy did not mean to cause a stir, and she was too inexperienced and innocent to understand what was happening. James described her in the following manner: “She was a flirt – a perfectly superficial and unmalicious one. [...] The keynote of her *character* is her innocence [...]. The whole idea of the story is the little tragedy of a light, thin, natural, unsuspecting creature being sacrificed, as it were, to a social rumpus that went on quite over her head & to which she stood in no measurable relation.” Furthermore, James explained that Daisy’s relationship with Giovanelli, as far as Daisy was concerned, was entirely innocent. Daisy, as she said herself, liked the society of gentlemen. She considered Giovanelli to be brilliant, and enjoyed his society.

Another reason Daisy was so fond of Giovanelli was that he distracted her. James stated that Daisy “had a little sentiment about Winterbourne that she believed to be quite unreciprocated.” Daisy thought that Winterbourne would only be interested into “higher game” (i.e. women of a higher social status), because he did not openly court her. According to James, that does not mean that Daisy tried to make Winterbourne jealous. She simply did not believe it was in her power to do so. By spending so much time with Giovanelli, Daisy tried to suppress her feelings for Winterbourne (Lodge, *Daisy Miller* 69 – 71).

This correspondence between James and Linton, as mentioned above, took place in 1880, two years after the first publication of *Daisy Miller*. This means that the revisions that James made in 1909 that took away the ambiguities of Daisy’s conduct were intended to do just that, because James wanted to exonerate his heroine.

The play that James wrote in 1881 further serves to clarify his intentions towards his characters. In the novel's original version, there is no hint of Daisy spending time with Giovanelli because of Winterbourne, as James described it to Mrs. Linton. Rather, Daisy seems to prefer Giovanelli. But in the play, James makes Daisy's preferences clear. James indicates that Winterbourne's neglect drove Daisy to the reckless act of visiting the Colosseum at night, with only Giovanelli to escort her. Winterbourne tries to dissuade Daisy from meeting Giovanelli alone by asking her to dine with him. Daisy happily agrees, thus choosing Winterbourne over Giovanelli. But because of a plot hatched by Eugenio the courier, Winterbourne's former lover, the Russian widow Madame de Katkoff, persuades Winterbourne to spend time with her instead. When Winterbourne tells Daisy he will be unable to spend time with her after all, she is devastated and goes off with Giovanelli.

But the play does not always match James' description of Daisy. He maintained that his heroine was too innocent to be truly defiant, yet the play shows her to be just that. In the novel, people only hint to her that her behaviour is inappropriate, whereas in the play Winterbourne, as well as Mrs. Walker, take great pains to familiarise Daisy with the possible consequences of her conduct. Here, Daisy's refusal to listen to their warnings can no longer be construed as ignorance, as she has been acquainted with the facts, but as defiance and wilfulness. In the play, Daisy also has a self-destructive streak. In the third act, when Daisy is recovering from malaria, she learns that her mother and brother went to celebrate the carnival and left her in the hotel. Daisy insists on going as well and on Giovanelli taking her. When he points out that that would be detrimental to her health, and how unhappy her mother would be, Daisy just says:

DAISY. She shouldn't have left me alone, then. (Edel, *Plays* 166)

Sarah Marsh detects this defiant, self-destructive streak in the novel, too. When Winterbourne chides Daisy after having found her in the Colosseum and tells her to take her pills against malaria, she says: “I don’t care [...] whether I have the Roman fever or not!” (Lodge, *Daisy Miller* 61). Marsh points out that James himself suffered from malaria at one point in his life. He knew that quinine pills were a reliable cure. For Marsh, it is clear that Daisy did not take her pills because malaria was a way for her to escape the stifling Roman society (Marsh 231).

Deakin treats Daisy’s ambiguity by offering four interpretations and their consequences. For him, Daisy is linked to her surroundings (Switzerland and Rome) and the historical context, which she does not understand. If Daisy is viewed only as a spoiled child who does not care for anything but her own pleasure, the Castle of Chillon and the Colosseum in Rome, both monuments of convictions and ideals because of the people who had suffered there for their beliefs, become a reminder of everything that Daisy lacks, and introduce a sense of irony to the story.

Another possibility is adopting Winterbourne’s idea that Daisy is a flirt. According to Deakin, this means that the reader, for argument’s sake, has to accept a Victorian view on gender. Daisy’s sole purpose in life would be to attract a suitable husband. To do so, she must guard her virginity, but also attract men. This is a dangerous balance, because too much flirting would impact her credibility with potential suitors, as it did with Winterbourne. This interpretation reduces the Castle of Chillon and the Colosseum to mere excuses for flirtation. At Chillon, when Winterbourne tells Daisy the story of Bonnivard, she barely pretends to be interested. “The history of Bon[n]ivard had evidently, as they say, gone into one ear and out of the other.” (Lodge, *Daisy Miller* 29). Similarly, the Colosseum serves Daisy and Giovanelli as a pretext

for playful banter. When they become aware of Winterbourne watching them, Daisy says “Well, he looks at us as one of the old lions or tigers may have looked at the Christian martyrs”, and Giovanelli suggestively responds “Let us hope he is not very hungry. [...] He will have to take me first; you will serve for dessert!” (Lodge, *Daisy Miller* 59). For Deakin, Rome is a place full of irony: “[W]here virgins once were protected by Lions our heroine is abandoned by the gentleman who should have been her champion. Rome can admit only ironically the possibility of [Daisy’s] true character and, what is equally paradoxical, only a native Roman can recognize it” (Deakin 14 -15).

Here, I disagree with Deakin. I do not think it strange that Giovanelli should be the only one to appreciate Daisy’s innocence. Americans may speculate about the level of Daisy and Giovanelli’s intimacy, but as the pair is often alone, only they can know its true extent. At the end of the novel and during the whole play it becomes clear that Giovanelli originally wanted to marry Daisy. But, as Daisy tells her mother that she is not engaged, and Winterbourne that she is engaged, the general confusion about their relationship is no wonder. Furthermore, Daisy always talks about how handsome Giovanelli is, thus making clear that she sees him as a man. Giovanelli is the only person who is aware that Daisy has no romantic feelings for him, because he is the only one to whom she says so. In the novel this is insinuated when Giovanelli tells Winterbourne that Daisy would never have married him, and in the play, it is shown. In the third act, when Giovanelli tells Daisy that he loves her, and that she should know that by now, She responds:

DAISY. I don’t know it, and I don’t want to know it, as I have told you often. I forbid you to speak of that. (Edel, *Plays* 165 – 166).

Deakin's third interpretation is the one that James intended: Daisy as an innocent. According to Deakin, this interpretation allows the reader to see beyond the social conventions that Daisy breaks with her behaviour, and accept that the individual conscience is more important than society's constraints. Daisy is unconscious of the harm she does to herself, because she is too innocent to understand her compatriots' insinuations and accusations. Daisy's intentions during the novel are pure, so her death elicits nothing but sympathy. The reader is left with the feeling that Daisy was treated abominably and would have deserved better.

Deakin's last interpretation is that Daisy is a rebel. She has a free and independent spirit that matches her surroundings. Chillon and the Colosseum, places that are linked with the idea of rebellion and defiance, highlight these character traits (Deakin 15). Although James stated in his letter to Mrs. Linton that Daisy is not consciously defiant, certain passages in the novel, as well as the play, contradict him. In Rome, when Winterbourne wants to stop Daisy from meeting Giovanelli alone, she says pointedly: "I have never allowed a gentleman to dictate to me, or to interfere with anything I do" (Lodge, *Daisy Miller* 40).

Sina Movaghati points out that Daisy can afford that kind of independence because her father is very wealthy. For Movaghati, money rather than social expectation defines the behaviour of *Daisy Miller's* characters. Randolph Miller states that his father owns a large business, which has made him rich. Thus, Daisy only depends on her father for money. It is unclear, however, how Winterbourne earns his livelihood. He studies in Geneva, but the source of his income is never revealed. Movaghati presumes that Winterbourne depends on his aunt Mrs. Costello for money. This is the reason he relies on her judgement (Movaghati 5). While I think that money plays a role in *Daisy Miller's* social dynamics, I do not agree with Movaghati about the extent of its influence. While money certainly allowed the Millers to travel in style, and afford to live

like European gentry, and money might have been responsible for Winterbourne's attachment to Mrs. Costello, I believe that Daisy's and Winterbourne's behaviour was influenced by their respective upbringings and values, not money. In my opinion, Winterbourne would not have spent so much time analysing Daisy and more time courting her if money had been his prime incentive.

