T.C.
YEDITEPE UNIVERSITY
GRADUATE INSTITUTE OF SOCIAL SCIENCES

LIFE–JOURNEYS: A FEMINIST READING OF HENRY JAMES'S THE PORTRAIT OF A LADY AND OLHA KOBYLIANSKA'S THE PRINCESS

by
Olga Zhdanova

Supervisor
Asst. Prof. Dr. Adriana Luminita Raducanu

Submitted to the Graduate Institute of Social Sciences
In partial fulfilment of the requirements for the degree of
Master of English Language and Literature

ISTANBUL 2010

T.C.

YEDITEPE UNIVERSITY

GRADUATE INSTITUTE OF SOCIAL SCIENCE

LIFE–JOURNEYS: A FEMINIST READING OF HENRY JAMES'S <u>THE PORTRAIT OF A LADY</u> AND OLHA KOBYLIANSKA'S <u>THE PRINCESS</u>

by

Olga ZHDANOVA

Approved by:

Yrd. Doç. Dr. Adriana Luminița Răducanu

(Supervisor)

Prof. Dr. Süheyla Artemel

Doç. Dr. Mediha Göbenli-Koç

Date of Approval by the Administrative Council of the Institute 09./.02./.2010

ACKNOWLEDGEMENTS

I would like to extend special thanks to all members of the English Literature Department at Yeditepe University, and most notably Prof. Dr. Süheyla Artemel, the head of the department, who has always encouraged and shown great faith in me. I am also deeply grateful to my supervisor Asst. Prof. Dr. Adriana Raducanu for her constant support, her critical and painstaking readings of many drafts, her insightful suggestions and astounding knowledge.

My most significant supporters have always been my family, and my love and appreciation go far beyond what I can write here. Profound thanks go to my mother for her unflagging interest and encouragement over the years. My deepest gratitude is to my husband for having been supportive both of my work and of me for all of the time that I have been studying and working on this thesis.

INTRODUCTION

This thesis concentrates on the comparative analysis of two classic novels, Henry James's The Portrait of a Lady and Olha Kobylianska's The Princess. Both novels focus on a female character as the protagonist and explore her life-journey as a means of spiritual growth and moral development. The female characters, Isabel Archer and Natalka Verkovychivna, will be depicted in the present work as challenging the patriarchal ideology of the societies they live in.

The thesis is divided into seven chapters. The first chapter concentrates on the relationship between life and history reflecting the political and social issues of the day and the authors' dimensions projected against the ideology regarding women's situation in society. The next chapter will give attention to the question of women's space and its connection to freedom/conformity. Being confined to a narrow area defined by household and patriarchal social norms, the female protagonists look for new dimensions and constructions that do not limit their space and freedom. Chapter three of the thesis will discuss the significance of education, reading and travelling, and their role in the protagonists' spiritual development. In chapter four, I will argue that women's friendship is important in the characters' formation as it provides the arena in which the female protagonists learn essential lessons about communication and human relations which help them to grow psychologically and emotionally. Chapter five of the thesis will look at the effects of some aspects of social life promoted by a patriarchal ideology on the protagonists' decisions and actions. Such aspects are wealth, boredom and male gaze. In chapter six, I will examine interrelated subjects such as love, marriage and sexuality. The last topic discussed in chapter seven will be concerned with the result of the heroines' life-journeys which manifest in women's self-assertion; thus provide us with James and Kobylianska's views of the highest possibility for a woman. In order to fully and properly understand and evaluate the novels, all topics discussed in the present work will be examined in relation to the authors' lives and their effects on the work of art.

Seeing the heroines' stories as their life-journeys with many steps towards their understandings of their own selves and identities, I argue that the essence of 'feminine' constructed by both the male and the female authors covers a whole range of potential options for women which might be seen as natural but in fact socially shaped. In my thesis, I will show that although two authors had different personal histories, wrote not only in two distinct languages – English and Ukrainian – but also reflected two different national backgrounds and moral values, James and Kobylianska developed analogous understandings of the social construction of gender in their works. James's treatment of his subject matter is in a more conservative, puritan sense but capable of comprehending at least partially the boundaries of the ideological prison. Kobylianska treated her theme in a more vigorous and progressive manner far beyond her time. However, I will argue that The Portrait of a Lady and The Princess explore things feminine and things feminist at the turn of the nineteenth century, and in doing this the novels become a cause and a symbol of modernity in their treatment of women's issues.

The setting of the novels is the end of the nineteenth-century America and Europe – the time and place when the so-called patriarchal order of a society was disturbed by a movement toward female emancipation. The following will give a brief picture of 'the gender war' which defined the essence of Modernism. 'The gender war' was a confrontation of patriarchal and modern notions about the place and role of a man and a woman in social and cultural processes, about biological and social factors in gender identification. "Social and textual anarchy" in the culture at the turn of a century led to a destruction of the structure of traditional family, disharmony in relations between different generations, and shook social hierarchy and moral norms (Showalter Sexual Anarchy 38).

The 'New Woman' was one topic of the nineteenth-century debates in America and Europe as well as in the western Ukraine, then part of the Austro-Hungarian Empire, over the nature of human beings and human society because New Woman "challenged existing gender relations and the distribution of power" (Smith-Rosenberg 245). "Single, highly educated, economically autonomous" the new woman was both "a specific sociological and educational" phenomenon and a

provocative cultural symbol of female independence (245). With her simultaneous challenges to the gender-based division of labour, the ideal of the bourgeois home, and the hierarchy of class, she was a threat to the Victorian social order. In Britain, topics such as marriage laws, property rights and suffrage, higher education, job opportunities, and female emigration, were increasingly debated from the 1860s, while in the United States, rapid political and socio-economic change formed the background for significant upheavals in the family and in relations between women and men. This period of 1880 – 1910 has been described by Showalter as "intensely feminist", though the term was not introduced until 1890 (The Female Tradition 270).

The image of a new woman became a token for modern artists such as Henrik Ibsen, Virginia Woolf, Olive Schreiner and many others. This term, says Smith-Rosenberg, was popularized by Henry James in conjunction with his American-born heroines who, like Isabel Archer, lived economically and socially autonomous lives. James's heroines are women of affluence and sensitivity, young and unmarried, who reject social conventions, especially those imposed on women. They act on their own and they are the unique product of American society inconceivable in Europe (Smith-Rosenberg 176).

In contrast to America and Western Europe, in Kiev and Lviv the emergence of a new woman was received less apocalyptically because the invincibility of patriarchy in Ukrainian society seemed quite obvious compared to the West. The new women of Lesia Ukrainka such as Mavka and Miriam, Cassandra and a boyarynia Oksana were dressed in historical costumes so that they were almost unnoticed. However, Olha Kobylianska was more ideological and frank as her creative work portraying profound gender conflicts of Ukrainian society was steady feminist. In fact, The Princess has been called "the first and most consistently feminist novel in Ukrainian literature" (Bohachevsky-Chomiak 105).

As James and Kobylianska's treatment of women's issues still receive a lot of attention from contemporary critics, the following will provide a short analysis of the most significant works regarding it. Henry James was not only a man of his time with a collection of opinions about the

differences between men and women and a strong point of view on the women's rights movement, but his own masculinity was problematic in the extreme. Devoting his life to the vocation of authorship, he automatically placed himself within the 'feminine' sphere as in the eyes of the True American Male he was neither recognizably masculine nor American (Freedman 25).

Reading James's narratives with historical precision or in the light of his private letters, the books he read and reviewed, the teachings of his father, the writings of contemporaries, I consider that James may have known that good fiction does not force the author's opinion on the reader, but he could not keep his ideas, prejudices, and conflicts out of his writings.

James has encountered some famously hostile readings by critics who have condemned various aspects of his dealings with women. Patricia Stubbs discerns in James's work "anti-feminism so subtle and fused so completely with the form and texture […] that it can be overlooked altogether" (155-56). The critic furthermore argues that although James apparently sides with the woman victim, a kind of hostility to feminism controls his presentation of women and sharply limits his sympathy (157). Calling the novelist "haughty, circumspect, devious, and inconsistent in expressing his views on the "Woman business", Habegger argues that James fiction embodies a covert act of force directed against women (7). Veeder considers James's work as his response to the women's issues that were implicit in mid-century fiction; Niemtzow shows that James derived a conservative sense of woman and marriage from his father (Habegger 239). Questioning all critical comments on James, Victoria Coulson believes that "such readings repudiate the complexity and ambivalence of James's fictions, erasing the anguish and the solidarity that are persistently tangible at these scenes of feminine struggle" (7).

Most of the recent studies of Henry James's work point that it developed from a conventional denigrating of women as inferior to a more enlightened view. Nevertheless, it should not be overlooked that James reached maturity and found his calling at a time when the air was thick with theory and controversy about women, when woman's mind, body, social and political condition were the subject of constant debate. The fact is that James, like his father and older

brother, strongly inclined to the antifeminist side of the debate. James himself joined the assault on women's literary culture in those years. His reviews of American women writers had a tone ranging from condescension to outrage, and his references to literary men who spoke up for women's rights show a conspicuous distancing effect. However, James's later writings make it obvious that he reviewed some of his previous opinions so that he developed in unprecedented ways and always responded with remarkable fullness to new currents of thought and literature in England and France in the 1880s and 1890s.

On the contrary to the negative critique on James, Coulson exploring the overlapping of cultural boundaries and resistant subjectivity sees James's life as "the subtle and restless testing of limits [and] the creative process of negotiating with the cage" (10). Indeed, in his life James experienced uneasiness towards dominant patterns of gender identity and had a long imaginative affiliation with women. The private letters of the novelist to his best friends, powerful women and young men hold the key to understanding Henry James the person because in them he wrote most freely. They reveal James's intimate participation in nineteenth-century women's daily lives and show him to be a vital, loving, and witty individual with an enormous respect for women.

Analysing The Portrait of a Lady, I assume that the novel might be the product of a divided mind as it seems divided between its allegiances to its male oppressor and its female victim. Such ambivalence runs through James's characterizations of his heroine, Isabel Archer. James loves Isabel, loves her when she struggles to do the right thing under oppressive circumstances, loves her all the more because she is hamstrung by her "beastly pure" yet fatal female mind (James The Portrait 459). Moreover, despite James's innovative portrayal of Isabel, who has an evident autonomy in venturing out of the domestic sphere, she is still an object for acquisition, observation, physical manipulation, and sexualized objectification by male audience. James's representation of a heroine reflects both the pleasing figure of the nineteenth-century woman – the picturesque and naïve – as well as an independent, feminist archetype that challenges the very roots of patriarchal sexual identities. In his work, the freedom James gives to his heroines goes beyond that of any

woman of the Victorian Age and beyond any freedom James himself felt he had; and in this way, as Tessa Hadley suggests, James "liberated himself to step over the boundaries […] into the open space outside" (4).

The character of the Ukrainian fin de siecle with its most remarkable woman writer Olha Kobylianska has never been thoroughly analyzed. The name of Kobylianska is connected with revolutionary changes in Ukrainian literature at the end of the nineteenth century. Calling Kobylianska as the leader of a new school in literature, Solomea Pavlychko writes:

> The modernist opposition to populism […] was the first attempt to move away from the dominance of that cultural norm […]. Moreover, the conflict was marked by gender: it is no accident that is was [Olha Kobylianska] who attempted to bring down the dominant ideology in the sphere of culture (83).

As Kobylianska was raised in a German environment which deeply influenced her creative work, no Ukrainian male critic would refrain from reproaching her for her dependence on German culture. When her contemporary critics continued to harp on her "Germanism", even some decided that she could not be called a Ukrainian writer, Lesia Ukrainka alone saw this trait not as a shortcoming but as an advantage: "It led you to recognize *world* literature, it transported you out into the broader world of ideas and art" (Kosach-Kryvyniuk 482).

Maxim Tarnawsky exploring interrelations of feminism, modernism and Ukrainian women suggests that it is a paradox that being influenced by Nietzsche, who is "notorious as a misogynist and rarely considered a bulwark of feminist thinking", Kobylianska offers a honest portrayal of the various social, domestic, and personal difficulties Ukrainian women faced, as well as a reasoned, logical appeal for concrete steps to improve these conditions (5). Indeed, Kobylianska's notions of a general human malaise and of individuals who escape this malaise by rising above the social norm are clearly indebted to Nietzsche and are significantly out of step with basic feminist principles; the protagonist of The Princess is not fighting for the equalization of women with men; she is trying to achieve her own full potential.

The theoretical approach I employed is the Anglo-American trend of feminist criticism; my feminist analysis of the novels will be based on the writings of Elaine Showalter, Virginia Woolf, Shoshana Felman as well as the Ukrainian feminist critics Natalia Kobrynska and Solomea Pavlychko.

Since the novels of James and Kobylianska reveal a process of liberal redefinition of self in protest against patriarchal culture, they might be seen through lenses of liberal feminism. Liberal feminism asserts the equality of men and women through political and legal reform. It is an individualistic form of feminism and theory, which focuses on women's ability to show and maintain their equality through their own actions and choices, in other words, "equality between sexes, like that among men, may depend on the self-esteem of women" (Jensen 19). Liberal feminism looks at the personal interactions of men and women as the starting ground from which to transform society into a more gender-equitable place.

The basis of the liberal movement states that the faculty of reason is the same for both sexes, and women, as autonomous beings, are able to follow their own interests, to self-govern themselves. John Stuart Mill, an important political and theoretical representative of the nineteenth-century feminist theory, believed that men are not intellectually above women and much of his research centred on the idea that women, in fact, are superior in knowledge than men. In his article The Subjection of Women (1869), he comments on three major facets of women's lives that he felt are hindering them: society and gender construction, education, and marriage. All three of these issues were very much so entwined and affect each other greatly. Gender construction in the nineteenth-century society deemed only one thing for women, to be brought up in such a way to make them more attractive and an object determined appealing enough to marry. For women, there were no other options; they were not allowed an education or a career therefore if they wanted any chance of leaving their father's home they needed a husband. This notion of marriage kept women from doing something else with their lives besides being married off, unless they had courage and initiative.

One major factor that affects a woman's standing in society, that Mill was trying to battle for, is education. His point about the significance of education is based on the idea that women were educating their children until they reached the age in which they would go for schooling; essentially this education was faulty because the mothers themselves lacked an education. He believes that one benefit from the education is that women would be able to essentially govern themselves.

Mill attacks marriage laws, which he likens to the slavery of women, "there remain no legal slaves, except the mistress of every house" (Mill 107). He alludes to the subjection of women becoming redundant as slavery did before it. He also argues for the need for reforms of marriage legislation whereby it is reduced to a business agreement, placing no restrictions on either party. Among these proposals is the changing of inheritance laws to allow women to keep their own property, and allowing women to work outside the home, gaining independent financial stability.

In the view of Mill's feminist theory briefly framed above, the present thesis intends to show that The Portrait of a Lady and The Princess use this frame as the novels' heroines leave patriarchal house, insist on their own choice of marriage partner and on the constitution of a family, and even one of them does work outside the house pursuing her career as a writer. The examined novels demonstrate that heroines' choices and moves will decide their ultimate positions and determine their happiness and fulfilment in life, or the luck of these.

The life-journeys of two female protagonists involve literal and emotional wandering, awakening and self-realization; therefore, The Portrait of a Lady and The Princess might be read as *Bildungsromans*, or novels of development. The *Bildungsroman* has been identified with the development of character from early adolescence to young adulthood, the period when the person works out questions of identity, career, and marriage (Buckley 17). In the nineteenth century, the *Bildungsroman* was at its height opened up questions of a historical, social, and cultural nature, and all definitions of this literary form far presupposed a male education and experience. As a new genre, female *Bildungsroman*, was made possible only when *Bildung* became a reality for women, in general, and for the fictional heroines, in particular. When cultural and social structures appeared

to support women's struggle for independence, to go out into the world, engage in careers, in self-discovery and fulfilment, the heroine in fiction began to reflect these changes. Therefore, written at the end of nineteenth century the two novels, The Portrait of a Lady and The Princess, are examples of female *Bildungsromans* whose fictional heroines, Isabel Archer and Natalia Verkovychivna, go on personal quest which manifests itself as a social and a spiritual quest. Through the quest motif the heroines undergo experiences which they both seek and demand, either through goals set by them selves or by an ideal they follow. Henry James and Olha Kobylianska independently structured their works in the shape of a female *Bildungsroman* in the same period of time but in their own national literatures. In each work, the writer follows the life of one, single female protagonist from adolescence through adulthood in a series of experiences touching slightly upon childhood, concentrating upon family, education, friendship, love, career, marriage – all related to a philosophical or spiritual quest.

The writers grant their heroines narrative space for exploring their perception, consciousness, and individuality – a subjectivity that is set against the entrapping and homogenizing female profile dictated by social convention. Kobylianska's and James's heroines distinguish themselves by frequently challenging rigid male expectations of female excellence and even transcend the patriarchal limitations. The heroine of The Princess searches her "midday" as her spiritual power and determination lead to a success in her life and the end of the novel might be seen as an apotheosis of her self-assertion whereas the heroine of The Portrait of a Lady, though her resistance to the offered forms of social life founders in the end, is shown a new way of alternative possibilities.

1 HISTORICAL CONTEXTS

1.1 The Socio-Political Situations in America and England

The two nineteenth-century cultures, American and European, are depicted in James's The Portrait of a Lady. James places American and European societies in contrast, setting his protagonist Isabel Archer in Europe and figuring her surroundings as the antithetical representation of her character. In doing so, he is at once criticizing Europe and idealizing America. He chastises European society for its reliance on traditions and manners because such impositions disregard individuality in favour of capitulation to the artificial while praising the freshness and ingenuousness of the American spirit. Furthermore, James laments the American inclination to consider Europe as a cultural model for sophistication without regard for the peculiarities that characterize its society.

The turn of the nineteenth century was a period when the United States of America was wholly transformed from an essentially rural, agrarian, isolated republic to an industrialized, urbanized, continental world power. The growing economic, political, social, and cultural divisions between North and South resulted in the outburst of the Civil War (1861-1865), and at the end of this conflict, the industrial North had triumphed over the agrarian South. From that victory came a society based on mass labour and mass consumption as the war effort stimulated technological innovations and developed new methods of the efficiently organizing and managing movement of large numbers of men and materiel and after the war these accomplishments were adapted to industrial modernization on a massive scale. The first transcontinental railroad was completed in 1869; industrial output grew exponentially, and agricultural productivity increased dramatically; electricity was introduced on a large scale; new means of communication such as the telegraph and the telephone revolutionized many aspects of daily life; coal, iron, oil, gold, silver, and other kinds of mineral wealth were discovered and extracted, producing large number of vast individual

fortunes and making the nation as a whole rich enough, for the first time, to capitalize its own further development.

As industrialism spread, the nature of labour changed. Machines displaced more than half of the labour required in manufacturing. Independent, skilled handicraftsmen became obsolete, unable to compete with machines operated by semiskilled labourers twenty-four hours a day, seven day a week. And the machines, with their great cost and high efficiency, came to be seen by mill owners and factory managers as far more useful and valuable than the workers who tended them. As a result, traditional relationship between employers and craftsmen altered, and grew more impersonal. In giant corporations employing hundreds, even thousands, workers no longer knew their customers; no longer even saw their employers. Nonetheless, great number of men, women, and children flocked to American cities, drawn by hopes for steady factory work and high factory pay.

By the turn of the century, just one-third of citizens lived on farms as the urban growth prompted shifting of population from villages to cities. The population doubled, the national income quadrupled, and the United States could boast 4 000 millionaires. The rich prospered mightily, and prodigious fortunes were piled up by industrial and banking magnates. The growth of big business and big industry also widened further the gulf between the rich and the poor, giving rise to reform movements and labour unions that voiced the grievances of debt-ridden farmers and of immigrant workers living in city slums and labouring in giant, impersonal factories. Thus, this transformation of an entire continent involved incalculable suffering for million of people even as others prospered.

Large scale immigration and technical advancements in industry and agriculture increased the need for literacy, creating a demand for widespread public education. In the fifty years following the Civil War, the number of high schools in the United States increased thirty-fife times. Higher education ceased to be a privilege to children of the well-to-do. Under the Morrill Act of 1862, public ‘land-grant’ universities for the liberal and practical education of the industrial classes were established.

The last third part of the nineteenth century for England is viewed as the period of decay of Victorian values. For many Victorians, this final phase of the century was a time of serenity and security, the age of house parties and long weekends in the country. Life in London, too, was for many an exhilarating heyday. However, there were anomalies in the seemingly smooth-working institutions of Victorian England, and after 1870 flaws became evident. Some of the flaws developed out of issues of long standing such as relations with the Irish, and, a related issue, the status of Roman Catholics in England.

Outside of England were other developments that challenged Victorian stability and security such as the recovery of the United States after the Civil War that provided new and serious competition not only in industry but also in agriculture. As the westward expansion of railroads in the United States and Canada opened up the vast, grain-rich prairies, the typical English farmer had to confront lower grain prices and a dramatically different scale of productivity that England could not match. In 1873 and 1874 such severe economic depressions occurred that the rate of emigration rose to an alarming degree. Another threat to the domestic balance of power was the growth of labour as a political and economic force. In 1867, a second Reform Bill had been passed that extended the right to vote to sections of the working class, and this, together with the subsequent development of trade unions, made labour a political force to be reckoned.

1.2 Women's Lives and Women's Issues

In the second half of the nineteenth century, women became the nations' dominant cultural force, a position they have never relinquished. Not only did women participate in all the movements that challenged the balance of power among classes and nations but they were also in the process of fomenting a social revolution that would radically change the relationship between the sexes. This revolution involved legal, political, and economic issues, and touched on property ownership, the franchise, higher education, the birth rate, laws of marriage and divorce, the protocol of the court – in short, on nearly every aspect of society. Both in Britain and the United States, the 'Woman Question' was a central focus of debate. In Britain, it was increasingly debated from the 1860s,

while in the United States rapid political and socio-economic change formed the background for significant upheavals in the family and in relations between women and men.

By the 1880s, the legal structures of patriarchal tradition were being dismantled by feminist reforms through legislative acts which materially improved women's status. Unlike her mother and her grandmother, the married woman in this period did have some control over her property and her children. There was a campaigning to allow married women to own and handle their own property, which culminated successfully in the passing of the Married Women's Property Acts (1870-1908). By 1883 married women in England were as free as American women to own acquired or inherited property, and after 1886, the Guardianship of Infants' Act provided that, on a father's death, the mother become either the sole or joint guardian of her offspring. Divorce laws, however, continued to treat the two sexes differently. In England, the husband could sue solely by reason of his wife's adultery, but the wife had to prove cruelty or desertion as well as adultery, and in the United States, too, the laws were inequitable. Still, changes in property, divorce, and custody laws did imply that wives were no longer assumed to be the possessions of their husbands.

