

CULTURAL CONFRONTATIONS AND ITS IMPACTS IN HENRY JAMES' *DAISY MILLER*

Baskota Dhananjaya

Lecturer, Department of English

Damak Multiple Campus

E-mail: baskotadh@gmail.com

ABSTRACT

Everyone stands on his / her own ground absorbing own shadow. This shadow always stands amid us and it has more or less influences on our being. This shadow, in fact, is culture; the set of thoughts, rules, norms, and values that the people assimilate in the particular place and time; and this most ambiguous term is culture. As a matter of fact, literary study is understood as 'cultural study'. The most inevitable issue of culture is its differences. The differences appear in the disguise of shock, clash, collision, confrontation, differences and cultural dimensions.

This article proposes the bicultural study of America and Europe through the American visitors in Europe and cultural clash in Henry James's narrative novella *Daisy Miller*. The characters of this novella young Daisy Miller, her brother Randolph Miller and her mother Mrs. Miller culturally confront while visiting Europe. They embody both tradition and translation; and fail to assimilate themselves in the 'host land'. Within tradition, they represent American culture, visible in the kind of cultural proximity they establish, as Daisy establishes with Winterbourne. Within translation, they try to reflect European culture, symbolized by the sort of affective relationship they keep, as Daisy keeps with young Italian Giovanelli. As migrant selves, they are able to conciliate Schenectady and Vevey, they transform tradition and translation into cultural identities that mutually nurture one another in spite the fact that they are judged vaguely through the European eyes.

KEY WORDS: culture, privacy, individualism, taboo, shock, vulgar, clash

INTRODUCTION

Henry James (1843–1916) was born into an affluent family of intellectuals in New York City. His father, Henry James Sr., was a theologian who counted Thoreau, Emerson, and Hawthorne among his friends and James learnt manners through the path of metaphysics. Educated mostly by tutors during the family's travels in Europe, and this way of his life since childhood later motivated him to write *Daisy Miller* (1870). James attended Harvard Law School for the short period when he was nineteen, but decided that he would rather study literature. James, then, moved to Europe — first to Paris, then to London, and finally to Rye in Sussex, England, where he lived for most of the rest of his life. He published his first short story *A Tragedy of Errors* in 1864 and soon became a regular contributor to the *Nation* and *Atlantic Monthly*; and this made James be famous. His best-known novels include *The Portrait of*

Lady (1881), *The Turn of the Screw* (1898), *The Wings of the Dove* (1902), and *The Ambassadors* (1903).

James wrote literary and art criticism, travel books, and a two-volume autobiography. In James's work, the most apparent conflicts of moral character are the ones that feature Americans in Europe. James was fascinated by the obvious distinctions in social class among Europeans as well as their self-confidence about culture. Many of his novels and novellas — including *Daisy Miller* — involve American protagonists who are intrepid, and full of dangerous illusions about the complex European order.

James is not only a writer but also a cultural critic (Von, 2018). His family background, early exposure to European culture and he had great influence of great writers who had been writing on the cultural issues which he has reflected in his novels *The American* (1877), *The Ambassadors* (1903). James wanted to promote total tolerance, acceptance of differences, recognition of similarities and undermining the nationalistic arrogance.

His writing career started from *The Atlantic Monthly* where he would write after he came from travelling to Europe and he wrote *Daisy Miller* after he came back from Europe in 1978 (Rifa'i, 2003).

James seems like one sitting on a fence; he left America for a long time seeking for better home in Europe, but he was not totally at home with his action and he questioned himself oft whether he made the wise decision or rather he regretted. His dilemma are reflected in his novels . In *Daisy Miller*, Winterbourne could not judge *Daisy* rightly because '...he had stayed too long abroad...'. James seems to be telling his sad stories or expressing his dissatisfaction in his search for culture through his characters. James's term is much closer to the earlier, non-sociological definition of culture.

The highly civilized of the 18th century looked to the East as their standard i.e. in search of natural knowledge and wisdom but James stayed in his own civilisation and looked for it there. He loved Europe as the repository of western civilisation, and saw America as a recent and tentative addition (he saw no other). He was so fond of this civilisation that he saw no better way of man's existence, unless this same civilisation is improved still to such ideal standard as he tried to show in his novels, which mostly leads to the disappointment of expectation because of it's often high unattainable level. James saw his characters through the mediation which can redeem them, or at least show them redemption, from their own and from others worst possibilities: their naked drives and passions. He maintained thereby that civilisation poses a set of measurements and conventions by means of which we arrive at moral value.