Sarah Wadsworth points out that the renowned travel writer Alice Bartlett has classified and described female American travellers in her essay *Some pros and Cons of Travel Abroad* (1871). Bartlett calls them *demoiselles Americaines*. According to her,

Papa, as a rule, stays at home. He has newly made money to look after, and mamma and the girls must get through the unknown regions as best they may without him. Mamma is a well – meaning woman, of vulgar features and vulgar mind. She has no education to speak of, either intellectual or social, and she is as unfamiliar with the Queen's English as she is with her own gorgeous new clothes. [...] [T]he poor woman is sadly set upon by [her daughters], who conceive themselves to be quite up in the ways of the world, and make her accept their *dicta* as to what is right and proper, however much her own homely sense of the fitness of things may revolt (qtd. in Zacharias 41).

Bartlett goes on to say that the mothers' lack of control, and the daughters' exaggerated sense of entitlement and self – worth, paired with an inferior education, may lead to unhappy results. Bartlett expressed her wish that Europeans may be able to distinguish between well – bred Americans, and those wild young girls. Wadsworth points out that Mrs. Walker and Mrs. Costello utter a similar wish in *Daisy Miller*.

This distinction is interesting, as it shows that Americans were concerned with the rising number of the *nouveaux riches* that threatened the established order. Wadsworth sees Bartlett's denunciation of the *demoiselles Americaines* as an effort to construct and scaffold social

classes, and strengthen the barrier that separates them. Bartlett also has advice for “much nicer girls”, as these also need help to adapt in Europe. Bartlett warns that customs that were perfectly normal in their hometowns could be considered offensive abroad. “Whether the one nation or the other has the most sense and right on its side is not the question. The question is, whether the girl wishes to keep her reputation, or lose it, in the eyes of a certain number of people” (qtd. in Zacharias 43).

According to Wadsworth, Daisy Miller is a mix of Bartlett’s uncultured, entitled *demoiselle Americaine* and the “much nicer girl”, who is unaware that she has to adapt. Adaptability, which by many Americans is seen as a cardinal virtue as it allows them to live peacefully among Europeans, is viewed by some Americans as decidedly undemocratic and harmful to equality. Earlier American writers disliked the idea of adopting European customs instead of American ones. In this light, *Daisy Miller* is much more about conflicting class types than national types. Americans are not in conflict with Europeans, but with each other: Europeanized Americans strive to change or snub Americans who refuse to adapt. For Wadsworth, *Daisy Miller’s* main theme is class anxiety (Zacharias 42 – 44).

As quoted above, Alice Bartlett urges female travellers to adopt the customs of the country they are visiting, or they must suffer the consequences. Bartlett does not question established customs. For her, neglecting to display proper behaviour was a *faux pas*, and negative consequences were unavoidable. Lisa Johnson disagrees. For her, Daisy’s disregard for European customs is an open act of defiance. Daisy walks when she is supposed to get into a carriage, and goes out at night, accompanied only by a foreigner she does not know very well. Johnson compares Daisy to Latin – American *Pachucas*. *Pachucas* are girls who dress provocatively, wear lots of make – up and behave in a way that is traditionally considered un

– ladylike. They are loud and tough, and use walking in the streets as means to claim what is considered male territory. Johnson points to Judith Walkowitz’s analysis of Victorian and contemporary prostitutes and looks at Jack the Ripper and his purpose in frightening women, “revealing the punitive relationship between being a woman in public, being a public woman (a prostitute), and being slayed and eviscerated—uterus cut out and laid neatly at one’s immobilized feet” (Johnson 46). Johnson points out that even today, women who walk out alone at night are often sexually harassed and/or mistaken for prostitutes. For her, Daisy’s walk to the Colosseum at night is like the “Take back the night” marches of the present. Women go out at night to show their contempt for society’s attempt to keep them in check with threats of rape and murder (Johnson 45 – 46).

This is a very interesting interpretation, as it would give Daisy a lot of agency. If Daisy’s conduct is a conscious refusal of being frightened by possible acts of violence, *Daisy Miller* could be considered a truly feminist work. But, as James himself maintains that Daisy is too uneducated and oblivious to her surroundings, considering her a Victorian *Pachuca* would change the intended meaning of the novel. But although I do not agree with this interpretation, it is very interesting as it is the only one that points out that malaria is not the only danger to Daisy’s physical well – being. Without knowing more about Winterbourne than his name and his (professed) relationship with Mrs. Costello, Daisy asks him to row her in a boat over Lake Geneva, and goes with him to Chillon Castle (where Winterbourne bribes a guard to keep other visitors out). She does the same with Giovanelli in Rome. In the play, her excursions with Giovanelli make her seem even more vulnerable, as Giovanelli seems to plot with Eugenio to marry her at all costs.

As mentioned above, Louisa May Alcott, May Alcott Nieriker and Alice Bartlett travelled through Europe from 1870 to 1871. Alcott Nieriker mentions in a letter to her sister Anna that she liked travelling alone, and exploring unknown places. But she also mentions that she carried a dagger with her, “in case of emergencies”. This proves that female travellers were aware of the physical dangers, but did not let themselves be deterred by them (Dabbs 3).

To me, it seems quite unlikely that Daisy Miller thought of arming herself with a dagger in case that one of her admirers turned out to be less of a gentleman than he looked. In my opinion, Sarah Wadsworth’s interpretation of Daisy Miller as Alice Bartlett’s *demoiselle Americaine* is the best one.

Lotte Borchers points out that many of James’ heroines could be called coquettes or flirts. Borchers claims that, in James’ eyes, most women want to please. They do this by dressing well and behaving very in a very friendly and open fashion. Borchers quotes a passage from *The American*, where women are said to “commit all kinds of folly” to win admiration (Borchers 148).

This might be true for Daisy as well. During the novel, it is repeatedly mentioned how well she dresses. The openness of her manner astonishes Winterbourne the first time they meet. This speculation brings the reader again to the central question of *Daisy Miller*: was Daisy aware of the effect that her behaviour produced? In his letter to Mrs. Linton James negates it. But by assuming that Daisy is unable to understand anything that she is not used to from her hometown, James makes her a one-dimensional, flat martyr. If Daisy is to be seen as a real person, the reader has to acknowledge her faults as well as her charms, and not merely blame her surroundings for her fate. If Daisy is to be a heroine in her own right, her audience has to

hold her accountable for her actions.

3.3.1.2. Frederick Winterbourne

He was some seven-and-twenty years of age; when his friends spoke of him, they usually said that he was at Geneva, 'studying'. [...] [H]e was an extremely amiable fellow, and universally liked. [...] [W]hen certain people spoke of him they affirmed that the reason of his spending so much time at Geneva was that he was extremely devoted to [...] a foreign lady [...] older than himself. [...] Winterbourne had an old attachment for the little metropolis of Calvinism; he had been put to school there [...], and he had afterwards gone to college there (Lodge, *Daisy Miller* 4).

Frederick Winterbourne, an American expatriate living in Switzerland, is the novel's focalizer. But although he is the novel's central character, not much is known about him. The only information the reader receives is of his upbringing, his relationship with his aunt, and the rumours of him having a lover in Geneva. Furthermore, James lets the reader know that Winterbourne is an aesthete and likes to admire female beauty. He does that silently and without outward signs of passion. When Winterbourne takes Daisy to Chillon, the reader senses his attraction to her, but Daisy teases him (which she goes on doing throughout the novel) for being too serious.