In the political arena, it was abundantly evident that women continued to rank as second-class citizens. In England, like millions of working-class men, women could not vote or hold office except the highest office of queen. Petition to Parliament advocating women's suffrage were introduced as early as the 1840's. However, there was a major setback to the cause of female suffrage when the women's amendment to the Reform Bill was defeated in 1884, but this served only to redouble the commitment and energy of women activists. And women did get the vote in 1918.

There was also agitation for improved employment opportunities for women. Earlier, unmarried women had few employment opportunities, none of them attractive or profitable. The only occupation at which an unmarried middle-class woman could earn a living and maintain some claim to gentility was that of a governess, but a governess could expect no security of employment, minimal wages, and an ambiguous status, somewhere between servant and family member, that

isolated her within the household. The changes in the status of women during the last part of the century opened for them a wide variety of professional opportunities. It was not only the political revolutions of the times that provided a basis for change in women's position but the Industrial Revolution as well. The explosive growth of the textile industries brought hundreds of thousands of lower-class women into factory jobs with gruelling working conditions. In its disruption of family life and in its similarity to male labour, women's factory work presented an increasing challenging to traditional ideas of woman's sphere. Many women were in domestic occupations, but thousands of others were farm labourers, teachers, sales clerks, factory workers, and textile of garment workers as well as holders of white-colour jobs – cashiers, bookkeepers, accountants, typists, and stenographers. In spite of the drastic rise in the number of women workers, trade union leaders were often dubious about organizing women because of male fears of job competition; thus it perpetuated the exclusion of women and thereby fostered low pay and limited job options for women. Although women were not unionized at the rate that men were, many women on both sides of the Atlantic did participate in the trade union movement. The Factory Acts corrected some of the worst aspects of women's employment in the mines and factories, including the reduction of the sixteen-hour day; in this instance, however, the argument for reform was based not on women's equality but on the earlier chivalric view of their frailty of physique.

Just as legal constraints confining women were being debated and sometimes even loosened, educational restrictions were being questioned, circumvented, and overturned. As in America, where the daughters of the wealthy could attend Bryn Mawr, Oberlin, Vassar, or the new Harvard annex, Radcliffe, in England, where in 1837 none of its three universities was open to women, but by the end of Victoria's reign, women could pursue their higher education not only at Girton, Newnham, and Somerville Colleges but also within London University; Oxford and Cambridge, however, still did not grant women degrees.

After 1870, when both boys and girls were for the first time guaranteed an elementary school education by the passage of the Educational Act, educational opportunities for the working

class were enhanced in England. But such opportunities were limited by the custom of training working-class daughters for domestic service. Public schools in America, moreover, often channelled immigrant women into home economics programs in which they could acquire the laundering, cooking, housekeeping, and sewing skills that would prepare them for low-status, low-paying jobs.

From the middle of the nineteenth century, both England and the United States were preoccupied not only with legal and economic limitations on women's lives but with the very nature of woman. In his treatise The Subjection of Women (1869), John Stuart Mill boldly challenged long-established assumptions about women's roles in society. Like Mary Wollstonecraft's A Vindication of the Rights of Women (1792), Mill's treatise brings libertarian arguments for reform on the privileges of men to apply to the status of women. Moreover, he argues that "what is now called the nature of women is eminently an artificial thing – the result of forced repression in some direction, unnatural stimulation in others" (Mill 49). Patriarchal demotion of women to hearth and heart was an ideology that claimed that woman had special nature peculiarly fit for her domestic role. This Victorian concept of womanhood stressed woman's purity and selflessness. Protected and enshrined within the home, her role was to create a place of peace where men could take refuge from the difficulties of modern life. Thus, the basic problem was not only political, economic, and educational; it was how women were regarded and how they regarded themselves as members of a society.

1.3 Ukrainian Reality at the Turn of the Nineteenth Century

At the end of the nineteenth century, Ukrainians of Galicia, or Ruthenians[1], were under the rule of the Austro-Hungarian Empire and constituted the largest and simultaneously the poorest and the most retarded province of the crownland. The population was overwhelmingly peasant with a rich folk culture but relatively untouched by modernization or industrial culture until the late

[1]The East Slavic, Eastern Christian inhabitants of the Carpathian region were called Ruthenians (*ruteni* in Italian language, *Ruthenen* in German, *rusini* in Polish, and *rusyny* in Ruthenian-Ukrainian).

nineteenth century. According to the census of 1880, 46 percent of the province's populations were Polish-speakers and 41 percent – Ruthenian-speakers while the official language of the Empire was German (Himka 13).

During the period examined in this study, Galicia was experiencing social and cultural transformation. Railroads were extended into the crownland, bringing factory-made products and fresh newspapers from Vienna. Money was rapidly penetrating the countryside, simultaneously raising the standard of living and destroying former economic securities. The population increased and land seemed to shrink under the peasant's feet. However, the peasants could not surmount the over crowded living conditions and poverty; they could only escape from them by emigrating or finding seasonal employment elsewhere. Thus, many of the common people – Poles, Ukrainians, and Jews – decided to abandon Galicia and take boats across the ocean. Public opinion became a factor of increasing importance, while consensus was impossible to achieve due to the differences between Pole and Ukrainian, gentile and Jew, landlord and peasant. The fragmentation of public opinion worked in favour of the maintenance of the lopsided autonomy that supported the Polish gentry over any other nationality or class.

After the constitutional reform in Austria in 1867, the Ruthenians began to participate in the political process by sending representatives to the provincial assembly in Lviv and to the national parliament in Vienna. In spite of the conservative political climate, it was a period when new political movements such as socialism, peasant populism, radical nationalism and first feminist initiatives arose to challenge the status quo.

1.4 The Sociological Portrait of Ruthenian Women and the Problems of Their Emancipation

The essential factor to describe the social role of a woman is demographical; according to which in the third part of the nineteenth century, there was registered a 20 percent growth in Galician population conditioned by natural increase and the process of colonization; however, the Ukrainian-speaking population increased just by 4 percent while the Polish-speaking – by 32. One

of the reasons of such disproportion was a rise in the cases of infertility and stillborn babies caused by hard social and living conditions, especially among the middle class women.

The main characteristic to ascertain the role and place of a woman in society is her family status. The common rule of that period was that the sphere of activity of a married woman should be limited to a household. She like any other family members depended on a head of the family – her husband. He had an absolute power over his wife, he could physically punish her, and a wife should endure all his offences. Some Ukrainian proverbs vividly express the nature of such relations: "A beaten woman is as a whetted scythe", "What kind of a man he is if he did not beat his woman" or "Unless a husband beats a wife, her womb will rot". Mykhailo Pavlyk points in his article "The Bondage of Women" that although a man endures hardship from his landowner he is free for himself but a woman is "completely a slave of a man with her work, soul, and body" (47, my translation from Ukrainian). There was only one unwritten law left for a woman: when she was severely abused by her husband, she could return back to the home of her parents or relatives. On the other hand, many factors (such as property inherited from her parents especially a land, her self-reliant housekeeping, her ability to solve problems within a family and a community) heightened a woman's sense of own importance and dignity, and shaped her independent character.

The second significant environment in which the formation of a woman and the exposure of her social activity took place was a local community. In his research, Ivan Franko noticed that

> "[…] long time ago all scholars considered that rusyns treated their women far more tenderly […] humanely and freely than their neighbours did […] Therefore, the bondages of women were based not on rude and barbarian folk customs […] but on the pressure of bad economical conditions of life" (210 – 247).

There existed an unwritten yet a clear system of canons that regulated behaviour of a woman in the nineteenth-century Ruthenian community. A woman could interfere in domestic affairs, supervise how moral and ethic norms were carrying out, and severely punish for not obeying them; therefore she was like an informal strict teacher who with the power of her authority defined the norms of behaviour, and significance and reasonability of a community work.

The Austrian constitution of 1867 officially did not limit women in their civil rights; however laws in force did give no chance to use these rights. Such meaningless laws could put a woman on one level with the insane and criminals. How well educated a woman was yet an ignorant man was always superior her. That law made a woman cripple, deprived her of a chance not only to fulfil her duties but also become a kind mother and a good wife.

The main life prospect for a woman was a marriage but it was based on money. In families of priests and civil servants such base was considered more solid rather than providing an education for girls; in peasant's family there worked a simple philosophy in choosing a husband: no matter who but one who could get money for a bread. A dreadful curse was: "May you live to see your braid grey" because a bitter lot of a spinster's life was destined for unmarried girls.

The educational policy of the Austro-Hungarian Empire worked as one of the ways of assimilation and upbringing loyal citizens, and in that sphere the discrimination of women was expressively revealed. However, the Austrian rule on Ukrainian lands favoured the development in education and schooling due to its close connections with European culture and the process of democratization. Some steps toward an improvement were: children from Greek Catholic families could be educated in native language; schools were separated from church; the compulsory elementary education for girls was introduced. During the period from 1884 to 1913, the number of Ukrainian schools in Galicia increased almost twice, nevertheless, the level of illiteracy among Ukrainians was the highest amid all other nations of the Austria-Hungarian Empire (for example, 70 percent of Ukrainian women were still uneducated).

As Galicia was administered by Poles who provided the policy of Polonization; therefore it led to a total destruction of the Ruthenian schooling: although bilingual education was officially set up, Ukrainian language was openly forced out by Polish; while Polish secondary and vocational education was flourishing, the decline of Ukrainian education threatened the existence of the Ruthenian intelligentsia. Under such conditions the only perspective for the Ruthenian women was to receive a private education. Under the aegis of the Ukrainian Pedagogical Association, an

alternative system of the Ukrainian schooling was created that aimed not on the upper-class women but on the masses. The national women's education was based on the principle that a woman is a centre of a family; therefore female students should be prepared to it. It was believed that women have to be educated to understand domestic economy because they were to play the major role in educating the youth, primarily in their homes as well as school teachers. Established in 1898, the Ukrainian girl's high elementary school in Lviv became the 'laboratory of national women education', and in 1903 it was given the status of a state school. Such educational institutions continued to appear in Galicia, in which girls were studying languages, literature, history, geography, and numerous subsidiary courses. Thus, the system of national private schooling played a great role in the development of women's education.

The Ukrainian women's movement in the Austro-Hungarian Empire developed in the context of European feminism but had its national characteristics, and main of which was "not to be under Poles" (Kobrynska Works 98).

At the end of nineteenth century, the Galician society was characterized by undeveloped manufacture production and not fully formed class of intelligentsia, by financial wretchedness that held back cultural and educational development, by compelled and early marriages that weakened stimulus for women emancipation. All that conditioned the specific features of Galician women, made difficult to put forward feminist problems and begin a fight for women's rights. However, at the end of the 1880s and the beginning of the 1890s, the idea of women emancipation appeared yet it was viewed as a radical thought, as a real treat to traditional norms of family and social ways of life. Along with conservative opinions and reactionary law, the main obstacle to transform the status of women was a deep belief that any changes or innovations in that sphere were unnecessary and dangerous.

Nevertheless, owing to the support of church and intelligentsia, the first women's associations such as "The Society of Russian Ladies", founded in 1878 in Lviv, and "Women Who Bring Peace", founded in 1886 in Chernivtsi, appeared but they were not of feminist but

philanthropic and educational character. Nevertheless, their leaders were inspired by the goals of preserving Ukrainian language and traditions, and developing national culture.

The great role in a women's movement was played by men – the young radicals Ivan Franko[2] and Mykhailo Pavlyk, who paid a lot of attention to the question of women equality. The whole pleiad of great women of Ukraine were called "the spiritual children" of Franko as he was not only an ideological guide but with the power of his authority he influenced and brought many women into social and literary activities (Savchuk 51).

The initiator and ideologist of the Ruthenian women's movement was a famous social and political activist, feminist writer Natalia Kobrynska[3]. She took on herself the mission of "the first apostle"; she was "a pioneer of women's movement in Galicia" and "a lonely woman with a talent of Ariadna", "with whose work and fortitude no one could be compared" (Duchyminska 3-5). Like many women of her generation who were largely self-taught, Kobrynska insisted that she had arrived to her ideas by her own efforts, "without help of men" (Kobrynska Works 402). In 1884, she created "The Society of Ruthenian Women" whose goal was to encourage women to pursue public interests unrelated to church activities, thus breaking with the conventions of earlier Ukrainian women's organizations. The first Ukrainian women's Almanac, First Garland (1887) was edited by Kobrynska and Olena Pchilka and represented Ukrainian authors from both the Russian and Austrian Empire. Kobrynska felt that social and civil consciousness would be best promoted

[2] Ivan Franko is regarded as the second-greatest Ukrainian writer, after Shevchenko. The son of a blacksmith in Galicia, he studied at Lviv University. He belonged to various groups and circles, ranging from populist to radical revolutionary. He was an editor of The Literary and Scientific Herald which became the most prominent journal in Ukraine. He left many poetics, prose, and dramatic works, and his scholarly activity was prodigious. His impact on his contemporaries was immense.

[3] Natalia Kobrynska was born on 8 June 1851 in Beleluia, in Galicia of the Habsburg Monarchy, to an educated and well-known family of the Reverend Ivan Ozarkevich and Teofilia Okunevska. Natalia was educated at home, benefiting from close interaction with her four university-educated brothers. In 1871, she married Teofil Kobrynsky, and after his death she went to Vienna with her father who was an ambassador; later she visited Switzerland where met progressive social activists and learned about their ideas. In 1884 she returned back to Galicia and dedicated her work to women's liberation. She died alone on 22 January 1920 in Bolekhiv.

through literature, and for that reason she presented her views through two forums: fiction and articles. She wrote:

> We have set ourselves the task of nurturing the development of the woman's spirit through literature, because literature has always been a true reflection of the light and dark pages of society, its needs and shortcomings (Kobrynska "On the Primary Goal" 5).

The author of The Princess, Olha Kobylianska (1863 – 1942) was an activist in the Ruthenian women's movement in Bukovyna and a talented writer, leader of the fin-de-siecle Ukrainian modernist movement. She was born in the town of Gura-Gumora in southern Bukovyna, a beautiful, mountainous and ethnically region, then part of the Austro-Hungarian Empire. Olha spent her childhood and youth in Gura-Gumora, but when her father, a minor Austrian civil servant, became a pensioner, the family moved to the village of Dymka in the northern Bukovyna. At age 28, she moved to the city of Chernivtsi at the heart of Bukovyna, where she lived till her death.

Although Olha Kobylianska now holds a prominent place in the Ukrainian literary cannon as a leader of a new modernist school at the turn of the century, her path to writing was fraught with difficulties. She received a limited formal education and the four years of primary schooling exclusively in German language. Her family spoke German among themselves as Kobylianska's mother was of German-Polish background. After her schooling had ended, she continued to read hungrily and through the influence of German positivist classics became concerned with the causes of the day, especially peasantry. Not surprisingly, Kobylianska's first works were written in German; she submitted these to German-language newspapers and journals in Berlin and Vienna.

In 1894, Kobylianska's first work in Ukrainian language – a story A Person – appeared in the magazine Zoria, and in 1896, a novel The Princess appeared in Narod – the leading Ukrainian journal of the day. The first drafts of both of these works had been written in German and the Ukrainian versions reflected the influence of German Romanticism, particularly the ideas of Friedrich Nietzsche. Kobylianska was also inspired by George Sand. While many critics disparaged her for use of German technique, the writer and feminist Lesia Ukrainka praised its influence on

Kobylianska's writing: "It led you to recognize world literature, it transported you into the broader world of ideas and art – this simply leaps out at one, when one compares your writing with that of the majority of Galician" (Pavlychko 88). Kobylianska's temperament was indeed modernist, inclined towards the burgeoning neo-romantic and symbolist currents of the day rather than the realist and populist.

Kobylianska's decision to write in Ukrainian was greatly influenced by her acquaintance with three feminist writers: Sofia Okunevska, Natalia Kobrynska and Lesia Ukrainka. In general, her contemporaries among the Ukrainian literati – important writers, poets, critics and editors like Ivan Franko, Osyp Makovey and Lesia Ukrainka – gave impetus to Kobylianska's development and helped popularize her work. Most likely Kobylianska's conscious embrace of feminism was linked to Kobrynska's request, in 1890, that she would collect signatures in Chernivtsi for a petition in favour of women's higher education and make contact with various Romanian and German women's organizations. In 1894, having met up with other Ruthenian women keen to form a secular women's organization, Kobylianska helped found "The Society of Ruthenian women", hoping that it would draw in Ukrainians from Bukovyna. For several years, she worked to explain the role of the society in the community and to attract younger women to its membership, but these attempts were largely unsuccessful; young and politically aware women were drawn to the progressive left-wing socialist intelligentsia, which rejected feminist issues in favour of radical, anti-church and revolutionary concerns.

Kobylianska's creative work which portrayed profound gender conflicts of Ukrainian society was unflinching feminist. In fact, her The Princess has been called "the first and most consistently feminist novel in Ukrainian literature" (Bohachevsky-Chomiak 105). Kobylianska's feminism was founded on the sanctity of individual autonomy. The middle-class heroines of The Princess and A Rerson, stifled by their milieu, proclaim feminist ideas and fight for their rights; the heroines in A Person is unsuccessful but in The Princess, the heroine after her search for autonomy marries for love and becomes a writer. Kobylianska abandoned exclusively feminist themes after

The Princess, turning to explore the human condition in more general terms, but the attainment of individual autonomy by her heroines remained paramount even when the writer continued to search for new forms of expression.

A solemn, austere woman with serious dark eyes, hair pulled back in a bun, and always dressed in black, Olha Kobylianska introduced strong, self-sufficient female protagonists into a Ukrainian literature that lacked any corresponding male counterparts. Moreover, she also smashed the myth of the eternal passivity and weakness of women and the eternal activity of men. She placed everything in doubt – from fundamental social norms to linguistic traditions. The creative career of Olha Kobylianska testifies unequivocally to a crisis of traditional Ukrainian masculinity, and her female protagonists – new, autonomous, self-sufficient, and strong women – become a symbol of modernity.

2 WOMEN'S SPACE

2.1 Isabel's Life Foretold by the Houses James Built

Spaces of women's lives may be enclosed, personal, and intimate, vast and open, engaging and communicative, generative and liberating, or even harshly restrictive and threatened. Looking to the experience of women described in literature it may be said that space is shaped by the women who live within it; at the same time, spaces may "shape" women's gender identities, producing different experiences of their bodies, different possibilities for movement and stasis, different relationships to home and world.

A crucial exchange between Isabel and Madame Merle that comes near the end of chapter 19 is really central to the whole book. As Madame Merle advises her young friend Isabel and gives a bold analysis of human personality, she articulates her idea about space in people's life which she labels as "the shell":

> When you've lived as long as I you'll see that every human being has his shell and that you must take the shell into account. By the shell I mean the whole envelope of circumstances. There's no such thing as an isolated man or woman; we're each of us made up of some cluster of appurtenances. . . . I've a great respect for *things*! One's self – for other people – is one's expression of one's self; and one's house, one's furniture, one's garments, the books one reads, the company one keeps – these things are all expressive. (James Portrait 179)

For Madame Merle, context is of central importance and all is outward appearances and roles, the blending in with diverse men and women, the roaming from country to country, from great house to great house. In this speech, Madame Merle not merely points to the crucial role played by a person's context – one's "shell", "circumstances", "appurtenances"; she goes quite a bit further in identifying such an "envelope", such a "cluster" as "expressive" of "one's self". A human being exists only through his/her relationships with others and is trapped by his/her belongings or by his/her desire for belongings; therefore, the space – milieu, environment, and surroundings –

may manipulate person's life. As a whole, the speech gives voice to the idea that the self is determined just as much by the context and the context of a thing or person may stand in for the latter.

In disagreement to Madame Merle's idea, Isabel, with her an American temperament, wishes to resist all conditioning and offers an alternative view:

> I don't know whether I succeed in expressing myself, but I know that nothing else expresses me. Nothing that belongs to me is any measure of me; everything's on the contrary a limit, a barrier, and a perfectly arbitrary one (179).

Isabel's answer means that the things that Madame Merle rhapsodizes are more handicaps than assets. Tony Tanner calls such response

> […] a great American tradition. And up to a point she [Isabel] is right. Things and appurtenances are not identical with the self, as Osmond and Madame Merle make them. We are not what we wear. But to see everything in the actual world as sheer barrier, hindrance, and limit is also dangerous. For without any limits the self can never take on any contours, cannot become something real. The pure spirit of the self has to involve itself with the material world of things and society in order to work out an identity for itself, indeed in order to realize itself. To that extent the self must dress itself and must choose its clothes (98).

Isabel, with her commitment to the existence of a naked self outside of social definitions and beyond forms of expression, believes that she can wander from place to place and remain unaffected, essentially herself. However, her story suggests that it is not Isabel who determines where she lives; it is where she lives shapes who she becomes. In The Portrait of a Lady that follows its female protagonist's movements from place to place and from person to person, Isabel Archer's journey starts from the "dusky corners" of New England in America and takes her into several houses and gardens – in England, at Gardencourt, Lockleigh; outside Florence at Gilbert Osmond's villa, and at Palazzo Roccanera in Rome. Thus, the novel foretells "the heroine's career by the houses James built there" (Stallman 10).

We first see Isabel, as we last see her, in a garden, and although Isabel regards her inner world as a garden and indeed many of her happiest moments are spent in them, houses, not gardens, dominate the settings of the narrative. In The Portrait of a Lady, houses do not only set the scene; they suggest a course of action. The house in Albany, New England, is where Isabel started on her travels. Right at the start of the novel Henry James tells us that this house was strange, full of mysterious melancholy, and empty of life, though not devoid of experience such as "people's feelings and sorrows" (James Portrait 36). A young Isabel's perceptions of that house are quite contradictory: "A great many people have died here; the place has been full of life" (36). James describes the Albany house as two separate structures combined to form a "single dwelling" (32); this architectural doubling has attracted critical attention of Marilyn Chandler who writes: "Like the house [Isabel] loved as a child, she is two-sided, ambivalent, practical, unpretentious, introspective and yet sociable, freestanding, and unadorned" (99).

At the Albany house, restless and agitated, Isabel had wandered "from one room to another, preferring the places where the lamplight expired" (James Portrait 40). Her favourite pastime was seclusion in the "mysterious apartment […] a chamber of disgrace"; and this detail is particularly prophetic: she "had the whole house to choose from, and the room she had selected was the most depressed of its scene" (33, 34). Indeed, of its many rooms, Isabel is yet to choose the darkest and most imprisoning. The most important of many suggestive details about this house is the "condemned door", the entrance which "was secured by bolts which a particularly slender little girl found it impossible to slide" (34). It is to be Isabel's later fate again to be locked in. Also, the windows are covered, but

> […] she had no wish to look out, for this would have interfered with her theory that there was a strange, unseen place on the other side – a place which became to the child's imagination, according to different moods, a region of delight or terror (34).

