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**Symbolism and Realism as Artistic Features in George
Eliot's *Middlemarch***

Dissertation submitted as partial fulfilment of the requirements for the degree of *Master* in
Anglo-Saxon Literature and Civilization.

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George Eliot the pen male name of Mary Ann Evans (1819-1880).

Retrieved from: [George Eliot-Wikipedia/en.wikipedia.org](https://en.wikipedia.org/wiki/George_Eliot)

Hard students are commonly troubled with gowts, catarrhs, rheums, cachexia, bradypepsia, bad eyes, stone, and collick, crudities, oppilations, vertigo, winds, consumptions, and all such diseases as come by over-much sitting: they are most part lean, dry, ill-colored ... and all through immoderate pains and extraordinary studies.

If you will not believe the truth of this look upon great Tostatus and Thomas Aquinas' works, and tell me whether those men took pains. BURTON'S Anatomie de Mélancolie
(*Middlemarch*, Epigraph of Chapter V, book 1, 'Miss Brooke', p.57)

Declaration of Originality

I hereby declare that this submission is my work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution.

Date: 01/09/2020

Name: Anissa KHELEF

Signature:

Dedication

To my Dear father,

To my mother (May God have mercy on her soul), my step mother, my sisters, my brothers,

To my friends,

To the GROUP of M2/Lit-Civil/University of Dr MoulayTahar, Saida,

Acknowledgements

'Praise for my Creator the Very High who guided me in this way'

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Lastly, it is by your encouragement that this work came into realization.

Abstract

This present research intends to study Symbolism and Realism as Artistic Feature in writing *Middlemarch*, one of the significant masterworks in the glossary of British Victorian Epoch. It was a precious moment and worthy to render real descriptions through fictional works. Those works are full of great attempts. The radical change in British Victorian stretched the task of writing for the prominent Victorian writer George Eliot, Marie Anne Evans her true name, (1819-1880). Eliot recognized the gap and adopted greatly a distinct method to describe the piercing of Victorian Era. Moreover, George Eliot proves the significance of the literary techniques, Realism and Symbolism, as artistic features in writing *Middlemarch* (1871-1872) in which she had a lot to say. The novel is one of the paramount works of Eliot, and the massive contribution in British Victorian literature. The moral inspiration of Eliot is critical and noteworthy to the Realism genre. The study aspires at highlighting the evidence sense of sympathy of Eliot in writing her novel. The adoption of Realism represents the flaws of Victorian society, and sustains human sympathy. As the distinctive techniques of Realism and Symbolism, Eliot is the narrator of the realistic novel of *Middlemarch*; she introduces skillfully the Greek Mythology to describe the life of common people, uses web of characters with excessive details, stresses on morality, prediction of everyday events, and focuses on psychological positive attitude. The miscellaneous nature of the views of George Eliot, confirms she is a flexible figure whose writings should be re-interpreted and re-contextualized in the light of the twenty first century analysis.

Key words: George Eliot, *Middlemarch*, Realism, Symbolism, Sympathy, Victorian Novel.

Table of Contents

Declaration of Originality	III
Dedication	IV
Acknowledgements	V
Abstract	VI
Table of Contents	VII

General Introduction	09
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Chapter One: Historical Background

1.1	Introduction	13
1.2	Upheavals of Victorian Era	13
1.2.1	Victorian Thriving	13
1.2.2	Victorian Evils	16
1.3	Origin of Symbolism Movement	17
1.4	Origin of Realism Movement	19
1.5	Development of Realism in English Victorian Literature	20
1.5.1	Characteristics of the Victorian Realistic Novel	22
1.5.2	The Female Realistic Novels	23
1.5.3	An overview of <i>Middlemarch</i>	24
1.6	Conclusion	26

Chapter Two: Symbolism and Realism in the Victorian Novel

2.1	Introduction	28
2.2	Theory of Realism Movement	28
2.2.1	Representation Theory	29
2.2.1.1	Principles of Representation Realism	34
2.3	Symbolism in Eliot's Fiction	37
2.3.1	Social Symbolism Theory	38
2.4	Notion of Sympathy in Eliot's Fiction	40

2.5	Conclusion	42
Chapter Three: Miss Dorothea Brooke's Marriage in <i>Middlemarch</i>		
3.1	Introduction	44
3.2	Marriage and Compatibility in <i>Middlemarch</i>	45
3.2.1	St. Theresa of Avila as Feature of Realism	47
3.2.2	Myth of <i>Antigone</i> as Feature of Symbolism	51
3.2.3	Myth of <i>Ariane</i> as Sympathetic Feature	53
3.3	Conclusion	55
	General Conclusion	56
	List of References	58
	Appendices	61

General Introduction

In history of Great Britain, the 19TH century is often regarded as an Era of paradoxes; two faces of the same penny. First of all, in civilization, the mid 19TH century witnessed the death of William the fourth (1765-1837) King of Britain and Ireland, and the succession of Alexandria Victoria (1819-1901). During Victorian reign, the Era was full of serious and significant achievements. As well in literature, it was starting point of Victorian novel, a transition from Romanticism movement to Realism or New Classicism. Taking into account, that literature offers to the people the opulence of point of view amplification, and novel for the most part was the trustworthyliterary form. (D. Chenni, 2016).Victorian novelists have produced legacy of works, with straight concerns they echo the backgrounds of that time. One of the major figures in Victorian literature was George Elliot, her full name Mary Anne Evans born in (1891-1880).

George Eliot was deeply interested in the morality of human relationships in her personal and professional life. Initially, Eliot learned fromHonoré de Balzac's Sympathy, Auguste Comte's Positivism,“Feuerbach and Strauss’s Humanism, Spinoza’s hermeneutics, Kant’s moral philosophy and sense of duty, Lessing’s *utpicturapoesis*, to Goethe’s tolerance, relativism, and Bildung” (D. Chenni, 2016, p.43). She exercised them in most of her fiction such as; *Middlemarch* in which she gained exclusive valuation and reputation. It is the bulkiest novel ever in English literature gained(G. Levine, nd, p.3).Itis a distinctive novel. Eliot has used the characterization technique which helped her to deal with History, Epistemology, Mythology, Philosophy, Psychology, and Sociology. For studyingthe foreground and background of the Era, Eliot combined skillfully between two different artistic features Realism and Symbolism in writing *Middlemarch* (H. Gurra, 2015).

General Introduction

To achieve the aim of the present study, it is necessary to investigate in order to find answers to the fundamental questions;

- What was the intention of George Eliot behind writing *Middlemarch*?
- Why did George Eliot combine Symbolism with Realism in writing *Middlemarch*?
- Did the fusion of Symbolism and Realism fulfill the social gap?
- How could Eliot discharge the broken partnership in marriage along with her aim?

