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A Study of Psychological Realism in Bogdanovich's Cinematic Adaptation of Daisy Miller

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Abstract

This paper aims at studying the cinematic adaptation of psychological realism deployed in Bogdanovich's Daisy Miller (1974). In this study, beside the psychology of characters, the style and aesthetics in this film as fine art are analyzed and the central female character's standing for herself and her identity have also been discussed in the light of psychological realism. How scriptwriter (s) in this particular case have dealt with dramaturgical matters through their transforming the original story has also been included as part of discussion.

Keywords: *Daisy Miller; Psychological Realism; Adaptation; Henry James; Innocence*

Introduction

Whereas there is a certain agreement on how to define social realism, no specific proper definition for psychological realism does appear to exist. Nevertheless, as has been discussed in the development of Isabel's character from her naiveté and dependence in *The Portrait of a Lady* (1996), an element of psychological realism is included in any film narrative, for it does not negate that films are capable of psychologically engaging one's thoughts and perception through both visual and auditory experiences. As Walton observes in *Mimesis as Make-Believe*: *On the Foundations of the Representational Arts*,spectators often put themselves imaginatively into characters' perceptual perspectives: the spectator participates in a visual game of make-believe using part or all of the depiction as a prop, and it is fictional that she sees in a way in which, fictionally, the character does—whether through the character's eyes or her own- she imagines seeing thus. (Walton 1990, p.51). As long as characters are psychologically motivated, audiences conceive of their actions and reactions as meaningful.

As Syd Field states in *Screenplay. The Foundations of Screenwriting*, "the essence of character is action" (Field 1979, p. 30). Creating a character through their aims and actions involves a story which is structured by either regular 'turning points' or 'plot points' (Field 1979, p. 114-131). It should by no means be overlooked that narratives are involved with the inner development beside their being involved with visible actions in the physical world.

Cinematic Presentation

From 1932 through 2005 eleven different dramatizations of *Daisy Miller* with multiple productions or broadcasts have been produced for stage, film, radio, and television. The mentioned number by itself is sufficiently suggestive of the continuing appeal of this novella written by Henty James. Peter Bogdanovich's adaptation of *Daisy Miller* produced in 1974 by Paramount, has acquired both negative and positive reviews and criticisms throughout several decades. His sixth film, *Daisy Miller*, was shot on the actual locations referred to in James's story; "principal photography began August 20, 1973, in Rome and was completed November 8 in Vevey, Switzerland" (Rubin 1974, p. 27). In *Daisy Miller*, as Boyum states Henry James created "an authentic American archetype: the innocent girl abroad" (Boyum 1985, p.171).

Accordingly, he has created a figure who through her being both outrageous and charming has attracted readers in her own time and even in the years far beyond simultaneously. Even though James's extraordinary insight has touched a basic aspect of the American character; there also exists the mythic or "radical" innocence about this story's heroine whose "destructive conflict with experience makes for the archetypal American drama" (171). Yet there's some certain ambiguity hovering over Daisy's character that is as Boyum observes derived from "James's filtering of his innocent American heroine, and her European experience as well, through the double-edged vision of irony" (Boyum 1985, p.171). In depicting Daisy's "innocence and purity," her ignorance and follies have not been overlooked either. Consequently, she doesn't emerge as merely an exemplar of the American girl abroad, for she also serves as an embodiment of an all-American archetype or what Leslie Fiedler describes as the paradoxical "Good Bad Girl" (172).

The novella *Daisy Miller* does not confront the filmmaker with the kind of challenges presented by such works as *The Ambassadors* and *The Golden Bowl* written well before what is known as James's "period of the involved manner" (usually dated 1896-1916). It does not demand, that is, as Boyum asserts that he "discover stylistic equivalents for James's super-involved syntax or structural means for conveying his highly complex inner views-- we see Daisy exclusively from the outside here, and though we are made privy to Winterbourne's thoughts, the story never takes us very deeply inside them" (173).

Whereas on the one hand adapting the tale lies in maintaining careful control of our attitudes:

In keeping us convinced of Daisy's essential innocence, on the other hand, and of her "complicity in her fate, in making her appealing and off-putting at the very same time; in balancing the satire of Winterbourne and his circle with that of Daisy and her family, the challenge facing the filmmaker is that of rendering the story's delicately modulated tone (173).

Apparently, Daisy Miller upon its publication in 1879 appeared as tempting to filmmakers mostly due to its tone, but the same can hardly be stated about Bogdanovich's 1974 adaptation of this novella, for as Boyum observes the reviews of the film might lead one to believe, the adaptation is far from an unintelligent one. Given the brevity of the tale, it follows that there would be several interpolations--as indeed there are. But these three of four added scenes aside, the film is strikingly faithful to James's design. It not only replicates the story's structure; it reconstructs both its events and their sequence. It even retains the story's dialogue--the script, in fact, hardly contains a word that isn't authentic" (173). *Diasy Miller* (1974)'s cinematography, credited to Alberto Spangoli,appears to be influenced by James's perceptively descriptive techniques all over; for instance, the shots of the Castle of Chilton, especially the final one, have their own strong impressionist texture. The shot through which Daisy glances wistfully back at the retreating sight of the castle, creates an image that appears to carry with it a sense of "fading romantic possibility" (qtd. in Boyum 173).

