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## Parisian Values as Ideology in *The Ambassadors*\*

Chiyo YOSHII

### 1

In the opening scene of Henry James's *The Ambassadors* (1903), Europe presents itself as an enchanting place of liberation to Lambert Strether who disembarks at Liverpool with his narrow New England moral consciousness. Although as a stranger from a distant country he indifferently and detachedly observes the European customs, at the same time he sufficiently takes in the pleasurable atmosphere of Europe, enjoying some sense of "personal freedom."<sup>1</sup> Here he is temporarily freed from his moral consciousness with which he has long been heavily burdened. His sense of freedom is deepened a few days later when he walks around Paris to the Luxembourg Gardens to find a spot convenient for reading a letter from Mrs. Newsome who is an authoritative figure of his birthplace Woollett, Massachusetts. Reading her letter in the Parisian atmosphere, he once again feels himself released from the Woollett moral sense which she represents, and her every word in the letter strikes him as "the hum of vain things"(21 : 82). Seen this way, Europe is quite different from Woollett, making questionable the adequacy of the Woollett moral standard, and liberating Strether from its governing force. This image of Europe has generally been accepted among critics; according to Christof Wegelin, what Strether experiences in Paris is that "he is thoroughly emancipated from "the dreadful little tradition."<sup>2</sup> F. O. Matthiessen also regards Paris as "the symbol of liberation from every starved

inadequate background into life."<sup>3</sup> This tendency to interpret Europe as a world symbolizing freedom and emancipation has changed little in current criticism. Applying the Derridean deconstructive theory to her reading of the novel, Julie Rivkin offers an almost identical image of Europe in fashionable terms by arguing that Paris is a society incompatible with Woollett, undermining or deconstructing the Woollett logocentric principle deeply rooted in Strether by its endlessly changeable character.<sup>4</sup>

Indeed, it is clear that Europe deconstructs the Woollett moral values. However, is it only deconstructing the Woollett moral values that Europe does? If Europe renders the provincial American values irrelevant and unnatural for Strether and makes him critical of the values that he has taken for granted, doesn't Europe do so by replacing the Woollett values with a new kind of value, that is, its own values, by building up its own values in his very mind? In other words, isn't it that Europe never deconstructs the Woollett values within Strether without *constructing* its own values in his mind? And this construction of European values is a sort of ideological work. To some people this expression may sound somewhat strange, because it is the Woollett values that function very ideologically in that Woollett constrains Strether to conform to its moral values, thus organizing and ruling his way of living, his way of behavior and thinking in his everyday life.<sup>5</sup> Since Europe breaks down this ideological power of Woollett, Europe seems to be an antithesis to Woollett as ideological construct and unlike Woollett seems to have nothing to do with ideologies. Yet insofar as Europe is also a society with its own values no matter how different from the Woollett values, it is improbable that the European society does not have any form of ideology. Strether himself is vaguely conscious that after he parts with the old values, the new European values now govern his way of thinking and make it virtually impossible for him to think otherwise than according

to them, though he represses or obliterates this fact from his memory in the end, as will be evidenced later. By bringing Paris into focus, this paper attempts to explore the ideological workings of Europe which have been almost completely passed over and which are inseparable from its deconstructing workings.

## 2

Paris is full of scenic beauties that appeal to the visual sense. This can be seen in the scene mentioned above where Strether visits various spots of Paris with a letter from Mrs. Newsome. On his way to the Luxembourg Gardens, Strether here and there lingers "to *look*" (21 : 79 ; italics mine) around himself as if the picturesque Parisian spring landscape had overcome him with its beauty. Various types of people living in Paris constitute the landscape, which has a hue of cheerfulness. In the Luxembourg Gardens as well he finds a similarly engaging sight whose constituents, such as "terraces, alleys, vistas, fountains, little trees in green tubs, little women in white caps, and shrill little girls at play" (21 : 80), all wonderfully harmonize with each other like a fine painting. During the hour he passes there, he drains the overflowing "cup of his impressions" (21 : 80). The term "impression," so often used in the story, is closely associated with the visual objects, say, the picture, the landscape, the surface of things, and here as well as elsewhere it refers to Strether's mental images made up of the subtle nuances or implications that the surface of things create. Here Strether finds out how wonderful the surface of things are. More significant is a party scene in a famous sculptor Gloriani's garden, where people of representative social classes and professions are invited to gather. Hence the place is a microcosm of the whole Paris. The party scene intoxicates Strether with its magical superficial beauty, and "impression" is used here too as one of the key words: "...the place itself was a great impres-