David Lodge believes that the rumours of his older lover are false. Winterbourne's name (meaning "born of winter", or "bound for winter"), as well as his general demeanour, his thoughts, and his way of expressing himself are for Lodge indications of his being "sexually diffident and probably inexperienced" (Lodge, *Daisy Miller* XII). Lodge points out that Winterbourne belongs to a certain type of hero prevalent in James's earlier works. These men are attracted to women, but doubt and hesitate too long to make an approach. By the end of the story, they are alone, with no prospect of marriage and companionship. Mr. Longmore from

Madame de Mauves, for example, is another hero cut from the same cloth as Winterbourne (Lodge, *Daisy Miller* XXII – XXIV). *The Europeans*, which was published in the same year as *Daisy Miller*, features a similar pair of potential lovers, namely Mr. Robert Acton and Baroness Eugenia Münster. In the second half of the novel, they are constantly on the verge of getting engaged, but they do not trust each other. In the end, Eugenia leaves America with the prospect of a divorce from her estranged husband. For Acton, the future seems more promising. “[...] [A]fter his mother’s death, [he] married a particularly nice girl” (James, *The Europeans* 157). This is unsatisfactory for the reader. Baroness Eugenia and Robert Acton would have made a good couple, as both are mature, intelligent, and sophisticated. Acton marrying a “nice” girl seems like settling, not settling down. Winterbourne faces a similar fate: “[H]e went back to live in 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 clever foreign lady” (Lodge, *Daisy Miller* 64). It is clear that Winterbourne has many distractions in Geneva, and tries to enjoy himself. But still, the description of his rumoured romance seems hollow after his emotional entanglement with Daisy.

David Lodge believes that Henry James put very much of his own personality into Winterbourne’s character. Lodge seconds Leon Edel’s supposition that James’ complicated relationship with his mother was the reason for James’ (and his heroes’) inability to form lasting, meaningful relationships with women. James had female friends, “but he always backed off when there seemed any risk of being drawn into marriage or any kind of sexual relationship” (Lodge, *Daisy Miller* XXV).

Hugh Stevens argues that James, although being abstinent his whole life, might have seen and presented himself as “‘queer’ – as a desiring male subject involved with other men – without

making an identity statement” (Stevens IX – X). Stevens points out that James violently disliked Thomas’ Hardy’s novel *Tess of the D’Urbervilles*, which deals with its heroine’s sexuality and her innocence. In a letter to Robert Louis Stevenson in 1893, James calls Tess “vile”, though it is unclear whether he despises the novel, or the heroine. Stevens argues that either James was uncomfortable with the feminine, sexual Tess, or the representation of women and sexuality in the novel (Stevens 3 – 4). Either way, this shows that James felt uncomfortable with expressed sexuality, and sheds light on Winterbourne’s repressed personality in *Daisy Miller*.

While Lodge doubts Winterbourne’s experience with women, in the play *Daisy Miller* it is shown that Winterbourne indeed has an older lover. Madame de Katkoff is a Russian widow, who used to be involved with Winterbourne but has lost interest in him. At the beginning of the play, he is still pining for her. Yet although the play’s Winterbourne has experience with women, he is as emotionally stunted as the novel’s Winterbourne. In the play, he seems to be unable to decide between two women, Madame de Katkoff and Daisy. In the end, he would have lost both because of his inability to recognize his own emotions and act on them, but for the help of his former lover. Madame de Katkoff has to explain to him his feelings for Daisy, and Daisy’s feelings for him.

Daniel Mark Fogel tries to vindicate Winterbourne. He points out that Daisy is not the only victim of the repressive Victorian code of conduct. During the novel, Winterbourne is constantly torn between being proper and adhering to his compatriots’ standards, and his desire to break out. It is clear that he desires Daisy. When he meets her at the beginning of their Chillon excursion, he entertains the thought of eloping with her. While he fantasizes about Daisy, he also tries to justify her conduct and reconcile her flirtations with the moral standards

for Victorian women. Fogel points out that Victorian men were not allowed to express their sexual desires where “nice” girls were concerned. Winterbourne tries to figure out if he is allowed to desire Daisy. While doing this, he fails to recognize that his wish to stereotype her robs her of her individuality, and prevents him from getting to know her (Fogel 58 – 60).

According to Lotte Borchers, Winterbourne would have been able to change Daisy. For Borchers, Winterbourne partly bears the blame for Daisy’s death, because he was unaware of her feelings for him, and his influence on her (Borchers 50). In my opinion, this interpretation is too one – sided. Neither Daisy nor Winterbourne openly displayed their mutual attraction, thus creating the illusion of indifference.

Other than his romance with Daisy, Winterbourne has another, hidden, plotline in the novel. Richard Hocks calls Winterbourne’s story “the making of a Europeanized American” (Hocks 171). When Winterbourne meets Daisy for the first time, she tells him that she mistook him for a German. A little later, his aunt tells him that he is not sufficiently equipped to deal with Daisy, as he has lived abroad for too long and is bound to make a mistake. At the very end of the novel, he remembers Mrs. Costello’s warning and tells her: “You were right in that remark that you made last summer. I was booked to make a mistake. I have lived too long in foreign parts” (Lodge, *Daisy Miller* 64). He sees the tragedy in his story, and decides it is too late for him. He stays in Geneva instead of returning to America. In the play, that changes. At the very end, after he and Daisy got engaged, Winterbourne says to Mr. Reverdy:

WINTERBOURNE. (*Laying his hand on Reverdy’s shoulder.*) We shall be married the same day. (*To DAISY.*) Shall we not, Daisy – in America?

DAISY. (*Who has risen to her feet, leaning on his arm.*) Oh, yes; you ought to go home!

The last line before the curtain falls tells the audience that Europe was never Winterbourne's home, that he always was a stranger in a foreign land. In the end, he himself decides to change his life and go back to America, with his bride by his side. While in the novel, both of Winterbourne's plotlines (his romance with Daisy, and his search for identity) end in failure, the play grants him a happy ending in every respect.

3.3.2. Minor Characters

3.3.2.1. The Americans

Daisy Miller deals with the clash of two cultures. But these are not, as the theme of an American girl in Europe might suggest, Americans and Europeans, but Europeanized and non – Europeanized Americans. As Sarah Wadsworth puts it: “[C]lass anxieties take precedence over national ones” (Zacharias 44). Lamia Khalil Hammad calls these two different types of American behaviour in Europe the “Costello – Walker culture” and “Daisy's culture”.

For Khalil Hammad, Daisy's immaturity is symbolic for American culture still being in the fetal stage, compared to European culture (Khalil Hammad 33 – 37). Because of that, Motley Deakin states, Americans desperately tried to achieve social acceptance in Europe by adhering to stricter standards of decorum. For Deakin, this development is ironic, as Europe, particularly Vevey and Rome, where Daisy is shunned for breaking rules, has a history of rejecting conformity. In the Costello – Walker culture, there are two ways of dealing with a non – Europeanized American girl who, as it is feared, will lessen the overall prestige of Americans in Europe. Mrs. Costello flatly refuses to associate with Daisy, whereas Mrs. Walker tries to assimilate her, and only shuns her after failing to do so (Deakin 14 – 15).

As mentioned above, the *demoiselle Americaine*, who does not see the need for assimilation, had a bad reputation among American writers as well as expatriates. Alice Bartlett takes pains to counsel traveling Americans to show restraint and adopt “Boston manners”. She points out that the girls’ “American freedom may be misunderstood” (Zacharias 38 – 43).

In the *Daisy Miller* play, this assimilation is reversed in the character of Alice Durant. Alice is Mrs. Costello’s protegee, who at first is intended for Winterbourne by his aunt. After Winterbourne fails to show interest in her, Alice is expected to marry Mr. Reverdy, who accompanies her and Mrs. Costello on their travels. Throughout the play, Alice makes no secret of her dislike for Daisy. But in the third act, her romance with Mr. Reverdy awakens her wilder side. When Mr. Reverdy tries to persuade her to take part in the carnival with him unchaperoned, she says:

MISS DURANT: [...] You make me feel dreadfully like Daisy Miller.

REVERDY: To be perfect, all you want is to be a little like her. (Edel, *Plays* 162)

Alice does not contradict him, and, to the horror of Mrs. Walker and Mrs. Costello, goes out with him to celebrate the carnival. In the play, James shows that Daisy’s conduct, though openly despised, is also silently envied.

3.3.2.2. The Europeans

In the novel, the only important European is Giovanelli, Daisy’s Roman admirer. While Daisy sees him only as good company, Giovanelli seems to be in love with her. Daisy going out with

Giovanelli instead with him hurts Winterbourne's feelings, as well as his pride. According to Sarah Marsh, "[a] deep blow to Winterbourne's masculinity is his belief in the Coliseum that Giovanelli has won at least Daisy's attention, if not her heart. On Winterbourne's own program, therefore, he has lost the ultimate Darwinian test of sexual selection—lost, in fact, to an effeminate and powerless Italian". Marsh believes that Winterbourne cuts and despises Daisy because he considers Giovanelli to be beneath him on the phylogenetic tree, as he considers Americans to be superior to Europeans (Marsh 235).