The Collosseum shot should not be overlooked either, for it aptly contains an ominous air; it is through this shot that Winterbourne Witnesses Daisy and Giovanelli together at night by themselves and

decides upon misleading evidence concerning her behavior (*Diasy Miller* 1974, 1:16:22-1:17-25-8). Apparently Winterbourne's assumption has been based upon what is thought of as 'Close personal distance'. It is the distance at which "one can hold or grasp the other person and therefore also the distance between people who have an intimate relation with each other. Non-intimates cannot come this close" (Kress, Gunther, and Theo van Leeuwen 2006, p.123). The film's imagery during this shot is by itself quite very suggestive; the deep blue darkness surrounding Daisy is juxtaposed with her being clad in a white gown not much unlike a bride's dress. The color blue according to Ian Patterson's *Dictionary of Colors*, is a symbol of "piety; associated in medieval times with the Zodiac signs Pisces and Sagittarius and with the planet Jupiter and with darkness. In English folklore blue represents loyalty, is the color for baby boys and is supposed to bring good luck to brides who heed the superstition to wear on their wedding day 'something old, something new, something borrowed, something blue'". (Patterson 2004, 57).

There is one dramatic sequence in which Winterbourne finds out about Daisy's death; what Bogdanovich depicts in a long shot has in fact been narrated in a single line by the novelist. Carrying a bouquet of flowers, Winterbourne is seen on his way to visit the sick Daisy. Camera is placed behind the glass doors at the entrance of Millers' hotel. His visit to the ill Daisy is cut midway, for he has apparently been addressed by a clerk. He leaves the hotel after descending the stairs (*Diasy Miller* 1974 1:24:03-48). No words are spoken by Winterbourn or the desk clerk, but there after appears a scene that by itself informs us of what has occurred. The film's final scene at Daisy's grave is highly expressive to the extent that mourners' leaving the scene highlights Winterbourne standing alone there and camera's moving away from him slowly strengthens the sense of isolation that he is experiencing at this moment (*Daisy Miller* 19741:26:47-1:28:50). As the camera is moving slowly farther and farther away from him, Bogdanovich as Boyum observes emphasizes both his physical and emotional isolation, further underscoring the total emptiness of both man and moment by bleaching the image before us to a blank and jarring white (Boyum 1985, p.175).

As David Cross in his essay "Framing the 'Sketch': Bogdanovich's *Daisy Miller*"discusses; he is mainly interested in determining whether Bogdanovich has found an appropriate means to convey "Jamsian themes" and "the novella's tragic tones." Whereas James's tale is presented from Winterbourne's angle of vision, it has also been argued that the vantage point in the film is an objective one. What critics appear to overlook as Boyum asserts is that whether or not Winterbourne's perspective prevails, there's "still a narrator standing behind him in the story--an unnamed speaker who sets the scene before Winterbourne enters and who offers a brief concluding summary after his exit" (175). That is where some critics argue that thus Bogdanovich's film does not appear to be consistent with the story. But what these critics according to Boyum overlook is that whether or not Winterbourne's perspective prevails, there is still a narrator standing behind him in the story--an unnamed speaker who sets the scene before Winterbourne enters and who offers a brief concluding summary after his exit (175). Despite the differences noticed, Bogdanovich has in fact structured his adaptation of the novella in a way not much unlike the original text. As the movie begins with shots of the hotel and also that of Randolph playing pranks in the corridor, the camera is asserted as an objective narrator at the outset. It is nevertheless Winterbourne's perspective that is the dominant point of view throughout and even Daisy is seen partially in comparison with him, for he is almost always present in her presence. However, it is his perspective that dominates: we stay with him throughout and, though distanced from him at times (as in the aforementioned scene where he discovers Daisy's death), we see Daisy only when he is present and therefore implicitly from his vantage point. In his decision to turn the movie into a comedy of manners, Bogdanovich was more influenced by "earlier filmmakers in his stylistic choices than he was by James, or, though less likely, because he managed to misconstrue the author's tone" (176).

James's description of Daisy's face is not being "exactly expressive" appears to have been observed in Bogdanovich's Daisy, i.e., Cybil Shepherd. Shepherd herself admitted being identified with Daisy: "I suppose you could say she was liberated. . . . Or trying to be. I suppose I am too. Or trying to

be" (qtd. in Raw 2006, p.75). Upon proving her being the most appropriate for the role given, in the same article, Bogdanovich was quoted as saying that "You'd think Henry James wrote it for her [Shepherd]. . . . Certain qualities in the part are qualities that Cybill also has, in the sense of her flirtatiousness and her Americanness and her enthusiasm. " The principal tagline for the posters summed up his point of view: "She did as she pleased"(qtd. in Raw 2006, p.75).