sion" (21 : 195). In this scene Strether makes a significant comment on people in Paris in general: "You've all of you here so much visual sense that you've somehow all 'run' to it. There are moments when it strikes one that you haven't any other" (21 : 206). Miss Barrace, one of his friends in Paris, agrees with him, admitting that it is the case with Paris:

"I dare say...that I do, that we all do here, run too much to mere eye. But how can it be helped? We're all looking at each other—and in the light of Paris one sees what things resemble. That's what the light of Paris seems always to show. It's the fault of the light of Paris—dear old light!" (21 : 207)

That people in Paris are much concerned with the surface of things, that what matters in Paris is nothing but the surface of things, is thus insisted not only by Strether who comes from the outside but also Miss Barrace who is part of Parisian society. But if people in Paris are so greatly concerned with the surface, how much on the other hand are they concerned with depth, the deep truth of things? The answer is that they are not concerned with depth at all. Hearing Miss Barrace's further remarks that "everything, every one shows," Strether asks if they show "for what they really are." Next moment he receives a cutting reply: "Oh, I like your Boston 'reallys' !" (21 : 207) In Paris to insist on the deep truth of things leads only to be laughed at or to be taunted. People there don't take the question of depth seriously, leaving depth unheeded. Little Bilham, who is also Strether's friend in Paris, takes a similar attitude towards the question of depth when he asks Strether, "What more than a vain appearance does the wisest of us know?" (21 : 203) The Parisians are thoroughly indifferent to the question of depth; they are far from searching for the deep truth beneath the surface of things and admire surface for its own sake. The kind of surface that is practically inde-

pendent of depth is their central concern, and it is to this surface that Little Bilham calls Strether's attention by saying, "I commend you... the vain appearance" (21 : 203). In Paris only surface has value, so its value is great.

These Parisian values are diametrically opposed to those of Woollett. Woollett society is structured by a certain social norm, that is, morality, and Mrs. Newsome who has authority there is called "a *moral* swell" (21 : 67) by Strether. According to this moral standard, people in Woollett rigorously distinguish between what is right and what is wrong, thus drawing out moral truth from everything. And since for them this moral truth is equal to the deep truth of things, they exclusively center their attention on the deep truth of things. They hate, therefore, whatever covers up depth to leave things ambiguous or uncertain. Such is the case with Mamie Pocock, who is described as a young lady by whom "a community [Woollett] *might* be best represented" (22 : 76) and on whom Little Bilham comments: "The wrong for her *was* the obscure" (22 : 171). And since almost all the attention of Woollett society is drawn to depth, needless to say it scarcely notices surface. When contemplating the difference between the European and the Woollett people in a theatre in London, Strether comes to realize that the Europeans are rich in attractive outer appearances, while the Woollettites are lacking in such things:

Those before him and around him were not as the types of Woollett, where, for that matter, it had begun to seem to him that there must only have been the male and female. These made two exactly, even with the individual varieties. Here on the other hand, apart from the personal and sexual range—which might be greater or less—a series of strong stamps had been applied, as it were, from without... (21 : 53).