In the play, the dynamics are different. One of the recurring themes in James works is the manipulation of Americans by Europeans. In the novel *Daisy Miller*, it either does not take place, or is not mentioned. In the play, however, Eugenio desperately wants Daisy to marry Giovanelli. Because this plan is threatened by her attraction to Winterbourne, Eugenio employs Winterbourne's former lover Madame de Katkoff to seduce him, and break Daisy's heart. Although Madame de Katkoff does not appear in the novel, James cleverly uses the novel's description of the guests of the *Trois Couronnes* to make it seem like she does. Among those guests, there are "Russian princesses sitting in the garden" (Lodge, *Daisy Miller* 3 – 4). In the play, when people talk about Madame de Katkoff, they call her "the Russian princess".

Madame de Katkoff helps Eugenio, because he, as her deceased husband's former secretary, possesses letters that would humiliate and incriminate her if made public. In the end, she risks losing her reputation by defying Eugenio and bringing Daisy and Winterbourne together. Giovanelli, too, although working with Eugenio, is not depicted as bad, as he really loves Daisy, and despises Eugenio's methods. Eugenio is the play's real villain. In the novel there is no villain, although Richard Hocks calls the Europeanized Americans "the collective antagonist" (Hocks 171).

4. Comparison

In the preceeding two sections, I have analysed *Emma* and *Daisy Miller* in detail. Now I will look at the intertextual relationship between those two novels. In order to find out how far James was influenced by Austen, I will first take a look at his opinion of her and her work.

4.1. Jane Austen and Henry James

As mentioned above, Henry James is credited with being the first author to consciously use point of view in his fiction to create an effect, and theorise about it. Austen, although masterfully playing with point of view in *Emma*, did not formulate any theories. Because of that, James calls her “Instinctive and charming”, but cautions that “[f]or signal examples of what composition, distribution, arrangement can do, of how they intensify the life of a work of art, we have to go elsewhere” (qtd. in Booth 242). But, while calling her technique “instinctive”, he credits her for being minute and analytical, yet not redundant, and for “keeping the tissue of her narrative [...] close”, when it comes to the plot of her novels. Furthermore, James pays Austen the compliment of saying her best novels are interesting from the beginning until the end (Edel, *Literary Criticism* 31). James credits Austen with the invention of the novel of domestic tranquillity (Edel, *Literary Criticism* 743). He also claims that Austen, together with Maria Edgeworth, is the inventor of the novel of manners. But according to him, George Eliot surpasses both of them in this genre (Edel, *Literary Criticism* 911).

In his essay *The Art of Fiction* (1884), James counsels aspiring writers to “try and catch the colour of life itself”, without worrying whether the outcome is positive or negative. He then states that although Alexandre Dumas, Jane Austen, Charles Dickens, Gustave Flaubert, and

Emile Zola differ widely in the treatment of their subjects and their style of writing, all of them “have worked in this field with equal glory” (Edel, *Literary Criticism* 65). Here, it is interesting to see that James lists Austen together with Zola and Flaubert, whom he admired greatly.

In his essay *An Animated Conversation* (1889), things look a bit different. The conversation is written like a play. In the introduction, James claims that one of the participants, “who was not a professional reporter”, told him the story just like James transcribed it. Allegedly, it took place “after dinner at a hotel in London”, but James does not specify the exact time and place. Furthermore, some of the participants seem to be named after literary characters (Darcy (!), Camilla, Belinda...). Either, James wanted to hide their identities, or he invented the conversation. At one point, the characters talk about the difference between French and English literature.

BELWOOD. They’re so clever, the French; they’ve arranged everything, in their system, so much more comfortably than we. They haven’t to bother about women’s work; that sort of thing doesn’t exist for them, and they are not flooded with the old maids’ novels which (a cynical purist would say) make English literature ridiculous.

DARCY. No, they have no Miss Austen. (Edel, *Literary Criticism* 69)

On that subject, not much more is said, except that Clifford, one of the participants, states that “[ladies] write jolly good novels sometimes”. The only authors whose names are mentioned during the conversation are Jane Austen, George Sand (who is described not as a woman, but a “motherly man”), and a person only referred to as a Tauchnitz author (Edel, *Literary Criticism* 67 – 70). Only two named authors: this leads to the question, whether Belwood and Darcy’s

negative opinion might be shared, at least to a certain extent, by James himself. Female authors are treated with a certain condescension. They are allowed to write “jolly good novels sometimes”. They are ubiquitous, but seem to be considered as not being very relevant.

In his late critical essay *The New Novel* (1914), James briefly criticises Austen for leaving too much unsaid “about the aspects and manners even of the confined circle in which her muse revolved”. This statement shows clearly that although James might have admired Austen’s style and liked some of her novels, he did not consider the subject matter to be relevant. Furthermore, he argues that for him Austen ends her novels prematurely, as “where her testimony complacently ends the pressure of appetite within us presumes exactly to begin” (Edel, *Literary Criticism* 131). Jane Austen’s novels end with the successful courtship of the hero and the heroine, and their marriage. Austen only briefly mentions that the couples live happily ever after, but does not elaborate.

But even though James finds fault with some of Jane Austen’s creative choices, he still considers her an important artist. When writing about the author Ralph Waldo Emerson, who “could see nothing in Shelley, Aristophanes, Don Quixote, Miss Austen, [and] Dickens”, James describes Emerson as lacking something. “[T]here were certain chords in Emerson that did not vibrate at all” (Edel, *Literary Criticism* 268 – 269).

Finally, in his *Daniel Deronda: A conversation*, James lets a set of people debate George Eliot’s novel of the same name, thereby offering an interesting perspective.

PULCHERIA: All that is very fine, but you cannot persuade me that *Deronda* is not a very ponderous and ill-made story. It has nothing that one can call a subject. A

silly young girl and a solemn, sapient young man who doesn't fall in love with her! [...] Is that what the exquisite art of Miss Austen and Hawthorne has come to?

[...]

CONSTANTIUS: Yes, I think there is little art in *Deronda*, but I think there is a vast amount of life. In life without art you can find your account; but art without life is a poor affair. The book is full of the world.

After that, Pulcheria, unconvinced, ends the conversation because she sees a delivery woman approaching. Her friend Theodora exclaims "Oh, it must be our muslins" (Edel, *Literary Criticism* 991 – 992). This is quite telling, as Pulcheria, who prefers Austen to Eliot, ends a conversation about art and life because of mundane bandboxes full of muslins.

As mentioned at the beginning of the paper, Frank Raymond Leavis sees *Daniel Deronda*, specifically its heroine Gwendolen Harleth, as the inspiration for James' *The Portrait of a Lady*. According to Leavis, "[t]he moral substance of George Eliot's theme is subtilized into something going with the value James sets on 'high civilization'" (Leavis 14 – 15). The fictional Constantius calls *Daniel Deronda* full of life, but lacking in art. Leavis states that, to create *The Portrait of a Lady*, James took the idea of Eliot's novel and fitted it to his artistic needs. Jane Austen, in contrast, is lauded for her "exquisite art" and the minute and insightful execution of her ideas, although James criticises the narrow world in which her novels are set. As opposed to *Daniel Deronda* being full of life and lacking art, James presents Austen's novels as being artistic, but lacking some life and relevance.

4.2. The Art of *Emma* VS The Art of *Daisy Miller*

The distinguishing artistic feature of *Emma* is without doubt its use of narrative techniques and the way they can be used to manipulate information, as described in section 2.2. Austen blends authorial and figural narration. This can occasionally create confusion about whether a character or the narrator expresses an opinion. As one of the first authors she effortlessly mixes coloured narrative with the free indirect style, thereby entering a character's consciousness. She does this on many occasions, and with different characters (Emma, Mr. Elton, Mrs. Bates...). Furthermore, during the novel it becomes evident that Emma is not a reliable focalizer. This means a lot of work for the readers. They have to be cautious while processing new information. Who offers it? The narrator? A character? Is this information backed by evidence, or is it just a character's opinion?