This expresses Isabel's whole attitude to life: her theories and imagined versions of reality are generated behind closed doors and covered windows.

Thus, Isabel Archer's history begins in darkness. All the houses she inhabits or visits, including the hotels, the churches and the opera house, are dimly-lit interiors precisely like the Albany house of picturesque gloom. The deepest shade of Gardencourt, sinister Palazzo Crescentini, grave Osmond's villa in Florence, dark and massive Palazzo Roccanera in Rome are the places where her future is foretold and Isabel, moving back "into the deepest shade of it, even as some wild, caught creature in a vast cage", ends her quest where she began it – in "a house of darkness" (103, 367).

At first, the heroine is rescued from gloomy isolation of the Albany house by her aunt Mrs Touchett who like the fairy godmother comes to save the princess from her dungeon and give her freedom from "a kind of domestic fortress" (313). Isabel, newly liberated from her grandmother's house, has no desire to dwell in a place that is "perfectly safe and right"; she seeks instead to occupy "houses in which things have happened" (104, 36). The new dwelling – Gardencourt – offers the entirely new opportunities and stands as a house that transforms the fate of a romantic young heroine. The pastoral pleasures of the setting of Gardencourt provide a lot of prospects of unknown horizons, release, and freedom, with amplitude of space for aspirations to soar. Isabel will never be freer than when she first comes to Gardencourt; however she is far from appreciating it. She sees it only as romantic and picturesque when pursues her childish idea to see a ghost in this old house. A safe haven where things are what they seem to be – Gardencourt – soon is rejected by Isabel Archer because she cannot judge houses correctly as well as people. In Gardencourt she is offered a whole world; however she resists Warburton's proposal because "virtually she had a system and an orbit of her own" and she is unable "to think of [Lord Warburton's] home […] as the settled seat of [her] existence" (98, 110).

Isabel continues her search for the *right* house in Italy. Mrs. Touchett's Palazzo Crescentini, "in which three people have been murdered; three that were known and […] how many more besides [unknown]", is an ancient building with history at its most sinister (36). It duplicates the other house of Isabel's courtship days – Osmond's Florence villa brilliantly described by James.

First of all, it is on a hill-top, the best place for a person who wants to put the claims of the base world behind and live a life of ideal appreciation and detached observation, and Isabel is attracted to this degree of rarefied removal. However, the front of the house is deceptive: "It was the mask, not the face of the house. It had heavy lids, but no eyes; the house in reality looked another way" (200). Although Isabel immediately registers the power of this space and even senses the presence of a bad omen there, she does not retreat:

> There was something grave and strong in the place; it looked somehow as if, once you were in, you would need an act of energy to get out. For Isabel, however, there was of course as yet no thought of getting out, but only of advancing (222).

Everything in this house indicates danger: empty and dusky rooms, angles and irregular windows, the crooked square, the preventing wall, the enclosing courtyard. Even, Osmond's sister speaking of her brother warns Isabel: "[. . .] don't sit there; that chair's not what it looks. There are some very good seats here, but there are also some horrors" (223). Enchanted both by Osmond and by his villa, Isabel detects no horrors as "everything seems […] beautiful and precious" (223). She chooses this massive and forbidding villa which harks back to the gloomy Albany house and later will be replaced by the domestic fortress of Roman palace.

As for the identity of the Palazzo Roccanera (the home of married Isabel), James describes it as "a high house in the very heart of Rome; a dark and massive structure overlooking a sunny piazzetta in the neighbourhood of the Farnese Palace" (313). Though Isabel claims that she "and her husband had chosen this habitation for the love of local colour" (313), the palace actually is the measure of Osmond's social ambitions:

> To surround his interior with a sort of invidious sanctity, to tantalise society with a sense of exclusion, to make people believe his house was different from every other, to impart to the face that he presented to the world a cold originality – this was the ingenious effort of the personage to whom Isabel had attributed a superior morality (337).

On a quest to find a proper place to live Isabel has become wholly given over to houses. Moreover her dwellings are chosen for her because she is unable to create her own space. In a conversation with Lord Warburton, she acknowledges her failure:

> 'You've got an awfully good house.'
>
> 'Yes, it's very pleasant. But that's not my merit – it's my husband's.'
>
> 'You mean he has arranged it?'
>
> 'Yes, it was nothing when we came.' (330)

Machlan points on that "the oxymoron "awfully good" accurately describes the circumstances in which Isabel ultimately finds herself due to her misreading of the architecture around her" (Machlan 394). Indeed, she inhabits a good house and an awful situation, and for several reasons finds herself unable to walk away from either one when she realizes that the Palazzo Roccanera happens to be imprisonment and imminent danger, and her marriage as her palace turns out to be "the house of darkness, the house of dumbness, the house of suffocation" (James Portrait 367).

As a result of her "ridiculously active" imagination Isabel finds herself positioned in an unexpected space – Osmond's mind (40).

> She had not been mistaken about the beauty of his mind; she knew that organ perfectly now. She had lived with it, she had lived in it almost – it appeared to have become her habitation. [He] had led her into the mansion of his own habitation, then she had seen where she really was. She could live it over again, the incredulous terror with which she had taken the measure of her dwelling. Between those four walls she had lived ever since; they were to surround her for the rest of her life (365).

The city of Rome, "the place where people had suffered" (439), has become Isabel's place of confidence because here she can openly release her sorrow and misery:

> She had long before this taken old Rome into her confidence, for in a world of ruins the ruin of her happiness seemed a less unnatural catastrophe. She rested her weariness upon things that had crumbled for centuries and yet were still upright; she dropped her secret sadness into the silence of lonely places (439).

Now Isabel is not a naïve girl who "had taken all the first steps in the purest confidence, and then she had suddenly found the infinite vistas of a multiplied life to be a dark, narrow alley with a dead wall at the end" (363); she has earned her deeper knowledge and clearer vision when discovering the truth about her husband Osmond. In Rome, among its ruins, her bruised and erring spirit absorbs "strengthening reminders and consoling clues from the marred but splendid debris of human habitations of the past" (Tanner 101).

Isabel Archer starts her journey with surveying of her world and looking for a right place, and she ends her romantic and self-deluded quest enclosed within structures that prohibit the power and safety. Now there are no new houses to run to. She has chosen her room in the house of life and she must return to it. Her history begins and ends in darkness, and each subsequent house bears affinity with the former one.

2.2 Natalka – a Creator of Her Own Space

In The Princess, Olha Kobylianska creates an image of a complex woman – an individual with great potential and a vision for bettering her mind and her community, yet confronted with social and gender limitations. In her role as autobiographer and narrator, Natalka Verkovychivna creates verbal pictures and spaces as a way of constructing a self. She operates fully in three creative roles: observer, word-painter[4], and writer. Her spaces range from the geographic ones of her travel to domestic dwellings to the intimate, often abstract or unknowable, spaces of mind, heart, intellect, and imagination.

Natalka Verkovychivna as a narrator (and naturally Olha Kobylianska as a writer) uses visual imagery and language when describing spaces and the composition of these spaces provides a way of developing Natalka's character. In The Princess, spaces consistently loom vividly as recollections, memories, and dreams; as correlatives for inner personal spaces, thoughts, and creative yearnings that cannot always be tangibly represented; and as realizations of the self.

[4] Rhoda Flaxman uses the term "word-paintings" to refer to long passages focusing on visual descriptions, often with their own framing devices and recurring motifs (Flaxman1).

Therefore, Natalka's narrative becomes a creation and claiming of both space and self. I suggest that domestic spaces, particular locations and an inner personal universe trace a journey for Natalka Verkovychivna.

Though an inhabitant of a small town, the heroine of The Princess becomes interwoven into the various levels and areas of the surrounding society – the home of her uncle, the Maevsky's estate, and the home of Lady Marko in Chernivtsi which later becomes her own home. Not always accepted and welcomed in her surroundings, Natalka throughout the novel creates her own spaces – those that she frequents or claims personally.

The primary setting of the novel and Natalka's world is her uncle's household. From the first page of her story, Natalka immediately shows her attitude to this world: "[…] around me there is only deafness and boredom. […] I have no one who would be concerned about my thoughts and feeling at least for one second, one minute" (Kobylianska Princess 3, my translation from Ukrainian). The spatial references express her longings for a full life and her displeasure to the encroaching restrictions that exist in her circumstances: "Oh, the broad world, for a young girl, you are so inaccessible as if surrounded with walls!" (18) Natalka has lost her parents when she was just a child and since the age of twelve she has lived in her uncle's home where she suffers from injustice, mockery and humiliation caused by her aunt and cousins:

> There is a growing chasm between them and me. They all give me pain deliberately or accidentally, they all upset me recklessly. Every word my aunt utters echoes painfully in my soul. Oh, my kind uncle, why do you hide your love to me? Can't I be loved freely? (10)

In her uncle's household where she shares a room with her cousin Lena, Natalka's space is not only limited physically but is very harsh to her young soul:

> Four walls, piercing children's noises, the mocking heartless words of my relatives, their callous unanimity that oppresses my soul, their narrowness of minds and arrogance – it is the world in which I am condemned to live (11).

A foster family and a small town life with gossips and judgements do not reach out to Natalka with protection and shelter, and at times she needs to break away from it. Initially faced with spatial limitations but longing for freedom she creates her own spaces: she is drawn to nature as contemplative retreat or she loses herself in reading or she dreams about fantastic places where she would be happy and independent. Once free from the oppressively close atmosphere of the uncle's household and being in nature where "woods and mountains became a solitary world and refuge", Natalka feels markedly more herself:

> When I am there, at the top of a mountain or in the depth of a forest, standing motionlessly, it seems to me that there is no need to return home. Here my soul is free and something bright and strong revives in my heart. Here I sing together with birds and I like to hear how my voice sounds as if it rings far away in the forest. Here everything is so beautiful, so cheerful, and so free (6).

Though a seemingly simple account, this passage suggests that the freshness of nature can divert a young girl's sadness. Also, Natalka displays keen observatory powers; she sees and appreciates nature in its details, and the vision and connection provide her with solace. This passage suggests some of Natalka's main traits: her preference for the outdoors; her need for freedom; and although she herself is an observer, her desire to go about unobserved by people.

> The wind shakes tall pines on the hill; and they bend and bow down! Even their moan reaches my room. But it sounds like a song so dear to me. I have loved this song since I was small when I used to lie under these old pines for hours, and their sweet and tender whisper soothed a child's sensitive soul (5-6).

Again, she seems to 'lose' herself in the outdoors only to find a deeper personal place that connects with nature. Natalka already begins to see and identify these natural elements relationally, to each other and to her perspective. The observations are specific and vital, not a mere list of sights; they exhibit movement and character. Natalka engages many of her senses in the experience, perhaps forgetting herself, but discovering a heightened sense of connection with a larger world.

The heroine is repeatedly drawn to natural settings that might be considered one of her major territories. When possible, or necessary, or when she needs an open space to release her

feelings and fears and to go unobserved she retreats to secret natural spaces. Other times, she loses herself in reading because "only books revive me and if not I would perish in that discord" (114). As an avid booklover, Natalka does not read idly for pleasure; she studies the world of Shakespeare, Lessing and Flammarion; she analyses works of Stuart Mill and Nietzsche; she investigates 'women question'. The descriptions of Natalka's study spaces often share a hidden, secretive quality: she seeks out a smaller, private space that is delineated aside from its greater surroundings: at night in a bed under the blanket, or in a small closet when nobody is in the house, or under the tree in a garden. Not only do these spaces grant Natalka some privacy, they express urgency for creating her own environment. The heroine's choice of study space indicates that her learning takes place in the outer world, beyond the confines of the house walls, beyond conventions.

Although Natalka is engaged in the world outside and inside the family, her emotional life remains invisible for people around her. Often in need of a personal space both creative and safe, yet dwelling in a stifled one, she finds another way of fulfilling her need – dreaming. Through dreaming, when the spiritual comes together with the sensual, Natalka's imaginary space allows her to express and free her feelings, enabling her to come closer to a fuller self-recognition:

> In my dream I saw Lorelei, the beautiful Rhine Maiden. She was sitting on the rock above the water and was touching the golden strings of her harp […] I was standing in a boat […] and together with the sounds of the sea I was singing aloud Heine's song about Lorelei. […] She stared at me with her long and sad look and then deliberately let her harp go under the water. Easily, like an arrow, it dashed forward, shined in the water as if it was a golden fish. I followed it. The waves quickly carried my boat. They crowed greedily around my boat, they rose, competed, tried to reach and frighten me. I could see only waves – the whole endless spaciousness – whenever I looked I saw no more than waves and waves. They made a noise, they wrestled, clamoured, laughed. Their laugh seemed secret, irritating, and almost familiar. I was turning a thousand thoughts in my head. A whole swarm of thoughts. What chases me? When will I stop? Where am I running? Somewhere far ahead of me there is a southern land. I heard about its beauty when I was a child. This land is bright and golden like a sun; it lures with its green palms, its blue dome of the sky… I wish I could fly there! (21-22)

This dream captures the essence of the process of revision of Natalka's life. Revision is like discovering desires and wishes that have always been there, hidden inside, accessible through the previously darkened and unused parts of the self. It is Natalka's awakening that involves making meaning and thinking about the self in new ways, effecting fundamental transformations in experiencing life.

Although the town and its inhabitants have been her surroundings since her childhood, Natalka does not see herself as one of them through physically living there and interacting in town circles. Her milieu is restricting and confining, destructive and agonizing:

> I look at a small town. How deeply I hate this muddy valley I must return back to! I am useless. I am a stone. Nothing good will come out of me! – a desperate cry escapes my lips and heavy hot tears drop down. […] Sullen and insatiable despondency seizes me, and my spirit is tired. It suffers and hits against the wall that surrounds my world. I wish for something that would content me and make me strong and tough (10-11).

Natalka is a rebel fighting against existing boundaries and obligations; and she develops herself into a strong young woman – not ruled by either age or gender – cognizant of forming her own role and place in life. Natalka begins consciously see through to her core, to her individuality, and has dual strong desires: to be herself and to maintain deep vital connections with people of her country. As Virginia Woolf proclaims that there is the need for every creative woman to have a room of her own, Natalka carves out a private space and the preservation of it empowers her to pursue and capture her desires. All her choices and actions, her decision to leave the uncle's household, earn her own living by working as a companion, and give herself fully to writing career are the daring ways of breaking stereotypical, cultural boundaries. In turn, space – Natalka's chosen or created environments – distinguishes itself as the medium for allowing these connections. Marko's house in Chernivtsi becomes a newfound real home for Natalka and Lady Marko gives her the place of a daughter in her heart; and in return Natalka brings freshness and vitality into Lady Marko's restricted and diminished life. Moreover, Lady Marko's complete acceptance of Natalka foreshadows her eventual place in the family as Marko's son's chosen partner. All of these bonds

with the Marko family provide Natalka with opportunities for growth and care, beyond that of her nuclear family. The relationships are earned through the ways that Natalka interacts with each member: through each bond, Natalka continually gives of herself and learns in return: intellectually, compassionately, empathetically, and responsibly. Natalka's relationships with the Marko family demonstrate her personal growth and awareness of her identity that later extend to a larger, social/historical context when Natalka Verkovychivna becomes a writer.

The spaces of Natalka's world – her dwelling place, her newfound home and the outdoors – always draws her attention and appreciation. In many of these instances, it appears significant that Natalka either chooses to frequent the location, or that she creates some aspect of the setting to suit herself. To use artistic, visual terms, spaces – particularly those linked to exteriors – are her milieu and her medium. They appear to allow Natalka either to discover or express some part of her self.

Thus, the female protagonist of The Princess assumes an active role in her relationship to her spatial environment, and this action, in turn, represents the interior development of her creativity, assertiveness, and maturity. Through her identified spirit of independence, Natalka moves beyond roles delineated for her by the nineteen-century society with regard to age and gender. Both moving freely through public and natural spaces and creating territories of her own, Natalka identifies herself more as an individual than as the nineteenth-century Ukrainian woman by demonstrating intellectual inquisitiveness, bold decisiveness, courage, and a desire for mobility and freedom. Natalka Verkovychivna asserts a sense of self and autonomy, breaking herself out of the confines of prescribed womanhood. The strength of her qualities demonstrates the power of Natalka's achievements, and thus elevates the significance of her spatial connections. In her work, Olha Kobylianska depicts a woman – usually the marginal and often disregarded in the nineteenth-century Ukrainian society – as the real force in society and culture. In The Princess, the female protagonist's spatial transgressions go beyond personal implications, thus linking her actions to the larger social need to widen boundaries for women.

2.3 The Meaning of Home

The search for self-knowledge, opportunity, and liberty undertook by the female protagonists Isabel Archer and Natalka Verkovychivna might be described as a quest for home. 'Home' is to be grasped in a multiple sense: the space that is personalized, lived in, or made, but also human bonds, the family that one lives in, that one both inherits and makes.

Focusing on the ways of spatial arrangements and their effect of gender development and interaction, Daphne Spain asserts that in many cultures and times, external spaces produce the norm for social relations, while they are repeated or reproduced within the home (7). Discussing a relationship between domestic architecture and social roles and norms, she proposes that homes symbolically suggest social norms, values, and interactions (111). Homes in any given time vary according to a family unit's class, financial means, purpose, need, and location. In the model or ideal home of the nineteenth century that emphasizes the assumptions, social roles, and common desires of a society, women's domestic role is a host and a homemaker. To complete the overall perceptions, the nineteenth-century art and literature are full of the symbolic woman-home association and usually use the domestic setting as the appropriate female realm, depicting what women's roles are or should be: virtuous wives, mothers, and daughters.

Bachelard states that a house or a home is "one of the greatest powers of integration for the thoughts, memories and dreams of mankind" (6). As an orphan, brought up with "no permanent home", Isabel Archer has no constancy and strength in her life-journey because only "a house constitutes a body of images that give mankind proofs or illusions of stability" (17). Holding a protective power, a home becomes a refuge for dreams, allowing the dreamer "to dream in peace" (6), and Isabel "extremely fond" of her grandmother's house in Albany only remembers that "all her visits there had a flavour of peaches" (James Portrait 33) because the smell, according to Bachelard, is one of elements that reconstitutes a space. However, Isabel never feels a deep attachment to this home and agrees to be taken to Europe, leaving behind the only house to which she has any real claim. Isabel takes this step because she cannot live her entire life in her grandmother's home – a

womb, a female space, and her desire is "to leave the past behind her and […] to begin afresh", "spread wings, rise above the ground" (40, 196). In turning away from her home, her sisters, her country, she is turning away from "the great and terrifying mother earth from whom all life emerges, but to whom it likewise all returns" (Rabuzzi 51). In turning from the female world of her home space (which her grandmother and sisters created) to the male world of money and power, she is moving towards self-destruction and therefore can never return home.

Gardencourt could be Isabel's home where she always fells free and happy; it "had been her starting-point, and to those muffled chambers it was at least a temporary solution to return […] the place had been a rest to her before, it would be a sanctuary now" (James Portrait 475). Gardencourt's promise of safety, however, relies on a hope that Ralph can save his cousin and bring her "home", but his death eliminates Isabel's last chance for rescue. The house, soon to be sold, no longer offers refuge, and the lovely, gentle way of life it fostered is, like its owner, nearly extinct.

In her chosen married home, Isabel Archer exists in the "hellish", "incredulous terror...of her dwelling", where she is turned into an object – a work of art, as we see her at home "framed in the gilded doorway", already adjusted to her status as portrait (367, 316). Her confusion and disillusion after the marriage to Osmond is recognized as the situation of "unhomeliness" as Homi Bhabha states:

> The unhomely moment creeps upon you stealthily as your own shadow and suddenly you find yourself with Henry James's Isabel Archer, in The Portrait of a Lady, taking the measure of your dwelling in a state of "incredulous terror." And it is at this point that the world first shrinks for Isabel and then expands enormously. As Isabel struggles to survive the fathomless waters, the rushing torrents, James introduces us to the unhomeliness […] the shrill alarm of the unhomely in that moment when Isabel Archer realizes that her world has been reduced to one high, mean window, as her house becomes […] "the house of darkness, the house of dumbness, the house of suffocation" (13 – 14).

In the conversation with Henrietta, Ralph enquired: 'Ah, but where does home begin, Miss Stackpole?' 'I don't know where it begins, but I know where it ends […]' (James Portrait 83).

Isabel Archer also learns where "home" ends when she feels the existent horrors of her dwelling and experiences "the estranging sense of the relocation of the home and the world in an unhallowed place" (13). Therefore, she is not only unhomed; all her life she has been homeless, "a dispersed being" (Bachelard 7). While there are in fact "plenty of houses", lack of her own dwelling becomes Isabel's biggest liability (James Portrait 104). She has moved from a house to a house calling them homes; however none of them may be named as her truly home. If, for Bachelard, "houses [...] do not die" (194), for Isabel, they are all dead and "the world – with all these places so arranged and so touching each other – comes to strike one as rather small" (James Portrait 146).

Since her childhood Natalka Verkovychivna has experienced space in terms of barriers and obstacles, and always felt robbed of a home and a family. Her uncle's household has never become a home for her because it lost its security and here she felt as "a strange and not wanted creature with whom the whole world is angry" (Kobylianska Princess 6). This domestic setting is the opposite of a nuclear family Natalka needs desperately but rather a range of relationships based on envy and indifference. The prearranged marriage with Lorden pushes Natalka to fight against a social order. In order to save her humanity, the isolated heroine must find the home place. Although the outside world has done its best to tear her down, Natalka survives and creates a protective home space for herself – a source of comfort, wisdom and spirituality. It is the Marko's house that provides Natalka with a sense of identity, a locus of security and a point of centring and orientation in the world. Moreover, her home helps to complete her development and find her voice as a writer. As Virginia Woolf has articulated that there is an integral bond between women – if they wish to be creative, productive, and whole – and rooms of their own, Natalka Verkovychivna's story proves that individual space, such as a home, may be a means of self-expression and personal development (Woolf 1).

3 EDUCATION, TRAVELLING AND READING AS MEANS OF SPIRITUAL GROWTH

3.1 Insufficiency of Isabel's Education

It is always parallel: we live and we learn. The learning never stops. We begin to learn from the day we are born till the day we die. We attain knowledge in many ways: through formal education at schools, from a family and a society we live in, from reading and travel experience, from our mistakes and our losses. Our learning is undeviating as it is for the novels' female protagonists' who never stop gaining knowledge and discovering what is right and wrong.

According to a chronology of the novel, Isabel Archer's schooling years fall on the 1850s, the period when in New England there was flourishing of formal girl's schooling available to middle and upper-middle class girls of all backgrounds. Nevertheless, the protagonist of The Portrait of a Lady, Isabel did have no advances in her educational opportunities for the reason that her family and especially her father, who showed his children all sorts of indulgence, ignored this aspect of her upbringing. She and her two sisters

> […] had no regular education […]; they had been at once spoiled and neglected; they had lived with nursemaids and governesses (usually very bad ones) or had been sent to superficial schools, kept by French, from which, at the end of a month, they had been removed in tears (James Portrait 41).