These Woollett values centering on the moral depth very strongly govern Strether's way of thinking. As we have seen, in the scene in Gloriani's garden Strether asks Miss Barrace if all things in Paris show "for what they really are" (21 : 207). Here he appreciates the superficial beauty of things but at the same time he takes it for granted that superficiality should exist only to reveal the deep truth that lies firmly beneath it. Attracted as he is by surface, he is in fact attracted much more by depth supposed to be hidden under surface than surface itself. While speaking of the wonderful world of surfaces, he never fails to insist on the supreme importance of depth. If we examine his words in question in more detail, we can see how much he sticks to the belief that depth has supremacy over superficiality. Strether says, not "what they are," but "what they really are." The word "really" is redundant, because "what they are" sufficiently makes sense. Strether adds "really" redundantly to overemphasize the real truth of things. He is obsessed by the question of the true, final meaning of things. Thus the Woollett values exert a controlling power towards Strether, even if he is in a distant foreign city like Paris. Nevertheless, Paris is still a place of emancipation for Strether who is in such a restrained state. Paris, sufficiently providing Strether with the superficial beauty of things, gradually opens his eyes to the possibility that surface as well as depth has value, that surface is even more valuable than depth. Once he is awakened to this possibility, the controlling power of the Woollett values, if not rapidly, begins to fail. In the Luxembourg Gardens which look adorable on a spring morning Strether, feeling that he cannot but like Paris, equates the acceptance of the attraction of Paris and Parisian values with the rejection of an authoritative moral standard: "almost any acceptance of Paris might give one's authority away" (21 : 89). And in fact in the process of accepting the Parisian values he throws off

the authority of Woollett and is more and more freed from the authoritative Woollett values.

Does Strether, however, accept the Parisian values only to escape those of Woollett? True, Parisian values have a power of deconstructing them, for these two kinds of values conflict with each other. But if he accepts the Parisian values, doesn't it mean that these new values supersede the old Woollett values within him, that instead of the old values they now dominate his mind? In the process of being committed to the Parisian values, Strether feels himself not only liberated from the governing force of the Woollett values but also unwittingly involved in the peculiarly Parisian world. Once more let us go back to the scene in Gloriani's garden. Here Strether enjoys the attractive quality of the garden party scene, but as a new-comer from the outside world he places himself somewhat distant from the scene. But there are so many attractive surfaces of things around him, and the images they project on his mind are so multiple and so complicated that in the middle of these images he is at a loss how to deal with them, how to discriminate between this and that image individually. The atmosphere there, he feels, is "too thick" (21 : 196), and in this excessively thick atmosphere he cannot differentiate various visual images of things objectively. The point here is not that he stands outside the world of superficies but that he is entangled in this world whether he likes it or not. The expression "too thick" suggests that he is encircled and enclosed by the visual images to the extent that he feels suffocated by them. And this image of Strether's suffocation is best exemplified in a sentence just before the scene in Gloriani's garden: "Our friend continued to feel rather *smothered* in flowers..." (21 : 193; *italics mine*). Imprisoned in such an excessively thick and smothering atmosphere, Strether experiences the "assault of images" (21 : 196). This "assault of images" becomes "almost formidable" when



Gloriani is introduced to Strether, showing him "his fine worn handsome face" (21 : 196). The word "assault" sounds ominous; the images come too close to Strether, they threaten to impinge on his independent stance and to enslave him with their magical power of beauty. We should recall here that the garden party scene filled with many guests is called "a great impression" (21 : 195). Earlier we have defined the term "impression" as one's mental images which are produced or constructed as one glances at some object or other superficially. But etymologically speaking, "impression" is a word of Latin origin and in Classical Latin was commonly used only in the sense of "irruption," "onset," "attack" (*O. E. D.*). Of course as early as the days of Cicero who used the word in the sense of "mental impression," the original sense was already superseded by the sense still in use, the sense not so different from our earlier definition of the word. Yet "impression" still involves various associations with an attack on something, such as "a mark produced upon any surface by pressure, especially by the application of a stamp, seal, etc.," "influence...; a charge produced in some passive object by the operation of an external cause" (*O. E. D.*), and so on. Hence "impression" is a suitable word to describe Strether's surroundings. "Impression" not only is closely associated with the visual in general but also, together with "assault," shows that the visual images of things ominously storm Strether; they seize on and capture him, dazzle him with the splendor of their beauty.<sup>6</sup> With his confused eyes he cannot see anything else, so he is helplessly subordinate to the glaring beauty of images. This view of Strether's experience in Gloriani's garden leads us to say that even if he accepts the surface of things as valuable to put off his old ideas he still feels oppressed with superficiality and does not feel liberated. Instead of the question of truth supposedly hidden beneath the surfaces, the pleasant visual images themselves

now begin to occupy his mind, and make it very difficult for him to think about anything else. The Parisian world, therefore, gains as much mastery over Strether's mind as Woollett had, though in a very different way. And Paris turns out to be very ideological like Woollett, because Paris as well thus delimits a realm of conception where Strether's knowledge is put into formation and circumscribes his perspective. Indeed Paris rids Strether of the strong ideological operation of Woollett, but in doing so Paris gradually implants its own values in his mind and in place of Woollett more and more ideologically operates on him.