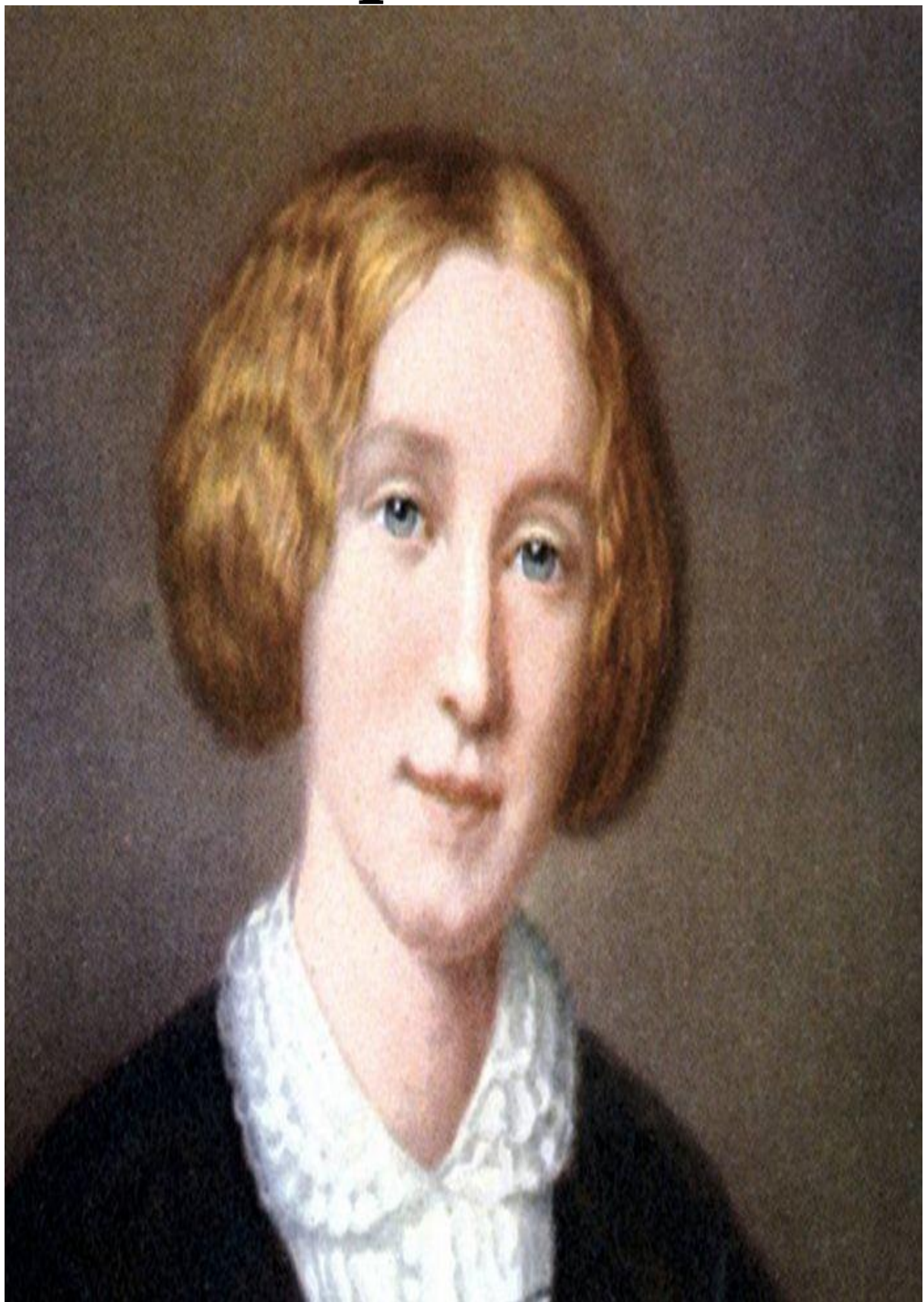
The research suggests that the piercing of George Eliot is the full description and minutiae of psychological insight of the characters, in which she stresses on the matter of morality of the Middlemarchers along with the effects of their relationships. The social gap of the 19TH century changes the visualization of the heroine Dorothea Brooke from the frustrated Idealism into experienced and Positive Realism. Besides, both of Symbolism and Realism helped Eliot to represent heroine to live sympathetically and thoughtfully as an example for every human. It is very important, to search in the novel and look at the real events, and interpret Greek Mythology to achieve the meaning of understanding Eliot's views, emotion, and feeling towards humanity (H. Gurra, 2015).

It is necessary to notice that during the research conducting, there had been some limitations. First hindrance, the study at Universities has been interrupted because of the Marche 'Hirack' of (2018-2019), therefore; we did not acquire adequate instructions on Methodology of writing a dissertation, although; teacher of the module has mentioned the outcome of that cut-off. Second hindrance, is of the pressure of the Corona-pandemic, commonly all the libraries, bookshops were closed, and this troubled environment is not suitable for any researcher. Hence, the fear factor for the researcher is time, because time is precious.

General Introduction

The work is divided into three basic parts; the first chapter is historical background of the Victorian Epoch, Origin of Realism and Symbolism movements, the development of Realism in Victorian literature and an overview about the novel *Middlemarch*. The second chapter is about the theory of Realism and the power of Symbolism in Eliot's fiction, then the evaluation of *Middlemarch* along with morality of George Eliot. The third chapter emphasizes on the two elements of Representation Realism along with the use of Greek Mythology; the interpretation of St. Theresa of Avila and Antigone in the marriage of Miss Dorothea Brooke in Middlemarch province.

Chapter One



1.1 Introduction

The first chapter will expose the background of the Victorian Epoch during 19TH century. As starting point, significant events occurred at that time; reign of Queen Victoria joined with new changes, as well as the emergence of some literary movements such as Realism and Symbolism joined with Eliot in writing *Middlemarch*' novel. In view of that, the two great women left grand achievements, one in the history British civilization, and other added richness in British literature.

1.2 Upheavals of the Victorian Era

It was the 19TH century; the Victorian age was wedged between influential future assured by new advance and gradually more aware but alienated and puzzled society between the old values and the new. All the Victorian issues were explicit the thriving and the evils.

1.2.1 Victorian Thriving

The Victorian Age was an age of Imperialism. It was named after, Mother of Europe, Alexandria Victoria (1819-1901) Queen of Britain and Ireland (1837-1901). The same year witnessed the birth of George Eliot too (1819-1880) the authoress of the bulkiest realistic novel in English literature. On the ascendancy to the throne, Queen Victoria said with confidence and clear voice "since it has pleased providence to place me in this station, I shall do all my utmost to fulfill my duty to do what is fit and right" (*The Queen journal*, 1837, cited in Arnstein, p.29). The reign of Queen Victoria from (1837 to 1901) paved the way for the new imperial age. Historians recognized Victorian Epoch from (1850 to 1870) as the Golden moments of the country. It is the second longest reigning monarch in Britain, for about 63 years, 7 seven months, and 2 two days (Norton Vol,2 p.1680).

Throughout that time, British as a world imperial and colonial force reached its zenith. Victorian Britain was the time of huge advancement; there have been various styles of transition as social and political changes. It gave rise to a positive attitude in almost every sphere of development in medicine, science and technological knowledge besides of the increase of population as well as urban progress (Larousse, 2004, p.1769).

On May 8TH, 1838 (The People's Charter) was the upshot of a Reform protest movement, for more liberty consisting of; the right of voting, annual election, no property qualification for the parliament. As the government constricted its limitations, and duties were lesser than before, there was a kind of libertarianism, and freedom. The success of England was due to the basic role of Industrial Revolution; on September 17TH, 1838 the country knew the emergence of different towns, an amount of factories extended and making a vast development in the living. A key development all through the epoch was the improvement of communication. The first innovative Railroad line substituted the horse-drawn carriages, leading to a reorganization of society, fast carrying of goods, raw materials, people, and facilitating business. The rising in Industrialization changed considerably the socio-economic structure such as the increase of steam engines, the urbanization, textile and machinery, business and commerce that created proceeds for both national revenues, and exchanges across the globe (Refik Kadija & Jusuf Mustafai, 214).

Foundation of 'The Chartist movement' in the 1840s, as an independent association of the working class aimed to encourage changes, such as Cooperative Societies, Philanthropies, Union Trade, and Companies for more benefit services, and to provide the working classes' requests and decency. May 1ST, 1840 one more noteworthy evolution in communications was the currency black or 'Penny Black', the first postage stamp in the world, qualifying by shape photo of Queen Victoria. One of the best achievements of the 19TH century in Britain was

‘Cristal Palace the pet project of Prince Albert the husband of Queen Victoria built to be the record of *Great Exhibition* of 1851(Norton Vol. 2,p. 1681).In Medicine evolution, a British creator called Joseph Thomas Clover invented Chloroform in 1862. It was introduced as an anesthetic, favored by doctors and hospital staff, and gained high approval in England, mainly after the birth of Prince Leopoldtheeighth child of Queen Victoria(Norton Vol. 2, p. 1681).