In *The Art of Fiction* (1884), James argues that 'the only reason for the existence of a novel is that it does attempt to present life.' He considered the novelist's job similar to the historian's but felt that beyond having a working idea, it was important only that the novel 'be interesting.' He writes, 'There is no such thing as a moral or immoral book. Books are well or badly written. That is all. *Daisy Miller* admits 'aesthetic' movement of art. This novella makes issue of *Daisy's* unconventional manners, the author moves ahead of it and makes the novella readable, pleasurable, delighting, attractive and shocking. The work of art creates such mixed

feelings, it makes no matter whether it is moral or not. Literature is not ethics. Ethics does the job of ethics; it is not the job of literature.

James saw Europe as the ideal ground for the pursuit of culture and so he moved Daisy Miller from America to Europe; first to Switzerland, and later to Rome. As James perceived it, modern American society no longer believed in the cultural process, since it was dedicated to utilitarian and materialistic goals. On the basis of this standard, American civilization was for him a non-culture. He was concerned with the threat posed to his cultural ideal by unbridled democracy and materialism. The 'page' of America is blank because democracy continuously erases whatever traces history leaves. The American Civil War compelled Americans to follow material prosperity and and live a 'vulgar' life. James focused it in *Daisy Miller*.

Moral values and human inner feelings are main issues in James fictions. This is more or less a cultural affiliation:

.....the best novels show characters, feelings and events rather than tell them.....James describes various kinds of narrator whose lack of knowledge makes for great sense of moral interest. (Selden, 1992: 323)

Identification problem

After reading the novella *Daisy Miller*, the author finds the following problems:

- a. there are cultural issues in *Daisy Miller*
- b. people carry on different moral values due to the different cultures
- c. due to the cultural differences, there was cultural gap between Americans and Europeans

Statement of the problem

Based on identification of problem, the author formulates the statement of problem as follows:

- a. What are the dimensions of cultural confrontations in *Daisy Miller*?
- b. How does the European community in *Daisy Miller* view *Daisy Miller* and her family members?

Research objectives

According to the statement of the problem mentioned above, the author will determine objectives of research in this way:

- a. To discover the circumstances and dimensions of the cultural clash in *Daisy Miller*
- b. To describe the view of European community towards *Daisy Miller* in *Daisy Miller*

Literature review

The famous American writer of fiction, Henry James often presents how American and European confront due to the differences in culture. These confrontations are now known as 'cultural shock'. These differences provide a glimpse to assimilate that literature is an integral part of culture. Previous researches have focused on the *Daisy Miller's* structural properties and moral values by Rezky Ramadhani (2015), structural approach of *Daisy Miller* by Wellek and Rene (1096), characterization of *Daisy Miller* by Gerber (1948: 68), analysis of *Daisy Miller* as per the analysis of plot by Perrine (1983:41). 2020 *Daisy Miller: A Study of Patriarchal Perception* Teddy Duncan Jr. University of Central Florida These researches

encourage to find out how cultural differences can be an important issue in life, and how it can move life ahead.

Research methodology

Research is a process of looking for something systematically using the scientific method to solve problems along with supporting data as the basis of the conclusion. The scientific method can be applied in a research study design according to what it is needed. The study design is a process that is required in the planning and execution of the research (Semi, 1993: 99). Methodological design used in researching novella *Daisy Miller* by Henry James is the application of methods of analysis of literary works to find the 'cultural clash' in the novella. Data are collected from the library books, internet, research journals, thesis dissemination and the the novella *Daisy Miller* and they are cited from the sources for evidences in order to draw conclusion. Data are analyzed in the descriptive method. Data are presented in the research procedure; reading the sources and documented them through intext citation and mentioning them in References. After analysing the data, the conclusion is drawn that the cultural differences make much differences in life foreshadowing the undesirable and painful consequences of life.

CULTURE AND LITERATURE

In the development of human civilisation, human being created material and nonmaterial aspects; and this sum is culture. In material culture, it includes home, weapons, dresses, food, possessions, commodities or belongings, roads, vehicles and pets. In non-material culture, it includes habits, tradition, language, customs, rituals, beliefs, thoughts, and behaviours.

E.B. Tylor states 'culture is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by men as a member of society' (Acharya, 2070 p-9).

Culture is wide dimension as handiwork, human creation with the use of symbols and artifacts. These aspects constitute human life and society including manners, codes, taboos, language, dress, rituals, norms. What a person thinks and behave is the impact of the person's particular culture.