As W. C. Booth has argued, readers find out that certain characters are more credible than others. Mr. Knightley, the novel's romantic hero, can usually be relied upon. His sensible disposition, mature age, and elevated position in society enable him to form a correct opinion. Where Emma can only guess the feelings of her friend Harriet's possible suitors, Mr. Knightley receives this information directly from the source. Mostly, Mr. Knightley can serve to guide the reader, but not always. On some occasions, Emma has the right information, but misinterprets it. She rightly assumes that Jane Fairfax is in love, but falsely identifies Jane's friend's husband as the object of her affections (Booth 253).

On several occasions, the secret engagement of Frank Churchill and Jane Fairfax can be detected during the novel. Clues are hidden in normal, everyday conversations about fetching letters from the post office, or the wish of buying a carriage. These pieces of information are

given by the characters themselves in direct speech. Their perceived reliability affects the way the readers receive these communications. Furthermore, some of these instances seem too trivial to be relevant for the plot. Because of that, *Emma* has to be read at least twice: the first time for the story, and the second time to appreciate how artistically Jane Austen controls the readers' understanding of it.

Daisy Miller was written with a similar goal in mind. As described in section 3.2., James, instead of following Austen's example of using different characters at different times to tell a story, uses just one, namely Winterbourne. Winterbourne is an educated, well - travelled man, but, in his own way, he is just as unreliable as Emma, who has never travelled further than London. The reason that neither the readers nor himself trust his judgement is that the scenario he finds himself in (being attracted to a girl of whose morals he is unsure) is new to him. Although his knowledge of Europe and its history and culture is tremendous, he lacks knowledge about his birthplace America, and its customs.

Unlike Emma, who is almost the queen of the small village Highbury and is engaged in the affairs of all its citizens, Winterbourne is quite detached, and prefers to watch, rather than to get involved. Emma constantly has to make decisions about social engagements, and classify her acquaintances as suitable or unsuitable for certain occasions, for example considering if it is proper to accept the invitation of a family of newly rich traders (if the readers already are aware of Emma's snobbish tendencies and accept Mr. Knightley's opinion as correct, they are mostly able to judge whether Emma's decisions are right or wrong). Winterbourne, in contrast, is faced with only one decision during the novel: he has to make up his mind about Daisy Miller. In the course of the novel, the information he receives about her often contradicts his own judgement: he thinks Daisy is a harmless flirt, whereas he is told by the other expatriate

Americans that she is a person of low morals, and that he should cut her. The reader, too, is puzzled. In *Daisy Miller*, there is no Mr. Knightley to help identify the right choice. Like Winterbourne, the readers are torn between vindicating and doubting Daisy.

As mentioned above, the novelist Mrs. Linton wrote to James that she lost a friend while disputing Daisy's innocence. The reader receives no reliable information, as Daisy herself likes to toy with Winterbourne by pretending to be engaged. Daisy, although being the eponymous heroine, is not allowed to share her mind with the readers. Wayne C. Booth stresses that for a character to be appealing, the readers have to be granted an inside view, as it happens in *Emma* (Booth 246). James shows the readers only the inside of Winterbourne's mind. In section 3.2., I have already talked about James' use of the free indirect speech to indicate that the readers enter Winterbourne's thoughts. This created the illusion that the readers receive a correct impression of Winterbourne's surroundings, as they seem to make experiences alongside him. Winterbourne tends to ponder situations, and tries to look at every possible aspect. When he comes to a conclusion, it is because he believes he has gathered enough evidence to support him. Emma, on the other hand, is impulsive with her decisions. This makes Winterbourne seem more like Mr. Knightley, than Emma. Only at the end, when Giovanelli tells him at Daisy's grave that she was innocent, and when he later admits to his aunt that he made a mistake, do the readers fully realize how unreliable his judgement has been. Because of that, *Daisy Miller*, like *Emma*, has to be read at least twice to appreciate James' way of manipulating information.

4.3. Life in *Emma* VS Life in *Daisy Miller*

4.3.1. The plot

At first glance, the plot of *Emma* and the plot of *Daisy Miller* do not have much in common. *Emma* deals with a young English woman, who likes to meddle in the affairs of the small village she lives in. In the end, she repents and marries her old childhood friend. *Daisy Miller* is the tale of an expatriate American who is attracted to a girl he just met. After miscommunications and misunderstandings based on cultural differences the young girl dies, and the expatriate goes back to his old routine.

But beneath the surface, the plots closely resemble each other. In his essay *The New Novel*, James criticised the narrow setting of Austen's novel. When one looks at *Daniel Deronda* and *The Portrait of a Lady*, according to Leavis, James took the part of the plot that he liked (i.e. *Gwendolen Harleth*), and re-modelled it after his own style, adorning it with the themes he cared about. Thus, the spoiled English woman Gwendolen became the independent American Isabel (Leavis 15). I propose that the same thing happened to the plot of *Emma*.

In section 3.1.2 of this paper, I have analysed different texts that may have influenced *Daisy Miller*. It is certain that James was influenced by his own travels, as well as the works of the Romantic poets Keats, Shelley and Byron. James may have been influenced by the classical Latin poets Horace and Virgil, especially by Horace's *carpe diem* motif, and medieval authors like Chaucer. It is likely that James also took inspiration from the writings of the Alcott sisters, as well as Alice Bartlett, who was friends with him as well as with the Alcotts. James even claims that the idea for *Daisy Miller* came to him during a conversation with a friend in Rome,

about a mother and daughter who committed a social *faux pas* with a handsome Roman. Sarah Wadsworth identifies this friend as Alice Bartlett (Zacharias 40).

If one takes away the above influences, as well as the international aspect that James uses in nearly all of his novels, *Daisy Miller* and *Emma* are much more similar. A headstrong girl behaves in a way that some people consider improper. She refuses to listen to the advice of a man who is romantically interested in her. The resulting climax leads the girl to repenting. Only the ending is different. Emma gets married, whereas Daisy dies. But here again I have to refer to the play version, where Daisy and Winterbourne both see their mistakes, and get engaged. Whether or not the readers of the novel accept the play as a viable alternative is irrelevant. In my opinion it is significant that, for James, there is some way that Daisy, after being nearly killed by her own recklessness, can have her happy ending.

With *Daisy Miller*, as Richard Hocks puts it, “James auspiciously identified as his special imaginative territory the plight of the international American girl”. It is often called “the first international novel”, although Hocks disputes that claim (Hocks 164). This shows that one of *Daisy Miller’s* distinguishing features is its preoccupation with cultural differences, and the problem of assimilation. According to Leon Edel, James himself faced harsh criticism from his American audience when he decided shortly before his death to become a British citizen. Although he had remained American during his forty years in England, Americans felt betrayed by his change of nationality (Edel, *Critical Essays* 3). The problems that James’ heroes and heroines face in his novels were significant for him, as his characters move in the same world that he does. They have to navigate the same cultural pitfalls that James might have encountered during his travels, and he shares the feeling of being rootless in a foreign country with many of his heroes. James infused *Daisy Miller* with a part of the reality of his own life.

4.3.2 Society

Without the international aspect, the plot would still work, especially if one considers Sarah Wadsworth's interpretation: *Daisy Miller* is about class anxiety, not cultural anxiety (Zacharias 44). Class anxiety is also one of the main themes of *Emma*. Emma is constantly preoccupied with assessing the people around her and trying to determine their social status. Then, she treats people in accordance with it. When Harriet asks Emma whether she knows the farmer Robert Martin, Emma answers:

I may have seen him fifty times, but without having any idea of his name. A young farmer [...] is the very last sort of person to raise my curiosity. The yeomanry are precisely the order of people with whom I feel I can have nothing to do. A degree or two lower, and a creditable appearance might interest me; I might hope to be useful to their families in some way or other. But a farmer can need none of my help, and is therefore in one sense as much above my notice as in every other he is below it. (Austen 702)

Although Emma can be considered a snob at the beginning of the novel and sees the error of her ways only in the end, the above sentiment remains unchanged. After Emma gets engaged to Mr. Knightley, and Harriet to Mr. Martin, Emma makes his acquaintance and finds him to be a good man, who will make Harriet very happy. But Jane Austen describes plainly that the close friendship between Emma and Harriet ends with their marriages: "Harriet, necessarily drawn away by her engagements with the Martins, was less and less at Hartfield; which was not to be regretted. – The intimacy between her and Emma must sink; their friendship must change into a calmer sort of goodwill; and, fortunately, what ought to be, and must be, seemed already beginning, and in the most gradual, natural manner" (Austen 956). By marrying Mr. Martin, Harriet enters a social sphere that Emma is not expected to socialize with on a daily basis.