As a child, at different periods Isabel stayed in her grandmother's house in Albany where a big family lived – the grandmother's sons and daughters and their children – in a "plentiful, practically more festal" atmosphere (33). In such "idleness of her grandmother's house, where, as most of the other inmates were not reading people" Isabel's foundation of knowledge was laid (33). She was sent to a primary school for children of both sexes, "but having spent a single day in it, she had protested against its laws and had been allowed to stay at home" (33). Thus, with "the elation of liberty" her schooling had come to the end (33).

For an eleven-year-old Isabel, it was like a romantic part of her liberal education although people around criticized it very harsh. According to a young girl's view, "her opportunities had been large" because her father "wished his daughters to see as much of the world as possible; and it was for this purpose that, before Isabel was fourteen, he had transported them three times across the Atlantic" (41). Isabel's repeated travels away from home, school and then back again might be read as James's metaphor for escape from domesticity, the family structure, and the sometimes equally powerful desire to return to those institutions, that at times offer however illusory permanence and stability.

Travelling is a great deal of the heroine's pastime, even her sister described Isabel as "just the [right] person to go abroad" (39). As a young girl, Isabel travelled several times from America to Europe, and later while living on the continent, in England and in Italy, she undertook a little pilgrimage to the East visiting Greece, Turkey, and Egypt. She wanted very much to travel and see the world so that she might gain some experience in life. With a marked eagerness and enthusiasm for life "Isabel travelled rapidly and recklessly; she was like a thirsty person draining cup after cup" (279). She was surprised at the claim that her "purposes" in travelling to Europe seemed "mysterious"; for her it was "the purpose of improving one's mind by foreign travel" (79). Although "she was always planning out her development, desiring her perfection, observing her progress", we see no difference between the early American Isabel and married Isabel's attitude toward learning and knowledge (57).

Isabel Archer was growing up in a milieu where nobody was interested in reading and no one could give her an advice. For instance, when once Isabel was begging to be enlightened, her uncle Mr Touchett said: "Well, I don't know much about the books" (59). Another typical example of Isabel's acquaintance was her paternal aunt, Mrs Varian, who

> […] thought highly of literature, for which she entertained that esteem that is connected with a sense of privation. Her own large house […] was unfurnished with a library, and in the way of printed volumes contained nothing but half a dozen novels in paper on a shelf […] Practically, Mrs Varian's acquaintance with

> literature was confined to The New York Interviewer; as she very justly said, after you had read the Interviewer you had lost all faith in culture. Her tendency, with this, was rather to keep the Interviewer out of the way of her daughters; she was determined to bring them up properly, and they read nothing at all (54).

In Albany house, Isabel had uncontrolled use of a library where she selected a book chiefly by the frontispiece. Among her contemporaries she was "spoken of as a prodigy of learning, a creature reported to have read the classic authors – in translation" (54). There were rumours that Isabel was writing a book and would distinguish herself in print, but in reality "the girl had never attempted to write a book and had no desire for the laurels of authorship"; nevertheless she enjoyed being treated "as if she were rather superior" (54). The character of Isabel Archer is full of paradoxes: she likes to be thought clever but she hates to be thought bookish; she has a great desire for knowledge but she really prefers to get any information from any source but just not from reading. She used to read in secret in order to fit her milieu; such habits of reading clearly are thoughtless, intemperate, self-indulgent, and consequently self-perverting. It is obviously that Isabel's reading did not initiate and advance her quest for self-improvement; even it was not a way to gain knowledge or invigorate her own intellect. It was rather used for self-glorifying and cherishing her dull ambitions.

The failure of Isabel's life is a consequence of her poor education and a false sense of her accomplishment. Especially the unmarried Isabel, in all of her many phases, appears to be naive, foolhardy, and inexperienced. None of her friends or relatives contributes to her education. Her father had assumed that the free, unfettered life with no real guidance was sufficient. Her aunt thought that a visit to Gardencourt, to Paris to purchase clothes, and to Florence was enough. Ralph believed that providing Isabel with a fortune would be generous and well intentioned. They were all wrong. An education requires other more important components: someone who care for and contribute to one's development. Isabel Archer does not have any of these others. It is no wonder that her education misfired resulting in a disastrous marriage and a life of bleakness.

3.2 Natalka's Self-Education as a Way to Freedom

While a nineteenth-century American girl had wide opportunities in choosing a school and later a profession, not all Ruthenian girls could have a chance to learn how to read and write. A girl from a middle-class family, in which kept the prevailing view that a woman's place was at home, could get only an elementary education. Particularly, the author of The Princess, Olha Kobylianska received a limited formal education and the four years of primary schooling that was exclusively in the German language. In her autobiography she recalled:

> I studied for a while, learning to write and to read; not much grammar. And then I quit; the family could not afford my tuition. There were older brothers in the family and their study at high school had to be paid for, so the gate of knowledge was closed to the girls (Kobylianska, Works 271).

Although Kobylianska fundamentally valued intellectual knowledge, she was not able to obtain a systematical education and had to learn by herself. All her life she suffered terribly from the inadequacy of her formal education and regretted the lack of a university education, though she was extremely learned for the time. In a novel The Princess, it is not mentioned what kind of schooling the female protagonist received; however there is no doubt that Natalka Verkovychivna obtained only basic education learning how to read and write. She is left to her own resources and with passion for work and a determination to succeed she continues her self-education. Natalka acutely senses the neglect toward her in comparison with her male relatives, especially when two uncle's sons decide what professions they want to acquire. The insufferable cousin Muno, the male student who would bankrupt the family to get an education, announces to his sister and Natalka: "A man is everything, a woman is nothing. You, girls, are dependent on us like those plants depend on the sun and water […] We give you sense, respect, meaning, in one word everything" (Kobylianska Princess 14). That provocation is staged in the presence of a number of women who react differently: Muno's mother laughs, his sister smiles, Natalka silently suffers discrimination; however, no one of them utters a word. Their 'silence' points on that a man has reduced a woman to the status of a silent and subordinate object, to something inherently spoken for. Shoshana Felman

writes: “Women’s oppression exists not only in the material, practical organizations of economic, social, medical, and political structures, but also in the very foundation of logos, reasoning, and articulation” (10).

Natalka is an intelligent individual with principled convictions gained from books. Reading is her only consolation in the oppressive petty-bourgeois atmosphere of the provincial middle-class milieu. She eagerly reads Western, German literature, and trusts books and book learning more than her own surroundings which provide neither freedom, nor logic, nor intelligence. Natalka’s love for books is an affront to traditional and cultural habits of her family, and sometimes that causes her a social exile and unjust disdain. The repressive and dull life with her foster family is fully demonstrated in the conversation between Natalka’s aunt and uncle:

> – Recently I again found a book in her bed under the pillow […] I forgive you Milia [aunt’s husband] everything but I will never forgive you that you allowed her to read books.
>
> – Enough, dear, enough. Why do you get irritated? – my uncle tried to soothe [his wife] quietly as he always did. – On her birthday I did not want to refuse in anything, and she did not ask for more only to be able to read in her free time.
>
> – Let her darn and sew when she has a free minute. Although she is big and strong she is not capable to do such work. Though only reading; she sits comfortably, looks in front of herself and tries not to turn over two pages instead of one. Oh, my God, nothing decent will come out of this girl (Kobylianska Princess 8-9).

Natalka does not read advice manuals for ladies or popular domestic fiction – the kind of reading that seeks to enclose a woman’s activity in social spaces, moral imperatives, and domestic ties. An old professor Lorden, Natalka’s admirer, even recommends to read “Stunden der Andacht”[5] which “suits women better, it raises the spirits and cleans the soul” (48). Instead, she reads and studies ancient and philosophical literature, the works for John Stuart Mill, Shakespeare, Lessing, Flammarion, Jacobsen, Kant and Nietzsche. Carefully and thoroughly she puts her mind through every subject she enters upon. Her reading becomes an identity marker and a way into ideal femininity: “I read a lot. I want to be on one spiritual level with him [her beloved], I want to rise

[5] Stunden der Andacht (Hours of Prayer) is a book of prayer for women and girls, for use in personal and domestic prayer, as well as for all occasions in women’s lives.

over all obstacles, all difficulties, over the dirt of a life; I want to fly, I want to reach my happiness" (69).

Having no real possibility to travel, through reading Natalka moves beyond geographic boundaries:

> Let go to Sweden and Denmark […] I was in love till my ears with Scandinavian literature and I dreamed to see at least Denmark if not all those north countries with their beautiful landscapes and fjords, with their men such as Strindberg, Branders […] J. P. Jacobsen in whose works I revelled as if in a melody of my favourite song (159-160).

Natalka not only reads, she also tries to write. At first she sets out her thoughts on the rights of women, and then she begins to write artistic works. Intellectual experience takes on an emotional life:

> […] having read J. Stuart Mill, I cried. From that point on I read with double intensity. The realization of my low level of education weighed on me and humiliated me greatly. I set for myself the goal of somehow gaining a higher education (18).

Education is an indicator of women's emancipation. This crystallizes in Natalka's saying: "A free person with intelligence – this is my ideal" (130). Natalka's education is a way to her liberation though it comes at cost of complex relationships with her milieu that obstinately believes in the patriarchal status quo. As an educated woman, Natalka has to work harder than her uneducated sisters in order to break with the confining social codes. Her reading and her work help to build a strong woman capable to achieve her dreams, to transform her own life from a misery to happiness.

4 WOMEN'S FRIENDSHIP

4.1 James and Kobylianska's Estimation of Friendship

Our life is a journey moving towards a desired destination. We need friends along our journey who will give us a unique blend of affection, loyalty, love, respect, trust and loads of fun. Friendship – the confidential relation – is a precious thing in James and Kobylianska's estimations. These two writers investigated the moral-psychological problems of human existence and their explorations of the meaning of friendship were prompted by an inner need to express their own experience of life in a personal and untried manner. The evolution and moral value of the novel's confidantes arise naturally from the authors' personalities – their temperament, ideas, inclinations, and from their artistic need to extend the limited point of view. In his life, Henry James, a timid, sensitive author though continually feeling for new contacts and new awareness, leaned on his mature women friends as his sensitive protagonist, Isabel Archer, leans on her confidantes. All her life, a solemn, austere woman Olha Kobylianska sought for a comrade alongside whom she could fight for women's rights, a heroine to worship and a sister-writer to understand her; and so does Natalka Verkovychivna in her life-journey.

In his life, James formed the friendships of a confidential nature with women older than himself in which he found an extension of the original filial relationship. Both James's life and his work provide vivid examples of the mother-child absorption. James's numerous maternal friends form a long line of usable mothers for his childish egotism. Each filled a particular need – some as simple listeners, others as dispensers of admiration and affection, and all as intelligent, sometimes brilliant, entertainers. One of the examples of a mother-type that James repeatedly found in life and projected into his writing was Grace Norton, his senior by ten years. James's correspondence with her, that revealed a mutual sympathy and trust between them, lasted over forty years. Perhaps the most detailed reference to his acknowledgment of her influence is given in the following passage:

> Lamb House, Rye. March 5th, 1907: Great, every way, dear Grace, and all-exemplary, I thought the dignity and coherency and benignity of your life – long after beholding it as it has taken me [. . .] to make you this declaration. I at any rate have the greatest satisfaction in the thought – the fireside vision – of your still and always nobly leading it. I don't know, and how should I? much about you in detail – but I think I have a kind of instinct of how the sidebrush of the things that I do get in a general way a reverberation of touches and affects you, and as in one way or another there seems to have been plenty of the stress and strain and pain of life on the circumference (and even some of it at the centre, as it were) of your circle, I've not been without feeling (and responding to,) I boldly say, some of your vibrations. I hope at least the most acute of them have proceeded from causes presenting for you – well, what shall I say? – an *interest*!! Even the most worrying businesses often have one – but there are sides of them that we could discover in talk over the fire but that I don't appeal to you lucidly to portray to me. Besides, I can imagine them exquisitely – as well as where they fail of that beguilement, and believe me, therefore, I am living with you, as I write, quite as much as if I made out – as I used to – by your pharos-looking lamplight through your ample and lucid window-pane, that you were sitting "in", as they say here, and were thereupon planning an immediate invasion (James Letters 69).

In Europe, many distinctive ladies also filled the roles of James's mature friends with vitality and glamour. In these women of the world James admired their personalities and cultural backgrounds, their art of conversation and mastery of travel and description; and "the elderly James had lost none of the child's admiration and dependence which were so appealing to motherly women" (Sharp xvii). Susan Gunter points that "James became for these women an important confidante, sharing their daily pursuits […] He knew that housekeeping, shopping, and social life – and all their many daily activities" (James, Gunter 10). Therefore, his accurate knowledge of the woman's heart and behaviour came from years of friendship and keen, comprehensive observation. The kindness of his motherly friends James portrays in a character of Henrietta Stackpole while the experienced woman of the world is represented by Madame Merle.

In 1899, Olha Kobylianska first met, and subsequently became close friend with Lesia Ukrainka, through whom she came to know more about the Ukrainian people. They shared much in common: both had a love of knowledge and were very well-read. Furthermore, both felt a painful lack of formal education; both were harsh critics of their own work; both were misunderstood in literary circles; both suffered from ill health and unhappy personal lives and both challenged social

norms in life and in literature. Their correspondence[6] begun in 1899 reveals all these aspects of their spiritual closeness and mutual sympathy and, as their professional and personal friendship grew, a loving tone clearly enters their letters: for example, the avowals that "someone loves someone", a cipher for "I love you", ends almost all the letters. The two women drew emotionally closer when they both had experienced personal tragedies in relationship with men, as the following passages from Ukrainka's letters unambiguously show:

> August 2nd, 1901, from Burkut: And if now both someone and someone were here, they would go out together on the Cheremosh, as on this dark, very dark night, and they would listen to the gurgling of the water […], and they would recall silently, not saying a word, all the worst and the best of their lives. Their views and their hands would meet in the darkness and it would be so very quiet in spite of the river's gurgling … and then someone would return to his house already less saddened (Kosach-Kryvyniuk 558).

> August 24th, 1901: If only someone knew that someone white needed someone to support his soul, because that someone's soul often happens to be quite beaten down (560).

> October 3rd, 1902, from Kiev: And someone loves someone, and never gets angry at someone, and never got angry, and never will get angry […] someone kisses someone and gaze and so forth, and so forth … and still so forth (636).

While such daring passages and declarations were a common feature of the European avant-garde movement, they were highly atypical in the very traditional and conservative climate of the nineteenth-century Ukrainian cultural life. When Lesia Ukrainka died, her mother wrote to Kobylianska: "I know that you not only respected her as a talented writer, but that you loved her. She also loved you very much. There truly was some sort of spiritual affinity between you" (878).

Therefore, in many ways James and Kobylianska's personal friendships and social backgrounds influenced the creation and evolution of their fictive confidantes. As friendship provides the arena in which people learn to be themselves, in The Portrait of a lady and The

[6] Unfortunately, aside from a single letter from Olha Kobylianska to Lesia Ukrainka, only Ukrainka's letters to Kobylianska have been preserved. All the letters are written in the third person, rather than the first, and exclusively in the masculine gender that appears primarily in the way the two women refer to themselves: "someone" and "someone", or "someone white" (for L.Ukrainka) and "someone black" (for O.Kobylianska).

Princess, the protagonists learn essential lessons about communication and human relations which help them to grow psychologically and emotionally. Both, Isabel and Natalka develop after experiencing their adult friendship with women who take on the role of a confidante or a mother or a constant, faithful friend.

4.2 Confidential Relations in The Portrait of a Lady

An English proverb "A mirror reflects a man's face, but what he is really like is shown by the kind of friends he chooses" expresses the simple but true fact of life that a person becomes like those with whom he/she closely associates – for the good and the bad. In The Portrait of a Lady, Isabel Archer, the innocent heroine, stands midway between Henrietta Stackpole, the isolationist armed with high-sounding prejudices, and Madame Merle, the expatriate who has surrendered to cosmopolitan cynicism. Through the confidential relations James facilitates the progress of his heroine from ignorance to disillusionment. As she moves out of Henrietta's orbit into Madame Merle's the girl meets life and experiences the death of her idealistic ambitions and beliefs; one of these ambitions is "an unquenchable desire to think well of herself" and a "try to be one's own best friend and to give one's self, in this manner, distinguished company" (James Portrait 55).

In the Preface discussing the function of Henrietta, James states that Miss Stackpole is just "the light *ficelle*" and not a "true agent" in the drama, she just runs beside the coach for all she is worth (13). Equipped with utter frankness and fearlessness, Henrietta sees Isabel both from the outside and the inside. She is the first to predict a disaster; however in spite of her warnings she does not succeed in altering Isabel's life. Though being a friend, Henrietta can not obtain Isabel's closeness and even her attempt to force confidences from Isabel is a mistake:

> 'I hope you don't mean to tell me that you didn't give Mr Goodwood some hope.'
>
> 'I don't see why I should tell you anything; as I said to you just now, I can't trust you. [. . .]'
>
> 'You don't mean to say you've sent him off?' Henrietta almost shrieked.
>
> 'I asked him to leave me alone; and I ask you the same, Henrietta' (149-150).

Renewing her warnings, Henrietta's opinion about a sudden inheritance troubles and frightens Isabel, although it, as before, does not materially correct heroine's course:

> […] it will certainly confirm your dangerous tendencies […] The peril for you is that you live too much in the world of your own dreams. […] You're too fastidious; you've too many graceful illusions. Your newly-acquired thousands will shut you up more and more to the society of a few selfish and heartless people who will be interested in keeping them up. […] you think you can lead a romantic life […] You'll find you're mistaken (191-192).

Not until the end, when Isabel has been purified by suffering, does she admit Henrietta and Ralph to her secrets; for up to this point she has resisted their advice and warnings. When burn with bitter sorrows and pain Isabel feels a great need for a confidante, and Henrietta, who never gives up her friend, provides sympathetic support. Isabel's confession of unhappiness marks the zenith of Henrietta's role as confidante. She is a woman, she is a sister; she is not Ralph, nor Lord Warburton, nor Caspar Goodwood, and Isabel can speak openly about her despair. Nevertheless, Miss Stackpole's honest advice to leave the husband and return to America and to freedom once more proves to be unsatisfactory. Not only does Henrietta fail to rescue Isabel, but distinctly she realizes the latter's desire to be rid of her: "Oh, you do give me such a sense of helplessness! […] to leave you just as I find you" (425-426). The disappointment is very bitter for a woman of Henrietta's generous and efficient nature. Thus, the admirable woman meets with complete failure in accomplishing anything for her friend.

The character of Miss Stackpole is described as "a simpler one" and very easily be understood whereas Isabel is questing for a more profound experience of life (133). Still, Henrietta has been for Isabel "a proof that a woman might suffice to herself and be happy" (56). But Isabel finds that in an English setting, Henrietta can be very annoying, her behaviour is often embarrassing and lacking delicacy. Also, her criticism of Isabel's newly acquired ideas proves to be irritating to the independent girl. New ideas, Henrietta declares in a moralizing tone, "shouldn't interfere with the old ones when the old ones have been the right ones" (94). In spite of her innate simplicity, she

is slightly obnoxious, ridiculous in her forwardness and each of her loud appearances in the novel have the comic touches.

Just as Henrietta is decked out for high comedy, so her rival, Madame Merle, is endowed with the features and elegance of classical tragedy (Sharp 72). Isabel tells Ralph that she likes "people to be totally different from Henrietta", and in Madame Merle she undoubtedly finds such a person (James Portrait 90). The young Isabel is attracted with the "rich sensibility" contained under the fine self-possession of her "highly cultivated friend" and more especially with her art of living "entirely by reason and by wisdom" (343-344). The ideal represented by this woman instantly captivates Isabel's imagination:

> Our heroine had always passed for a person of resources and had taken a certain pride in being one; but she wandered, as by the wrong side of the wall of a private garden, round the enclosed talents, accomplishments, aptitudes of Madame Merle. She found herself desiring to emulate them, and in twenty such ways this lady presented herself as a model. 'I should like awfully to be *so*!' […] It took no great time indeed for her to feel herself, as the phrase is, under an influence. 'What's the harm,' she wondered, 'so long as it's a good one? The more one's under a good influence the better. The only thing is to see our steps as we take them – to understand them as we go. That, no doubt, I shall always do' (169-170).

In spite of her many friends, Isabel is always lonely. Isolated in part by her romantic ideals, in part by her egotism, she naturally allows admittance to her heart only to those who appeal to the ideals or flatter the egotism. Madame Merle has shown herself as an expert psychologist in estimating Isabel's need to confide: "The gates of the girl's confidence were opened wider than they had ever been; she said things to this amiable auditress that she had not yet said to anyone" (167). The confidences Madame Merle elicits from the first days at Gardencourt until the end of the Eastern tour meet a psychological need on Isabel's part, and a strategic one on her own. Madame Merle extracts more from Isabel in a few weeks than Henrietta does in years. She does this by showing keen interest in all that concerns Isabel, without however pumping her in the officious manner of Miss Stackpole:

> She preferred for the present to talk to Isabel of Isabel, and exhibited the greatest interest in our heroine's history, sentiments, opinions, prospects. She made her chatter and listened to her chatter with infinite good nature. This flattered and quickened the girl, who was struck with all the distinguished people her friend had known (173).

From the bare girl's soul, Madame Merle gains knowledge of Isabel's idealism and generosity – both her strength and her weakness – and this knowledge gives her immediate power over the girl. At first she makes Isabel an interesting friend, and then a useful tool as Madame Merle is always looking for profitable returns from her friendship.

Wearing a mask of a "most comfortable, profitable, amenable person to live with" Madame Merle relentlessly conceals ugly facts and secrets of her life, and Isabel never suspects duplicity in her confidante until it is too late (171). Madame Merle implements the heroine's downfall through the subtlety of her betrayal. Guiding Isabel into the ways of the great world, she finally brings her to the end of that "wonderful" road – to the point of knowledge of good and evil, of loyalty and betrayal, of friendship and exploitation. The woman whose role began in the simple guise of confidante and guide, stands now fully revealed as the principal agent in the protagonist's life.