Living culture consists the following features (Acharya, 2070 p-10):

- Culture is man made
- Culture is learnt behaviour
- Culture is transmitted
- Culture is dynamic
- Culture is ideal
- Language is the vehicle of culture
- Culture reflects the human needs
- Culture is symbolic

Like literature, culture is a unconsciously guided phenomenon which is understood to mean different things by different groups. Culture is the 'integrated pattern of human knowledge, belief and behaviour'. Culture embodies languages, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, works of art, rituals and so on. Culture consists of shared values, beliefs, knowledge, skills and practices that underpin behaviour by members of a social group at a particular point in time. It is creative expression, skills, traditional knowledge and resources. These include, craft and design, oral and written history and literature, music, drama, dance, visual arts, celebrations, indigenous knowledge of botanical properties and medicinal applications, architectural forms, historic sites, and traditional technologies, traditional healing methods, traditional natural resource management, celebrations, and patterns of social interaction that contribute to group and individual welfare and identity. It is generally accepted that culture embodies the way humans live with and treat others and how they develop or react to changes in their environments.

Literature is the expressive statement that removes reality and displays through figurative language. Literature is a very readable explanations of the elements of all the forms of writing and excellent chapters on critical thinking and writing (Meyer, 2003). Literature is any creative, factual and imaginative work about people and what they have done, believe, and have created or are willing to create. Literature is a multitude of works; written in books, journals, newspapers and magazines; spoken; acted; sung; filmed; drawn as cartoons or shown on television. Literature should not only portray the positive side of human activities but the negative consequences with the view to command a reversal for the better. This implies a balanced representation of the realities of human existence. Literature can be experienced through a variety of media; oral, audio, audiovisual and so on. It is an expression of culture because it documents human knowledge, belief and behaviour. Every culture assimilates social values to pave an individual to go ahead.

'The development of book production and distribution, class structure, the formal and informal institutions for the dissemination of 'taste' or ideas, and prevailing social values, are just some of the 'social' conditions which will affect the viability of authors' career.' (Selden, 1988: 441)

CULTURAL ANALYSIS OF LITERARY TEXT

Human beings learn, behave and think in the particular way. It is as per the expectation of the society. What society expects, its members behave and think to meet this expectation. Individual's particular manners and thoughts are culture. Culture is learned, adapted and admired in practice. The group of people share culture, and it solves the problems of the complexities of life, and passes to the new generation. No culture is constant, it is flexible, dynamic. Many cultural manners fade, improve and change. Culture is the ideal patterns of behaviour which the members are expected to follow. Culture is diverse; each is different and whole connected by the social fragments, as marriage, schooling, parent-child relation etc. culture allows certain patterns of behaviour to its members though the 'golden rules'. Mary Grace Dacayanan writes:

'Every culture allows a range of ways in which men can be men and women can be women. Culture also tells us how different activities should be conducted, such as how one should act as a husband, wife, parent, child, etc. these rules of permissible behavior are usually flexible to a degree- the are some alternatives rather than the hard rules. For instance, culture tells us how we should dress based on our gender, but it allows us to dress in different ways in different situations in order to communicate varied messages and statuses. The clothing patterns of women in this society can be particularly rich and complex. Their clothing can be intentionally businesslike, recreational, as well as sexually attractive, ambiguous, neutral, or even repulsive' (http://anthro.Palomar.edu/culture/_htm).

Culture is the process, it is not the product. Culture is a lived experience and it cannot absolutely be defined. It is the collection of interactive cultures, which either keep on growing or changing or constituted by the interaction of gender, race, ethnicity, sexual orientation, occupation and overall social milieu that contribute to the experience of the members. Cultural criticism supports oppressed groups, draws other theories to analyse society and it is interested in popular culture.

Literature is expressiveness of written art; though language and its properties. Language property results in the cultural interpretation of the social being, i. e. human being or the readers. As a starting point, literature can be defined as written texts with artistic value, including the traditional literary genres of poems, fiction and drama. Besides the 'canon' of culturally and literary accepted texts, a broader concept of literature, is needed to reflect the wider cultural horizon of text - mediation. Thus non - fiction narratives such as diaries, autobiographies and letters are included as well as children's literature and folklore narratives. Literature should also be understood as a social and communicative system in the human society. This wide concept allows for a much more empirical description of actions that are being performed in the field of literature, the main four sectors being production, distribution, reception and processing of literary texts and other literary products. It serves as a basis to understand literature as a set of more or less social activities that mostly can be learned and fostered as literary competences.