On another occasion, Emma's snobbery is shown to be ridiculous, though. The Cole family, traders who came into money recently, invites Emma, among others, for an evening visit. After much deliberation, Emma accepts the invitation, because all her friends do, and it promises to be an entertaining evening. Nevertheless, it is impossible for her to overlook the difference in status. "She meant to be very happy, in spite of the scene being laid at Mr. Cole's; and without being able to forget that among the failings of Mr. Elton, even in the days of his favour, none had disturbed her more than his propensity to dine with Mr. Cole" (Austen 804). Here, Mr. Knightley serves as a guide again. He is friends with Mr. Cole, and chides Emma for wanting to refuse his invitation.

Emma can be seen as a guide to navigate social hierarchies in Georgian England. Emma herself expresses the view that she sees it as a duty to help those in need, but does not see a reason to socialize with people beneath her. Although she considers it an onerous duty, Emma often spends time with Mrs. Bates and Miss Bates, and sends them (and other poor families) food. Her refusing Mr. and Mrs. Cole's invitation would be rude. Yet, beyond doing her duty and being kind and obliging to every citizen of Highbury, Emma's wish of privately socializing with people of her own standing is not depicted as something negative. When Emma forms a friendship with Harriet, Mr. Knightley dislikes it. He sees the difference in status. He says to Mrs. Weston:

[Harriet] knows nothing herself, and looks upon Emma as knowing everything. She is a flatterer in all her ways; and so much the worse, because undesigned. Her ignorance is hourly flattery. How can Emma imagine she has anything to learn herself, while Harriet is presenting such a delightful inferiority? And as for Harriet, I will venture to say that *she* cannot gain by the acquaintance. Hartfield will only put her out of conceit with all the other places she belongs to, she will grow just refined enough to be uncomfortable with those among whom birth and circumstances have placed her home. (Austen 707)

Like Emma's statement about Mr. Martin above, Mr. Knightley's speech shows no malice, and proves to be true in the end. Although Mr. Knightley is progressive, kind, and intelligent, he thinks, just like Emma does, that social hierarchy is important. But while she, at first, tries to uphold the *status quo* in order to not lower herself, Mr. Knightley does it because, in the context of the novel, it protects everyone involved. Emma's meddling in Harriet's love life, threatening to overturn the established social order, would have proven very harmful to Harriet, if Mr. Martin had not proposed a second time.

Daisy Miller is concerned with social hierarchies as well, though James approaches the subject differently. At the beginning of chapter two, Mrs. Costello and her nephew Winterbourne talk about society. "[Mrs. Costello] admitted that she was very exclusive; but, if he were acquainted with New York, he would see that one had to be. And her picture of the minutely hierarchical constitution of the society of that city, which she presented to him in many different lights, was, to Winterbourne's imagination, almost oppressively striking" (Lodge, *Daisy Miller* 16 – 17). When Winterbourne wants to hear his aunt's opinion of the Millers, Mrs. Costello is relentless. "They are very common. [...] They are the sort of Americans that one does one's duty by not – not accepting. [...] [Daisy] is a young lady [...] who has an intimacy with her mamma's courier! [...] 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" (Lodge, *Daisy Miller* 17). After Winterbourne tells his aunt that Daisy consented to a day trip to Chillon alone with him, Mrs. Costello's opinion of her sinks even more, and she refuses to get acquainted with Daisy.

The oppressive nature of social hierarchies and unspoken expectations is made even clearer in the play. In Rome, Daisy thinks about Mrs. Walker and Winterbourne's reprimands concerning her conduct.

DAISY. [...] Well, I haven't had a foreign education, and I don't see that I'm any the worse for that, If I'd had a foreign education, I might as well give up! I shouldn't be able to breathe, for fear I was breathing wrong. There seem to be so many ways, over here! (Edel, *Plays* 149)

Where Highbury is presented as a well - oiled machine, where every part has its use, and nobody is neglected or suffers too much, James makes American and European societies sound like traps, engineered to ruin those who do not fit in. Winterbourne, for whom European social rules are the norm due to his long stay in Geneva, finds the arbitrary rules of the mid – 19th century New York upper – class to be confusing and suffocating. Daisy, who grew up in Schenectady, is unacquainted with New York's high society, as she is *nouveau riche*, as well with European society. The whole concept of strict social rules is alien to her. In his letter to Mrs. Linton, James calls *Daisy Miller* “the little tragedy of a light, thin, natural, unsuspecting creature being sacrificed, as it were, to a social rumpus that went quite over her head & to which she stood in no measurable relation” (Lodge, *Daisy Miller* 71).

Both *Emma* and *Daisy Miller* deal with society's treatment of vulnerability. In *Emma*, the closely - knit village of Highbury and its social rules are shown to protect and care for those in need. When Emma disregards social conventions by trying to educate Harriet, and marry her off to a man above her station, the consequences are unpleasant. *Emma's* climax is the scene on Box Hill, where Emma forgets her position and makes a cruel joke at Miss Bates' expense

(volume III, chapter VII). When Mr. Knightley scolds her, he makes her aware of Miss Bates' vulnerability, and how Emma, as the first lady of Highbury, ought to treat her. *Emma*'s message is the importance of knowing your place in society, and doing your duty accordingly. In *Daisy Miller*, society ceases to be protective, and becomes punitive instead. The same dynamics that help the Bates family in *Emma* exclude the Miller family in *Daisy Miller*. Daisy is vulnerable because of her family's status as *nouveau riche*. In the close community of expatriate Americans, this, as well as her being an outsider, does not evoke sympathy in her Europeanized compatriots, but derision. Daisy lacks Emma's status and her connections, as well as her social *savoir faire*. She is unable to help herself when she is excluded and cut.

This difference in the treatment of society is described best by Norman Fairclough's description of one aspect of intertextuality. According to him, "[i]ntertextual analysis draws attention to how texts depend upon society and history in the form of the resources made available within an order of discourse [...] Intertextual analysis also draws attention to how texts transform the social and historical resources, how texts mix and 're-accentuate' genres" (Zienkowski, Östman, and Verschueren 159). These different resources come from the fact that, according to Leavis, James did not share Austen's preoccupation with "balanc[ing] the claims of an exceptional and very sensitive individual against the claims of a mature and stable society, strong in its unquestioned standards, sanctions, and forms" (Leavis 127). James himself stated in his letter to Mrs. Linton that his goal was to show that society could destroy a person who is unequipped in dealing with its many rules (Lodge, *Daisy Miller* 71).

4.3.3. The characters

Emma Woodhouse and Daisy Miller seem to be very different people. But, when one takes the roles that society plays in both novels into account, one can see that Emma and Daisy, although on different ends of the social spectrum, are similar types. The next passage is the beginning of *Emma*, modified by me to show the similarity of Emma's and Daisy's situations.

Daisy Miller, handsome, open – minded, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty – one years in the world with very little to distress or vex her. She was the older of two children of a most affectionate, indulgent mother, and had, in consequence of her mother's docile nature, been mistress of the house from a very early period. [...] The real evils indeed of Daisy's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened to alloy her many enjoyments during her stay in Europe. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her. (adapted from: Austen 689)

The opening paragraphs of *Emma* may well have been written, with a few alterations, to describe James' heroine. She grew up in Schenectady, where she was used to people vying for her attention. Her age, although never given, should be somewhere between sixteen and twenty – one. Her childish nature makes it seem unlikely that she should be older. Her role in Schenectady, according to her own description, seems to have been similar to Emma's in Highbury. Daisy tells Winterbourne: "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. [...] Last winter I had seventeen dinners given me; and three of them were by gentlemen" (Lodge, *Daisy Miller* 11).