3. Depiction of Gender via Performance

Even though Bogdanovich does not appear to contradict Henry James's depiction of Daisy, he nevertheless has asserted in an interview that "if you're making a movie about a girl who's a flirt—who, as Giovanelli says at the end, 'did what she liked'—then it isn't a question of whether she is innocent or not. We're saying, 'Why shouldn't she do what she likes?'" (qtd. in Rubin 1974, p. 40). The last statement by itself is reminiscent of a notion that "gender is always performance" (Humm 1997, p. 43). As long as gender is concerned, the pressure inherent in social issues can by no means be overlooked. "The pressure to be defined, in social terms, as either male or female remains; and that the gender identity assumed brings its own, often momentous, consequences" (Humm 1997, p. 144). As it has been postulated by Irigaray, in "our social order, women are 'products' used and exchanged by men. The use, consumption, and circulation of their sexualized bodies underwrite the organization and reproduction of the social order, in which they have never taken part as 'subjects'" (Irigaray1985, p. 84). If one admits and accepts the mentioned social order, it in its turn reiterates the division of male and female categories. According to Monique Wittig, however, "[b]y doing this, by admitting that there is a 'natural' division between women and men, we naturalize history, we assume that 'men' and 'women' have always exited and will always exist" (Wittig 1992, p.11).

"Attitudes to sexual norms are anchored by the external evidence of gender offered by clothing, hairstyle, physical bearing and so on. Wearing clothes considered as inappropriate to one's sex is often read as a disruption of sexual boundaries, a rebellion against the constricting conformity of societal norms" (Young 1995, p. 275). Naturally, the female body, in cultural terms, involves more than just clothing. The women in these films redefine their bodies in a cultural sense. Susan Bordo provides a view on how the female perceives her body:

The body-what we eat, how we dress, the daily rituals through which we tend to the body-is a medium of culture. The body, as anthropologist Mary Douglas has argued, is a powerful symbolic form, a surface on which the central rules, hierarchies, and even metaphysical commitments of a culture are inscribed and thus reinforced through the concrete language of the body. The body may also operate as a metaphor for culture. (Bordo 2004, p.2362).

Whereas Daisy is presumably supposed to appear as "idealized in terms of delicacy and dreaminess, sexual passivity, and a charmingly labile and capricious emotionality" (Bordo 2004, p. 2366), she is depicted as the one daring for beyond that is by itself suggestive of the emergence of a new mode of thought with the arrival of a new century. The film appears to be going hand in hand with James's seeming intention of reshaping the classic Western in a way that asks viewers to reevaluate stereotypes about the women's role within old West. "In the pursuit of slenderness and the denial of appetite the traditional construction of femininity intersects with the new requirement for women to embody the 'masculine' values of the public arena" (Bordo 2004, p.2366).

In surpassing the source text, the director's strategies in creating an artifact out of James's novella into the medium of film, as Douglas McFarland states, have been influencedby "traditional structures of cinematic narrative and the typologies of character and scene which that tradition generates. This in turn opens the way for the inevitable intrusion of contemporary social perspectives and audience expectations" (McFarland 2007, p.147).

James's presentation of Daisy Miller and the social status of women in the late nineteenth century has been examined by Barbara Welter in an article first published in 1969 and then reprinted in 1976. Daisy's "emergence as a popular national type and her cautionary tale reflected an enthusiasm for the American maiden which amounted at times to 'a girl fetish.' The girl was exalted as the symbol of the nation while the American male built his bridges and his empires" (qtd. in Falkland 157). As Welter uncovers a set of attitudes from the late nineteenth century which prescribed young women to be "religious, modest, passive, submissive, and domestic" (157), a heroine such as Daisy Miller would have seemed to be representative of a woman defying conventions and thus being appropriately banished.

4. Cinematic Deviations from Novelistic Presentation

The ambiguity of the narrative of Daisy and its tragic consequences, according to Welter, are grounded in cultural context. Bogdanovich, however, instead of challenging the nineteenth-century mores or asking the questions that feminist scholars were posing, would strip his adaptation of cultural context. Yet those cultural factors addressed by Welter and Jong as Falkland observes "force their way into the film through the casting of Cybill Shepherd and work to undermine Bogdanovich's strategy" (ibid).