In1859 both of scientific advance and philosophical Radicalism get their part of improvement. *The Origin of the Species* by the British Naturalist Charles Darwin (1809-1882), introducing his divisive theory of scientific progress about the evolution, and the inquiry of the theological and philosophical doctrine about the ‘Existence of God’ which was the major shift from religion(Erickson, p.190).Religion in Victorian Epoch was a battleground. The first British Prime Minister was Jewish, called Benjamin Disraeli (1804-1881). Jews were permitted to serve in parliament during the reign of Queen Victoria,and she gave much opportunity to the differing qualities in religion, Protestantism, Catholicism and other religion(Arnstein, p.190).Religion gets partitioned by Anglican Evangelicals, Atheists, Dissenters, Nonconformists, Unitarians, Baptists, Quakers, and others. (G. Levine, nd, p.3).

The nonbelievers as they identified themselves ‘freethinkers’ risen on that time, and got to be inclining, such as the English Economist and thinker John Stuart Mill (1806-1873), the English writer prominent of Realism George Eliot(1819-1880), the English Naturalist Charles Darwin (1809-1882), and others (Arnstein, p.137).Their part was to compose, and their convictions said “there was nothing for certain to write” (D.Chenni, 2016, p. 25). Concurring to them, it is unneeded to accept on God in order to act in moral way. In spite of the fact that there were endeavors to resume devout interest and commonly regulation, religion reduced in power within the late of 19TH century and was replaced by man’s own spiritual thinking.In technology, in 1876 the Scotsman Alexander Graham Bell (1847-1922) is awarded a patent on his

brainchild creation of the telephone, in addition of other inventions of; electric telegraph, sewing machine, and radio (Norton Vol. 2, p. 1681).

By the late of nineteenth century, Queen Victoria has takes for granted the name of Empress of India. In order to prove the British colonial power almost fifty percent of the world fell under British colonialism. In addition, Britain became the most powerful nation in the 19TH century. The British dominance was expanding geographically and reached Australia, Canada, New Zealand, and part of Africa, as well as commercially and politically, along with the use of English as a universal language (Norton Vol. 2p. 1682).

1.2.2 Victorian evils

Generally saying, reform and advance were the fundamental features of Victorian politics. But things were always expected to ‘fall apart’. Indeed, the radical change occurred put the country in decadence. The overwhelming industrialization engendered a sudden increase in population; Britain was the first country in Europe to suffer from the demography explosion; For instance, in England the population boosted from almost one million to more than five million. Cholera epidemic and ‘The Great Stink’ of 1858 in London, or what was called ‘Waste Water Meets Hot Summer’ was the result of increase in population. The great number of people shaped also dramatically new social problems, which the main writers and thinkers would be obliged to write about. On September, 1840 food crisis ‘The Great Famine’ for more than three years of Irish potato starvation caused a death of almost one million person and emigration of large number of people from Ireland to Britain and Northern America. Poverty augmented significantly as well as population. Problem of housing has created slums because of the excess of people coming from countryside, looking for a job in factories in towns (Norton Vol 2p. 1682).

Moreover, Victorian patriarchy society was well known by the exploitation of women in factories, besides, the rising of child labor in mines and industries, they were obliged to work more than 12 hours a day. Another Victorian issue was the problem of prostitution, the financial need obliged women to get into the business of prostitution to earn money and better live. Victorian period can be properly described as the very vigorous time and well yield of positive development, and scientific progress in the history of Britain, although it caused a variety of social troubles. On January 22TH, 1901 Queen Victoria died at age 81, and put the end of her Era (Norton, Vol 2p. 1684).

1.3. Origin of Symbolism Movement

Symbolism is literary and artistic French movement. It emerged in poetry, and composed freely with a gather of French poets who remained the antecedent of Symbolism such as; Charles Baudelaire (1821-1867), Arthur Rimbaud (1854-1891), Paul Verlaine (1844-1896) and Stéphane Mallarmé (1842-1898). The earliest performance of Symbolism initiated in French poetry in the poems of '*Les Fleurs du mal*' by Charles Baudelaire in 1857, which became a criterion, owed to the works of Edgar Allan Poe (1809-1849), the American writer and the holder of catchphrase 'Independent Literature' (Plinval & Richer, 1978, p. 223).

Symbolism occurred originally due to the uprising of French poets in opposition to the strict rules of French poetry school called 'Parnassian'. They revolted in order to create a free poetry without conventional norms of versification; discharge poetry from its expository function, oratory form, and dismissing 'Parnassian' clearness, simple meaning and objectivity, to allow greater space for flexibility, inspiration, and sympathetic, such as the poems of Gustave Kahn (1859-1939) and the American poet Ezra Pound (1885-1972) (G. Plinval & E. Richer, 1978, pp. 219, 220). The poets; Verlaine, Mallarmé, and Rimbaud thought earnestly

that art must represent reality indirectly. They prefer use of indirect language, mystery and intricacy, to create a rich environment of interpretations. Hence, they highlighted on the ineffable impressions of individual inner life, expressing an affecting and emotional experience by the clever and evocative use of emblematic language. In 1886 the French symbolist poet Jean Moréas (1856-1910) created and published the Symbolist Manifesto "*Le Symbolisme*" in *Le Figaro* publication (G. Plinval & E. Richer, 1978, p.220).

The Symbolist Manifesto identified Charles Baudelaire, Stéphane Mallarmé, and Paul Verlaine as the three privileged poets of the movement as the Symbolists, '*Contemporary Parnassian*', to change the ancient name of '*Decadents*' of literature given by ancient Parnassian (N. Casalaspro, 2007, p.). This new technique enriched very much the repertoire of current poetry as, the Irish writer Yeats Butler (1865-1939) and the American writer and poet Thomas Eliot (1888-1965), and extended to prose, and then to painting and theatre all over the nations such as Russia, Belgium and Britain enthralled a great set of writers such as; the French writer Joris Karl Huysmans (1884-1907), the Irish novelist James Joyce (1882-1941), the British novelist Virginia Woolf (1882-1941), the poet and the writer George Eliot (1819-1880)/ Retrieved //britannica.com/art/Symbolism/2019).

Symbolism rose during the late of 19th century. It is considered a response against Realism, and Naturalism, which attempt to represent reality in its rude particularity. Symbolism is an enlargement of spirituality, philosophy, and imagination, link the real with the unreal world, "The deepening and fathoming of Romanticism, it offers tread to the phantasm over the real, and dream over the everyday" (Larousse, 2004, p. 981).

1.4 Origin of Realism Movement

Realism is an artistic Movement and noteworthy epoch appeared in France and Great Britain in the middle of the 19TH century, during the French and Industrial revolutions from 1840s until 1880s. Realism Movement started in painting as an original realistic art. The proponents of Realism were French painters (G. Plinval & E. Richer, 19781, p. 198, 200).

For them, art should be democratic and independent from idealization of Romanticism, conventional norms of 'French Royal Arts School', which affirmed that beautiful art should be classically gorgeous, and fitted the French ethics and principles, a transition from religion, mythological idea, and scientific viewpoint. They decided to reject the artificial glorification of both the Classicism and Romanticism Movements. Realists inspired power behind using realism. The paintings that have the deeper impact and make the human mind move to feel and think are surely those that portray ordinary sight of everyday lives. They challenged to portray the dramatic reforms occurred, and the social lives of the ordinary people attentively (N. Casalaspro, p.159).

During the same epoch of mid and late of the 19TH century, people became more mindful. They could distinguish between right and wrong, unlike the earlier times when religion and mythology were considered the highest truth, that was due to the scientific liberal perspectives by the most famous thinkers; the theory of *Evolution* by the English Naturalist Charles Darwin (1809-1882), *The Positivism* by the French philosopher August Comte (1798-1857) and the theories of *social class conflicts*, and *wealth disparity* by the German Economist and politician Karl Marx (1818-1883). Based on those liberal thoughts, Realists played a crucial role of the mirror image of a real world. In fact, they were self-determined for painting non-idealistic pictures of everyday scenes of common people. Realists played a crucial role of the mirror image of a real world (Ali Taghizadeh, 2014, p.2).