The uniqueness of the work of art is inseparable from its being imbedded in the fabric of tradition. This tradition itself is thoroughly live and extremely changeable (Selden,1988: 451)

Culture is a wider concept than literature; so, in this context it will be considered in terms of its relationship with literature, i.e. as a combination of literature and culture. Thus, in the teaching of culture, literature serves either as illustration or a starting point for the study and mediation of cultural phenomena. It is understood as part of a specific foreign civilization, thus by learning about the social, historical, linguistic and other cultural implementations in literary texts specifics of culture are being mediated.

Cultural Studies has been defined as an interdisciplinary endeavour 'concerned with the analysis of cultural forms and activities in the context of the relations of power which condition their production, circulation, deployment and, of course, effects.' (Bennett, 1998:60)

Cultural studies is a research orientation emphasizing contexts and opposing text-centered analysis, and sometimes it becomes 'over-textualization', but cultural activities become text to be read, rather than institutions or acts to be analyzed.

Cultural studies focuses on contextualization to the extent that it neglects the specific properties of texts and genres. (Kovla, 2002)

There are four reasons why textual analysis is both useful and to some extent even necessary in studies of social context. The theoretical reason is that the social structures which are the focus of attention of many social scientists, and texts, which constitute one very important form of social action. Language does function in producing, reproducing or transforming social structures, relations and identities, and is routinely overlooked. The methodological reason is that texts constitute a major source of evidence for grounding claims about social structures, relations and processes. The analysis of ideology should be preferable to the detailed properties of text. The historical reason for the importance of textual analysis is that texts are sensitive barometers of social processes, movement and diversity, and textual analysis can provide particularly good indicators of social change. Finally, the political reason relates to social science with critical object.

The first characteristic of cultural analysis of texts, obviously, is that textual analysis be contextual. But 'context' is so encompassive; that to say that an approach is contextual does not mean much. Or rather, the determination of relevant context is itself a contextual matter. Textual analysis pays heed to social contexts, notably social and cultural differences and relations of power. Secondly, post-cultural studies textual analysis acknowledges the existence of multiple frames of interpretation within culture and the need to avoid reducing texts to any one of these comparative Literature and Culture are of particular relevance. Thirdly, all aspects and levels of the communication situation should be taken into account.

Cultural criticism tries to analyse enforcing type of behaviour and models of practice, readers feeling of compels, difference between my values and implicit values in the work, work's dependence on social understanding, freedom of thoughts, social structures connected with the text's ethical orientation.

'...our analysis is always incomplete, partial, and our perspective is always subjective. We cannot stand outside our own culture and analyse texts from objective vintage point. We can write only from within our own historical moment' (Tyson, 2006: 299).

Literary text functions as a part of cultural description; codes, birthing, education, treatment with other people, art forms, attitude to sexuality, human experience, and individual identity. Literary texts map the cultural and traditional discourses, ideologies and power structures within the culture in given time and place. Literary texts focus on the experiences of the groups to portray their identity, relationships with the audience and shaped ideologies by the culture.

CONTRARY IN AMERICAN AND EUROPEAN CULTURE

Manners to Henry James are something more than patrician decorum. 'He knew too well how much conventions of behavior vary with time and place to make them an absolute

index of right and wrong' (Wegelin 17). In the nineteenth century, manners differ greatly in Europe and America due to their different history and social systems. Tocqueville makes a very detailed comparison between manners in aristocracy and democracy and Democracy in America. In 'Some Reflections on American Manners,' Tocqueville observes that in democracies no such thing as a regular code of good breeding can be laid down:

The men who live in democracies are too fluctuating for a certain number of them ever to succeed in laying down a code of good breeding, and in forcing people to follow it. Every man therefore behaves after his own fashion, and there is always a certain incoherence in the manners of such times, because they are moulded upon the feelings and notions of each individual, rather than upon an ideal model proposed for general imitation. (177) Thus it may be said, in one sense, that the effect of democracy is not exactly to give men any particular manners, but to prevent them from having manners at all. (179)

Richard Wike (2016) has listed contrasts between American and European culture:

- Americans are more likely to believe they control their own destiny.
- https://www.pewresearch.org/?attachment_id=279442Americans tend to prioritize individual liberty, while Europeans tend to value the role of the state to ensure no one in society is in need
- There is greater tolerance in the U.S. than in Europe for offensive speech.
- Religion is significantly less important to Europeans than to Americans
- Americans and Europeans don't always agree on questions about morality,

Similarly, Maciamo Hay (2018) has prescribed the differences between American and European culture:

On feeling of time and emotions, Europeans consider ancient as new but it is antique for Americans. Europeans travel abroad from childhood and has a little emotions than Americans. Americans have absolute 'free environment' in school and colleges, and even in homes, and making friends.