The film's cinematic technique and fidelity to the details and spirit of James's story has been praised mostly regarding influential use of long continuous takes juxtaposed against sudden close-ups, together with the authentic locations and costumes, sound casting, and cinematically effective additions, such as "the visual contrast between Vevey and Rome" (Wortman 2007, p. 287) and the way Winterbourne and the viewers learn of Daisy's death. This Daisy Miller can also as William A. Wortman asserts in "The "Interminable Dramatic Daisy Miller", be regarded as Bogdanovich's "personal, darker interpretation of James's story" (287), in which Winterbourne fails to understand and accept Daisy, is culpable in her death, and himself suffers a kind of death. As the camera presents the fresh grave in the final scene, it reveals mourners beside it in moving back to them. In further dramatizing these points, it gives a close-up of Giovanelli speaking to Winterbourne, backing away as the others and then Mrs. Miller and Eugenio turn and leave. For a close up of Randolph angrily rejecting Winterbourne, the camera moves in again and tracks back at last again to show Winterbourne in the cemetery standing there alone by the graveside as his last conversation with Mrs. Costello is heard: "I was bound to make a mistake; I have lived too long in foreign parts" (*Daisy Miller* 1974, 1:26:09-1:28:27). The screen first turns white and then blank. Winterbourne's encounters with Daisy Miller in Vevey and Rome are in a way framed as the occasions of devastating failure and not depicted as pertinent to his attendance on a foreign lady in Geneva or even his studies. In dramatization deployed in this movie, Daisy has been depicted as an empowering character ruling not just Winterbourne, but even other things in the story, for she departs the author's created Daisy to the extent that she is not even the director's, i.e. Bogdanovich's Daisy Miller. Cybill Shepherd's Daisy that has acquired critics' approval appears to be hers, not even James's. It might remind one, as William A. Wortman observes, of a central problem in dramatizations: to take a "character off the page where it lives as the author's words suggest it and we readers imagine it and embody it in a specific, actual actor reduces the range of imaginative recreation and challenges our own understanding of that character" (288).

5. The Significance of Onlookers' Gaze

As Adam Sonstegard asserts in "Discreetly Depicting 'an outrage': Graphic Illustration and 'Daisy Miller' 's Reputation", yet one wonders if a modern adaptation of "Daisy Miller" would be truer to the original if Cybill Shepherd never actually appeared, That the viewers' gaze has been subordinated to Winterbourne's point of view, has somewhat been praised by critics, for such scenes has in a way been demonstrated through a veil in James's text (Sonstegard 2008, p.78). Cinematography has apparently lent itself well to Bogdanovich in presenting what he has had the courage to add to the original text through Winterbourne's gaze that is by itself capable of inviting the viewers as the onlookers to accompany him. As for Daisy's self-expression among this air of gazing, her opportunities do appear to be restricted and as

Lawrence Raw asserts in *Adapting Henry James to Screen*: *Gender Fiction, and Film*, contrary to what publicity implies "this is not only evident in terms of plot, where Daisy's opportunities for self-expression are limited by her social circle (who expect her to observe certain standards of behavior) but also in terms of structure" (76). Winterbourn (Barry Brown) has also kept treating her as an object of his gaze. contrary to what the publicity implies, Bogdanovich's film seeks to restrict Daisy's opportunities for self-expression through objectifying her.

The cinematographer's subordinating of the moviegoer's gaze to Winterbourne's point of view in Bogdanovich's 1974 *Daisy Miller*has been praised: "[Bogdanovich's] shots outside the hotel suggest that he (and we) wonder momentarily if [Daisy] is innocent" (McCormack 2002, p.50). According to David Cross we, as onlookers, acknowledge our complicity in Winterbourne's watching and judging of the heroine (Cross 2000, p.131); and, [w]here James draws a veil over proceedings, Bogdanovich has the courage and tact to do so too Cinematography looks at the heroine the same way the hero does; it looks away when doing so is in keeping with the spirit of the tale (139).

The scene during which Winterbourne comes across Daisy in Rome after their initial meeting at Verveyis replete with camera movements, techniques like close ups, music, lightning together with a group of actors to the extent that the required depth embedded in the source text is acquired.

The close-up of Mrs. Walker with which Bogdanovich (*Daisy Miller* 1974, 35:39-36:23) bespeaks of her prominent role, for her close up is noticeably different from others already displayed. She appears to be looking at herself in a mirror and in the background, guests are chatting and drinking tea. The room behind is in its utmost bright state and the music there is being played. She asks "How does a Roman distinguish between his pleasures and his sins?" (*Daisy Miller* 1974, 35:38-42). And she herself answers the question: "His sins he confesses, his pleasures he enjoys" *Daisy Miller* 1974, 35:43-7).As the camera pulls back, the close-up of Mrs. Walker is revealed to be her image reflected in a mirror. Through this intimate close up, an unprecedented access to private zone is granted. It is also one of the several scenes during which the director has deployed the use of the mirror. There are for instance several walls covered by mirrors, and there is also an enter way into another room which is actually a large mirror complementing a sort of discrepancy between appearance and reality. Also, the moment Winterbourne steps into view, he at first glance appears to be looking directly at Mrs. Walker, but when we come to know that she is in fact looking into a mirror, we realize that he is looking directly at her. This close-up grants access to intimacy. The distances people keep, then, according to Kress and van Leeuwen, depend on their social relation – whether this is the more permanent kind of social relation on which Hall mainly concentrates (the distinction between intimates, friends, acquaintances, strangers, etc.) or the kind of social relation that lasts for the duration of a social interaction and is determined by the context (Kress, Gunther, and Theo van Leeuwen 2006, p.124).