They set themselves conscientiously to reproduce the disregarded features of, mental attitudes, physical settings, and material conditions of common life; brought the matter of fact of working class in front position, by painting rough pictures of the brutal realities as well as beautiful gladness of ordinary daily life. Using these themes, Realist drive out Classicism and Romanticism, and creating persuasive critical pictures focused on direct observation of the world. The concern of depiction the truth was the central preoccupation of realist painters, such as the chief prominent of Realism, the French painter Gustave Courbet (1819 -1877).

(P. Hansen, 2014, You Tube).

Courbet was the first artist realist who states the necessity of Realism in all arts. He was completely against the glorification. At salon de Paris in 1850, Courbet exhibited his realistic brainchild, tableau of *stone breakers*. He depicted, honestly, the harsh picture of a modest, and brave agrarian people during the Industrial Revolution. His painting of the ugliness of French society gets the nation by storm, and stimulated others painters such as Honoré Daumier (1808-1879), Jean Francois Millet (1814-1875). Courbet gave the first use of factuality in art, and expanded very much to the novel. (P. Hansen, 2014).

Realism became the main approach in prose, many writers welcomed the idea, and writing the eminent realistic works; '*La Comédie Humaine*' by Honoré de Balzac (1799-1850), *Madame Bovary* by Gustave Flaubert (1821-1880), *War and Peace* by Lev Nikolayevich Tolstoy (1828-1910). (N. Casalaspro, 2007, p.164).

1.5 Development of Realism in English Literature

Victorian literature was realistic, free from the conventional norms of the idealization of Romanticism. The emergence of Realism movement in literature of 19th century gave fiction more value and significance than before. Victorian age was considered as a golden age, an appropriate time for writing realistic novel; it gained a great success in short

moment. It stresses realistically on relationships between common people, and Victorian British society. Conversely, the earliest realistic writings have been short stories, merely a report of human experiences and adventures such as; the short stories of English writers; Daniel Defoe (1660-1731), Samuel Richardson (1689-1761) and Henry Fielding (1707-1754) (A. Taghizadeh, 2014, p. 2).

The early of the 19TH century, The Industrial Revolution, living conditions, and the exploitation of women and children, and the rise of the middle class have been the major reasons of the emergence of Realism in Victorian prose. Most of writers found themselves obliged to reveal the unfairness of the Victorian society, the battle between right and wrong, and they gained a great admiration and approval. They deal with new subjects and different style, by the introducing of the scientific methods, historical development and impersonal observation; the philosophical doctrines of Auguste Comte (1798-1857), and Hyppolyte Taine (1828-1893) (G. de Plinval, 1978, p.210). Writers such as; the father of the suspense Victorian novel, Charles Dickens (1812-1870) who tended to reveal the evils of the Victorian urban society in for instance, *Oliver Twist*, and *David Copperfield*.

In the mid of the 19TH century, this stage was well famed by feminine writing yet pen male named. Although of the Victorian patriarchy society, some women of middle and upper- class were good readers, and great writers with profound mental insight such as; Mary Anne Evans (1819-1880), George Eliot her pen name, and Sisters Bronte Thomson; Charlotte (1816-1855) and Emily (1818-1848) (A. Taghizadeh, 2014, p.2).

Female consciousness had been awakened, and most of their works were about seeking for feminine status quo in society, females writers were more independent in their opinions, thus they began to write in order to uncover their sufferings and defend for their occupations. (J. Shattodk, 2001, p.8, cited in; G. Levine, nd, p.4).

In the late of the 19TH century, the New Realism emerged; the extreme Realism, writers of the genre were influenced by the psychological theory of evolution by Darwin, in which he suggests that the individual characters influenced by the environment, and genetics behavior, and stands on a scientific objective truth. Furthermore, this genre of extreme Realism focuses on pessimistic view toward the world, the Victorian novelist Thomas Hardy his gloomy view was occurred in his work, *Jude the Obscure*(A. Taghizadeh, 2014,p.3).

1.5.1 Characteristics of the Victorian Realistic Novel

Novel became the most popular form of literature in 19th century. It is characterized by many different elements. First of all, the social and political reforms,changes in class structure of Victorian Era, helped the rise of realistic novel, with longer plot and a great number of characters. Almost all of the fictional works were published in newspapers. The massive growing of newspapers presses and periodicals were source of popularity of realistic novel. The use ofjournalistic techniques, the attention on minutiae, and themain characters of the novel were common people (Kay Henderson, 2016, pp.3, 6).

The purpose of realist writers was to portray what they perceive. They transmit factual situations, by using a simple and direct language. Creating attractive and complex web of characters took precedence, as a central interest of the author.The focal point of Realism was on very precise descriptions of background. Realists suggest common actions, present details, stress on describing the physical details of life, and their central theme is the struggle of common people, social types, and the ordinary people are over the evil aristocracy; as a happy ending (K. Henderson ,2016 pp.3, 6). ‘Didacticism’ was mainly the dominate objective of the Victorian novels. As a result, the narrator is usually omniscient. He usually uses a long plot and compound by many sub-plots, presented a full analysis between good and evil characters, to give an evident impression of reality (K. Henderson &A. Cornwall, 2016 pp.3,6,7).

1.5.2 The Female Realistic novels

Women started enthusiastically looking for rise the challenge; they express their troubles by writing ‘I take up my Pen’ was their catchphrase. Women write in order to advance in their livings, and to prove the significant female role in literary works. Education, voting, and vocation, were all women questions of 19th century Britain faced. In order to make sense to their voices, they decided to deal with those issues in writing. The majority of their writings were about looking for female position in society. However, the 19TH century was characterized by collapsed women, their antagonist was society(A. Cornwall,2015, p.9).

The catchphrase of the “New Woman” emerged to acquire power out of the disappointment. It was opposing to the status quo of; the householder’ stereotype, non-educated, dependent Victorian women. They turned into a significant icon of culture, became independent, educated, and self supporting, among them were; the sisters writers Charlotte Bronte (1816-1855), Emily (1818-1848) and the editor, the poet and the most prominent of realistic novels; George Eliot, Mary Anne Evans her true name, (1819-1880), she in particular strove for realism in her fiction, and attempted to drive out the picturesque from her work. They were Victorian women writers who published their works under pseudonyms or namelessly, to guarantee that their works would have the same respect, value and significance as male authors. Using pseudonym was in order to take female works seriously, avoiding the idea of woman is unable to write beyond love stories. Pseudonyms gave female authors free-will to create characters precisely as they liked without fear of being disrespected. Victorian novelist tended to be perfect representative of difficult lives in which perseverance and fate prevail in the end (S. Greenblatt, 2013).

1.5.3 An overview of *Middlemarch*

George Eliot (1819-1880) is an authoress of *Middlemarch*, one of the longest Victorian novels ever in English literature. George Eliot is female writer, and male pen name of Mary Anne Evans, or Marian Evans. George is the name of her husband, George Henry Lewes, and E-L-I-O-T is a Hebrew word means 'Ioweit' "אניחייבלך אתהי". She adopted such name in order to consider her works sincerely as male works, and to cover herself from the scandal of being lived with a married man, George Henry Lewes, for about 24 years. Eliot is among the leaders of realist writers of the 19th century (H.ElSharkawy, 2017, You Tube). Rebecca Mead the author of *My Life in Middlemarch* mentions, "Unequivocal and unwavering that George Eliot is a great novelist pedant 'bas-bleu', compassed, volunteer pontificated. She is a model for bright, ambitious, provincially born girls, her identification is *Middlemarch*" (R. Mead, 2014, Para. 2).