Americans are liberal for soft drugs, drinks, prostitution, alcohol, abortion whereas Europeans have a very little space for it. Americans are more patriotic, open, friendly, helpful, hypocritical; whereas Europeans are more reserved. Americans are famed for this well-meaning habit of not telling everything we think and expressing everything we feel in order to avoid conflicts or to avoid unnecessary disagreements. Europeans instead aren't as a whole that afraid of expressing themselves and of being nice to others only if and when they really feel like (not because that's the polite thing to do). They weren't culturally taught to save face by adjusting their behavior to not annoy other people. Instead they value their self-expression, self-esteem and individuality above even things like social peace, good relations with neighbors and mates and their social face. One could say that Americans value more agreeableness, while Europeans favour outspokenness. American political correctness is a result of this cultural propensity to agreeableness. They may be even more reserved than the European average, but their generally polite and friendly attitude makes them much less blunt than the majority of Europeans.

While marriage is increasingly seen as a completely optional 'folkloric tradition' in Europe, it is still quite important in the USA (probably because religion is also more important there). Statistically Americans marry much more than Europeans, but also divorce more. Furthermore, there are some strong nationwide American traditions regarding wedding ceremonies, like bringing 'something old, something new, something borrowed, and something blue'. There is obviously no equivalent thing at a European level.

In fact, even the way of dating tends to follow so well-defined rules in the USA. For instance, there are widely followed conventions about sleeping on mainly on the third date. Men know they should not expect to see a woman again if she insists to split the bill at the end of their first date. The way to propose (the staging), or the act of buying an expensive engagement ring (often corresponding to one or several months of salary!) are, in general, more important to Americans than Europeans. In Europe, the way of doing things is more informal and spontaneous.

Gary Althens (2003) in 'American Values and Assumptions' mentions nine characteristics of Americans; and these features are rarely found in Europeans; are:

- Individualism
- Competition
- Privacy
- Equality
- Informality
- The future, change and progress
- Time
- Achievement, action, work and materialism
- Directness and assertiveness

PLOT OVERVIEW OF *DAISY MILLER*

Winterbourne goes to a Swiss resort to visit his aunt Mrs. Costello. He meets a cute American girl Daisy. He also meets the rest of her family; her brother and her mother. Daisy is a free spirit and not a tight-ass like the Europeans. Winterbourne is attracted by Daisy and she tells him she wants to go to visit some castles. Winterbourne takes her there.

Winterbourne is shocked that Daisy allowed going alone with a boy to the castle without a chaperone. Winterbourne is a conventional guy, and has very strict rules and behavior when it comes to men and women. Winterbourne meets her mother and her mother lets her go with him alone. Winterbourne is really shocked because this is so strange. Nothing really hot and heavy happens on the castle trip. Winterbourne wants Daisy to meet his aunt but his aunt refuses because she thinks Daisy, the American, is a disgusting, rude girl and doesn't want to meet her. Winterbourne then leaves the resort and her guidance. Daisy is sad because she wants to hang out with him more. They plan to meet that winter in Rome.

Winterbourne goes to Rome to meet Daisy. When he gets there, he finds that there has been a lot of gossip about Daisy and how much of a whore she is. Winterbourne's aunt tells him she is a slut, and has been hanging around some sleazy Italians. Winterbourne and Daisy hang

out at Mrs. Walker's house. Daisy leaves to meet her Italian boyfriend Mr. Giovanelli. He is led to believe that they are engaged. Winterbourne comes with her because he thinks a man and a woman being alone is improper. Winterbourne thinks Daisy is an innocent girl that is just confusing for him. He wants to save her. In reality though, she's really a big whore.

Daisy comes to a party at Mrs. Walker's house. She is very rude, and she leaves. Mrs. Walker tells Winterbourne that Daisy is a rude girl, and that he should forget about her. He still likes her though and won't give up trying to help her.

One day, he walks by the Colosseum. It is a dark, and disgusting place. He catches Daisy and Mr. Giovanelli involving in the sensual act. Then he finally realizes that she is a big slut and he was wrong all along.