The audience finds itself enmeshed not in social but rather in sexual politics. Mrs. Walker's room is, to use Welles's phrase, a "bright guilty world." As the camera smoothly pulls back, we realize that the close-up of Mrs. Walker is in fact her image reflected in a mirror. The effect is disorienting and marks the first instant in which the director takes advantage of the paneled mirrors which we can now see cover several of the walls. What we thought was an entryway into another room is in fact a large mirror. As the camera pulls back further, Winterbourne comes into view, and we recognize that between him and Mrs. Walker there has been a longstanding intimacy. At first he seems to be looking away from her, but when we realize that she is looking into a mirror, we know that he is looking directly at her. The distances people keep, then, depend on their social relation – whether this is the more permanent kind of social relation on which Hall mainly concentrates (the distinction between intimates, friends, acquaintances, strangers, etc.) or the kind of social relation that lasts for the duration of a social interaction and is determined by the context (Kress, Gunther, and Theo van Leeuwen 2006, p.124).

From the earliest times according to Cirlot's Dictionary *of Symbols*, "the mirror has been thought of as ambivalent. It is a surface which reproduces images and in a way contains and absorbs them" (Cirlot 2013, p.319). Even when Daisy's head moves past Winterbourne's as she faces the room and she is seen in the foreground, her image can also be seen in the mirrors behind, hence its being reflected.

Their faces meet for merely an instant as her head moves past his in one continuous motion until she faces the room. The camera has pulled back out of the close-up far enough so that we now see her in the foreground but also reflected in the mirror behind. As Winterbourne follows Mrs. Walker toward the entrance to the room, upon their arrival, in an elegant manner and smoothly, we look from behind, but we can see his face reflected in the mirror. It is at this moment that one realizes that every wall is covered with mirror. It is at this point that in the bright light of the room, a close-up of Daisy clad in blue and white can conspicuously be noticed. It is juxtaposed with Mrs. Walker's relatively dark green dress. This is by itself a fleeting close-up and is expressive of her delight that Winterbourne is there (*Daisy Miller* 1974, 36:46-36:59).

In the second half of the scene, even though the camera focuses mainly on Winterbourne talking with Daisy's mother and brother as Daisy and Mrs. Walker walk together about the room,their multiple reflections can be seen. The moment the camera's focus is taken from Winterbourne, the reflection of his image in the mirror is also added to the two groupings. As Douglas Mc Farland observes, the complexityof "the choreography for this one long take never calls attention to itself" (Mc Farland 2007, p.151).

From the earliest times according to Cirlot's *Dictionary of Symbols*, "the mirror has been thought of as ambivalent. It is a surface which reproduces images and in a way contains and absorbs them" (Cirlot 2013, p.319). She has assumed a different facial expression, a social mask which reflects her status as the hostess. But without looking at Winterbourne, she brings up that woman in Geneva, Madame Olga and the "singular stories about her." In the novella this phrase is used much earlier by the narrator. By assigning it to Mrs. Walker, Bogdanovich gives added emphasis to the aura of sexual intrigue. We are left with the understanding of an affair between Olga and Winterbourne, Mrs. Walker's knowledge of it, her willingness to use it in order to unsettle if not manipulate Winterbourne, and perhaps a previous affair between herself and Winterbourne. All of this is conveyed in roughly one minute of film.

The announcement of an arrival interrupts this moment quickly with the camera fluidly pulling back at an angle and following Winterbourne as he follows Mrs. Walker toward the entrance to the room. The camera completes a half-oval, in an elegant manner and smoothly. We look out from behind Winterbourne to see the arrivals when the Millers enter, but we can see Winterbourne's face reflected in the mirror. We now realize that nearly every wall is covered by a mirror. The first and only cut in the scene occurs at this point, a close-up of Daisy; Her soft pastel blue and white dress stands out in the intensive bright light of the room and it is juxtaposed with Mrs. Walker's relatively dark green dress. This is by itself a fleeting close-up and is expressive of her delight that Winterbourne is there (*Daisy Miller* 1974, 36:46-36:59).