Middlemarch (1871-1872) is a terse and precise painting of English socio-political life in 19th century. Moreover, Realism was basic stone of *Middlemarch*. It is set during a highly chaotic time in English history, when dramatic developments in politics, science, and industrialization created a serious impact in the country. *Middlemarch* is the seventh novel of Eliot, the name of a fictitious land of the novel too. It was supposed to be written in 1869, but progress ceased. The interruption of her writing was caused by the death of Thornie son of George Henry Lewes the partner of Eliot that is why was written on Middle of March 1871. Elliot takes up again work; combined together a number of stories into consistent whole. The principle meeting point of *Middlemarch* is the ending of Idealization, and living in middling manner (G. Levine, nd, p.3). *Middlemarch* is a great Victorian novel, with 8 eight volumes, and 86 eighty six chapters, with 4 four plots and 150 web of characters, in which Eliot had a lot to say. (H. Gurra, 2015, p.2).

The characterization was a sympathetic and positive feature in Victorian novel. Concerned Eliot, her insatiable eclectic appetite for knowledge is in the focus on Characterization element. Thus, she uses an eclectic method; takes a little of all; sociology, psychology, physiology, and from physiognomy. Its strength is in the fusion of two plans; the idealistic desires of the *Middlemarchers*, and their destiny. It is considered as a well-mannered Fresco with minutiae, as a proof Henry James described it “a treasure-house of Details [...] but an indifferent Whole”. (G. Levine, nd, p.4)

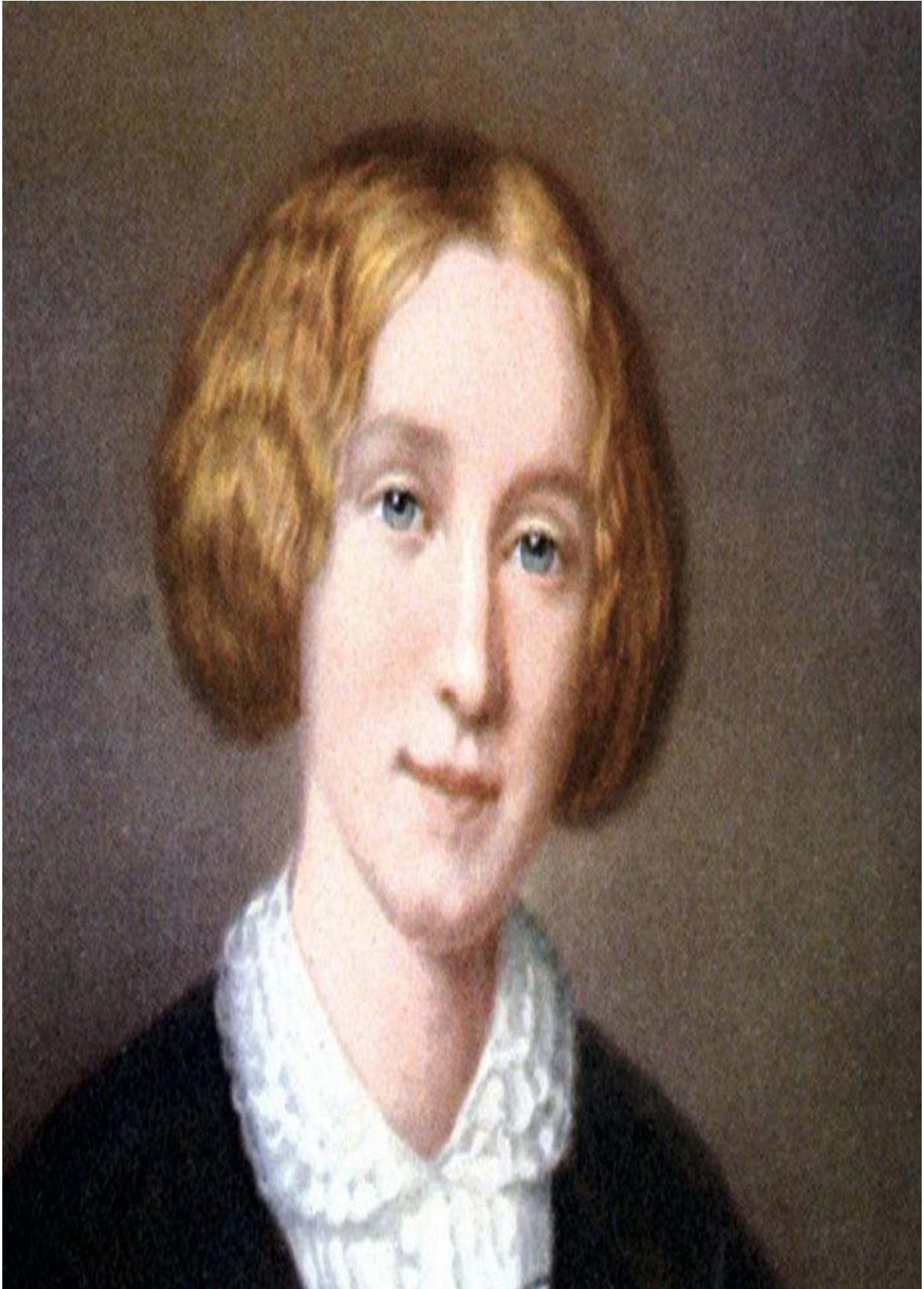
The particularity of this novel, rather than any novel else, that it is set in (1829-1832), forty years before it was written. That is to say, *Middlemarch* is a historical novel by excellence, very concerned of the historical events the foreground and the background of the epoch. The major events of pre-Victorian have been about the Act Reform of 1832, and the Act of Catholic Relief of 1829. The events of Victorian epoch have been about the boom developments in science and medicine of the early nineteenth century. The fundamental themes were about vocation, science, political reform, self-interest, position of women, nature of marriage, idealism, hypocrisy, and education, it is also about second chances, struggling and failing, wrong and right, ‘The Have and The Not Have’. *Middlemarch* follows different interconnect stories. The central theme of the semi biographical *Middlemarch* is about desire and final decision of young woman. She was inborn idealist; her unique character, education, and moral principle made her so. *Middlemarch* ended by the surrender of Idealism to Realism (D. Chenni, 2016, p. 24).

1.6 Conclusion

Realism during the Victorian Age was a new tendency in fiction, and it has a massive reputation outside the spot of Queen Victoria. The first American realist authors were known for writing novels about the birth of American Literature, new cultural life, poverty, and mainly about the Civil War of (1860-1864). Writers from the preceding colonies of American literature include; Samuel Clemens, pen name Mark Twain (1835-1910). He published the first famous novel of *The Adventures of Huckleberry Finn* in 1884. Correspondingly, Stephen Crane (1871-1900) the writer of Civil War' novel *The Red Badge of Courage* in (1895) told the terrifying stories of life on the battlefield. "These stories encouraged more American writers to use their voices tell truth of the real conditions of what life was really like, whether on American Civil war or on poverty". (A. Taghizadeh, 2014, p.4).

Other famous Social Realist American writers include; John Steinbeck (1902-1968), Upton Sinclair (1878-1968), Jack London (1876-1916), and the young Sir Henry James (1843-1916), Oliver Wendell Holmes (1809-1894), Ralph Waldo Emerson (1803-1882), Henry David Thoreau (1817-1862), and the lasting colonies of Victorian writers of Canadian, Australian, New Zealand literature, are often classed themselves as a part of Victorian literature. They could not deny being influenced by the literature of Victorian Britain, although they were progressively developing their personal distinctive voices. To sum up, Realism would carry on affecting the young coming artists pave the way to the impressionism artistic movement in the late of 19th century (G. Beranger, 1974, p. 28).

Chapter Two



2.1 Introduction

The second chapter focuses on the exploitation of Symbolism and theory of Realism, along with the valuation of both George Eliot and *Middlemarch*. First of all, Victorian period was an Age of paradoxes; belief and disbelief, old traditions and new cultures all have created a tension not only in everyday life, but also in the writings of Victorian new classicist writers.