Later Daisy Miller gets 'Roman Fever' and dies. Before she dies, she sends Winterbourne a message that she was never engaged to Mr. Giovanelli. Winterbourne does not understand it at first but then figures out the message means she liked him all along and even though she was a slut, she wanted him to treat her nice and give her respect which he could not deliver. He was victim of suspicions and so-called moral dilemma.

CULTURAL CONFRONTATIONS IN *DAISY MILLER*

In the novella *Daisy Miller*, Henry James has showcased two different cultures; free American culture and conventional and conservative European culture.

The Miller family is presented as affluent American family. This is reflected in the exposition of the novella in which Miller family has booked a 'luxury hotel' or a 'comfortable hotel' (Jago et.al, 2011: 1166) in Vevey, Switzerland. The hotel is 'grand' where 'American travellers are extremely numerous' (1167) which displays dance music and other recreating facilities. Winterbourne comments Daisy's bother Randolph 'I don't think sugar is good for little boys' (1168) and Randolph declared 'American men are the best.' This shows American assertiveness, individualism and confidence.

When Daisy introduces herself with the hosts in Geneva, James glimpses European culture in this way:

In Geneva, as he had been perfectly aware, a young man was not at liberty to speak to a young unmarried lady...(1169)

Daisy's brother Randolph C. Miller compares Europe and America, with great pride, 'My father is rich, you bet.....he does not like Europe.'

Daisy is charming, pure, innocent, pretty and 'flirt', and winterbourne comments her 'She is completely uncultivated' (1176).

When Winterbourne's aunt Mrs. Costello finds out that Daisy is going out with a young boy, she comments, 'to be shocked' (1177).

Daisy's mother is described as elegant American woman:

'Her her was a small, spare, light person, with a wandering eye, a very exiguous nose, and a large forehead, decorated with a certain amount of thin, muchfrizzled hair. Like her daughter, Mrs. Miller was dressed with extreme elegance; she had enormous diamonds in her ears.'

Miller family is portrayed as American extravagant life. Other characters, who are American, now settling in Europe and adapting European culture.

The clash started when Daisy and her family encounter Europeans. The Europeans judge Americans are vulgar, innocent, odd with European norms. When Daisy travelled with a man without other's consent. Both Americans and Europeans fail to comprehend each other, fail to apprise. Their understanding is superficial; Winterbourne admires Daisy indiscriminately that she is fascinated, delighted because she spoke to him openly, unbiasedly, confidently and without any hesitation:

Poor Winterbourne was amused, perplexed, and decidedly charmed. He had never yet heard a young girl express herself in just this fashion, never, at least, save in case where to say such things seemed a kind of demonstrative evidence of a certain laxity of deportment.(1174)

Young women of upper class would generally do not speak openly with the unacquainted male, but Daisy not only does this, but also tells about her male friends and friendships. Winterbourne makes some conclusions about daisy on this hollow ground. He thought her to be flirt, innocent, hypocritic, vulgar, unsophisticated, and ready to go sightseeing without chaperone, which is improper act. Daisy wants to go out with her 'new friend' rather than with courier.

Daisy and Winterbourne represent two ideals in this way:

She came tripping downstairs, buttoning her long gloves, squeezing her folded parasol against her pretty figure, dressed in the perfection of a soberly elegant travelling-costume. Winterbourne was a man of imagination and, as our ancestors used to say, sensibility; as he looked at her dress and, on the great staircase, her little rapid, confiding step, he felt as if there were something romantic going forward. He could have believed he was going to elope with her (1184).

Both Winterbourne and Mrs. Costello judge Daisy quite negatively, Mrs. Costello concludes:

'They are hopelessly vulgar,' said Mrs. Costello. 'Whether or no being hopelessly vulgar is being 'bad' is a question for the metaphysicians. They are bad enough to dislike, at any rate; and for this short life that is quite enough.'(1186).

Individual freedom is protected in the American society but European societies have limitations to personal freedom,:

Mrs. Miller prepared to take her leave. "I guess we'll go back to the hotel," she said. "You may go back to the hotel, mother, but I'm going to take a walk," said Daisy.

"She's going to walk with Mr. Giovanelli," Randolph proclaimed.

"I am going to the Pincio," said Daisy, smiling.

"Alone, my dear — at this hour?" Mrs. Walker asked. The afternoon was drawing to a close — it was the hour for the throng of carriages and of contemplative pedestrians. "I don't think it's safe, my dear," said Mrs. Walker" (1189).

American freedom is flourished by Daisy's declaration in this way:

The young girl looked at him more gravely, but with eyes that were prettier than ever. "I have never allowed a gentleman to dictate to me, or to interfere with anything I do."