Bogdanovich makes full use of the mirrors which cover the walls in the second half of the scene. As Daisy and Mrs. Walker stroll together about the room, we see their multiple reflections, even though the camera primarily focuses on Winterbourne conversing with Daisy's mother and brother. The reflection of Winterbourne at times enters the frame of a mirror so that he is part of two groupings at the same time. As Douglas Mc Farland observes, the complexity of "the choreography for this one long take never calls attention to itself" (Mc Farland 2007, p.151). That both Daisy and Winterbourne are enclosed in Mrs. Walker's second close-up hints both at their being seen and imprisoned in her face frame with no promising privacy on their own. Bogdanovich's film reflected "the borrowing made by a filmmaker of a younger generation: Wes Anderson has acknowledged that the final scene at Daisy's grave inspired a similar scene in Rushmore (1998)" (115).

For centuries, according to Kirk and Diffenbaugh, daisy, this “sweet and tender everyday flower has been a symbol for innocence and lack of worldliness” (Kirk and Diffenbaugh 2011, p.48). No longer “an American girl,” Daisy Miller, not all that unlike its namesake, “the American girl”. Bogdanovich’s adaptation of James’s novella has not been the one and only recasting of Daisy, for manifestations of the name Daisy has interestingly been somewhat wide-ranging since Daisy Miller’s publication. Vincent Canby, upon its release in1974, has regarded it as an unexpected triumph and a romantic come dying the tradition of old-time Hollywood producers. (McFarland 2007, P. 152). Interestingly enough, in no less than two weeks from that, Michael Sragow, another critic, published in the same newspaper a severely scornful response to the former, despite the fact that he has somewhat excoriated Bogdanovich called his adaptation a “flirtatious sexual battle,” instead of a romantic comedy. (152).

The two films Bogdanovich has made immediately before *Daisy Miller* have had their inevitable influence upon this adaptation due to their comic nature. The depiction of the American girl in these films belonging to genres of 1930s American cinema has affected Bogdanovich’s portrayal of Daisy Miller.

As Douglas McFarland mentions in “Translating *Daisy Miller*”, even though Bogdanovich consciously attempts to purge his adaptation of any trace of what is perceived to be bearing the outmoded social underpinnings of James’s novella, he is still there to both confront and deploy the cultural context of the twentieth century, the context in which the film was made and perhaps more importantly into which it was released. In crossing over from novel into film, the social and material factors will undoubtedly be asserted and this adaptation in no exception; the inclusion of social elements can conspicuously be noticed in Bogdanovich’s adaptation of James’s novella. *Daisy Miller* was introduced in 1970s, a time when a woman’s identity was to be a concern and Daisy Miller as a new sort of a female character entered the scene.

6. Jeopardizing the Adaptation’s Audience

The director’s willingness to go against the contemporary concerns strengthened by his vehement picking up Sybil Shepherd to embody Daisy Miller did not contribute all that much to its reception. From among the several significant factors which influence the cinematic adaptation of a literary work, casting is one of the most significant, for selecting a specific actor to play a particular part by itself is capable of transforming what the audience might conceive of a story through what they see on the screen. Even the success and failure of a film is highly dependent upon its reception; Bogdanovich’s adaptation of James’s *Daisy Miller* apparently did not manage to win the audience’s approval. Subsequently, the reception of this adaptation left its impact upon Bogdanovich’s career.

7. The Significance of Presenting Daisy as a Character

That Daisy as a character cannot readily be ascribed a set of some specific fixed characteristics is not merely confined to James’s novella, for in the film adaptation, her various descriptions and interactions with other characters becomes much more concrete. Daisy’s physical features and mannerisms of sort together with Cybill Shepherd whose mere presence adds a new color to the main character’s characterization that is apt to vary and resistant to taking a fixed shape. Daisy’s resistance is also a major theme in the source text, for she is a conglomerate of features as variable as these: charming, innocent, pretty, childish, little, exquisite, strange, direct, nice, vulgar, crude, cruel, ignorant, uneducated, ironic, passive, and of course undeniably flirtatious. Bogdanovich’s casting Cybill Shepherd does appear to be speaking directly to the major themes in James’s novella. At their first meeting, as Winterbourne makes an attempt to categorize Daisy, he eventually concludes his categorization with this statement: “Daisy is made of charming parts . . . that made no ensemble” (James 1879, p.9).

Casting a particular actress like Sybil Shepherd might threaten the innocent and childish aspect of the American girl James and not Bogdanovich intended to portray, but as long as the teasing and flirtatious nature of Daisy Miller is concerned, the picked-up accomplished actress would do no wrong,

for her being capable of bringing the depth and ambiguity that the director intended to add to her role. Through Shepherd's professional and personal identity, multiple cultural factors have also been brought to the role. It does not appear to be solely the need of Winterbourne to figure out flirtatious appearance or not; Sybil Shepherd also in her turn generates questions. Due to the specific nature of these interwoven factors brought the audience to the point that they would perceive Daisy from Bogdanovich's perspective and taste.