Furthermore, Daisy and Emma treat men in a similar fashion. When Winterbourne tells Daisy he has to leave Vevey soon, she reacts by scolding him. "Poor Winterbourne was fairly bewildered; no young lady had as yet done him the honour to be so agitated by the

announcement of his movements” (Lodge, *Daisy Miller* 30). Daisy’s open manner gives him the impression that she has deep feelings for him (it is unclear how far this is correct; James admitted that Daisy cared for Winterbourne, but did not state when the feeling started, or how deep it was). In Rome, her infamous outings with Giovanelli lead everyone to believe that she is in love with the Italian.

When Emma tries to make the vicar of Highbury Mr. Elton fall in love with her friend Harriet, she conveys, at least to some of the people around her, as well as to Mr. Elton himself, the impression that she wants him for herself, and not her friend. Having seen Emma and Mr. Elton converse, her brother – in – law John Knightley tries to caution her. Emma merely laughs.

“Mr. Elton in love with me! – What an idea!”

“I do not say that it is so, but you will do well to consider whether it is so or not, and to regulate your behaviour accordingly. I think your manners to him encouraging. I speak as a friend, Emma. You had better look about you, and ascertain what you do, and what you mean to do.”

“I thank you, but I assure you you are quite mistaken. Mr. Elton and I are very good friends, and nothing more;” and she walked on, amusing herself in the consideration of the blunders which often arise from a partial knowledge of circumstances, of the mistakes which people of high pretensions to judgment are for ever falling into. And not very well pleased with her brother for imagining her blind and ignorant, and in want of counsel. He said no more. (Austen 750)

There is a similar conversation in the fourth chapter of *Daisy Miller*, when Daisy brings Giovanelli to Mrs. Walker’s party. After watching Daisy flirt with Giovanelli, Winterbourne wants to make her understand what she is doing.

“[W]hen you deal with natives you must go by the custom of the place. Flirting is a purely American custom. [...] Though you may be flirting, Mr. Giovanelli is not; he means something else.” [...]

“[I]f you very much want to know, we are neither of us flirting; we are too good friends for that; we are very intimate friends.”

“Ah!” rejoined Winterbourne, “if you are in love with each other it is another affair.” [...]

[S]he immediately got up, blushing visibly [...].

“Mr. Giovanelli, at least,” she said, giving her interlocutor a single glance, “never says such very disagreeable things to me.” (Lodge, *Daisy Miller* 50)

Emma and Daisy are both friendly and open, which may convey the wrong impression. When asked about their intentions regarding their gentlemen friends, they are insulted at the insinuations. But both Winterbourne and John Knightley are right. Giovanelli truly is in love with Daisy, but ultimately accepts that she does not love him. Daisy’s blindness to his feelings results in Winterbourne’s coldness to her at the Colosseum, and her untimely death.

Emma, too, has to bear the consequences of her conduct. At her former governess’ Christmas party, Mr. Elton openly courts her, and proposes on the carriage ride home. When Emma refuses to marry him, his pride is deeply wounded. He finds a rich wife in Bath, and both of them spend the rest of the novel snubbing Emma and Harriet. But Mr. Elton is not her only miscalculation. When Frank Churchill, her former governess’ stepson, visits Highbury, she believes to be in love with him, and thinks that he returns the sentiment. After his prolonged absence, Emma’s feelings have cooled down, but she still behaves as if she were in love with him. This behaviour almost costs her Mr. Knightley. After Emma accepted Mr. Knightley’s proposal, he tells her about his feelings for her, as well as his jealousy of Frank Churchill.

On his side, there had been a long – standing jealousy, as old as the arrival, or even the expectation, of Frank Churchill. – He had been in love with Emma, and jealous of Frank Churchill, from about the same period, one sentiment having probably enlightened him as to the other. It was his jealousy of Frank Churchill that had taken him from the country. – The Box – Hill party had decided him on going away. He would save himself from witnessing again such permitted, encouraged attentions. – He had gone to learn to be indifferent. (Austen 928)

This is the first time in the novel that Mr. Knightley admits to having feelings for Emma. Emma herself, as well as many readers receive this information with surprise. Emma’s former governess Mrs. Weston suspects at one point that Mr. Knightley is in love with Jane Fairfax,

Miss Bates's niece, and Harriet Smith and Emma herself believe him to have developed feelings for Harriet, due to his marked attentions to her (these attentions, Mr. Knightley explains to Emma after his proposal, were only paid to please Emma, not Harriet). No – one in Highbury would have guessed that Mr. Knightley has been in love with Emma during most of, or all of, the novel. Before Mr. Knightley's confession, Emma is miserable. Her former governess and her husband are expecting a child that will replace Emma as the object of Mrs. Weston's motherly love. Emma also expects Mr. Knightley to marry Harriet, who, again, would replace her as the woman Mr. Knightley cares for the most. Yet, Emma consents to listen to Mr. Knightley tell her about what she believes are his feelings for Harriet. Emma has finally learned to be less selfish, and put Mr. Knightley's happiness before hers.

Emma's despondency can be compared with Daisy's feelings in the third act of the play, when she learns that her mother and brother have left the hotel to celebrate the carnival, although Daisy is still weak and ill. How Daisy feels before her death in the novel is not described. But as she implores her mother to tell Winterbourne that she never was engaged to Giovanelli, the reader can be fairly certain that she regrets her decision to taunt him with a fake engagement. Both Daisy and Emma are at a low-point before the end of the novel or play respectively. They have changed their way of thinking, and would gladly mend their mistakes. Both are examples of the wilful, headstrong girl who has learned her lesson, and changes because of the love of a man.

Robert Miola considers conventions and configurations to belong to the field of intertextuality. Stock characters are part of these conventions (Miola 21). Although Daisy and Emma are

ambiguous, complex characters open to interpretation, they belong to the same type of stock character described above, the headstrong girl that has to be humbled.³

Mr. Winterbourne, as mentioned before, is believed to have been heavily influenced by James' personality, and resembles many of his other heroes. Although his hesitant, doubtful personality does not resemble the decisive Mr. Knightley, his relationship with Daisy is similar to Mr. Knightley's and Emma's relationship (apart from the fact that Mr. Knightley and Emma are old friends, and Mr. Winterbourne and Daisy merely acquaintances). At the beginning of the story, Winterbourne is twenty – seven years old, and Daisy may be around twenty years old, if not younger. Winterbourne is older, well-travelled and comparatively sophisticated and mature. In *Emma*, Emma is twenty – one years old, whereas Mr. Knightley is thirty – seven years old, and Emma's superior in education and experience. As mentioned before, Emma and Daisy share a flawed judgement, which Mr. Knightley and Winterbourne try to correct.

The way in which the two men give advice, and the women receive it, seem similar at first glance. Whether it is the quarrel in *Emma* about Robert Martin's first proposal, or Winterbourne's attempts to dissuade Daisy from meeting Giovanelli, both women resent the advice, and refuse to listen. But this is where the similarities end. While Emma and Mr. Knightley are socially on the same level and are able to meet as friends and mend their quarrels, Winterbourne's interference puts a heavy strain on his relationship with Daisy. *Emma* features many conversations between the heroine and her romantic counterpart that show their mutual respect and longstanding friendship, even if they disagree with each other. In *Daisy Miller*, Winterbourne and Daisy share a mutual attraction, but no friendship or understanding of each

³ An earlier example of this type of stock character is Katherina from Shakespeare's *The Taming of the Shrew* (1592). *Der Trotzkopf* (1885) by the German author Emmy von Rhoden features a heroine of the same stock, called Ilse Macket.

other. Daisy as a *nouveau riche* is considered to be beneath the Europeanized Americans, and thus does not share in Emma's privilege of committing blunders with impunity, even with the attempted guidance of an older, more mature man who may or may not be an admirer.

This again stems from Austen's and James' different understanding of society and its effect on the vulnerable.

Another similarity between Emma and Daisy Miller are the matriarchs, who dictate the moves of the people around them, and use their illness as a way to manipulate people. In *Emma*, Frank Churchill's aunt Mrs. Churchill is the reason why Frank has to hide his engagement to the poor orphan Jane Fairfax. Frank, who is Mr. and Mrs. Churchill's adopted heir, depends on them for his inheritance, and knows that he may be cut off at any point, if his behaviour displeases his demanding aunt. Frank is seldom allowed to travel, as Mrs. Churchill suffers from an unknown illness. Everyone in Highbury believes that she fakes or exaggerates her symptoms in order to control her surroundings. Whether this is true or not is never revealed, but everyone is highly surprised when Mrs. Churchill dies at the end of *Emma*.