“I think you have made a mistake,” said Winterbourne. “You should sometimes listen to a gentleman — the right one.”

Daisy began to laugh again. “I do nothing but listen to gentlemen!” she exclaimed. “Tell me if Mr. Giovanelli is the right one?” (1191)

Mrs. Walker tells Winterbourne about Daisy that 'she is very reckless girl' (1193) and she should stop thinking about that girl. Daisy obtains European taboos expressed by Mrs. Walker:

Everything that is not done here. Flirting with any man she could pick up; sitting in corners with mysterious Italians; dancing all the evening with the same partners; receiving visits at eleven o'clock at night. Her mother goes away when visitors come (1194).

American girls love young guys who have trendy qualities. Mr. Giovanelli, with whom Daisy gets attracted, has these features according to Mrs. Walker:

This is Mr. Giovanelli; you know I introduced him to you; he's got the most lovely voice and he knows the most charming set of songs. I made him go over them this evening, on purpose; we had the greatest time at the hotel."..... This gentleman bore himself gallantly. He smiled and bowed and showed his white teeth, he curled his moustaches and rolled his eyes, and performed all the proper functions of a handsome Italian at an evening party. He sang, very prettily, half-a-dozen songs (1196).

Winterbourne directly confronts American culture with Daisy:

Well,” said Winterbourne, “when you deal with natives you must go by the custom of the place. Flirting is a purely American custom; it doesn't exist here. So when you show yourself in public with Mr. Giovanelli and without your mother —” (1197)

The Europeans misbehaved Daisy family:

They ceased to invite her, and they intimated that they desired to express to observant Europeans the great truth that, though Miss Daisy Miller was a young American lady, her behaviour was not representative — was regarded by her compatriots as abnormal (1201).

When Daisy gets Roman Fever and becomes sick, her brother comments:

"It's going round at night," said Randolph — “that's what made her sick. She's always going round at night." (1205)

The clash of the two cultures, two ideals never cease even after Daisy's decease. Winterbourne has dilemma about Daisy and Giovanelli has remorselessness, which proves his hollow feelings about Daisy, but Daisy had true feelings about them:

The subtle Roman again dropped his eyes. “If she had lived, I should have got nothing. She would never have married me, I am sure” (1206).

Similarly, Mrs. Miller is presented as 'non-European' mother who neither controls her children nor gives them proper guidance. Nor her children follow her advice. She is 'helpless' mother in the novella. She cannot dictate her daughter about having affairs, having get ups, having adult behaviour. Rather she lets Daisy go out with a male at night.

Mrs. Miller seems to be helpless regarding her son Randolph. He does not sleep till midnight, he takes excessive sugar, he does not read, he seems to be disloyal to seniors, gets up

late in the morning but mother does nothing to change such behaviours which the Europeans do not like, but such behaviours are quite common in American culture.

Daisy's positive qualities are shadowed by the European conservative and restrictive nature of the social living. Winterbourne judges Daisy as a 'pretty American flirt' because he was conscious about American culture; which contrasted European culture, calls her 'innocence' and he is 'positive' to Daisy. When he saw her with Giovanelli in the castle, he thought she does not love him. When he gets message about her death that she loves him and she is not engaged with Giovanelli, Winterbourne regrets.

Randolph and Daisy behave there in Europe reflecting American cultures and values unmistakably, value individualism, freedom, and even the girls can be slut. Everything the reader knows about Daisy comes strictly from Winterbourne's perspective or from what he hears about her from others. She exists primarily to be the object of his desire and to inspire his internal struggle about social customs and propriety, which is the novella's major conflict. Daisy contrasts with other characters who are Americans such as Winterbourne, Mrs. Walker, and Mrs. Costello. They seem to be controlled and be conscious about European culture but Daisy was easygoing in the new place. Yet it could be argued that this 19th-century etiquette was so restrictive that it did more social harm than good. Daisy is excluded from European society because she violates its unspoken rules, with which she is unfamiliar.

Daisy's family tour to Europe was considered essential activities of wealthy Americans. The Americans value individual freedom, having affair (even sex) before marriage, make boyfriends, loose parental control, ignore what people think about them or even family seniors and choose own way to go ahead. They perform these activities which other people do not like except Winterbourne.