8. The Significance of Presenting Daisy as a Symbol

Daisy Miller,as a type, has been continuously recast and Bogdanovich through casting Shepherd paved the way for further recasting. In Bogdanovich's adaptation this sense lingers that this Daisy portrayed in the form of Sybil shepherd is more Shepherd the twentieth-century American model, actress and also the companion Bogdanovich knows and sees than the American Daisy Miller James intended to depict in his novella. The juxtaposition of this recasting for which Bogdanovich has planned and the original heroine has created a tension coming upon the director as an unprecedented incident. In his attempts to introduce a contemporary Daisy Miller, Bogdanovich apparently went too far in displaying Sybil Shepherd as herself than as a recasting of the original innocent American type of girl. He also underestimated the contemporary social values and consequently failed in validating Shepherd. Even James's novella was being reevaluated and scrutinized by feminist academics as well.

Bogdanovich's life and career have on the other hand been drastically influenced by the presence of Sybil Shepherd in his life and the presumably negative reception Daisy Miler (1974) received. That Bogdanovich's career suffered notably from Daisy Miller's negative reception was not merely due to his relationship with Sybil. In this adaptation the main character is situated between her own naive American culture and the European one which occurs to be Italian and much more refined.

Even though the comic nature of Daisy's attitude is highlighted in the film, it is still situated within a dark and solemn atmosphere of the film. The castle together with Colosseum as an iconic symbol of Rome bespeak of advanced architecture of the ancient Roman culture. The parody is that the maiden in this story is not to be protected in the castle, for it is its dark that brings about her illness and eventual death. Moonlight according to Cirlot's Dictionary of Symbols has been thought to cause madness or "lunacy" (Cirlot 2011, p.128). Even the moonlight here is more of the eye of the night and here in the dark castle associated with disease and death, it appears to be more suggestive.

Bogdanovich apparently, as Palmer observes, has realized the affinity between Daisy's manner and that of the fast-talking women of the Hollywood comedies of the 1930s and has consequently deployed it in this adaptation. Bogdanovich's Daisy is not meant to be displayed as a victim, but rather as assertive as a heroine of a comedy(Palmer 2007, p.153)..

In the novella James sets the stage for the emergence of a linguistically assertive Daisy that becomes quite apparent in Bogdanovich's filming of the excursion to the castle at Vervey. In her endeavor to make Winterbourne less stiff, Daisy is setting some standards for herself as well as for Winterbourne. Winterbourne, on the trip to the castle, discovers that she does not "talk loud" and "laugh overmuch." (James 1879, p.11) and feels relieved. However, by the end of the trip, what she takes and gives rein to what might have been called "prattle" (35) becomes playful and even sharply ironic. For instance, when Daisy asks Winterbourne to meet her in Rome, he mentions his obligations to a woman in Geneva as an excuse. In no time, she playfully brings up this question: "Doesn't she give you a vacation in summer?" (38).

The burst of energy with which Bogdanovich begins the scene with Daisy in midflight, racing down the steps to the boat with Winterbourne in tow, cannot be traced in the novella. Winterbourne begins a serious lecture on the history of the castle, but is not heeded as expected, for his companion appears to be too impatient to lend him an ear and interrupts him in a commanding tone "Come on!"

(*Daisy Miller* 1974, 23:58)

Daisy overhears Winterbourne's correction of the porter's terminology right before entering the castle, and it is some moments after that when she makes the same error intentionally and starts giggling when Winterbourne tries to correct her mistake. The term "oubliette," is the word Daisy has set her mind on to play with insistently. As they continue the tour, he tells her to beware of falling: "Don't fall," but again she treats the whole thing playfully and responds "Into an oubliette? . . . I hope you won't forget me," (27:26-38) A few minutes later, Daisy playfully jumps across a passageway. In this case "impediments" as McFarland states "are less social than psychological. Yes, Daisy has separated herself and Winterbourne from her pesky younger brother and from her husky watchdog Eugenio" (McFarland 2007, p.154).

For instance, one of the most significant scenes concerning the interaction between Daisy and Winterbourne, both in the book and the movie, is the one at Mrs. Walker's dinner party. when Winterbourne talks to Daisy. In the first three crucial exchanges in that scene, Winterbourne tells Daisy, "Your habits are those of a ruthless flirt," and she instantly responds, "Of course I'm a flirt. Did you ever hear of a nice girl that wasn't?" (*Daisy Miller* 1974, 56:58- 57:00) Winterbourne in the next scene proceeds with "They don't understand that sort of thing here," (57:23) to which Daisy responds, "I thought they understood nothing else!" (*Daisy Miller* 1974, 57:26-27) Eventually Winterbourne concludes the scene with this statement, "I've offered you excellent advice," and receives Daisy's reply, "I prefer weak tea!" (*Daisy Miller* 1974, 58:24-26)

Although the afore-mentioned exchanges have been included in both the novella and its adaptation, they have been treated differently regarding the emphasis they have contained. The second exchange has been the most emphasized in James's novella whereas in the movie, it is the least emphasized one devoid of James's particular descriptive line added concerning Daisy's "startling world knowledge." Bogdanovich this appears to be picking things to emphasize and let some others be underlined throughout the film for as he states in an interview he doesn't like to spell out anything for an audience. In fact, that scene is done in the movie without a cut, until Daisy stands up. He also doesn't think it's all that significant, particularly in this movie, to pay attention, for he thinks that there's a lot more going on than you think there is. He observes "It's the cumulative effect of the scene that's important to me, rather than each individual moment, because otherwise you can start cutting in and emphasizing every line. But it seems to me you just have to play it like a scene and the way people are. People never react in normal conversation. I may say something that shocks the hell out of you, but you wouldn't show it on your face at all (Rubin 1974, p.30).