Henrietta's sense of duty and staunch American independence are indeed familiar parts of Isabel's own character. Isabel's commitment and selfless devotion to Pancy, although unreasonable from the point of view of her own right to life, reflect Miss Stackpole's traits such as dignity, gravity, and determination to be of assistance. Both women love freedom passionately, and perhaps it is a reason why they cannot give themselves to each other and are deficient in ability to communicate. On the other hand, Madame Merle and Isabel develop what amounts to "an eternal friendship"; moreover it could be viewed as how a daughter, at least ideally, relates to her mother. (167). For Isabel, Madame Merle is both a role model and something a little more – as she says: "I should like awfully to be *so!*" (169) This "*so*" refers to the "great lady" – Madame Merle. Isabel's desire to be Serena Merle, "a woman of strong impulses kept in admirable order", is a sign of her attempt to recreate her symbiotic closeness with her mother (158). Moreover, Isabel's wish "to

imitate" is very clearly seen in her striving for her own superiority, in her determination to be as that self-assured lady. Madame Merle is the truly superior being, superior not only in manner and bearing, but infinitely superior in the thing that next to money most ensures power: knowledge. As Isabel is not an analyst of human personality she knows her best friends only superficially, and to some extent Isabel's sorrows spring out of relationship with people whom she considered to be her close friends. Thus, Henrietta Stackpole with her prejudices and Madame Merle with her power of knowledge highlight their young confider who has come to Europe to see and to learn.

4.3 Friendship in The Princess

In The Princess, there are happy unions and a true friendship that becomes a foothold in Natalka Verkovychivna's life. Such genuine friendship requires openness and sympathy; it demands reverence, receptiveness, and trust; it enriches people's lives with kindness and love. Natalka manages to find her female friends, Lady Marko and Oksana, who not only share common interests, but who also give encouragement and guidance to her aspirations.

Like much else, the ways in which women develop and maintain friendships go back to their mothers (Ward 1-2). Being an orphan, Natalka has no model from her mother upon which to base her adult relationships with women and she tends to see them as competitors – for attention, for affection, for professional success: "Although I am young I feel myself lonely and old when I am among my peers […] and then I unconsciously transform myself into a different person […] and cautiously conceal my own "I" from people's curiosity; only someone exceptional can see it" (Kobylianska Princess 162-163). Often socially isolated by the restrained conditions of life, Natalka finds retreat in a diary. Thus, her diary evolves into her friend, a confidante, the first place to run with an exciting secret and a last refuge when other people cannot or will not listen. For Natalka, writing a diary is like a conversation with the self, a personal laboratory for making observations and examining feelings, but most of all, it is the only way to articulate her own overwhelming sorrows and psychological pain:

> I am writing secretly […] it seems that I would die from my grief and my own feelings if I do not utter about them or do not pour them in my notebook. Later carefully hiding this notebook in my grandmother's chest, I feel a relief in my heart. My strife disappears for a while. I cheer up. I am not afraid of the freezing, piercing looks of my aunt and the wicked reproaches of my other relatives (23).

Natalka's diary embodied the trust and security that are characteristic of a friendship between women as at the age twenty, Natalka has no friends, no one who can listen to her troubles and console her, no one with whom she can share her dreams and aspiration. Her surroundings have confined her, giving no hope and no future.

In order to escape her patriarchal milieu and to win her freedom, Natalka leaves the home of her uncle and takes a position in the house of an elderly Croatian woman named Marko. Although being poor, homeless and financially dependent on her mistress, Natalka finds in Lady Marko a mentor, a friend, a source of inspiration and someone to be leaned on, to be followed because this maternal woman dispenses advice and encouragement as a mother does, a mother whom Natalka lost as a child and whom she needs very much. The older women and the younger establish mutually beneficial ties: "I love and respect her generously and she is kind to me […] We live in consent and there never comes indifference between us which I always had with my aunt" (159-160). For Lady Marko, Natalka is "dear and sweet as if she is her own child" (160). This friendship is based on the virtues of commitment and fidelity; and the two women enjoy their close friendship because of their capacities to be open with one another:

> When I recounted for her my sad story, almost in the same minute she told me hers as if in answer […] In her story there were so much of romantics, so many happenings, so many dazzling moments that I felt shy about my life 'without events' (159).

Talk is at the heart of women's friendship, the core of the way women connect, "the substance of women's friendship" (Johnson, Aries, 354). It is the given, absolute assumption of friendship. It is argued that the self does not pre-exist conversation but arises dialogically within conversation. As Weedon puts it, language is "the place where our sense of ourselves, our

subjectivity, is constructed" (32). Lady Marko is a master of the art of storytelling which charms Natalka and sparks in her with literary inspiration:

> Lady Marko has a wide knowledge and her talent of conversation is impressing. When she talks you can put it in writing, her speech is proper and interesting, and one thing in her talking will strike you: she is gifted with a rich imagination, she alters each outlived detail of her life and presents it in a new incredible way. Very often she narrates whole novels in which she always is a main character. I listen to her with a delight. All her tales are complete and with happy endings, and she keeps me amused as a book does (Kobylianska Princess 158-159).

The ability to reveal one's inner feelings facilitates the development of intimacy and allows Natalka and Lady Marko to experience much support and comfort from one another during several years. "It is a great happiness that I came to her so that I will not ask anything else from God" Natalka thinks thankfully comparing her previous relations with her aunt and uncle to those with Lady Marko (159). Tess Cosslett states that "friendships often spring from an intense 'mother-want' on both sides – not just because actual mothers are absent, but because they are inefficient, or because other women have acted as betrayers and oppressors" (12). Indeed, the friendship between Natalka and Lady Marko is the maternal one, in which "friends act as mother-substitutes for each other" (12). Moreover, for Natalka, such companionship encourages her pride, the development of autonomous self and understanding herself as a woman.

A noble old Lady Marko who has lived a rich and plentiful life and a proud in her persistence Natalka represent two different female generations – traditional and modern. However, the reader does not see a conflict between generations but friendship and succession: Lady Marko passes her life experience to Natalka, educates her in a way which is so essential to an orphaned young girl. Such female friendliness warms up a young girl's soul and motivates her to withstand what life will throw at her. Thus, the author of The Princess insists upon the importance of female experience and female traditions in the formation of an individual.

Oksana, a young married woman, is another Natalka's selfless friend, and their union is based on mutual caring and shared activity. Offering support and affection, Oksana becomes the only companion of lonely Natalka during the trying time when Lady Marko dies. Oksana always utters words that teach, console, lift her friend up out of her despair, and soon she becomes a trustful comrade in the journey towards Natalka's recognition as a writer. When Natalka reads a chapter from her novel to her friend, Oksana "looked at her in a way as if she was seeing how Natalka goes through some change and is transformed into someone new and untouched" (Kobylianska Princess 267). Oksana gives her friend the heart to continue the writing, "courage, renewed hopes, [and] so much of a desire to live that [Natalka] as if revived became joyful as she was never before" (267). To Oksana, Natalka's novel encompasses all that she thinks about, works towards and strives to be. She sees and experiences this novel as a mirror of her own unvoiced aspiration. Furthermore, the novel becomes a confirmation of these two women's identity, a sense of solidarity; in addition, the novel itself, serves as a mode of communication – a network and a text— between the woman writer and her reader. This notion of exchange and sharing seems particularly important to women, both as a means of denouncing gender oppression and as an opportunity to voice their unique experiences. This is unsurprising as these two women are inextricably linked through their sameness, emotional continuity, social responsibilities, bodies and thoughts as Showalter points that "women's culture forms a collective experience within the cultural whole, an experience that binds women to each other over time and space" (Feminist Criticism 321).

The friendship offers Natalka intimacy, support and nurturance. Every time when she feels a need she turns to Lady Marko or Oksana for advice, support, encouragement, empathy, and understanding. This friendship is like a reward to Natalka for all her sufferings.

5 IDEOLOGY: WEALTH, BOREDOM AND MALE GAZE

5.1 Wealth as a Burden

Henry James and Olha Kobylianska were drawing from common-life realities as they saw them around the end of the nineteenth century; thus, their works contain values, meanings, habits, traditions, and behaviours which are highly reliable and expressive of an ideology they advocated. The novels' female protagonists although stem from different cultural backgrounds live through patriarchal ideology that play a role in determining the heroines' fate.

At the beginning of their life-journeys, the female protagonists Isabel Archer and Natalka Verkovychivna have their goals clearly defined: cherishing their freedom they both are determined to be happy and achieve something with their lives. Being orphans they have no fortunes and no money as their parents did not leave them anything substantial. The reader is told that Isabel's late father "had left very little money, and that the house in Albany […] was to be sold" (James Portrait 35-36). Moreover, because her poor father had left her ignorant of the unpleasant aspects of life and its harsh reality, Isabel knows nothing of worldly things and honestly declares to Lydia Touchett: "I don't know anything about money" (36). Natalka's parents died when she was very young; her grandmother looked after her and just a tiny inheritance mostly of clothes, cutlery and old coins was left for Natalka after grandmother's death. Because of such small bequest Natalka's relatives constantly laughed at and called her "a poor creature with six silver old-world spoons" (Kobylianska Princess 20). Nevertheless, at the onset of their life-journeys the two heroines firmly intent on thinking and choosing for themselves, on living independently, despite the inevitable obstacles in the way to independence for unmarried and impoverished women.

Although Isabel and Natalka start their journeys on the similar conditions and are firm to reach the same aims, the results of their quests happen to be quite different. The course of Isabel's journey changes dramatically as wealth, in form of a large fortune, 'intrudes' into her life. She,

despite her presumed freedom, is thwarted in her efforts to forge her own subjectivity by male authority conveyed mainly through economic forces; and as a result, Isabel becomes a commodity capital. Indeed, it is only after Isabel turns out to be an heiress that her list of accomplishments becomes complete and her status is elevated to 'marriageable' as Madame Merle describes her: "She's beautiful, accomplished, generous […] clever, and very amiable, and she has a handsome fortune" (James Portrait 211). While 'blessed' with inheritance Isabel Archer is accepted as being 'valuable', Natalka Verkovychivna disputes with a society that tries to put a price on a woman: "How do people or even my acquaintances treat me? [For them] I am not a 'wife' of any man and for that reason I have no value at all. And the most important I have no property" (Kobylianska Princess 210). Having no one to rely on but just on herself, she with patience and fortitude carves her way to professional success and happy family life.

Isabel's situation which bestowed on her fortune and freedom from financial constraints is far removed from the economic pressures experienced by Natalka. Nevertheless, the heroine of The Princess though pressed by her foster family and by her difficult material situation refuses several marriage proposals from rich men. Even Oriadyn's offer of love and financial stability is refused because, for Natalka, money does not mean happiness. Depending only on herself, Natalka earns her living by serving as a companion and a governess, by giving private lessons, and even "by a pen and a needle" (236).

The social classes to which Isabel and Natalka belong view the world as a place where "money has a value" (210) and where wealth fosters a growth of power, freedom and privileges conducive to more wealth, or as Ralph puts it: "I call people rich when they're able to meet the requirements of their imagination" (James Portrait 164).

Being determined to "put wind in her [Isabel's] sails", Ralph requests his father to divide his inheritance "into two equal halves and give her the second" so that "her being rich will keep her from marrying for money" (164-165). The irony is obvious as it is true that Isabel does not marry for money, but Gilbert Osmond does marry her for what she possesses. Later Ralph feels sorry for

his ignorance of the wisdom of his father's warning that "a young lady with sixty thousand pounds may fall a victim to the fortune-hunters" (166). He desperately wails in the face of Isabel not before his death, saying that "I believe I ruined you" (487).

Ralph's gift introduces the responsibilities of freedom; as Isabel says: "A large fortune means freedom, and I'm afraid of that" (197). At first her fortune is like incarnation of the ideal of choice: "She had never had a keener sense of freedom, of the absolute boldness and wantonness of liberty […] she could do whatever she chose" (272). However after the first deep thrill of inheriting the means for doing anything she wants wears off, she anticipates that she will not be able to handle such 'responsibility', and later the reader sees Isabel's difficulty in using the power she has: both intellectually and materially. She has the world at her feet, and she has no clue as to what to do with money, rather than give it to another. Luckily for Osmond, he is the one "to set her right again" (278). The fear to act wrongly with the money is too much of a threat; and so instead of coping with the unpleasant sense of fear, Isabel rather makes it 'go away', apparently, along with her money. Planning "to do something finely appreciable with her money" she marries a "man with the best taste in the world" in order to give it to him (365):

> I've fortunately money enough [to marry Osmond]; I have never felt so thankful for it as today. There have been moments when I should like to go and kneel down by your father's grave: he did perhaps a better thing than he knew when he put it into my power to marry a poor man (299).

Not until too late does she discover that her wealth, rather than freeing her, has made her the victim of the fascinating but manipulative fortune-hunters. Only after realizing her marriage is a failure Isabel confesses that:

> […] at bottom her money had been a burden, had been on her mind, which was filled with the desire to transfer the weight of it to some other conscience. What would lighten her own conscience more effectually than to make it over to the man who had the best taste in the world? (365).

Isabel Archer's life becomes exactly as it was predicted by Henrietta when "[her] newly acquired thousands will shut [Isabel] up more and more to the society of a few selfish and heartless people who will be interested in keeping them up" (184).

5.2 Boredom of Social Life

Wealth brings upon Isabel not only the responsibility to use her fortune wisely, but also it is suggested to be a cause of boredom – the mental boredom women suffer within the confines of the rigid patriarchal society. To be bored is the privilege of wives and daughters in upper and middle-class families in which feminine idleness is treasured as a status symbol. Isabel's wealth (the seventy thousand pounds that is roughly two million dollars in today's money) provides her with prospect to lead an aristocratic life wholly fashioned by forms and conventions. As Rivas points Isabel faces "the boredom that is the utmost evil for the average individual, for it reminds him that notwithstanding his restlessness, he is not able to be the only aim of his own existence" (407). Her actual situation is the complete antithesis of her original vision of independence, originality and authenticity. I consider such situation as a result of her indifference and arrogance as she is surrounded by a lot of people that suffer and due to her money she has the possibility of participating actively in the social world through the figure of the philanthropist that was so praiseworthy for the nineteenth-century culture; however, she does nothing for the reason that she marginalizes money, setting it apart from culture; in some ways, the novel does the same – characters do not have to go to work and make a living precisely because they have money. Thus, instead of living unhindered by the shallow demands of society, doing something great with her money, Isabel finds herself a captive in the "beautiful mind" of her husband, and with him, being "ground in the very mill of the conventional" (James Portrait 367, 488).

In her small town with its patriarchal exalted notions of family life as a promising fulfilment for women, Natalka finds only boredom and intense disappointment from a largely futile existence: "A kind of scanty emptiness has embraced me, and I sensed that my situation in this life is silly and meaningless" (Kobylianska Princess 210). While girls in her uncle's household confine themselves

to embroidering towels and knitting stockings, to playing the piano and attending dances, to gossiping and searching for the rich husband, Natalka seeks to do more and learn more than patriarchal custom has pronounced necessary for her gender. Whereas Isabel Archer finds her leisurely life fully comfortable, Natalka sees the traditional womanly dispensation as painfully frustrating:

> Once at the party […] I was looking at the crowd and pointlessly tried to guess what happiness means to these people. Men were chatting and drinking till their faces have got silly expressions; they took pleasure in telling dirty jokes when glancing at their wives and other women. Wives tapped their husbands on the shoulders, laughed at their jokes, and playfully wagged fingers to them. Some of women barely smiled and almost felt asleep from tiredness and boredom. Time from time I asked myself: 'What I am doing there?' (210-211).

5.3 Male Gaze

The only way women can break free of the pressures of their society is to break away from the society itself, to escape the scrutinizing gaze of men that is viewed as a form of inequality and oppression of women. Both female protagonists of the novels are depicted as the objects of the gaze, and the control of the gaze is almost firmly settled in the male sphere. As Michel Foucault assures that "the gaze is connected to power and surveillance: the person who gazes is empowered over the person who is the object of the gaze" (Johnson The Gendered Politics 39). I suggest that Isabel Archer succumbs herself to the social conventions and remains entrapped within and defined by the system of the male gaze whereas Natalka Verkovychivna voices disapproval of a male-dominated society that treats women as objects to be manipulated.

In his preface James wonders how Isabel Archer will cope with the situation he has planned for her: "Well, what she will do?" (James Portrait 12). As Patricia Stubbs points James is an "experimenter" with "scientific detachment"; and his scheme is "to place a woman in an impossible situation and then to pose as a neutral observer of her actions" (159). The narrator establishes himself as dominant over Isabel in that he possesses the objectifying gaze over her. Moreover, along with the narrator many men in the novel are viewers, spectators, and collectors – Ralph, Lord

Warburton, Edward Rosier, Gilbert Osmond as the title of the novel suggests that the novel lends itself to successful 'girl-watching'.

In one of the conversations with Isabel, Ralph confesses to her his role as spectator "at the game of life" (James Portrait 135). The conversation is crucial because Ralph announces to Isabel her role in his new-found occupation:

> I content myself with watching you – with the deepest interest […] Ah, there will be plenty of spectators! We shall hang on the rest of your career. I shall not see all of it, but I shall probably see the most interesting years. Of course if you were to marry our friend [Warburton] you'd still have a career – a very decent, in fact a very brilliant one. But relatively speaking it would be a little prosaic. It would be definitely marked out in advance; it would be wanting in the unexpected. You know I'm extremely fond of the unexpected, and now that you've kept the game in your hands I depend on your giving us some grand example of it (136-137).

Isabel's 'career' is marked by men who strive for possession – of an independent object – as a means of sustaining their own subjective visions. This independent aesthetic 'object' is Isabel Archer and three men overtly attempt to win her hand in marriage, Caspar Goodwood, Lord Warburton, and Gilbert Osmond, each represent a different degree of the possessive nature of men in the novel. Gilbert Osmond, however, seeks to convert Isabel into his collection of "his pictures, his medallions and tapestries" (228). As Gilbert is showing his vast array of priceless antiques and other sundry "romantic objects", he is really showing Isabel what she herself may become in time (230).

At first, Isabel is unaware of her position as an object of desire. When Isabel and Lord Warburton visit Gardencourt's collection of works of art, it is Isabel, not the paintings, who is the visual object and who is surveyed by Lord Warburton as well as by the narrator:

> Isabel walked to the other side of the gallery and stood there showing him her charming back, her light slim figure, the length of her white neck as she bent her head, and the density of her dark braids. She stopped in front of a small picture as if for the purpose of examining it; and there was something so young and free in her movement that her very pliancy seemed to mock at him. Her eyes, however, saw nothing (122).

There is the narrator's emphasis on the fact that she is oblivious of the effect she has created and that she "saw nothing"; however, I assume that she prefers to be watched. Her assertion of independence might be her acknowledgement of a desire *to be looked at and to be admired* (*Italic* mine). That is, she does not use the power of her strength of character to look at herself and remain self-contained; instead she requires the other, the gazer, to fulfil her ideal image. As a result, her desire to "think well of herself" and her "superiority" bring Isabel to being used as an "applied handled hung-up tool, as senseless and convenient, as mere shaped wood and iron" in Merle and Osmond's scheme when they plan to arrange a marriage for a convent-educated daughter Pancy (68, 54, 468).

The description of Isabel as a "tool", a "rare little piece", a "real little passionate force" (468, 8, 65) used by James is a "linguistic force of […] repression which characterizes the stereotypical depiction of women" (Meissner 88). As Walton shows that the reality for female subjects is that their identity is carefully constructed by a ruling patriarchy. Women are invited to participate in the discourse of freedom while simultaneously being "subject to a specifically feminine discourse of irrationality, submission, and passivity" (52).

While Isabel Archer reaches her apotheosis as a character and a representation of woman, as a subject and an object, the accomplishments of Natalka Verkovychivna prove that a modern woman ceases to be just an object or something marginal in a male-dominated world as she finds self-confidence and her voice to confront inequality and oppression.

For Natalka, a male curious look is perceived as threatening, disrespectful and insulting, and as a form of oppression and violence. She is constantly watched by a number of men: Oriadyn enviously follows her writing career; professor Lorden, attracted by her beauty, pictures them being together; other men though once met her already have imagined her as a future wife. Patriarchal culture affords men the power to use this gaze for the fulfilment of their visual desire; and after experiencing such fixed look "the feelings of hatred and disgust towards all men seize me; and I have never felt before what I feel now that all men are unsympathetic for me" (Kobylianska

Princess 210). Once suffering from the gaze that sexualizes the female form and objectifies women, the heroine of The Princess openly protects against it:

> He [a young gentleman] followed her. Her big bright eyes […] intrigued him; her tall slim stature attracted him. Who is she? […] Following her he paid attention to her dress as he knew this business very well. Examining her not very fashionable look, he dared to accompany her. Suddenly he stood still and looking at him she said 'Yes, I am alone.' […] 'I have no father, no mother, no brother, and no husband, who would escort me, so that you think you have a right to insult me'. She was trembling, but to him she seemed to rise over him. She glanced at him with silent disrespect and turned away (298-299).

In making her protagonist resist the gaze, Kobylianska raises questions about female identity at that time. This episode above shows how male popular culture lays more emphasis on appearance than character. The male understanding of women and clothes is rooted in the assumption that women are readily decipherable through how they look, and Natalka stands against this arbitrary identification between appearance and personality; it is corresponding to Isabel's view that "the clothes which I choose to wear, don't express me […] it's not my own choice that I wear them; they're imposed upon me by society" (James Portrait 180). Under the overpowering effect of patriarchal rule, women are seen as passive and subjected to its control as Laura Mulvey discusses:

> Woman then stands in patriarchal culture as a signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning (439).

Isabel's passive admitting of social pressure suggests about her objectification, by insisting on the "decorative value" imposed on her after marriage, a value which essentially devalues womanhood by reducing her to a manifestation of male fantasy (James Portrait 302); while Natalka constantly withstands patriarchal norms; and this essentially transforms her into a 'maker of meaning'.

6 LOVE, MARRIAGE AND SEXUALITY

6.1 Affection in Lives of H. James and O. Kobylianska

Love, for Olha Kobylianska, was a bright, unsoiled, sacred feeling that enriched her spiritual world and even became a course for her creative inspiration. However, in her affective life she experienced several personal tragedies in relationships with men. Between the age of twenty and twenty-five, Olha would fall in love every year or even several times in a year. These affairs would not last long, as it is often the case at this age. Already at the age of twenty she admitted: "I don't want to get married to live in peace; I would like to get married to be happy" (Kobylianska Works 74). Her cordial relations with Osyp Makovei, who was a literary critic, publisher, and a populist prose writer, grew into love. Over the course of several years Makovei played the role of a teacher and confidant for Kobylianska; however, their affair was doomed by the fact that Kobylianska, as a writer and as a person, fitted poorly the dominant cultural norms he represented. He married another woman, beautiful, well-off, and traditional in her views as befitted an important publisher and author. In her letter to Lesia Ukrainka, Olha Kobylianska speaks about the influence of these relations on her life and her attitudes toward men:

> […] someone stopped having faith […] Osyp Makovei killed any faith someone had in men, and someone already has no faith […] Makovei himself is miserable. He married a very coarse type. He would like to draw closer to her [Kobylianska] again, but someone no longer wants it (Kosach-Kryvyniuk 831).