2.2 Theories of Realism Movement

Realism movement consists of some theories, such as Revelation and Representation. They are the link between what the literature describes and what common life is. Both of them give minutiae about real common life, yet Revelation theory is known as naïve Realism and Representation theory is known as indirect Realism with the introducing of the moral principle. Correspondingly, George Eliot and Charles Dickens are the two famous opposed Polaris of Victorian Realism. Charles Dickens is the prominent of Revelation theory of Realism known as indirect Realism too. It aims to depict world directly. The basic task of Charles Dickens in writing was to reveal the ugliness and the harshness of Victorian British society, for that reason he was criticized that his works distress the readers. He is the leader of narrative suspense such as; *Oliver Twist*, *David Copperfield*, and *Great Expectations*, which revealed the dire situations and poverty. Thereby, Dickens wanted to describe the social classes' ruptures (A. Cornwall, 2015, p. 6). Conversely to George Eliot, the way of depiction real life totally differs from Dickens George Eliot, the brilliant authoress, skillful, self-conscious, and the model of a privileged education, was under pressure of her imaginative and moral inspirations, even though their fame could never flag (G. Levine, nd).

2.2.1 Representation Theory

In the final shape of Realism, George Eliot gained a chance to echo her attentions and anxieties. She published *Middlemarch*, the genuine literary realism about ‘A Study of Provincial Life, in which she reproduced the politics, science, philosophy, and religion achievements of 19TH Century. “A Specific Realism is created; centered on sympathies of Eliot, permitting her to mould truth to her own emotional, moral and intellectual view-point. The resulting world-representation is almost faithful, but with an interpretive edge that causes slight distortion”(H. Gurra, p.2). She planned her fictional works to be as close to the real world by using a literary approach of Realism as a precise representation of life through art. For Eliot, it is fundamental for the presence of knowledge and feeling in her writings, and to make a balance between them. Knowledge and Feeling as vital aspects of assimilating art and life. Every artist is bound by the necessity of that dual approach:

To be a poet is to have a soul so quick to discern, that no shade of quality escapes it, and so quick to feel, that discernment is but a hand playing with finely- ordered variety on the chords of emotion, a soul in which knowledge passes instantaneously into feeling, and feeling flashes back as a new organ of knowledge. (G. Eliot, p. 66, cited in D. Chenni, 2016, p190)

Eliot started the career of writing as a translator; she interpreted two volumes on criticism of the Bible, and on rejection of Christianity. From her first realistic novel of *Adam Bede*, Eliot started facing great risks to write first against Religion. As she had renounced Christianity, she lived out of legal marriage with a married man called George Henry Lewes. Her elope with Lewes cast her excluded of the respectable society. Because of those scandals, Eliot did not earn any space in *Westminster Abbey Church*, although she was among the intellectual women in London, even after a great successful career, in which she wanted to get

back the respectability, creating male name of George Eliot to keep her confidentiality. (D. Chenni, 2016, p. 98)

Eliot was struggling between the unpleasant Realism and the pleasant Idealism; she required to make from herself an ideal woman, even if she was a female, however; the 19TH century 'Victorian epoch' was a wrong century for that. As idealist born, George Eliot had a deep influence among the Victorian authoresses. In the mid of 20TH century, *Middlemarch* persisted to incite distinct views; according to Kate Flint and Alexander Welsh, "Eliot never created an independent woman. She often represents women failed outside their household, in a world that underestimates strictly their powers. Though, she planned woman collapse sympathetically and vividly" (G. Levine, p.5). The famous scientific naturalist John Tyndall claimed, she was a "woman whose achievements were without parallel in the previous history of womankind" (G. Levine, p.6). However, in twentieth-century, Feminist criticism states, "she herself challenged Victorian social convention, by living an illegal marriage with her moral belief, condemned George Eliot, that she could not create a protagonist the same as Marian Evans" (G. Levine, p.6).

Eliot's writing was combined with her real life experience, and *Middlemarch* had been acknowledged as work of combination of 'Idealism and Realism', the foreground and the background of British Victorian as well as she represents her social life. The vote of BBC Culture of the greatest British novels nominated the sprawling fiction of provincial life *Middlemarch* by George Eliot as triumphed novel, with the most complex tangled plot of 19TH Century (Dr. R. El Areer, 2018):

I treasure every word she says, and sometimes cannot forgive George Eliot for not having written a hundred pages in her voice. *Middlemarch* is a glossary of Victorian literature. There are significant characters in this densely peopled novel, thick description of common life; the country- town, the surrounding- villages and its many stranded narrative. To understand *Middlemarch* you have to be well educated, if stray

a bit of paper of the novel will pull text and context together. George Eliot a narrator whose voice and presence are as outstanding in English literature. They draw the reader into the narrative and dispensing wisdom. If you really read this novel, you will learn about yourself; if you listen to her, and let her sentences penetrate, you will find out things about yourself that you didn't and maybe don't even want to know. Each page is a lesson of how to be honest with yourself (H. Gurra, 2015, p. 3).

The English critic George Levine has reasonably described it as a landmark, with a highly opinion *Middlemarch* serves as 'standard metre stick' of the realist movement in fiction:

The Summa of Victorian Realism, it is tempting to lift the novel high and to say, it is a work which confirm and dignifies the central literary tradition, it shows the unsteadiness even the self contradiction of the realist project. George Eliot can be usefully seen as that English novelist who most forcefully express the claims of realism and who most vividly shows its instability. (G. Levine, nd, p.6)

The passion for minutiae is so obvious in her analysis for the narrative. George Eliot is very straightforwardly realistic in her method; she works with Characterization process. This project presents minutiae and individuality of character or event, and affirms the totality of the psychological representation. She was craved to the fusion of reality. Realism of George Eliot broadens from the exterior world to the world of character consciousness; she fairly suggests a strict painting of the characters, in which each of them symbolizes the Victorian social masses, thus; Eliot affirms that "It is a narrow mind which cannot look at a subject from various points of view" (G. Eliot, 1872, p.307).The issue of consciousness becomes for her a vital feature of the realist project. The strength and strict complexity of George Eliot's novels should be credited to her moral value, emblematic precision, formal consistency, and psychological states. The most celebrated writing of George Eliot deal commitment of common life (G. Levine, nd).

The Reviews included in the Norton Critical Edition of *Middlemarch* proves her more than right. Saturday Review writes in December 7, 1872 that:

We never observed before, so keen and varied observations, so deep insight, so strong and grasp of conceptions, such power of vivid description, all together to represent through the agency of fiction an author's moral and social views. Likewise, *Middlemarch* is the ripest of her novels. It is observation, imagination, pathos, wit and humors, all of a high class in them. Besides, Eliot's work takes the readers back to a few years before; Eliot represents Victorian English society in all its complexity and remembers the early Victorian period from her position in Mid-Victorian background. The story starts with female character. She is an idealistic young woman, whose religious piety and honesty retrieved her from the enemy; English society contentment. (*Saturday Review*, 1872, cited in G. Levine, p. 8)

For Eliot, the Realism as a theory of literature when it is moved from life to art is not only presentation of the real and usual, it differs from the faithful writers to the task of realism. The measures Eliot's magnitude is that novels do not attain an easy description of the actual into art, that Realism as a theory of literature which loses vision of the unavoidable change of the true-life (J. Macgowan, 1980).

Eventually; Eliotian truth-telling, is skillfulness of Realism as a challenge to tell and examine the reality through the creative power of fiction is true, which resulting world-representation, but with an interpretive edge that makes tiny adjustment. "I undertake to exhibit nothing as it should be. I only try to exhibit some things as they have been or are'. Such a distinction between the Ideal and Actual is not as clear cut as this self-evaluation would suggest, however" (G. Eliot, 1872, p.306, cited in D. Chenni, 2016, p. 198). This unavoidable bias 'gap' is the source of the enduring, yet triumphed battle of George Eliot. Thus, Realism of Eliot inevitably becomes a means for developing her individual moral, social and political rational picture. In light of this, *Middlemarch* aims to explore how Eliot's realism related to her conduct of fictional characters, chiefly the female main character, in turn collision on the representation of social problems of Victorian epoch (Dr R. El Areer, 2018).