What James has apparently not revealed to the readers about the main characters' facial expressions and gestures has instead been on Bodanovich's mind as the director of this adaptation. What he has found missing in James's novella was mostly concerned with his not referring to the other side's reaction in detail. As he states in an interview when James says that Winterbourne was struck by Daisy's world-knowledge, he does not say that Winterbourne's face reflected that shock. His own attitude varies: "I'm always surprised at how little people react in life, in normal conversation. So it seemed to me that if it was going to be an honest scene, you didn't want to overemphasize anything" (qtd. in Rubin 31).

The audience has also been of prime significance for Bogdanovich in this adaptation of James's novella, for he lets the audience discover the meaning of the scenes through watching them and paying attention. For instance, at the end of a scene when Daisy states, "I prefer weak tea" (*Daisy Miller* 1974, 58: 27-8), and then walks away, the audience is not left with no reactions from Winterbourne, for he keeps watching her walk away until there is no sign of her coming back. The whole picture is not merely given to his watching her walk away, and he also has this expression of "What? I don't understand what just happened" (*Daisy Miller* 1974, 58: 30-1) The whole scene goes beyond James's the "weak tea" line; how Winterbourne reacts is part of the scene and it is through this interaction that the point is addressed:

the point is that Daisy knows a lot more than you think she does. Her understanding is noticeably juxtaposed with his lack of understanding in this scene and it is to become bolder in the following scenes.

The emphasis felt at the scene when at Hadrian's Villa Winterbourne meets Daisy, whereas it is the Palace of the Caesars in the novella. Winterbourne says, "I do want to say something," then he hesitates—"I want to say that your mother tells me she believes you're engaged" (*Daisy Miller* 1974, 1:11:03-21).Also, that moment in the scene is not situated as such in the story and owes its presence to the director's invention that has given it his own emphasis. Apparently it has occurred to him that if Winterbourne had said anything at that moment, it might have been all right, at least in terms of their relationship. On the part of Daisy one can notice that Daisy is terribly disappointed that he doesn't say anything. The whole reason behind his being pathetic lies here in his being unstable in an even disapprovingly annoying way that has left him no pretext to justify it. Due to his jealousy he cannot manage to come out to state the words and express his feelings for her. He eventually represses it all and as a consequence is left perplexed all over and it is not the one and only time he is left throughout in the picture. From Bogdanovich's perspective, the whole movie is right in that moment.

In a reply to the question why Winterbourne knowingly failed to express the intended words, Bogdanovich related the whole story to some other thing beside repression: "They don't understand the mystery that goes on there, that terrible repression. And they don't understand her any more than Winterbourne did, which only proves that the story's still timely" (Rubin 1974, p.31). The depiction of Winterbourne in the movie is not as unsympathetic as it is in the novella, for from Bogdanovich's perspective, so is the case with Giovanelli. The director has felt a dying spirit hovering over Winterbourne from the beginning and that he has consciously let it stay with him to the end of the story. Bogdanovich has found Winterbourne sad and pathetic, for there's no hope for him. It takes him a long time to die, and it only takes Daisy a reel. The adjective he has uttered for describing him in an interview speaks his mind: . I couldn't hate him—although I tried to, because he stands for everything I loathe. He's a coward, he's a judge, he's mean-spirited (Rubin 1974, p. 32).

That Daisy's character is portrayed in a way to be juxtaposed with that of Winterbourne when it comes to speech and action bespeaks of her being situated where she cannot be understood as she is. Even though she eventually loses her life and dies she dies as herself, an independent girl not much unlike what witnessed in Isabel's endeavors in *Portrait of a Lady* (1996), the governesses, the tutor in the selected cinematic adaptations of "The Turn of the Screw" in his competition with the previous governess and as what she really was quite contrary to Winterbourne who lives his death through his pathetic lack of hope, action and zest for life.

Conclusion

The present study has demonstrated how an innocent girl stuck in a diverse European society imposing its rules upon her up to her departing this world, struggles for both attaining and proving her identity. Beside the psychology of characters, the style and aesthetics in this cinematic adaptation as fine art have been analyzed. This study has also perused the suggestive images and symbols deployed throughout various scenes and shots of this cinematic adaptation in the light of psychological realism in order to analyze the focal character's attempts and endeavor.

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