After a long but painful and unhappy affair with Osyp Makovei was broke off, the only consolation she found was her writing. Later she got several proposals of marriage though she never married as she failed to find her ideal soul mate. The Princess indicates the author's courage, challenge, readiness to disregard customs, the desire to rely on own will and take responsibility for own future, yet the novel is a fulfilment of Kobylianska's dream about a woman's happiness.

Henry James never married, and it is an unresolved question as whether he ever experienced a consummated sexual relationship. Many of his letters are filled with expressions of affection, but it is never been shown conclusively that any of these expressions were acted out. James enjoyed socializing with his many friends and acquaintances, but he seems to have maintained a certain distance from other people. Despite the encouragement of his mother to marry: "You know Father used to say to you, that if you would only fall in love it would be the making of you", James never found the woman to "make him" (Holly 218). James's decision of bachelorhood was taking in the very same period when he produced The Portrait of a Lady. In the novel, marriage as an institution comes to seem not a conclusion to the guest for selfhood but a problematic, imprisoning end to experience. It may be because of his aversion to sexuality that James may have seen himself one step ahead of Isabel in the fact that he chose not to marry, as opposed to settling for the wrong choice.

6.2 Love and Marriage in The Princess and The Portrait of a Lady

The nineteenth-century societies of, either America or The Austro-Hungarian Empire, were deeply ambivalent in their expectations of women. One the one hand, the work-world of factories, offices and educational establishments were opened up to a woman; but, on the other, marriage was still considered to be her appropriate destiny. These values were transmitted from one generation to another as parents brought up their daughters with such view of marriage rather than to further girl's personal development. In The Princess, Natalka's aunt brings up and directs her daughters implementing her patriarchal views about women's happiness; however a mother cannot pass on to her daughters any experiences for life, any examples to follow. Although the young girls learn how to dance, to sew and embroider and they know all niceties of house management, two sisters become completely helpless victims of the circumstances in which a woman is doomed to be passive and waiting for someone to give her bread and a home. As a result of such upbringing,

> [the oldest daughter Lena] was married off to an old crank, lost her health with her children, and now she has come to that he [her husband] counts pieces of bread she puts in her mouth. And Katia [the youngest daughter],

> sound, well brought, pretty like a flower, diligent like a small ant, in her prime time has ended up that no man asks of her (Kobylianska Princess 315).

For Natalka, the only way to avoid such fate and to choose her own path in life is a rebellion against her patriarchal family. With all her strength she fights against imposed marriage to an old professor Lorden, a marriage that her relatives use in order to get rid of her as soon as possible. Trying to persuade Natalka to accept a proposal, her aunt Pavlyna describes this marriage as a gift of fortune and a good thing for her disobedient niece: "In my opinion, only Lorden […] can guide your wild mind to a smooth road and make out of you a pious, normal person, a woman as God has created" (84). "Whatever happens but I will not let my life to be wasted! I want to live..!" decides Natalka and she alone stands against the whole world of cruel people because she does not want to be a slave of her milieu (127).

In her novel The Princess, Olha Kobylianska explores the theme of love-friendship between a woman and a man and what a woman or a man seeks in another gender. Nietzsche, whose ideas heavily influenced Kobylianska's works, states that "the man is seeking an idealized man, the woman an idealized woman – what they are seeking, that is to say, is not a complement but a perfecting of their own best qualities" (153-154). The heroine of The Princess searches for such man of "high culture" who will assist in her striving for self-fulfilment, her "midday", her "complete" life. In the novel, roles are divided between one woman and two men. One of them, Vasil Oriadyn, is a half-Ukrainian, half-Gipsy, passionate, unfaithful, subject to "commonness". Another one is Ivan Marko, a Croat, a "superman", and according to Nietzsche an "aristocrat of spirit", whose last mission is to be "a husband of a princess".

In many ways Oriadyn is an incarnation of Natalka's sexual fantasy: "His voice affected me physically, and I could not control the excitement growing inside me though it irritated me" (Kobylianska Princess 204). On an instinctive level, he is everything she could wish for. However, Oriadyn does not embody all of the social refinements she prizes: he – a Gipsy and a gambler – does not please her; she would love him if he would fit into the image she had created; but "as he is

now I cannot love him truly" confesses Natalka because her aspirations are to be with "higher individuals" or "supermen" of Nietzsche (144). She tortures herself and Oriadyn with her vision of a special, meaningful future. "You would like to have me no less but dissected with your avidity for beauty. I am what I am now, and you would not love me as such any longer, you would not satisfy your insatiable imagination", Oriadyn tries to defend himself (144).

Kobylianska's heroine fantasies about her self-sufficiency and how to reach her "midday" but at the same time she dominates over Oriadyn enjoying her power: "He stood there […] as if he was not himself, as if he never called me his princess, his beautiful mermaid, as if he never took pleasure in looking at me and kissing my hands" (108). When Oriadyn confesses his love, she humiliates him by rejection and even experiences the moment of satisfaction: "I laughed softly in that moment and I was pleased that I could come to see that I was loved. Ooh, he was so angry! But how handsome he was at that moment when turning proudly away from me he left" (148).

The conflict between Natalka's ambitions and the limits and demands imposed by Oriadyn is the most important compromise in the novel. Oriadyn's reproaches are seen as the intentions to subdue, to lower a woman to ordinariness and to forbid her aspirations. The protagonist of The Princess, also loving Oriadyn, does not want to share with him the family idyll, "an ordinary happiness" of living only for each other. A young woman desires "a wide and colourful life" for both of them: "I already feel the splendour of such life [when] free from everything that oppresses and confuses […] and when every new day becomes festive" (143, 145-146). For her, love that brings humiliation of oneself cannot be accepted.

Though being in love with Oriadyn but frightened by own sexuality, Natalka jumps to the other extreme – painfully denies her affection and pushes Oriadyn away. There is a certain pattern of behaviour peculiar to Kobylianska's female protagonist – on the one hand she strives for true, free love, but on the other she fears it; she wants – and then does not – to love. This model repeats countless times reflecting her subconscious terror, and even later though she feels a deep affection

for Ivan Marko, but refuses to admit it. This is a fundamental fear of any relationship with a man – a terror of patriarchal confines.

Natalka's relations to Ivan Marko are characterized by his near-total physical absence. Like his mother, he treats Natalka with deep respect. But Lady Marko dies, and her son turns out to be a man like all others. While Natalka is attracted to Oriadyn physically, for her, Ivan Marko is "almost plain". Nevertheless, only Marko calls her "my lonely fellow" (228) as he is really "a complement" or a higher type for a heroine as it is clearly described in Natalka's feelings:

> […] when I listen to him I sense that whatever he says I have already heard or knew myself. What he says is so familiar to me as if he has been myself but only more perfect with a great confidence in his own power and with even greater contempt to slavery and weakness (177).

Proud Natalka denies the physical attraction between them as long as she can, but eventually she chooses "life" and accepts him as a husband. The end of the novel is affirmation of Natalka's own "I" through her becoming an ideal, "high woman", and a mirror for her reflection turn out to be her husband-fellow Ivan Marko. I suggest that it is a ground-breaking way of altering the traditional gender roles where "women have served all these centuries as looking-glasses possessing the magic and delicious power of reflecting the figure of man at twice its natural size" (Woolf 1).

The proud and lofty image of a princess often repeated in the novel, and with which the novel ends, is balanced by the image of Natalka as a flower at her lover's feet: "'Marko!' called she with a low voice and like an arrow she dashes down the stairs towards him – no, not like an arrow but like a rose thrown by someone towards him" (316). Although The Princess dedicates a significant amount of the literary text to the heroine's striving for self-assertion and at the end she actually achieves her "midday" through recognition of her as a writer, the marriage-ending of the novel means Natalka's socially accepted status of a woman as a wife. Natalka Verkovychivna is an atypical female heroine who experienced life outside the conventional women's space yet she becomes a dutiful, loving, traditional wife.

In The Portrait of a Lady, there is a depiction of a pragmatic society where "one age-old source of women's power was the marriage market" (James, Gunter 6). In the 1870s, with marriage as a vocation, the most women of a middle and upper class

> […] waited, in attitudes more or less gracefully passive, for a man to come that way and furnish them with a destiny, [while] Isabel's originality was that she gave one an impression of having intentions of her own" (James Portrait 65).

As Haroian-Guerin points two "sister-spirit"s, Isabel Archer and her friend Henrietta, resist the traditional idea of marriage as the defining role for women in their society (91). For instance, Isabel holds a belief that

> […] a woman ought to be able to live to herself, in the absence of exceptional flimsiness, and that it was perfectly possible to be happy without the society of a more or less coarse-minded person of another sex (James Portrait 57).

Isabel Archer, regarding herself as an independent woman, knows her own mind and wishes not to tie herself: "I don't want to begin life by marrying. There are other things women can do" (137); she dismisses once and for all the respective proposal of Lord Warburton and of Casper Goodwood. In the first case, she knows that Lord Warburton stands for "the peace, the kindness, the honour, the possessions, a deep security and a great exclusion" (124), that he is a perfect man whom she would not find again. However, she perceives from the beginning of their relationship that his whole being is the upshot of a tradition and it is utterly alien to what she would like to experience. For Isabel, he is doubtlessly good-hearted, handsome, intelligent and passionate, but he has no possibility of transcending the life and of forging a destiny by himself, which is what Isabel admires more than anything else:

> What she felt was that a territorial, a political, a social magnate had conceived the design of drawing her into the system in which he rather invidiously lived and moved. A certain instinct, not imperious, but persuasive, told her to resist – murmured to her that virtually she had a system and an orbit of her own (97-8).

The rejection of Lord Warburton, which seems to be an act of foolishness, agrees with Isabel's idealization of her own life; however, it also points on the lack of depth of hers since she is not capable of appraising the inner nature of his love for her.

The reason for the refusal of Casper Goodwood is his vital strength that many other characters, including Isabel, lack: "Casper Goodwood expressed for her an energy – and she had already felt it as a power" (108). Moreover, despite his declaration that he wants to marry her in order to make her free – "It's to make you independent that I want to marry you" – the kind of freedom he offers is precisely the opposite of what Isabel means (146). Goodwood imagines that a woman's independence is to be found in marriage that can provide freedom from the social and economic constraints facing a young, unmarried woman in society: "An unmarried woman – a girl of your age – isn't independent. There are all sorts of things she can't do. She's hampered at every step" (146). If, for Goodwood, freedom is something to be bestowed, for Isabel, it is an absolute right to judge and to choose her destiny, a freedom of mind that she finds all too restricted in Goodwood's company: "[…] it was part of the influence that he had upon her that he seemed to deprive her of the sense of freedom. There was a disagreeably strong push, a kind of hardness of presence, in his way of rising before her" (107-8).

Wishing not to be confined by the establishment as represented by Lord Warburton or by the wealthy American industrialist Goodwood, she turns down two advantageous offers of marriage, marriage in which "a woman should cleave to the man with whom […] she had stood at the altar (458)". Isabel wants to have a wonderful life with the sublimation of the feelings, the enjoyment of beauty, the boundless unfolding of the own being, and most of all, with freedom to choose.

The decision to marry Gilbert Osmond might be vindicated in the light of Isabel's boundless ideal, for she marries him precisely by the reason contrary to what would have been expected either of a poor provincial American girl or of a well-off cosmopolitan woman in her prime. Far from that, Isabel sees from the onset the marriage with Osmond as a spiritual adventure, a way of coming by the vital fullness that she has considered the only thing worth the hardest sacrifice. Isabel imagines

that life with Osmond will be liberating rather than confining precisely because he impresses her with a sense of expansion and possibility. Their life together would be a walk in

> [the] open air of the world, indifferent to small considerations, caring only for truth and knowledge and believing that two intelligent people ought to look for them together and, whether they found them or not, find at least some happiness in the search" (366).

When Osmond declares his love for the first time, what Isabel feels is a long way off happiness: "'Oh don't say that, please', she answered with an intensity that expressed the dread of having in this case too, to choose and decide" (268). This odd fluctuation between wanting and do not wanting is her innermost conflict, which even precludes her from accepting what she wishes wholeheartedly, Osmond's love. The so-called fear to love could be explained not only as the effort of Isabel to prevent the others from interfering in her destiny but also as her unconscious fear to be confined by the conventional institution such as marriage.

Although Isabel has desperately tried to avoid conventionality, she is the most conventional of women. She is entrapped within marriage where a husband controls her totally, tries to correct her because "she had too many ideas and that she must get rid of them" (366). Wishing to visit her dying cousin in England, Isabel faces up to a moral dilemma since being a married woman she is supposed to obey and Osmond clearly states: "If you leave Rome today it will be a piece of the most deliberate, the most calculated, opposition" (454). Having her freedom of expression and ideas constrained, feeling deprived "of all disposition to put herself forward", manipulated, overwhelmed and believing that Osmond's knowledge superior to her own, Isabel becomes as an object of art in his collection (224). Isabel seems so meanly submissive before a man even though she is perfectly aware that he does not love her, thus she sacrifices love, pleasure and even dignity to conventionality. As Ralph summarizes what she has passed through: "You wanted to look at life for yourself – but you were not allowed; you were punished for your wish. You were ground in the very mill of the conventional!" (488).

Conventionality is for securing independence and comfortableness and for avoiding all the conflicts that liberty could bring about. Conventionality allows the average individual to experience commotions and disasters without breaking down, which is blatant in all the crucial moments of Isabel's life, when she restrains the emotional outburst by means of the conventionality.

6.3 Attitudes toward Sexuality

The modernist work of Kobylianska was an attempt to move away from the dominance of cultural norms at the turn of the twentieth century. The author's interest in the physical side of sensations (becoming aware of one's attraction to another's body, desire for physical contact) was motivated largely by feminism. Among the legitimate and organic rights of a woman was the right to satisfaction from a physical relationship with a man. Thus, Kobylianska's feminist writings challenged male chauvinism by gazing where the male populist literature was afraid to look. Her opponents – who met her modernism with caution, prejudice, or outright hostility – were almost exclusively men. The critical reaction to this aspect of Kobylianska's work was predictable. Makovei commented on her early novels, hinting at what he would not risk discussing: "This is a rather sensitive business, and in out social circles especially one does not talk explicitly about the needs of the flesh" (Pavlychko 96). He even criticized Kobylianska for placing greater emphasis on love than on social freedom for women. Another literary critic, Iefremov, broached the topic of sexuality in his article "In Search of a New Beauty" with all the pathos of the male chauvinism. For him it was all simply "filth", unacceptable in such a serious arena as literature. He cited no convincing example of this "filth"; he only raged. His logic was that the cult of beauty is the cult of love:

> […] the cult of love turns into a cult […] of the naked body, of course mainly female. […] And this, if you please, was inevitable […]: if the entire meaning of life is located only in beauty and in sexual love, then sooner or later this beauty and love will hinge on one point – simple sensuality and the most naked pornography (Iefremov 110).

Such critique is perhaps the sharpest manifestation of the patriarchal terror when faced with sexuality. Iefremov's storming indicates the true reason for the hostility that male populist critics displayed toward Kobylianska: her extraordinarily open – for Ukrainian literature – depiction of sexuality and sensitivity to eroticism.

Although The Portrait of a Lady has been praised as one of the greatest nineteenth-century American realist novels for its realistic representation of female psychology, James's representation of sexuality seems ambiguous. Such representation has ideological and historical roots and is also associated with the nature of a writer's religious and puritan upbringing that would not allow him to portray excessive and open sexuality and would instead push him to hide the sexual in his fiction. In her research, Meredith Ludwig argues that James has placed into his female protagonist all of these conflicts and tribulations of his own childhood and young adulthood. The critic continues:

> Although Isabel is physically disconnected from James's family she nevertheless becomes just another victim of the Henry James senior's belief in the impurity of one's sexual desires. Like James who was unable to feel excited by most women, Isabel is seemingly unaroused by any sense of manliness and sexuality around her (Ludwig 1).

I argue that Isabel Archer's lack sexual responsiveness reflects "what James felt to be the prevailing ideology among women in his day [because] passionless ideology required women to de-sexualize themselves to achieve some equality with men" (Hochenauer 24).

6.4 Sexuality in The Princess and The Portrait of a Lady

In the text of The Princess, although a woman's body is not present (there is only emphasis on figure and breed), it exists aesthetically and metonymically. Thus, Kobylianska affirms natural sexuality of her heroine through aesthetical forms using the image of a mirror. In that mirror, Natalka's eyes and her look at herself are dominant. In fact, the physical features of the female protagonist are reduced to her eyes, her white marble skin and red hair. Averting her eyes

from a mirror, the heroine looks in it indirectly: through eyes of her grandmother, her aunt, Lena, Lady Maria, Lorden, Oriadyn, and even a narrator:

> I have cried during quiet nights that God gave me so big eyes […] One day when everyone left home […] I secretly entered a living room where was a large mirror and I looked in it. […] Two big greyish-blue…no green scared eyes stared at me […] and right away I understood that everyone was telling the truth. Since that I almost never look in a mirror; but I glance in it only if it is necessary. But why my dear grandmother loved these eyes and kissed them, oh, kissed them so often!? (Kobylianska Princess 4).

Natalka's sexuality is also shown through the intimate form of her diary where, as if in a mirror, is reflected the spiritual and emotional world of the heroine. The notes in her diary are openly appraisal, for example:

> […] a large beautiful ball where everything would shine and sparkle with different colours and a magical beauty, where a company would be magnificent, chosen, of beautiful women and men. Among them – myself […] wonderfully dressed, in harmony, beautiful like a sun […] I would like to be just a beauty and shine with it (23).

When a genre of the novel changes: "Here Natalka's diary finished" (259) and the heroine's story is told by a narrator in the third person, there is a fusion of Natalka's look at herself and the author's description as if the heroine's inner and outer 'I' are united in one image:

> When opened her eyes and saw her own reflection in the water, her unusual red lips struck Natalka's eye. 'I am beautiful!' – a voice inside her said. 'Yes', and she tried to look hard at her own reflection. She really was beautiful. White like a snow, big shining eyes like steel. Her stature was slender and slim […] 'A princess', the thought crossed her mind. And inside her stirred a melancholy so tender and pure like that cloudless sky mirrored in blue deep water (269 – 270).

The idea "to be a princess" (to rule over the other) means the identification with a role usually played by a man. The male-female love-friendship between Ivan and Natalka described in The Princess might be understood as a way for self-complement of a woman or as a kind of female narcissism. Such female aesthetic narcissism becomes a main principle of affirmation of "a new

woman" and its 'mirror' image is taken from the male world and culture when autonomy and self-realization of the heroine is seen in the mirror of brotherhood-friendship with her husband.

It is known that a woman's relations not only with her partner, friends, but also with parents are implicated in her sexuality. In The Princess, the image of a mother losses its reproductive meaning and instead becomes erotic and sexual. Natalka recalls that "he [Oriadyn] caressed my long hated hair endearingly, *like a mother does*, with his tender, loving hand, and in his quiet constrained voice he said some calm, sympathetic words" (62, *Italic* mine). Natalka lost her mother at very young age; nevertheless, she constantly recreates her mother's melancholic image unconsciously associating her self with it:

> Her long hair was unplaited and it covered her body like a golden cloak. She tiptoed in order to snap off a small branch of a blossoming acacia for me – and such image of her I have seen every day – as she tiptoed with her hands stretched up wearing a light dress (56).

The image of a mother becomes the embodiment of woman's sexuality as well as is a small icon hung over a bed in Natalka's room. The town's conservative rumours hold that shameless picture shows

> […] a completely naked woman twined around only with haze who is flying over woods and carrying a light in her high-stretched hands. Her head is turned back in order to see whether anyone watches her; and she is laughing alluringly (231-232).

Later, Ivan Marko will comment that somehow this flying woman looks like Natalka; and he even will ask to have this icon as a gift. Thus, in The Princess, a feminine image based on aesthetics of a mother's body is a mediator in romantic relations.

The portrayal of "a new woman" in Kobylianska's work, a woman who affirms her independence and her right for individual freedom, including sexual, indicates the changes occurred in gender hierarchy that was a traditional characteristic of patriarchal society at the end of

nineteenth century. Kobylianska's "new woman" struggles against the authority of biology supported by a patriarchal culture and fights for the right to be a cultural heroine.

Since the basic ideological construction that prevails in The Portrait of a Lady is the puritan standards of American society, Isabel's sexuality is not represented explicitly, but symbolically, even ambiguously. She vacillates between the sexual and the asexual: in the novel there could be found both a sexual symbolism showing a sentimental and passionate Isabel and a portrayal of her that shows her inhibited as well as tough. In the first characterizations of Isabel, James omits her physical description in order to concentrate almost solely on her mind, thus the author brushes over Isabel's sexuality. Moreover, in the novel, there is no an explicit reference in language to the body, its exposure or seductive power as James does not violate in his fiction the codes of his conservative standards.

Marking the very possibility of selfhood, sexuality plays an important role in the formation of a character and his/her identity in James's novel. Isabel Archer is aware that one has an inner core or self – which may or may not be expressed – and that one controls one's own self-representation:

> I don't know whether I succeed in expressing myself, but I know that nothing else expresses me. Nothing that belongs to me is any measure of me; everything's on the contrary a limit, a barrier, and a perfectly arbitrary one (James Portrait 179).

Nevertheless, Isabel has been a subject to concealed environmental forces that formed her character. Although the novel provides merely glimpses and hints of Isabel's childhood, these sufficiently left transpire the psychological, as well as social and economic, circumstances under which it was spent. The reader is told that Isabel's late father had left her ignorant of the unpleasant aspects of life, and that she had had no "regular education and no permanent home" and was "at once spoiled and neglected" (41). Being motherless and having an irresponsible father makes Isabel develop as an alternative of an idealized vision of the mother and the father. In other words, Isabel herself becomes the idealized image of her parents.

Carol Vopat finds that being fatherless Isabel becomes the father's "champion" and his "partisan", and

> […] her purpose [of being is] to support without judging; defend without criticizing; entertain and please; idealize and exalt; to publish his burnished reputation abroad in the world. [Her ideal self] is in its origins like a profligate father's vision of the perfect child, a child whose much praised "cleverness" and "independence" would preclude any demands for attention, direction, protection or love, a child with no need or wants; in short, a child without feelings (39).

Isabel naively worships the "handsome, much-loved father […] It was a great felicity to have been his daughter; Isabel rose even to pride in her parentage" (James Portrait 40). Helen Hayward argues that Isabel has had a deep unconscious bond with her father on whom her self-confidence depended and whose love was "an amalgam of reality and fantasy" (117). When a father dies, or when he is cut down in imagination or placed in a harsher less flattering conception of the world the girl falters and begins to despair herself because her only ideal disappears undermining her capacity to engage with the world. Bearing in mind the image of her perfect father, a girl continues to judge and desire by the standards set in her early adoring relationship, and later this immature image turns the world into a place of continual shocks and disappointments. In addition, she may feel compelled to enter a relationship in which she takes up in a position of a child (117-118). Indeed, this seems to be what happens to Isabel Archer. She perceives Lord Warburton as a partner, as someone whose personality or point of view might be called upon while Gilbert Osmond presents a conception of the world in which Isabel will be permanently an inferior, a child, naïve and gauche, who is in need of being brought up properly. As a result, her marriage to Osmond is not based on maturity, but rather, on the avoidance of adult responsibilities: Isabel's inheritance provides them with the means to live in a sort of fairy-tale Roman villa, characterized by expensive art objects and frequently the site of parties, luncheons and balls.