Representation theory is known also as an epistemological dualism, or indirect Realism. It is particularly concerned with what separates the mind from the world surrounding it. The comprehension of the crucial concept of representation is that nothing is real until the human brain perceives it, and gives it valuable significance. In this light, Victorian Realists of this time period, recognize to being fairly under pressure by the idea of a gap between the human mind and reality. Arthur George Sedgwick suggests:

Science is the moral key which can rule the world, life as is too, difficult, revolutionary, full of unexpected surprises, dreadfully real, terribly fake, to provide the only positive basis for happy art. Eliot has that wonderful power of moral faculty to reproduce scenes of every sort, not an imaginative or pictorial faculty, but rather that faculty of depiction came by examination and observation of the English intellect of the nineteenth century. The destiny which surrounds her characters in *Middlemarch*, is the complex destiny of natural laws, Man neither can control nature, nor being controlled by nature; but he is himself part of nature, in contrast of many English moralists who misunderstand the meaning of morality, for them to expose the idea of destiny or fate was felony (D. Chenni, 2016, p. 182).

The theory for Eliot is generally corresponding to the accepted vision of perception in natural science that states that we do not and cannot perceive the external world as it really is, but know only our ideas and interpretations of the way the world is. Representationalism is one of the key assumptions of cognitive in psychology. "The realistic representation accumulated by attentive research, and improved by her experiences gives a memorial picture of 19TH century" (Leonard Huxley, 1900, cited in G. Levine, nd, p. 8). The profound realism in *Middlemarch*, as dominant literary mode of Eliot, is difficult to access, and turned some modernist critics forsakes her. (G. Levine, nd, p.1). In the mid of 20TH century, *Middlemarch* persisted to incite distinct views; Virginia Woolf the English novelist (1882-1941) described *Middlemarch* in 1919 as "the magnificent book that, its imperfection, is one of the few English novels written for grown-up people" (G. Levine, nd, p.1,2).

In the 21ST century, the novelists Martin Amis and Julian Barnes have described it as “the greatest novel in English language and now *Middlemarch* is usually trained in university lessons, it was scheduled in 2003 at number 27 on *The Big Read* of the BBC, and in 2007 stand on a election of 125 chosen writers, it was No.10 in “The Greatest Book of All Time” (G. Levine, nd, p.1). In 2015 the novel was graded at number one in “The 100 greatest British novels” in a BBC Culture survey of book reviewers (G. Levine, nd, p.1).

2.2.1.1 The principles of Representation Realism

Consistently, the career of George Eliot as an editor of *Westminster Review* gave her much independence, for the most part; the attraction of the Methodist John Wesley (1720-1791), the founder of Holy Club of English Evangelicalism, and the philosophers such as; the Historian and English writer Thomas Carlyle(1795-1881), the American philosopher Ralph Waldo Emerson (1803-1882), the English Economist and philosopher John Stuart Mill(11806-1873), and the English Naturalist Thomas Huxley(1825-1895), and more closely with her partner the philosopher George Henry Lewes, opened the way of freethinking in England. George Lewes a writer and activist of Realism, was the first who found the positivism of the French philosopher Auguste Comte (1798-1857). (G. Levine, p.3).

Besides of the controversial work of George Eliot, which was about the translation of the German theologian David Friedrich Strauss (1808-1874) ‘*The Life of Jesus*’ in 1846, and the German philosopher ,the adversary of Hegelian Idealism, Ludwig Feuerbach (1804-1872) ‘*the Essence of Christianity*’ in 1854 stressed on the conception of human nature, against to strictly religious and the traditional constructs of the social thoughts.(D. Chenni, 2016,p. 196). The new notion of human nature is expressed in work of George Eliot, “My strongest effort is to avoid any such arbitrary picture, and to give a faithful account of man

and things as they have mirrored themselves in my mind. (G. Eliot, 1859, p.150). Starting her career, George Eliot worked successfully to be ‘edifying and graceful’, to write positive social novels. Many critics studying novels of George Eliot have acknowledged her ‘commitment to Realism’, (K. Henderson, 2016, p.3), a distinction between the Ideal and Actual. For Eliot, Realism is not ‘Idealism, but fascism’, (K. Henderson, 2016, p.3), the approach of what has been called George Eliot’s ‘Moral Realism’ (K. Henderson, 2016, p.3), is purposely the word worthiest, to remind the romantic side of common things, on condition that the plan is ethical as well as artistic. To represent the common truthfully is to represent what is unseen from those like the human emotions. For George Eliot the artistic and the moral features were completely knotted; to treat Art evenly, with equilibrium. Incontrovertibly, her theoretical arguments for Realism and the power of importance give her fiction a quality of high seriousness, may be solemnity; that can be understood only by the intellectual people (G. Levine, pp. 6, 7).

According to the American writer Sir Henry James (1843-1916):

Middlemarch is treasure house of many details. *Middlemarch* could be replaced in constellation of intrigue novels of multi-plot novel; (there are almost four plots). *Middlemarch* gathered different narrative modes: it could be classified as realistic social fiction, dealt with social issues; vocation, education, middleclass, and sympathetic fiction; the reflection of philosophical thoughts such as; Baruch Spinoza (1632-1677, Holland) an exile Jewish philosopher whose his theory based on liberal and free thinking, David Frederick Strauss (1808-1874) ‘a German theologian’, and August Comte (1798-1857) ‘a French philosopher the founder of science of Sociology, and positivism theory’, than scientific fiction, influenced by Charles Darwin (1809- 1882) ‘an English Naturalist and the founder of Darwinian theory about evolutionist doctrine’, historical fiction; includes the upshot of Victorian political and social changes. (D. Chenni, 2016, p. 194)

Accordingly, Eliot broke all what Queen Victoria made, in her personal life, she broke the traditional, and in her career she adopted a special indirect Realism different from her colleagues, in Symbolism influenced by Greek Mythology; “Eliot created her Art out of

cluster of rebellions, particularly against reigning social, moral, and aesthetic conventions” (G. Levine, p. 1,2,3). Therefore, she planned special and indirect Realism in writing what she had in mind “A woman and her book are identical” (G. Levine/Excerpt).

Realism of George Eliot consists of points the first is ‘Artistic Pursuit of Truth’, a truth stand on ‘direct experience’ of the world. “Falsehood is so easy, truth is so difficult. Examine your words well, and you will find that even when you have no motive to be false, it is a very hard thing to say the exact truth, even about your own immediate feelings” (G. Eliot, 1859, p. 151,152). There is a hidden ‘recognition’ of the gap between language and knowledge, of the insufficiency of words to state our real inner states. The idea of Eliot is that to accept such falsehood, to cover life in a smartly manner based on experience and knowledge, is easier than stating life in its concrete, messy, and difficulty.

Then, the second code of her Realism following from the pursuit of truth is Experience: “experience is complex and must not be reduced to expression in preconceived categories; the representation of experience must be authentic, refusing to pander to current prejudices and popular taste” (G. Eliot, p.152). The third code of the Realism is the moral basis, “we should accept people in their actual, imperfect, state, rather than holding them up to impossible ideals, every people, must be accepted as they are (G. Eliot, p.151). The fourth principle of Realism is in her vision of Beauty. In fact she describes, or, the medieval conception of beauty as relating to the form and the object. Reason of Eliot recognizes that literature has often been basically connected to the morals and spirituality. Eliot cleverly takes this chance to join the values of her Realism with a certain type of spiritual position.