### 3

Two significant characters in the story, Chad Newsome and Madame de Vionnet, help the reader to more clearly understand how the ideological power of Paris operates on Strether. Chad is Mrs. Newsome's wayward son living lazily in Paris. Commissioned to bring him back to America and return him to the family business, Strether comes to Paris as Mrs. Newsome's agent,—as her “ambassador.” The Woollettites including Strether suspect that Chad is involved with some evil woman in Paris; in fact Chad has a love affair with a beautiful Parisian lady, Madame de Vionnet. But Chad and Madame de Vionnet try to suppress the fact that they are illicit lovers, for if the fact is revealed they will incur severe criticism and accusations from the Woollettites and Chad will be forced to have done with Madame de Vionnet and to go back to America. In order to suppress their illicit love to stay together in Paris, they both recommend Strether to enjoy to the full various aspects of the world of superficialities. They show him one after another various visual objects in Paris, a typical Parisian landscape, some decorous charming Parisian girl fused into such a landscape, and of course their own wonderful outer appearances, thus

drawing all of his attention to the surface of things and preventing him from getting at their vulnerable secret hidden beneath. They exclude their secret from their strategic presentation of the Parisian surfaces to make Strether accept the Parisian society and their life there at face value and to make it almost impossible for him to fully understand the real aspect of Parisian society including their love affair. Thus they control the way in which Strether understands the whole Paris, the way in which his knowledge is constructed in Paris. In this respect they embody the ideological workings of Paris on Strether.

Chad and Madame de Vionnet intentionally bring the surface of things to Strether's notice from the very beginning. When Strether meets Chad in Paris after a separation of many years, he recognizes that Chad has "improved in appearance" (21 : 149), but simultaneously he feels that Chad shows off his improved appearance on purpose:

Chad raised his face to the lamp, and it was one of the moments at which he had, in his extraordinary way, most his air of designedly showing himself. It was as if at these instants he just presented himself, his identity so rounded off, his palpable presence and his massive young manhood, as such a link in the chain as might practically amount to a kind of demonstration. It was as if — and how but anomalously? — he couldn't after all help thinking sufficiently well of these things to let them go for what they were worth. What could there be in this for Strether but the hint of some self-respect, some sense of power. . . ? (21 : 156)

Wondering why Chad makes such a gesture, Strether senses a self-confidence there. Chad is so self-confident that he wants anyone nearby to pay his or her attention to his wonderful appearance. Chad is not like a child who is innocently proud of his good looks and usually smiles happily at the people around himself. He deliberately and effectively presents his

handsome face to Strether so as to make him know the real worth of his good looks. While thinking this conduct of Chad to be somewhat presumptuous and "perverted," Strether admits that Chad is still an "enviable" (21 : 156) person, that Chad is charming enough to be irreproachable even though he is impudent. Here Strether has already begun to admire Chad due to his good appearance. Even when he first appears in the story, Chad thus intends to draw Strether's attention to himself as a good-looking gentleman and wants Strether to accept his transformation. And Chad succeeds to some degree.