Carol Vopat in turn finds "oedipal longings" behind the image Isabel forms of Osmond, and contends also that "Osmond proves so attractive [to Isabel] because he provides […] mirroring and

idealization, and is the ideal self object" which neither Caspar nor Lord Warburton can be (52). In other words, as Alfred Habegger points, Isabel is "the independent orphan-heroine in search of the sorrowing father-lover" (153).

In The Portrait of a Lady, there is no carefully detailed or logically accredited depiction of Isabel's sexual desire; the novel just is repeatedly haunted by metaphoric descriptions concerning Isabel's sexuality. For example, when Isabel seems to be physically attracted to Casper, her sexual desire is described metaphorically like "the hot wind of the desert" or "mere sweet airs of the garden" and further, it is described something to be repressed (James Portrait 498). Even when she finally realizes that her sexual desire has long been part of her self when she is passionately kissed by Caspar, her awakened sensual feeling is again described elusively:

> His kiss was like white lightning, a flash that spread, and spread again, and stayed and it was extraordinarily as if, while she took it, she felt each thing in his hard manhood that had least pleased her, each aggressive fact of his face, his figure, his presence, justified of its intense identity and made one with this act of possession. So had she heard of those wrecked and under water following a train of images before they sink. But when darkness returned she was free (499).

In this passage, Isabel's initial psychological shock is only described in a figurative language, "white lightning", and the reason that she feels so much fear by such a feeling or the process of how she recovers calmness is not illuminated in detail. Readers are provided with only a simple, authoritative sentence at the end: "when darkness returned she was free". Thus, James's verbal magic allowed him to both obey and evade the restrictive conventions of his day on the treatment of sexuality in literature.

Isabel acts to avoid intense pleasure: she always put her need for control over and above her desire for excitement. She feels under pressure within inclined to defend against the things she is strongly drawn to, even when these may be valuable. For example, after turning Caspar down, Isabel takes his hand and "felt a great respect for him; she knew how much he cared for her and she thought him magnanimous" (147). But a few lines later, she "intensely rejoiced that Caspar

Goodwood was gone" (148). At these moments Isabel struggles between her passionate and impassionate pulses, until the sexual conflict in her comes to be expressed in bodily gestures:

> She was not praying; she was trembling – trembling all over. Vibration was easy to her, was in fact too constant with her, and she found herself now humming like a smitten harp. She only asked, however, to put on the cover […] but she wished to resist her excitement (148).

Although the conventions of the nineteenth-century Anglo-American fiction prevented a completely frank treatment of Isabel's sexuality, James still makes it clear that her fate was at least partially shaped by her uneasiness with passionate commitment.

7 JOURNEY TO BE FREE

7.1 Through Suffering to Success

Although the meanings of words ‘happiness’ and ‘success’ are opposite to a word ‘suffering’, the two novel demonstrate that a way to happiness and success in achieving important life goals goes through sufferings. According to James and Kobylianska, it is only through suffering that an individual can reach a position from which the truth begins to come into focus; thus their novels claim that “[…] a woman deliberately made to suffer is justified in anything in life” (James Portrait 498). In her life-journeys, Isabel Archer learns that practical wisdom comes only after a measure of suffering while Natalka Verkovychivna, a victim of injustice, becomes wiser and more virtuous after undergoing misery.

I argue that the character of Isabel Archer is of two minds: on the one hand, like a true American, she is enthusiastically engaged in life, liberty, and the pursuit of happiness, but on the other, she is attracted by their opposites and devotes herself to death, immobility, and suffering.

In order to see the ghost of Gardencourt, Ralph Touchett tells his cousin Isabel at the beginning of The Portrait of a Lady: “You must have suffered first, have suffered greatly, have gained some miserable knowledge” (53). Isabel, a young, happy, innocent person, nevertheless remains eager to see the ghost; and by the end of the novel, on the night of Ralph’s death, “she apparently had fulfilled the necessary condition; for […] in the cold, faint dawn, she knew that a spirit was standing by her bed” (489). It is as though she has ended her quest: she has sought her suffering and her miserable knowledge, and found them.

For James, success is at best only a crude thing; in his moral sense, it is much more refined to suffer – to be like Sisyphus. Therefore, Isabel’s suffering is inescapable, and it is the consequence, as well as the agent, of moral refinement. Suffering is desirable to Isabel as it is the

wicked desire of her mind: "[…] the old Protestant tradition had never faded from Isabel's imagination", and the Protestant sanctification of suffering goes hand in hand with its sense of guilt in pleasure and luxury (451). As a descendant of the Puritans in her unyielding courage and her moral uprightness, Isabel is a person of essentially noble, strong and developing character, and this enables her to accept her suffering, not as a result of renunciation, but as a way to a higher development of her self. With moral integrity and fortitude she tries to take the responsibility for the consequences of her act of free will, and thus affronts her tragic destiny.

David Morris suggests that "suffering is voiceless and […] tends to make people inarticulate, and in this sense the voicelessness of suffering often resembles the quiet retreat of people who live with chronic pain" (25). In spite of her many friends, Isabel Archer is always lonely. Isolated in part by her suffering, in part by her egotism she does not allow admittance to her heart. Not until the end, when she has been purified by suffering, does she admit Henrietta and Ralph to her secrets. Natalka Verkovychivna also finds her retreat in loneliness silently pouring her grief into her diary. But isolation, in humanistic terms, is a destructive force. It paralyzes the personality by closing off its channels for communication. In her future married life Isabel – now without confidantes – has nothing to look forward and she has feeling of "being dead": "To cease utterly, to give it all up and not know anything more – this idea was […] sweet" (James Portrait 475). Similarly, receiving news that her manuscripts has been refused, in despair Natalka also wishes to die: "Now she could not live. She felt broken. Why, why her work could not be as she always wished for, her work to be as free as her spirit" (Kobylianska Princess 310). Nevertheless, the two heroines show a good deal of stoicism. Isabel chooses a living death that is nobler than a free life. Of the many choices made in her career, her last decision to return to her husband crowns them all in renunciation. Isabel's commitment, although unreasonable from the point of view of her own right to life, is shown as noble simply because it is a commitment and a free choice. Natalka wins over her despair and with a double effort and remarkable patience and fortitude continues to pursue her dream of being a writer:

> She knew that she would never put her head under the wheel of dirty ordinary difficulties which humiliated and disgraced a woman. She knew that she would never surrender to something she had resisted all her life […] Her pale exhausted face indicated a difficult inner fight, but a glitter in her eyes told about victory. With proudly raised eyebrows she stood with calm awareness. 'I will live and I will wend my way through life as I did before' (308, 312).

Furthermore, these novels affirm that there is a link between sufferings and pleasure. Although Isabel and Natalka do not enjoy their sufferings, they do experience them as meaningful, which are a distinct kind of pleasure. In The Portrait of a Lady, suffering becomes essential to Isabel as, over time, it becomes part of her identity. She comes to recognize herself as a sufferer:

> Suffering, with Isabel, was an active condition; it was not a chill, a stupor, a despair, it was a passion of thought, of speculation, of response to every pressure. She flattered herself that she had kept her failing faith to herself" (James Portrait 363).

While her distress is real, so is the pleasurable relief her suffering brings – hence her attachment to suffering. For instance, Caspar Goodwood can not understand how it is that Isabel's pleasure, suffering, and identity can be so closely knit that any demand he makes only increases her need to suffer.

In The Princess, Natalka Verkovychivna's world is full of dreams and fantasies that give her gratification, the one she could have in life; however, she postpones it to an indefinite future. For instance, she could accept Oriadyn's marriage proposal and be content with "an ordinary life"; instead, she refuses thus transforming her life into never-ending sufferings. She continuously grieves for her "midday" and takes pleasure in her suffering and adoration herself as a princess.

To sum up, James and Kobylianska are not pessimists; however, they know that the meaning of suffering in life deeper than that of happiness, and through their female protagonists they show the meaning and value of renunciation, which can be grasped only by experiencing such a trying ordeal. The novelists' faith in the sublimation of the refined consciousness and will power declares

itself in the purifying effect of suffering on their heroines. As suffering refines Isabel and Natalka their growth in awareness leads them ever more deeply into understanding of their own selves.

7.2 Becoming a Lady

For many readers and critics, the end of The Portrait of a Lady seems a frustration as Isabel's final decision is to return to her husband, to "the house of suffocation" (James Portrait 367). Such end of her life-journey is seen by Meissner as "Isabel's failed experience" (80). Millicent Bell calls Isabel "the victim of her own romantic expectation of some unforeseeable state" who "does not succeed in finding […] the history that would bring this finer state about. This failure makes her more tragic" (80). Stubbs insists that James's heroines "can never really be free [and] must always remain victims of the oppressively refined scruples and niceties of the cultured bourgeois society" (158). Accordingly, The Portrait of a Lady might give the impression that it is about a slow journey towards the defeat of its refined and morally scrupulous heroine. However, I argue that Isabel Archer's life-journey is fascinating with the unfolding of her moral development; thus, the novel is understood in terms of a narrative of aesthetic/ethical education as a female *Bildungsroman*. Isabel's final decision to return to Osmond is best comprehended as "the result of an ethical widening of perspective produced by her experience of suffering that finally enables her to integrate herself more fully onto the communal body and take up a socially responsible role as Pancy's mother" (Jöttkandt 1). Moreover, throughout her life-journey, Isabel comes to resist what she construes as a common, materialistic world, and, more specifically, to contest the traditional standards of everyday life.

In the first half of the book, readers see how Isabel's vision grows naturally out of her "envelope of circumstances" (James Portrait 179). As she matures, her perception becomes more acute, and her ideal becomes more conscious and refined; finally, on the strength of that ideal she marries Gilbert Osmond. Her decision to marry puts her ideal to the brutal test of what James regards as the real world: the world of whirling social forces and awareness. The last half of The

Portrait of a Lady depicts the crushing effect of that world upon her ideal and the heroic response Isabel makes despite her shattered illusions.

Isabel first impresses readers as a young lady, "unexpectedly pretty" and "very fond of […] liberty" (30). Richard Chase compares her to Eve, "the Miltonic archetype of all feminine innocence" (125) as she "had seen very little of the evil of the world" which she regards as a "place of brightness, of free expansion, of irresistible action" (James Portrait 55). Having "an immense curiosity about life", she is constantly staring and wondering in order to know more about the world (42). Moreover, the reader sees the young American Isabel as an idealist, a girl who spends most of her time thinking of beauty and freedom and who is imbued with theoretical standards that work only in her own private world. She is always "planning out her development, desiring her perfection, observing her progress" (57):

> Her thoughts were a tangle of vague outlines which had never been corrected by the judgment of people speaking with authority […] She had a theory that it was only under this provision that life was worth living; that one should be one of the best, should be conscious of a fine organization, should move in the realm of light, natural wisdom, of happy impulse, of inspiration gracefully chronic (55).

Isabel Archer has a clearly defined aim of her life-journey: "I don't wish to be a mere sheep in the flock; I wish to choose my fate and know something of human affairs beyond what other people think it compatible with propriety to tell me" (146). Refusing "to be a mere sheep in the flock", she "had an immense desire to appear to resist" (499). I argue that there is the moral tension between Isabel and the European milieu. Isabel's resistance is directed to the behaviour of the people around her, their values and ethics; in other words, Isabel resists their ideology which tries to impose itself on her in order to alter her personality and render her. Rather than surrendering, Isabel posits herself as a distinctive 'subject' whose own opinions, statements, and system of ideas define her as a person. Smith contends that resistance of common social practices

> […] can and does take place, actively or passively, through single people […] privately and publicly. It can take the form of refusal as much as intervention; it can be in the service of conservation as much as of disruption (5).

All these forms of resisting are employed by James's female protagonist even though some of them have negative effects on her life. First of all, Isabel tries to resist the social world where men strive for possession as a means of sustaining their own subjective visions. Here, the three men desire to possess the independent aesthetic 'object'; in other words, openly attempt to win Isabel's hand in marriage. Caspar Goodwood, Lord Warburton, and Gilbert Osmond each represent a different degree of the possessive nature of men in the novel. For instance, Gilbert Osmond seeks to convert Isabel into his collection of "pictures […] medallions and tapestries" (James Portrait 228). When Osmond demonstrates his vast array of priceless antiques and other sundry "romantic objects", he really shows Isabel what she herself may become in time (230). Isabel Archer manifests her refusal when she rebuffs Caspar Goodwood, who suggests to her "oppression, coercion and constraint on the psychological level" and rejects Lord Warburton, who with his "complex social relations and obligations suggests immobilisation on the social level" (Tanner 93).

Secondly, refusing to be the kind of a girl others expect her to be, "she offers herself up to [Osmond] as a fine finished object" (95). Isabel's resistance to the "common" opinions of those around her is shown when she makes her own choice and marries Osmond because he is extraordinary with "[…] no career, no name, no position, no fortune, no past, no future, no anything" (James Portrait 176). Rivas observes that

> […] a decision that could at first sight be deemed a proof of the sheerest haughtiness for the part of Isabel, is the badge of an ideal liberty and self-rule that is alien to Lord Warburton's amazing perfection: an aristocrat's highest qualities are nothing when compared with someone's that has a destiny of his own (400).

Thirdly, Isabel rebuffs to listen to the advices of Ralph, Mrs. Touchett and others with regard to her marriage until she herself realizes her mistake and admits it. Isabel's disappointment over Osmond amounts to an "addition to her beliefs" and makes her revise her experience and

'self'. The following passage illustrates such progressive expansion and reformation of awareness that is instrumental in reforming her self:

> Deep in her soul – deeper than any appetite for renunciation – was the sense that life would be her business for a long time to come. […] To live only to suffer […] it seemed to her she was too valuable, too capable, for that. Then she wondered if it were vain and stupid to think so well of herself. […] Wasn't all history full of the destruction of precious things? Wasn't it much more probable that if one were fine one would suffer? It involved then perhaps an admission that one had a certain grossness; but Isabel recognised, as it passed before her eyes, the quick vague shadow of a long future. She should never escape; she should last to the end (James Portrait 475-476).

Although she makes a bad marriage, Isabel is not a tragic character. Once she realizes that she made a mistake in marrying Gilbert, she resolves to bring her strength of character to bear upon the circumstances that she has created by her own choice. By refusing to leave her marriage, Isabel declines to adopt the corrupt ways of her European circle. Instead, Isabel intends to graciously and courageously accept the consequences of her unwise decision and to make the best life she can. James does nothing to minimize the suffering with which Isabel must spend the rest of her life, but he suggests that the acquired wisdom and the expansion of consciousness represent a development far higher not only than her life in America but higher than her life with Warburton or Goodwood would have been.

Furthermore, in order to protect Pancy from an evil father, Isabel takes the extraordinary step of taking responsibility for her stepdaughter. Another kind of woman would look first to save herself. But Ralph has taught her that pain is "not the deepest thing; there's something deeper" (488). The deepest thing, the most profound exercise of human freedom, is responsibility. When Henrietta advises her friend to not return back, James repeatedly emphasizes that there is nothing more sacred to Isabel than a promise. In the convent, Isabel assures Pansy: "I won't desert you […] yes, I'll come back" (472). And her proposal "Will you come away with me now?" means that she is capable of anything, even stealing Osmond's daughter away from him (471). If before her ideal was to be in a position to see, to know, to perceive without being held accountable for that

knowledge and those perceptions, and always be able to escape from the obligations, but now Isabel willingly acknowledges her accountability for her decision and recognizes her duty and responsibility.

Whereas a traditional *Bildungsroman* focuses on an outward, linear movement that allows a male protagonist to achieve self-realization through becoming a contributing member of society, Susan J. Rosowski finds that the female "novel of awakening" instead illustrates the heroine's inward, vertical movement toward self-knowledge (Rosowski 49). Isabel's awakening is characterized by "epiphanic moments" or internal "flashes of recognition" when something becomes clear in an instant, and the decision it forces changes a life (Eckstrom 99). At the end of the novel, Isabel begins to acquire a kind of perception which gives her "the ability to pierce through veils and lift curtains and to see what is to be done"; and her doing so is a part of growing up and becoming a morally capable adult (100).

In chapter 52 of the novel, there is a distressing moment of revelation when Isabel learns about her inheritance arranged by Ralph. In fact, she blinks at this sudden shock and "stood staring" (473). Henry James metaphorically describes Isabel as one who "seemed today to live in a world illumined by lurid flashes" (473). The metaphor the novelist employs not only reflects Isabel's sudden realization of her present situation, but also indicates her awareness of the fact that she has long been living in a strange world of illusions and dreams "illumined by lurid flashes" which prevented her from perceiving and facing the genuine reality of life. At this moment of new awareness Isabel has been roused as never before in her life, roused in the true sense perhaps for the first time in her life; at this moment Isabel has at last found herself – the strong, independent woman she has been looking for in her journey of self-discovery. At the end of the novel, Isabel is at Gardencourt; she was there at the beginning; in between, a lovely girl has become a profound lady, and the readers are ready to go with her wherever she must go. Now that she is a Lady, it hardly matters what she does because readers are assured she will do it well.

7.3 Journey toward "Midday"

The centre of attention of The Princess is a woman smothered by middle-class life, who enunciates feminist ideas and fights for her human rights. The notion that a woman suffers discrimination because of her gender is addressed directly in the novel. In the very first chapter, Olha Kobylianska has the unbearable cousin Muno say: "A man is everything, a woman is nothing" (Kobylianska Princess 14). This provocation establishes the framework in which the female protagonist of the novel exists. Natalka Verkovychivna can neither ignore nor endure this injustice. Her entire life is a struggle to escape the constraints imposed on her by society, particularly those that arise by virtue of her sex. But the heroine of The Princess does not battle on behalf of her gender; she does not fight for women's rights – she struggles for personal freedom. Natalka is not a member of a group of oppressed individuals; she is an extraordinary individual with particular needs and difficulties. Her personal challenge is to discover a mode of existence that will not hinder her personal development but yet society will tolerate.

Heavily influenced by Friedrich Nietzsche, Olha Kobylianska transforms his ideas (for instance, Superman) in a rather original way portraying strong women and feeble men, and this very attempt to show a man who was inadequate in his social role was a serious challenge to the patriarchal norm. Kobylianska's heroine is an original female character, a new woman, independent and strong, who is trying to realize her own full potential and who is quite different from impersonal romantic female characters in masculine populist literature of that period. The slogan "to be a purpose for yourself" formulated by Natalka turns upside down the basic patriarchal ideas and values because the traditional belief holds that in any possible roles a woman cannot be a purpose for herself: she has been worshiped as a sacred mother or as a self-denying beloved or as an ecstatic nun; she should devote her life to children, family, husband, God, but not to herself. Yet Natalka keenly denies this ever glorified ideal and overcomes the dictate of traditions which instructed women to be passive and submissive. She chooses another way in order:

> To have such freedom so that to be a purpose for yourself! First of all, to be an aim for yourself; to work hard like a bee for your own spirit; to enrich it, to make it shining, beautiful, stirring, and beaming with a thousand of colours! To be a goal for yourself means to cultivate yourself every day, every year. To improve yourself, to refine yourself […] At first, to be a purpose to yourself and later become someone great for all times or dedicate yourself to work for all people. To fight for something noble, something elevated far behind ordinary happiness (130).

Lesia Ukrainka wrote that "the rights of an exceptional woman or […] a higher woman were recognized more quickly than the rights of an ordinary woman. […] Literature accepted this existing fact and designated many rights to a talented woman. […] Therefore, in order to obtain a right for freedom and respect, a woman had to have a special census – talent" (Ukrainka VIII, 80). Accordingly, that time a writing career often was regarded as the only chance of women's self-actualization.

Decision to become a writer, for Natalka, is a step in the evolution of her self-awareness as literature is seen as the only way for any minority group (such like women-writers) to find its direction of self-expression relative to a dominant society. Moreover, Natalka regards literature as a space for articulation of her pleasure and pain, as a way of seeing herself and others. However, to be a woman-writer in a patriarchal society means to overcome a degree of prejudice against her and her work. The literary career of Natalka, as well as of Olha Kobylianska, arouses the greater fear in men; and as a result, Natalka's novel encounters several rejections from male publishers. Olha Kobylianska experienced the same bitterness when the perception of personal danger spilled over into patent hostility among her critics, or into the purposeful silence which filled the critical texts of this period. Even Ivan Franko, who assisted in preparation of the almanac First Garland, advised to keep out of publication a story by Kobylianska "Lorelei" which was the first variant of The Princess. There was a very harsh and unjust criticism of Kobylianska's writings that tended to approach her work with prejudice: "Narration in the form of a maiden's diary for more that 400 pages – Brrr! I thought to myself, looking through this book" (Hrushevskyi 174). Iefremov's

colossal article "In Search of a New Beauty" stands out as the most aggressive denial of Kobylianska's literary persona, but it was not unique in its condemnation:

> The fact of the matter is that in all areas of intellectual life we have so few workers […], and every purposeful waste, even if it is one's own personal powers, is not simply recklessness and carelessness, but already a crime against our native country and people. […] Mrs. Kobylianska […] has created a dangerous, anti-social tendency in literature which will lead weaker minds astray and which will not pass, indeed is not passing without leaving its mark (119-120).

An artistic talent always demands self-commitment, and women-writers rarely can combine the family and parental responsibilities with the service to muses while such choice never confronts a male artist. The female protagonist of The Princess thinks highly of talent rather than of love. She knows that without love her life will lose a lot of warmth and brightness; however she regards writing as important as "air and light are" (Kobylianska Princess 162). Natalka confesses:

> I do not see marriage as the one and only goal of a woman; therefore it is not the main aim of my life […] because it [marriage] could be easily cracked while my work – no one can take it from me […] During the most desperate moments, my work was the only consolation; it became the meaning of my life. My soul swims in that work, plunges into it, and if I could never find any other happiness, that work always brings me more than an ordinary happiness (184).

Natalka feels very happy when she writes and "when her soul can immerse into a different world. It is a rich, bright world full of harmony, unspeakable tenderness, discreet joy and noble pleasure" (220). She welcomes her "midday" – "a beautiful and fulfilling reward" – that brings together affection and creativity as her chosen man, loyal and devoted, worships Natalka and assists in her work (316). He feels no jealousy toward her creativeness; "a husband of a princess" does everything for the growth of his wife's talent and literary career. In other words, at the end of her life-journey, the heroine of The Princess has got "a room of one's own" that entails a real space and privacy to write – her home, the financial freedom – support of her husband, and moreover, power of freedom to choose her own destiny – a career of a writer (Woolf 1).