Mrs. Costello is a similar type of woman. As mentioned before, Sina Movaghati believes that Mrs. Costello's fortune is the reason for Winterbourne's attentiveness to her (Movaghati 5). It is unclear whether he has any monetary expectations, but the thought is plausible. In Vevey, Mrs. Costello knows everything about the Miller family, but refuses to meet them because of their status as *nouveaux riches* and their intimacy with their courier Eugenio. When Winterbourne tells her about his acquaintance with Daisy, Mrs. Costello never expressly forbids him to see her, but she makes her distaste clear.

When Winterbourne meets his aunt in Rome in the novel's third chapter, the reader notices another side of Mrs. Costello. Winterbourne informs her of his wish to resume his acquaintance with Daisy. She answers: "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 every one. Men are welcome to the privilege!" (Lodge, *Daisy Miller* 32). This shows that Mrs. Costello is aware of the frailty of her own position in society. She admits that Winterbourne, although poorer and younger, has a privilege she has not (and does not want): associating with someone who has a bad reputation. There is no danger for Winterbourne to be tainted by Daisy, even if she really did do the things people accuse her of, as he may term it a "youthful indiscretion", not unlike his alleged lover in Geneva. Mrs. Costello recoils from Daisy because contact with the girl may cost her her elevated position in society. This shows that in the world of James' novel, everyone can be vulnerable in a certain context. In *Emma*, this is different. Even if Emma were to remain unmarried, she would still be off comfortably (as there is no mention of Hartfield being entailed away, as Longbourn is in *Pride and Prejudice*, it can be assumed that Emma would be able to keep the house). She has a sister who is married to a wealthy man, so she would always be sure of assistance, should she need it.

5. Conclusion

Daisy Miller is considered to be one of Henry James' most popular novels with good reason. It is (wrongly) hailed as the first international novel, and establishes the trope of the typical American girl abroad. The ending, the death of a young girl caused by her misunderstanding and not fitting into the society of sophisticated expatriate Americans, is tragic. But James masterfully uses Frederick Winterbourne as an unreliable narrator to create distance between Daisy and the reader.

Although *Daisy Miller* is a novella, a short novel, it draws its inspiration from many places, both past and contemporary fiction, as well as James' own experiences. Various critics have found intertextual references to the Romantic poets Byron, Keats, and Shelley, the ancient Latin poet Horace and his theme of *carpe diem*, medieval courtly literature, as well as books that Americans typically read before coming to Europe, like Hawthorne's *The Marble Faun*, Goethe's *Italianische Reise* and the travel guide book *Baedeker*. Contemporary fiction like Louisa May Alcott's *Little Women* and *Shawl Straps* may also have influenced James. Other than fiction, Henry James also drew upon his own experience with travel, the clash of different cultures, and malaria, from which he himself suffered but from which, unlike Daisy, he recovered.

Only F.R. Leavis mentions Jane Austen as a general influence on Henry James. According to him, Austen was the first modern novelist, and influenced George Eliot as well as Henry James. Other critics do not mention Austen at all in this connection. Leavis points out that James' *The Portrait of a Lady* is related to *Daniel Deronda*, but while briefly mentioning *Emma*'s artistic brilliance, he does not link it to *Daisy Miller*.

This thesis tried to show a connection between *Emma* and *Daisy Miller*, by first analysing both books in detail, and then comparing and contrasting them, based on Norman Fairclough's notion of intertextuality. Fairclough maintains that when a text is influenced by another, earlier text, the newer text adopts ideas of the older one, but fits it to the social context it is written in. James used *Emma*'s underlying plot structure, its heroine, and the free indirect discourse that made *Emma* a pioneer work of fiction, and added his own experiences and notions of society. While Austen's *Emma* shows that it is people's duty to protect the vulnerable in their society,

Daisy Miller is James' way of stating that the system often fails these people. Emma, though constantly making blunders and coming to the wrong conclusions, is never in any real, physical danger. Austen believed that social hierarchies were necessary to protect everyone involved. Trying to change these hierarchies, and elevating people of lower birth or status into a higher caste, such as Emma tries to do with her friend Harriet, only leads to unpleasant consequences for both parties. At the end of *Emma*, everyone has found their proper place, and the barrier between the classes is shown to be firm, and right.

Daisy Miller is also concerned with class anxiety. The American high society in Europe fears the newly arrived *nouveaux riches* and believes that the Millers, and people like them, would tarnish the good reputation that the established expatriates have created for themselves. Unlike *Emma's* Harriet Smith, who relinquishes every hope of marrying the rich Mr. Knightley and is eventually content to be the farmer Robert Martin's wife, Daisy refuses to be excluded, or shamed into "proper" behaviour. Because of this, society turns on her. This leads to her fateful excursion to the Colosseum and her premature death.

While *Daisy Miller* is very straightforward and has, unlike *Emma*, only one main plotline, without any sub – plots, its style makes it ambiguous. In *Emma*, most readers soon notice Emma's unreliability as a narrator, and tend to believe the credible Mr. Knightley's judgement over hers. Emma is the novel's main (but not the only) focalizer, as well as its heroine. With *Daisy Miller*, matters are more complicated. The heroine is seen only through the eyes of Frederick Winterbourne. Until the end of the novel, it is impossible to establish Winterbourne's reliability. He himself constantly changes and adjusts his opinion, depending on whom he listens to. When he talks to Daisy, he believes that she is an innocent flirt, when he talks to his aunt he is more guarded. Only after Daisy's death does he learn the truth and regrets his

mistakes. Both Daisy and Winterbourne are flawed and unreliable, and are unable to overcome their cultural differences and communicate properly. This ambiguity has divided readers ever since the novel was first published.

In conclusion it can be said that *Emma* played a part in the creation of *Daisy Miller*. As with *Daniel Deronda*, Henry James changed the source material to make it relevant for his particular purpose, namely to show the difficulties that vulnerability creates in a society.

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7. Appendix

7.1. German Abstract / Zusammenfassung

Die vorliegende Arbeit, “The influence of Jane Austen’s *Emma* on Henry James’ *Daisy Miller*“ beschäftigt sich mit der Frage, inwiefern *Daisy Miller* von *Emma* intertextuell beeinflusst wurde.

Zuerst werden die beiden Romane im Detail analysiert. Dabei wird sowohl auf den Kontext, in dem sie verfasst wurden, als auch auf die verschiedenen Einflüsse, die zu ihrer Entstehung beigetragen haben, eingegangen. Zusätzlich werden die Hauptcharaktere der beiden Romane und die wichtigsten Nebencharaktere analysiert. Bei der Analyse von *Daisy Miller* ist auffallend, dass nur ein einziger Kritiker Jane Austen als möglichen Einfluss erwähnt.

Danach wird darauf eingegangen, wie Henry James Jane Austen in seinen literaturkritischen Essays beschreibt. Dies dient dazu herauszufinden, wie vertraut James mit Austens Werken war, und welchen literarischen Stellenwert sie für ihn hatten.

Zuletzt werden die beiden Werke verglichen. Es zeigt sich, dass die Grundthematik der beiden Romane eine ähnliche ist. Emma Woodhouse und Daisy Miller gehören derselben Gruppe von Standardfiguren an. Beide sind eigensinnige junge Frauen, deren Verhalten ihnen letzten Endes Schaden zufügt, vor denen sie der romantische Held bewahren will. Der Grund dafür, dass *Emma* als Komödie gilt, *Daisy Miller* jedoch in einer Tragödie endet, ist, dass Henry James Jane Austens Auffassung über gesellschaftliche Hierarchien nicht teilt. In *Emma* zeigt Jane Austen, dass soziale Hierarchien notwendig sind, um alle Mitglieder in einer Gesellschaft zu schützen. Mit *Daisy Miller* widerspricht James diesem Konzept. Er

zeigt, dass Menschen in verwundbaren Positionen leicht Opfer dieser Hierarchien werden, wenn sie diese nicht verstehen, oder aber sich aus persönlichen oder moralischen Gründen nicht einfügen können oder wollen.