In addition to his appearance, Chad goes on to show to Strether various Parisian things. Among them, the most engaging and impressive is the party scene in Gloriani's garden. Chad himself invites Strether to join the garden party. There different floating visual images multiply around Strether, but one especially impressive image comes into view at the climactic moment of this scene. At this moment, Chad comes up with Madame de Vionnet's daughter, Jeanne, to introduce her to Strether. This scene of Chad's introduction of Jeanne to Strether is called the "exhibition" and Chad is called "the author of it" (21 : 223). As the author of this exhibition, Chad elaborately prepares to introduce her and presents her to Strether "with a consummate calculation of effect" (21 : 220). Chad aims to "spring" Jeanne on Strether "with a fuller force" so as to "confound" (21 : 194) him. This tactical presentation of Jeanne is successful. Jeanne herself is "unmistakeably pretty" (21 : 220), but when escorted by Chad she becomes much prettier and is wonderfully fused into the party scene. The party scene at this moment is described as "the now full picture" (21 : 200), and Jeanne, as its constituent, adds a particularly lovely effect to the scene itself. This image of Jeanne deeply impresses Strether. He has already been more or less impressed by several visual images in the party scene, but this image of Jeanne is much more impressive

than any other image. Indeed Strether still seeks to get some ultimate truth out of this sight according to the Woollett moral categories. Watching Chad escorting Jeanne, Strether is convinced that Chad is in love not with Madame de Vionnet but with her daughter Jeanne. Yet this supposedly ultimate truth will soon fade away at the heart of the party scene. The picturesque sight of Jeanne escorted by Chad impresses Strether so deeply that the sight itself gradually occupies his attention practically to the exclusion of the "truth" that he discovers there. Here Strether is almost completely enthralled by one of scenic beauties of the garden party that Chad so effectively presents. And Strether in this enthralled state much envies Chad. Chad wanders at will in the world of superficialities, picks up some visually pleasing object or other to show to Strether, thus feeling entirely at home in this world. Now that Chad has opened Strether's eyes to the charm of surface, Strether desires to "enjoy being like" (21 : 220) Chad, Chad as a person who lives comfortably within Parisian society.

Madame de Vionnet, like Chad, tries to make Strether direct his thoughts exclusively to Parisian superficiality and to distract his attention from their secret concealed under social surface. She recurrently shows her excellent outer appearance to Strether, and the enthralling power of her appearance has strong influence. In order to understand how strong enthralling power her appearance exercises, we shall take up two scenes. One of them is a scene where Chad gives a dinner party at his house. There Madame de Vionnet turns up as a particularly beautiful lady attired in splendid robe. Her elegance reminds Strether of various things, "some silver coin of the Renaissance," "a goddess still partly engaged in a morning cloud, or... a sea-nymph waist-high in the summer surge" (21 : 270), and even "Cleopatra in the play" (21 : 271). But Strether considers this application of some clichés to her beauty inadequate, for she is so "various

and multifold" (21 : 271) that her beauty is beyond his limited notion of beauty. This mysterious beauty operates on Strether's mind during the party. Talking with her, Strether is unawares charmed by her beauty and suggests that he is on her side. Immediately she says to him, "Thank you" (21 : 276), and at this moment he clearly realizes her intention to make him submissive to her as an indescribably beautiful person. Strether feels keenly this intention; he feels that she has "driven in by a single word a little golden nail," that he hasn't "detached," and that he has "more closely connected himself" (21 : 276). The enthralling power of Madame de Vionnet here is, in a sense, extraordinarily strong; the expression "to drive in a nail" suggests that the exercise of this power involves even the image of physical violence.

This unusually strong influence of Madame de Vionnet's beauty can be seen in another scene too. One morning some days after the dinner party at Chad's house, Strether visits Notre Dame, where he happens to meet Madame de Vionnet. He asks her to lunch with him, and a little later they are "seated together for an early luncheon at a wonderful, a delightful house of entertainment on the left bank" (22 : 11) of the Seine. Here Strether cannot take his eyes off Madame de Vionnet seated elegantly in front of him:

How could he wish it to be lucid for others, for any one, that he, for the hour, saw reasons enough in the mere way the bright clean ordered water-side life came in at the open window? — the mere way Madame de Vionnet, opposite him over their intensely white table-linen, their *omelette aux tomates*, their bottle of straw-coloured Chablis, thanked him for everything almost with the smile of a child, while her grey eyes moved in and out of their talk, back to the quarter of the warm spring air, in which early summer had already begun to throb, and then back again to his face and their human questions. (22 : 13-14)