CONCLUSION

Henry James rebelled intuitively and Olha Kobylianska – consciously against tyranny and conventionality in life as well as in literature. Believing life to have many potential paths and self to hold many destinies, the authors of The Portrait of a Lady and The Princess show their deepest sympathies with their female characters who resist entrapment by social limitations and cultural expectations. Moreover, the authors challenge banal literary conventions by adding the plot of female *Bildungsroman* to the ordinary romance plot.

Constructed as female *Bildungsromans*, James and Kobylianska's novels have several common characteristics. First of all, they both include the focus on one central female character and incorporate the story of an individual's growth and development within the context of a defined social order. The Portrait of a Lady is a picture of a young freedom-loving American girl within society defined by Victorian confinements; The Princess is a portrayal of a free-thinking Ukrainian girl within the patriarchal world of the Austro-Hungarian Empire. Secondly, the plots of two novels are quest stories in which the protagonists search for meaningful existence and values that allow for their inner capacities to unfold. Thirdly, the novels start with a depiction of the repressive atmosphere of home – Isabel's Albany gloomy house and Natalka's uncle's oppressive household and the protagonists' escapes to a new independent life. Furthermore, in the process of their development the female protagonists make very different choices, yet in these novels there exist certain common points regarding the protagonists' maturation as women, their relationships with others, and their confrontations with society.

The events of the novels are presented through the inner experiences of the young women, who believe that they have rights and should be engineers of a better destiny for themselves. "I don't wish to be a mere sheep in the flock; I wish to choose my fate", declares Isabel (James Portrait 146) and it echoes Natalka's firm fortitude to alter her predicted destiny: "What is that

destiny which cannot be conquered? How it happened that my destiny became like a black, heavy, heartless trouble which followed me from a cradle and haunted me like a shadow?" (Kobylianska Princess 311) Thus, the heroines both refuse to submit to a monotonous destiny and declare their determination to choose their own and to find true love, happiness and freedom from the social conventions. However, despite the similar goals, Natalka Verkovychivna pursues hers differently than Isabel Archer does.

Looking to the protagonists' experiences, it is important to see that the spaces in which Isabel and Natalka live have different meaning and significance in their lives. Such spaces "shape" the heroines' gender identities, producing different experiences of their bodies, different possibilities for movement and stasis, different relationships to home and world. The protagonist of The Princess embraces the opportunity for choice and tries to expand the framework in which she lives in order to allow for greater self-expression. Her spaces range from the geographic, external ones of her voyages, to domestic dwellings, and further on to the internal, intimate, often abstract or unknowable, spaces of mind, heart, intellect, and imagination. The composition of these spaces provides a way of developing Natalka's character and a way of constructing of her self. Thus, she becomes a heroine of her own life trying to burst through whatever structure has contained her in order to experiment with her self and to create a new world.

Believing in the existence outside of social definitions and beyond forms of expression, Isabel Archer wanders from place to place, from person to person and wants to remain unaffected, essentially herself. However, as her story suggests it is not Isabel who determines where she lives; it is where she lives that which shapes who she becomes. I consider that Isabel's quest is a search for the *right* house to live in; thus, on her quest she has become completely taken over by houses.

In spite of the fact that the domestic sphere signals frustration and confinement for her, Isabel Archer in The Portrait of a Lady tends to take things pretty much as she finds them, sometimes hoping only to "fit in" and allowing other people, circumstances and places to fill that station. Moreover, her dwellings are chosen *for her* because she is unable to create her own space.

The two novels undoubtedly demonstrate that education and learning play an essential role in the formation of a complete, autonomous individual. Reaffirming Mill's belief that one of the benefits of education is that learned women would be able to essentially govern themselves, the two novels discussed in this thesis condemn the patriarchal view of needlessness of education for women. Both heroines lack good formal school education and their surroundings are entirely indifferent to this aspect of girls' upbringing. Isabel's relatives and friends seem not care about it at all while Natalka's family simply considers it unnecessary. The protagonist of The Princess painfully feels the deficiency of her education so that with thirst for knowledge and love for reading Natalka continues the self-education that enables her to become a morally capable adult, a successful writer and, most important, a strong and independent woman – a winner – who achieves her dreams and transforms her own life, reaching happiness. Thus, education enables the heroine of The Princess to direct her goals of self-assertiveness and function socially (as a teacher and a writer), as well as gain Ivan Marko's intellectual and affective recognition. On the contrary, in Isabel's situation, the absence of proper upbringing that could prepare her for the mental, emotional, and physical challenges of adult female life reinforced by her own disinterest and apathy to learn that make her feel inferior and subjected by her husband's will. Although eventually the protagonist of The Portrait of a Lady learns many lessons from her mistakes and losses, her insufficient education and her false sense of accomplishment result in a disastrous marriage and a miserable life.

The novels insist upon the importance of female experience and female traditions in the development of a personality. Since friendship provides the arena where individuals learn to be themselves, through the confidential relations the female protagonists are taught essential lessons about communication and human relations which help them to grow psychologically and emotionally; thus the heroines' identities are shaped by means of friendship.

It should not be forgotten that ways in which women develop and maintain friendships go back to their mothers. Being orphans, Isabel and Natalka have no mother figure model upon which to base their adult relationships with women so that they always feel lonely and isolated. However,

the mother figure is substituted by older women so that a mother-daughter connection is replicated. For Isabel, Madame Merle is both a role model and *something a little more* that might be a sign of her attempt to recreate her symbiotic closeness with her mother. Similarly, Natalka sees Lady Marko not only as a mentor and a friend but someone to be trusted, loved as a mother whom Natalka lost and whom she needs very much.

Undoubtedly to a certain extent a person becomes like those with whom he/she closely associates. Henrietta Stackpole's traits such as dignity, gravity and determination to be of assistance are matching with Isabel's commitment and selfless devotion to her stepdaughter. Likewise, Natalka's work (a novel) embodies all that her friend Oksana thinks about, works towards and strives to be. Furthermore, the novel is a recognition and restoration of these two women's identities and sense of solidarity.

While Isabel Archer reads people incorrectly so that most of her sorrows spring out of relationship with wrong people, Natalka cautiously chooses her friends who become a support in her life. However, they both develop after experiencing their adult friendship with women who take on the role of a confidante, a mother or a constant, faithful friend.

The female protagonists although from different cultural backgrounds live through patriarchal ideology that seems to play a crucial role in determining their fate. It is said that Isabel Archer, the protagonist of The Portrait of a Lady, is a product of Enlightenment ideas as she takes for granted that she should be able to make her own decisions in life and to do what she feels is best regardless of social conventions or other people's opinions (Noble 4-5). However, when her life-journey brings her to England and later to Italy where the social order centres around the importance of wealth, class, tradition and the supremacy of society over the individual, the American Isabel faces the clash between her ideas of autonomy and freedom of choice and patriarchal ideology. Similarly, the events of The Princess are set in the patriarchal world of the Austro-Hungarian Empire at the time of struggles for women's emancipation so that Natalka Verkovychivna is involved in 'the war of genders' (see Introduction, p. 2).

At the onset of their life-journeys, the two heroines are unmarried and impoverished young women. The course of Isabel's journey changes dramatically as wealth, in form of a large fortune, intrudes into her life. Immediately, her status in society is elevated to 'marriageable' and she becomes a commodity capital. While 'blessed' with inheritance Isabel Archer is accepted as 'valuable', Natalka Verkovychivna who has "no value [and] no property" challenges a society that tries to put a price on a woman (Kobylianska Princess 210). Thus, she chooses to support herself and earn her own living by pursuing her dream of becoming a writer.

Wealth, as it is suggested in the novels, becomes a cause of boredom. To be bored is the privilege of wives and daughters in upper and middle-class families in which feminine idleness is treasured as a status symbol. Natalka sees the traditional womanly dispensation as painfully frustrating whereas Isabel finds her leisurely life fully comfortable. In order to escape that boredom Natalka participates in charity and literary events, helps her friend to arrange a catalogue for women's reading, goes to public libraries and concerts. Isabel, conversely, instead of doing something great with her money, lives by the shallow demands of society.

The male gaze is viewed as one of the forms of inequality and oppression of women. Both female protagonists are depicted as the objects of the gaze, and the control of the gaze is almost firmly settled in the male sphere. Boredom, the importance of wealth, objectified gaze show that the reality for female subjects is that their identity is carefully constructed by a ruling patriarchy. Isabel Archer succumbs to the social conventions and remains entrapped within and defined by the system of the male gaze whereas Natalka Verkovychivna proves that a modern woman ceases to be just an object or something marginal in a male-dominated world as she finds self-confidence and her voice to confront inequality and oppression.

The novels' protagonists have a great sense of their right to self-determination; because they are women, however, their self-determinations centre upon the question of marriage versus singlehood. In regarding matrimony as a threat to their ability to develop themselves according to their own rights, both Isabel and Natalka show a nobility of spirit that attracts men and marriage

proposals. Nevertheless, both novels close with the conventional or 'male' ending which confirms the centrality of marriage in a woman's experience. However, the novels challenge the main ideological current in a unique way in terms of gender distribution. At first the female protagonists reject marriage proposals for the sake of their personal development. The conflict between the protagonists' ambitions and the limits and demands imposed on them by men is the most important compromise which is resolved in the shifting of gender roles. Natalka Verkovychivna's quest ends next to a man she loves, a man who will dedicate his life to support his wife's writing career and assist in her striving for self-fulfilment. The ending of The Princess is affirmations of the heroine's own 'I' through her becoming a successful "high woman", and a mirror of her reflection is her husband-fellow Ivan Marko who becomes her "complement". Similarly, in The Portrait of a Lady, Isabel Archer's final decision to refuse the offer of escape and return to an evil husband may suggest that, paradoxically, both male tyranny and female helplessness are defeated, so that the end points out to the revival of a strong, independent woman. As my thesis argues, the heroines' actions are a ground-breaking way of altering the traditional gender roles.

The novels' innovative aspect is their touching upon sexuality as an experience and as a problem. Natalka Verkovychivna is conscious of her body, sensuality, and physical necessities that sometimes conflict with her spiritual needs and intellectual abilities whereas Isabel Archer seems frightened by own sexuality. The novels' exploration of nature of the heroines' sexuality, especially their connections to parents, adds a new dimension to feminine profiles. Isabel has a deep unconscious bond with her father on whom her self-confidence depended; her quest might also be seen a search for "the sorrowing father-lover". Natalka's constant recreation of her mother's image is a way to represent her own sexuality. As an outcome, the idealized image of a mother and a father is a mediator in the protagonists' romantic relations.

Furthermore, there is a certain pattern of behaviour peculiar to both female protagonists; that is the odd fluctuation between wanting and not wanting, between a desire to love and a fear to love.

The grounds of this inner conflict are explained as the heroines' unconscious terror to be confined by the conventional institution such as marriage.

Both female protagonists, in their quest for genuine knowledge about life and in the course of their growth from girlhood to womanhood, have undergone a series of hardship, sufferings and humiliations. Such a quest indicates the capability to experience sufferings and survive tragedy and brings about the heroines' capacity to undergo transformation. The lessons they have learned enable them to direct their goals of self assertiveness and function socially. Natalka Verkovychivna realizes that her contentment has to be devoted to the service to Ukrainian women while Isabel Archer will devote all her efforts to happiness of her stepdaughter. In their actions and decisions, the female protagonists transgress spaces, roles and meanings regularly defined for women in the nineteenth century.

The present analysis led to the conclusion that there are many similarities in the protagonists' life-journeys that signify the affinity in the constructions of femininity represented in The Portrait of a Lady and The Princess. By following the course of the given male's and female's writings and their representations of womanhood, the present thesis traces a forgotten dialogue between the sexes. The atypical and "modern" female heroines of Henry James and Olha Kobylianska are understood as figures connecting nineteenth-century discourses of gender and the feminist movement. The authors' brave redefinition of the gender convention is an indispensable gateway to modern culture as the feminine heroines of the novels offer up examples for readers to admire, to interpret, and to compare to each other in the process enlarging the realm of women's experience.

REFERENCES

Bachelard, Gaston. The Poetics of Space. Trans. Maria Jolas. New York: Orion, 1964.

Bhabha, Homi K. The Location of Culture. New York: Routledge, 1994.

Bohachevsky-Chomiak, Marta. Feminists Despite Themselves: Women in Ukrainian Community Life, 1884-1939. Edmonton: Canadian Institute of Ukrainian Studies, 1988.

Buckley, Jerome Hamilton. Season of Youth: The Bildungsroman from Dickens to Golding. Cambridge: Harvard University Press, 1974.

Chase, Richard. The American Novel and Its Tradition Garden City. New York: Doubleday, 1957.

Chandler, Marilyn. Dwelling in the Text: Houses in American Fiction. Berkeley: University of California Press, 1991

Cosslett, Tess. Woman to Woman: Female Friendships in Victorian Fiction. Atlantic Heights, New Jersey: Humanities Press International, 1988.

Coulson, Victoria. Henry James, Women and Realism. Cambridge: Cambridge University Press, 2007.

Duchyminska,O. Natalia Kobrynska as a Feminist. Kolomyia: Zhinocha Dolia, 1934.

Eckstrom, Lisa. "Moral Perception and the Chronotope: The Case of Henry James". Bakhtin in Contexts: Across the Disciplines. Ed. Amy Mandelker. Evanston, Illinois: Northwestern University Press, 1995, 99-116.

Felman, Shoshana. “Women and Madness: The Critical Phallacy”. Feminism: An Anthology of Literary Theory and Criticism. Ed. Robyn R. Warhol and Diane Price Herndl. New Brunswick, New Jersey: Rutgers University Press, 1997, 7-20.

Flaxman, Rhoda L. Victorian Word-Painting and Narrative: Toward the Blending of Genres. Ann Arbor: UMI Research Press, 1987.

Franko, Ivan. “Women Suppression in the Ruthenian Folk Songs”. Works in Fifty Volumes. Kiev: Naukova Dumka, 1980, Vol. 26, 210-247.

Freedman, Jonathan, ed. The Cambridge Companion to Henry James. Cambridge: Cambridge University Press, 1998.

Habegger, Alfred. Henry James and the “Woman Business”. Cambridge: Cambridge University Press, 2004.

Hadley, Tessa. Henry James and the Imagination of Pleasure. Cambridge: Cambridge University Press, 2002

Haroian-Guerin, Gil. The Fatal Hero: Diana, Deity of the Moon, as an Archetype of the Modern Hero in English Literature. New York: Peter Lang, 1996.

Himka, John-Paul. Religion and Nationality in Western Ukraine: The Greek Catholic Church and Ruthenian National Movement in Galicia, 1867-1900. Montreal & Kingston, London, Ithaca: McGill-Queen’s University Press, 1999.

Hochenauer, Kurt. “Sexual Realism in The Portrait of a Lady: The Divided Sexuality of Isabel Archer”. Studies in the Novel. No.22, 1979, 19-25.

Holly, Carol. Intensely Family: The Inheritance of Family Shame and the Autobiographies of Henry James. Wisconsin: University of Wisconsin Press, 1995.

Hrushevskyi, Mykhailo. “Review of The Princess”. Literaturno-Naukovyi Vistnyk. No.3, 1898, 174.

Iefremov, Serhii Oleksandrovych. Critical Literary Articles. Kiev: Dnipro, 1993.

James, Henry. The Letters of Henry James. Ed. Percy Lubbock. Vol.2. New York: Scribner, 1920.

--------- The Portrait of a Lady. Ware, Hertfordshire: Wordsworth Editions, 1999.

James, Henry and Gunter, Susan. Dear Munificent Friends: Henry James’s Letters to Four Women. Ed. Susan Gunter. Michigan: University of Michigan Press, 1999.

Jensen, Pamela Grande, ed. Finding a New Feminism: Rethinking the Woman Question for Liberal Democracy. Lanham, Maryland: Rowman & Littlefield, 1996.

Johnson, Fern and Aries, Elizabeth. “The Talk of Women Friends”. Women’s Studies International Forum. No. 6 (4), 1983, 354.

Johnson, Patricia E. “The Gendered Politics of the Gaze: Henry James and George Eliot”. Mosaic. No. 30(1), 1997, p. 39-54.

Jöttkandt, Sigi. Acting Beautifully: Henry James and the Ethical Aesthetic. Albany: State University of New York Press, 2005.

Kobrynska, Natalia. “On the Primary Goal of the Society of Ruthenian Women in Stanislav”. First Garland. No. 1, Lviv, 1887.

--------- Selected Works. Ed. I. O. Denysiuk and K. A. Kril. Kiev: Dnipro, 1980.

Kobylianska, Olha. The Princess. Kharkiv: Folio, 2008.

--------- Works. Kiev: State Publishing House, 1963.

Kosach-Kryvyniuk, O. Lesia Ukrainka: A Chronology of Her Life and Works. Lutsk, 2006.

Ludwig, Meredith. Henry James and His Women. <http://www.nku.edu/~emily/research.html>. Data accessed: 10 December 2009.

Machlan, Elizabeth Boyle. "There Are Plenty of Houses": Architecture and Genre in The Portrait of a Lady". Studies in the Novel. Vol. 37(4), 2005, 394.

Meissner, Collin. Henry James and the Language of Experience. Cambridge: Cambridge University Press, 1999.

Mill, John Stuart. The Subjection of Women. Ed. Stanton Coit. London: Longmans, Green, 1909.

Morris, David B. "About Suffering: Voice, Genre, and Moral Community". Daedalus. Vol. 125, No. 1, 1996.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema". Feminism: An Anthology of Literary Theory and Criticism. Ed. Robyn R. Warhol and Diane Price Herndl. New Brunswick, New Jersey: Rutgers University Press, 1997, 438-448.

Nietzsche, Friedrich Wilhelm. Human, All Too Human. Ed. R.J. Hollingdale. Cambridge: Cambridge University Press, 1996.

Noble, David W. The Eternal Adam and the New World Garden: The Central Myth in the American Novel since 1830. New York: Braziller, 1968.

Rabuzzi, Kathryn Allen. The Sacred and the Feminine: Toward a Theology of Housework. New York: Seabury, 1982.

Pavlychko, Solomea. "Modernism vs. Populism in Fin de Siecle Ukrainian Literature: A Case of Gender Conflict". Engendering Slavic Literature. Ed. P. Chester and S. E. Forrester. Indiana University Press, 1996, 83-102.

Pavlyk, Mykhailo. Prose, Publications, Letters. Ed. V. A. Kachkan. Lviv: Svit, 1995.

Rivas, Victor Gerald. “On the Modern Opposition of Fate, Destiny, Life, Doom and Luck in the Light of Henry James’s The Portrait of a Lady”. Existence, Historical Fabulation, Destiny. Ed. Anna-Teresa Tymieniecka. Dordrecht: Springer, 2009, 383-418.

Rosowski, Susan J. “The Novel of Awakening”. Voyage of Woman. Ed. E. Ashland, M. Hirsch and E. Langland. Dartmouth: University Press of New England, 1983, 46-68.

Savchuk, Borys. Women in the Social Life of Western Ukraine (Last Part of the Nineteenth Century till 1939). Ivano-Frankivsk: Lilea, 1999.

Sharp, Corona. The Confidante in Henry James: Evolution and Moral Value of a Fictive Character. Notre Dame: University of Notre Dame Press, 1963.

Showalter, Elaine. “Feminist Criticism in the Wilderness”. Critical Inquiry. No.8. Chicago: Chicago University Press, 1981, 320-325.

-------- Sexual Anarchy: Gender and Culture at the Fin de Siecle. London: Vigaro, 1996.

-------- “The Female Tradition”. Feminism: An Anthology of Literary Theory and Criticism. Ed. Robyn R. Warhol and Diane Price Herndl. New Brunswick, New Jersey: Rutgers University Press, 1997, 269-288.

Smith, Paul. Discerning the Subject. Minnesota: University of Minnesota Press, 1988.

Smith-Rosenberg, Carroll. Disorderly conduct: Visions of Gender in Victorian America. New York: Oxford University Press, 1985.

Spain, Daphne. Gendered Spaces. Chapel Hill: The University of North Carolina Press, 1992.

Stallman, R. W. The Houses that James Built, and Other Literary Studies. East Lansing, MI: Michigan State University Press, 1961.

Stubbs, Patricia. Women and Fiction: Feminism and the Novel 1880 – 1920. London: Methuen, 1979.

Tanner, Tony "The Fearful Self: Henry James's The Portrait of a Lady". Isabel Archer. Ed. Harold Bloom. New York: Chelsea House, 1992, 91-103.

Tarnawsky, Maxim. "Introduction: The Duality of Olha Kobylianska". Kobylianska, Olha. On Sunday Morning She Gathered Herbs**.** Trans. Mary Skrypnyk. Toronto: Canadian Institute of Ukrainian Study Press: Toronto, 2001, 3-9.

Ukrainka, Lesia. Complete Works in Twelve Volumes. Kiev: State Publishing House, 1979.

Vopat, Carol. "Becoming a Lady: The Origins and Development of Isabel Archer's Ideal Self". Literature and Psychology**.** No. 38, 1992, 38-56.

Walton, Priscilla. Disruption of the Feminine in Henry James. Toronto, Buffalo: University of Toronto Press, 1992.

Ward, Janet Doubler and Mink, Joanna Stephens, eds. Communication and Women's Friendships: Parallels and Intersections in Literature and Life. Bowling Green, OH: Bowling Green State University Popular Press, 1993.

Weedon, Chris. Feminist Practice and Poststructuralist Theory. Oxford: Blackwell, 1987.

Woolf, Virginia. A Room of One's Own. <http://ebooks.adelaide.edu.au/w/woolf/virginia/w91r/chapter2.html>. Data accessed: 5 January 2009.

CURRICULUM VITAE OF THE AUTHOR

OLGA ZHDANOVA

Personal Information:

Data of Birth: 22.06.1972

Place of Birth: Vinnitsa, Ukraine

Marital Status: Married

Education:

Master of Arts	2007 – 2010	Yeditepe University Faculty of Arts and Science	Istanbul
University	2002 – 2007	Yeditepe University Faculty of Fine Art Department of Fashion and Textile Design; Faculty of Arts and Science Department of English Literature	Istanbul
	1992 – 1997	Vinnitsa State Pedagogical University Faculty of Geography	Vinnitsa
College	1986 – 1990	Vinnitsa Pedagogical College	Vinnitsa
Secondary School	1978 – 1986	School No.18	Vinnitsa

Work Experience:

January 2002 – December 2002	Kiev University of Oriental Languages and Law Position: Lecturer of Pedagogic	Kiev
1990 – 2002	Vinnitsa School No.23 Position: Teacher in Primary school	Vinnitsa