Daisy criticizes 'society', mainly European, because it neither respects individual rights and freedom nor allows people act as per their own conscience. So, she comments 'There is no society..' Daisy intends that society should not harness unnecessarily to its people, rather respect its members. Daisy is badly criticized and judged negatively. It is the criticism of society. Although Daisy criticizes the society, she fails to know that she is in the same society. Throughout the novella, Daisy visits several historical sites. Daisy visit these sites that they are symbolically valuable to her life events, and the hobbies of the Americans. The Americans living in Europe seem to have a double standard. Mrs. Costello, for example, considers Daisy's behavior — but not Winterbourne's — wrong when the two go to visit the Château de Chillon. Winterbourne apply a double standard to Daisy (paragraphs. 96–134). He might have tried to escape from being criticized, as all were negative to Daisy except he and he made double standard. He, in fact had complete faith on her, and he just called her 'innocent'. But he has veiled some of the deviant behaviours of Daisy to his aunt. This is due to her faith and deep understanding to American culture.

Daisy is frequently referred as 'innocent' and I think she is not innocent. She wants to 'consume' her life in the full phage violating the social ethics there. It is her holiday recreation, and her boyfriend accompanies her. Others think her to be innocent, because she was performing unpredictable activity. Wealthy American community in Rome snubbed Daisy but

she generally does not mind. She does what she wants. Winterbourne thinks himself as real 'gentleman' who has conscience to know the truth behind Daisy. He defines Daisy as 'nice girl', maybe she is determined, open, she acts like a bold American, flirting (seducing) with the boys and hooking up with them. Winterbourne, too, is American and respects her deviance.

The main characters of the novella present the conflict between two cultures, two formula of life – compromising with the differences and the accepting what heart wants. Daisy becomes the victim of this conflict, and so Winterbourne is. The truth is subjective, beyond belief. Veiling Daisy's name, mysterious name, points out that she is mysterious. Her name daisy refers to 'a numerous composite plant with flower heads and well-developed ray flowers arranged in the single whorl'. This means she is beautiful and strong.

Daisy's brother Randolph represents the author Henry James himself. He was American from New York and had visited Europe with family. His sister Alice was a controversial feminist icon. In his visit to Europe, he went to Paris and England and wrote travels. What he faced in Europe as a young man, Daisy's brother faces same thing in this story.

CONCLUSION

Henry James's *Daisy Miller* reflects later nineteenth century American and European cultures; their dimensions, contradictions and impacts. The Miller family's visit to Europe exposes mismatch with the host, i.e. Europeans. James presents Daisy, her mother and her brother in the 'host land' which creates 'odds in the evens world'. Daisy is grown and accustomed with American life styles to be free, to value individualism, to expose assertiveness, to be familiar with the stranger males and these acts are not entertained in Switzerland and Italy. Her desire to live free life leads her alienation and eventually her own consequential death.

Daisy's mother is judged as a reckless woman who does nothing to give 'proper' guidance of her son and daughter, lets her daughter go alone in the trip with a single man even at night, does not do anything to make her son got to bed early, to reduce taking sugar, to cross her words amid conversations.

Daisy's brother is presented as the hypocrite boy who has hollow pride of being an American, and claiming 'Americans are the best'. But his habits and behaviours are not entertained, rather criticized. He declares his father does not like Europe, so he is in America.

The Americans living in Europe like Mrs. Walker, Mrs. Costello, and Winterbourne a little bit reflect themselves as snob people and make negative judgement against Miller family. The Miller family, especially Daisy ignores the social taboo, and prefers to live freely as per her own consent. This confrontation overshadows human sentiments, humanitarian values, human sentiments, feelings and emotions. Life is first and primary, we are first human, and only after we are under the associations; that is secondary aspect of life. This novella has strangled this primary aspect of life, and focused on secondary aspect of life.

Moreover, Daisy's New World's Americanness strives to fit in the Old World's Europeanness of Vevey and Rome. She fails to get real response of real living she expects in visiting Europe, rather ironically, she gets death as a response there. Daisy gets hostility, negatively judged though she had two great qualities; audacity and innocence which enable her

to win the heart of Winterbourne and Giovanelli. She does no harm to none, yet she is not heartily welcome in the new society. She maintains double voiced relationship with two young gentlemen, and gets her own space. The American snubs like Mrs. Walker and Mrs. Costello see nothing in Daisy's positive qualities, yet Daisy has charming looks, perfect way of dressing, pretty, innocent, pure, common, treats mother's courier like a gentleman.

Despite having good qualities, Daisy is victim of cultural snobbery and its fundamental differences. Human genuine qualities have more chances to be strangled and stabbed in the name of cultural differences. Absolute cultural tolerance is only the way of civilized society and cultured human life.

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