In his analysis of the scene, F. O. Matthiessen, succinctly points out that here James "has come to the essence, not of Sargent's effects but of Renoir's." Indeed this scene is like an Impressionist painting, for the scene is characterized by "the wonderful sense of open air," "the sensuous relish of all the surfaces," "the right central spot of color in that *omelette aux tomates*," and "the exquisite play of light around his [James's] figures."<sup>7</sup> But it is Madame de Vionnet that takes a central position in this scene. All the surrounding Parisian surfaces combine to display her figure to advantage and she looks a "wonder of wonders" (22:15) to Strether's eyes. And this Madame de Vionnet, who is more inviting than usual among the Parisian surfaces, thoroughly defeats Strether's will to keep away from her. Strether takes great pleasure in lunching and talking with her, he gets to like her, he wants to do anything for her, he cannot do otherwise any more. Now he thinks "he could only give himself up" (22:14), and feels himself helplessly grasped by the enthralling power of her beauty. And this influence becomes especially clear in the closing part of this scene. Here Strether explains to Madame de Vionnet more explicitly than in the scene at Chad's dinner party that he is on her side, and then she thanks him. Again he is conscious that "the golden nail she had then driven in pierced a good inch deeper" (22:23), but he cannot resist any more. Here Madame de Vionnet has accomplished her intention. She has made him a captive of her fine appearance.

Thus Chad and Madame de Vionnet invite Strether's whole attention to Parisian superficiality so as to make his understanding of Parisian life including their particular life *merely superficial*. They strongly govern the way in which Strether's knowledge of Paris is formed, and in doing so actually make use of the potentially ideological power of Paris. But Strether himself is vaguely aware of their strategic use of Parisian values as ide-

ology. Before the party scene in Gloriani's garden, "the vision of his [Chad's] game, his plan, his deep diplomacy" has recurrently asserted itself, and Strether has not been "without the impression" that Chad takes "refuge from the realities of their intercourse in profusely dispensing, as our friend mentally phrased it, of *panem et circenses*" (21 : 193). At the earlier stage of his own life in Paris, Strether has already suspected that Chad continually showed him different Parisian things so as to keep him from discovering some crucial fact hidden under them, the fact that Chad is involved with some Parisian woman, and from returning Chad to America. This suspicion of Strether is confirmed much later when he goes out to spend a whole day in the countryside somewhat distant from Paris. The landscape of the countryside is like a painting by Lambinet, but in the very scene the crucial fact is at last revealed. There Chad and Madame de Vionnet appear, and judging from their clothes they must have come to spend some days together in this countryside. Under the spell of the rural scenery, Strether is suddenly awakened to "the deep, deep truth of the intimacy" (22 : 266) between Chad and Madame de Vionnet, and comes to be fully conscious that they have kept the intimacy between themselves secret and that they have limited him to a superficial knowledge of their Parisian life.

After that, however, Strether shuts his eyes to the fact that Chad and Madame de Vionnet epitomize the ideological workings of Paris. He cannot admit that Paris as well as Woollett has an ideology of its own, and fails to realize that the Parisian values and the Woollett values are alike in that they both have constraining power of an ideology. After he is confronted with the decisive fact, Strether concludes that though Chad has apparently improved in every aspect in Paris he is in fact "only Chad." (22 : 284) Chad, he thinks, has not been transformed in Paris at all; Chad is just the same person he has always been.



Hence, in Strether's view, if Chad "abuses" the Parisian values to control Strether's way of thinking, it is not Chad whose life is completely Europeanized but Chad who remains outside Parisian society that does it. In other words, from Strether's standpoint, since an outsider like Chad makes improper use of Parisian values, they are turned into an ideology.<sup>8</sup> On the other hand, Strether will not acknowledge Madame de Vionnet, undoubtedly the flower of the Parisian world, as a person who conspires with Chad to make the Parisian values ideologically operate on Strether. In her last interview with Strether, Madame de Vionnet says, "we've thrust on you appearances that you've had to take in and that have therefore made your obligation" (22 : 287). But even though he hears her confession, he ignores it. Madame de Vionnet standing before him, whatever she conspires against him, still remains the essence of Paris, the marvelous world of surfaces:

She might intend what she would, but this was beyond anything she could intend, with things from far back — tyrannies of history, facts of types, values, as the painters said, of expression — all working for her and giving her the supreme chance, the chance of the happy, the really luxurious few, the chance, on a great occasion, to be natural and simple (22 : 276).

With this image of Madame de Vionnet, Strether will soon return to America. He knows that when looking back on how she was he will remember only this image vividly. "Memory and fancy," he feels, cannot "help being enlisted for her" (22 : 276), so her beauty will increase in his memory. Her conspiracy against him, her sophisticated tactics of employing Parisian ideological power will be soon repressed or sunk into oblivion. Thus, although he has been half conscious of a Parisian ideological operation on himself, Strether will forget it thoroughly in the end. After all, he does not come to a full realization that

Paris, like Woollett, can exercise an ideological power, that every society, whether in America or in Europe, can be ideological.

### Notes

\*This is a revised version of a paper read at the 60th General Meeting of the English Literary Society of Japan held at Nagoya University on May 21, 1988.

- 1 Henry James, *The Ambassadors*, New York Edition, Vol. 21 (1908; rpt. New York: Charles Scribner's Sons, 1937), p. 4. Further references in the text are to this edition (Vols. 21-22), and volume and page numbers appear parenthetically in the text.
- 2 Christof Wegelin, *The Image of Europe in Henry James* (Dallas: Southern Methodist University Press, 1958), p. 91.
- 3 F. O. Matthiessen, *Henry James; The Major Phase* (New York: Oxford University Press, 1966), p. 19.
- 4 Julie Rivkin, "The Logic of Delegation in *The Ambassadors*," in *PMLA*, 105 (1986), 819-831.
- 5 The term "ideology" has gained currency particularly after New Historicism. As for its theoretical framework, see Louis Althusser, "Ideology and Ideological State Apparatuses" (1969), in *Lenin and Philosophy and Other Essays*, trans. Ben Brewster (London: NLB, 1971), pp. 121-173. Terry Eagleton concisely explains Althusser's idea of ideology in his own book, *Literary Theory: An Introduction* (Oxford: Basil Blackwell, 1983), pp. 171-173. "It [Ideology for Althusser] is far more subtle, pervasive and unconscious than a set of explicit doctrines: it is... the realm of signs and social practices which binds me [as an individual] to the social structure and lends me a sense of coherent purpose and identity" (p. 172).
- 6 John Carlos Rowe also stresses the threatening sound of the word "impression" in his provocative discussion of phenomenological hermeneutics, and insists that "impression" is always a violent act, a "pressing into or upon." Cf. Rowe, *The Theoretical Dimensions of Henry James* (Madison, Wisconsin: The University of

Wisconsin Press, 1984), pp. 192-194.

7 Matthiessen, p. 34.

8 Indeed Chad distances himself from the Parisian society and is not irresistibly attracted by Paris like Strether. In the latter half of the story he grows tired of Madame de Vionnet and wants to leave Paris to return home. And we are convinced that in America he will make money through skillful advertising and that he will enjoy great success in the coming age of capitalism. But for want of space we cannot discuss the significance of capitalism in the novel here. As for Chad as an American capitalist, we should have further discussion elsewhere.

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# 〔和文要旨〕

## *The Ambassadors* におけるパリのイデオロギー性

好井千代

Henry James の *The Ambassadors* はヨーロッパ（特にパリ）が舞台となっているが、パリは、狭量なアメリカ社会ウーレットの価値観の拘束力から Strether を解放する開放的な社会であるように見えながら、実際にはその一方で自らの価値観の拘束力の下へと Strether を組み込んでゆく束縛力の強い社会である。即ち、内実指向の価値観で Strether の思考を規制するウーレットに対して、パリは逆に表層指向の価値観で Strether の思考を規制する。そして、パリが秘めるこの種の個人の思考に及ぼす規制力（イデオロギー）は、Chad と Madame de Vionnet によって顕在化される。従来の批評家達（deconstructionist も含めて）は主としてパリの開放性を強調してきたが、本稿では、開放性と表裏一体となっているパリのイデオロギー性について考察してゆくことにしたい。