Realism of Eliot is flexible different from firm Realism of a Flaubert and the Naturalism of Zola. Eliot stated, “the truth of infinite value that John Ruskin (1819-1900) teaches us is Realism, the doctrine that all truth and beauty are to be attained by a humble and faithful

study of nature, and not by substituting vague forms, bred by imagination on the mists of feeling, in place of definite, substantial reality”.(D. Chenni 2016, p.194). According to Nancy Henry and George Levine,

The strategy of Eliot moral Realism is to represent what is hidden. These approaches give to some of work of Eliot the quality of high sincerity. Realism of George Eliot expands from the exterior world across the overseas to individual awareness. The interpretations of *Middlemarch* novel are unlimited. It holds the truth of Eliot, that the world is not just what we desire, the world is not aware of us. For her; she is faithful to represent that fact, which was the objective of her realistic novel. The *Middlemarch* is a success and a challenge. It is a success; for being an example of emblematic Victorian novel, and it is a challenge; for being a text of an infinite richness with an immersive reading. It is also a novel written with a very detailed narration about everyday life following the reflection of high intellectual requirements of great issues of the time; historiography, hermeneutic, epistemology, religion, gender, zeal, art, etc. It is necessary to notice that Eliot is different from Bronte (1816-1855), principally Charlotte and Emily, and Charles Dickens (1812-1870) for many reasons. (George Levine, nd, pp. 4,5).

2.3 Symbolism in George Eliot’s Fiction

The privileged nature of Eliot allows her to learn this command, that a good deal requires a hard experience, takes Greek philosopher Socrates (470-399 BC)’ admonition that "the unexamined life is not worth living”. (K. Henderson, 2016, p.3). Eliot envisages the ideas by Knowledge passing directly into feeling, and feeling flashing back as a new organ of Knowledge indicating the approval of Eliot such approach. She proved to be a refined designer, combined the elements of symbolism mythology, inspiration and aesthetics in her fiction. Eliot could improve perfectly the element of imagery in her realistic novel. Symbolism, as an emblematic style, was one of the strongest literary strategies Eliot had.

Symbolism is often employed to create an impact, which it achieves by combining further and significant meaning to an act, the use of this technique permits Eliot to depict more truths, as she link to her message. It let her to grasp the beauty and the struggle of life in

sympathetic and clever ways. It is the contrast between implicit, the Symbolism, and explicit, the Realism, these opposing approaches exist simultaneously in *Middlemarch* (D. Chenni, 2016, p. 197).

2.3.1 Social Symbolism Theory

The unity of *Middlemarch* is the combination of significant facts. Besides of its Geographical name of the province, it symbolizes the end of idealization. Eliot, the devoted reader of A. Comte and C. Darwin, was wedged between the demythologizing thrust of ‘Optimistic Social Vision of Positivism’, and the response of the urgent Imaginative Thoughts which represent freely on Myth and imagery: ‘the more deeply we penetrate into the knowledge of society in its details, the more thoroughly we shall be convinced that a universal social policy... can never be carried into successful practice’ (*Middlemarch*, p. 281).

This artistic feature was used skillfully and consistently for introducing emotional and poetic value to the novel of *Middlemarch*. In another side; gave Eliot the chance to relate big ideas in a professional and clever way in order to help readers visualize compound concepts and focus on the central themes, and to promote free thinking, the practice of interpreting the narration among readers. George Eliot designed to use inspired world in *Middlemarch*, her belief is that the complete context of the novel needs to support the meaning of the symbol. Christopher Sray, the whole George Eliot’s fiction inclined deeply by Greek Art. She was influenced by Greek Mythology and Greek poet Sophocles (495-406 BC), and it became a basic stone of *Middlemarch* (G. Levine, nd, pp. 4, 6).

Mark Schorer suggests that “Eliot’s metaphors tend always to be, or to become, explicit symbols of psychological or moral conditions...” George Eliot’s analysis of the myth is couched in characteristically humanistic terms, stressing the gradual harmonization of man’s “outer” and “inner” lives (M. Schorer, 1949, p. 550). For George Eliot, the force

and significance of the Myth, as a linguistic literary 'brio' of the original text by Sophocles (495BC-406BC), persists beyond the tragedy of a polytheistic culture. According to the French Anthropologist Claude Lévi-Strauss (1908-1988), with whom Eliot anticipates, the myth could be described as, [...] the substance of myth is not to be found in style, neither in narrative mode, nor in syntax, however the myth is set in the story told. For Claude Lévi-Strauss, myth owns a "double structure", being at once '*historical*' "sequence of past events, and yet *unhistorical* skilled scheme of permanent effectiveness (D. Chenni, 2016, pp.21, 23).

For George Eliot, understanding of Myth is stressing on the measured coordination of man's "outer" and "inner" lives, given the importance on the practice, on the experience of contradiction rather than its resolution; Lévi-Strauss admits that this is an unrealizable task. The myth does not perform or stand for the resolution of a contradiction, however, it incites on a perception of the lasting structure of a contradiction and its effects (G. Eliot, 1872, pp.136-137). According to T. Luckmann, the language of the novel is released and indirect, related to the process of semiotics, in order to distinguish the Channel between fiction and epistemology, fiction and mythology, fiction and art. The novel gestated of an ambitious measured language; she recognizes "this novel would be her fullest statement. Its gestation period was the longest of any works, and it would have the furthest reach" (G. Eliot, 1872, p.143).

Between the subjective experience of intentional meanings and objectified structure of meanings there is a sphere of sympathy and meaningful interactions. The French sociologist Durkheim Emile (1858-1917) suggests the study social symbolism bases on the independence of both social facts and moral fact from individual conscience (G. plinval, 1978. P.211). It allows going further than the cognitive limits inherited from phenomenological vision on symbolism as the social structure of reality (G. Levine, nd, p.1). Through its skill to show

social development devoid of searching the details of that change, Symbolism became resource for defeat the 'Danger of Pessimism' that attend a fully exploration of society(Swan, nd, p. 306, Cited in; K. Henderson, 2016, p.4).

2.4 Notion of Sympathy in Eliot's fiction

First of all, George Eliot, the poet and the journalist, is a self reflexive and competent 'savoir-faire' about the relationship to realism, describing the approach, "it is tricky word to describe, it does not mean though this is how the term is sometimes used casually, and usually pejoratively, it is a simple thinking that the true-life could be openly transmitted"(A. Cornwall, 2015, p.23).

It is the distinction between Implicit and Explicit expression, intrinsic in the structure of Symbolism along with Realism that allows these opposing methods to exist all together within the novels of Eliot; *Middlemarch* as a *Study of Provincial Life*, holds an implicit meaning of the end of idealization of the Romanticism and moving into the ordinary living. Attractively, the disparities of their effects resound with the understanding of Eliot of the odds of social development: "the more deeply we penetrate into the knowledge of society in its details, the more thoroughly we shall be convinced that a universal social policy... can never be carried into successful practice" (Swan, nd, p. 306). Eliot was well attentiveto grasp the beauty and the struggle of life in sympathetic and clever ways.It is the contrast between implicit and explicit; these opposing approaches exist simultaneously in *Middlemarch*. An additional point, in Realism she dealt with foreground and background of the Epoch, as a historical novel, wedging between the present and the past.

Whereas, in Symbolism introduced the paradoxical doctrine of Myth and of Religion; still sympathetically. Realism and symbolism are interconnected elements creating a

significant performance of Eliot, “All honor and reverence to the divine beauty of form! Let us cultivate it to the utmost in men, women, and children — in our gardens and in our houses. But let us love that other beauty too, which lies in no secret of proportion, but in the secret of deep human sympathy. Paint us an angel, if you can, with a floating violet robe, and a face pale by the celestial light” (G.Eliot, 1859 p.158).

In an article for *The Westminster Review*, George Henry Lewes suggested that “accuracy in presentation’ is likely when emotional sympathy is keen and active” (G. Levine, nd, p.9). George Eliot shows that the emotional understanding is not innate, but a product of meticulous observation, accordingly to that; Eliot in *Middlemarch* fiction proved the balance between Realism and Symbolism, provided a sympathetic effect. Different critics studying novels of George Eliot recognize her promise to Realism as a sympathetic literary genre, which provides her to produce reality with her own intellectual and ethical angle (D. Chenni, 2016, p.41).

Super fans of *Middlemarch*, the *New Yorker* Staff writer Rebecca Mead inspires ardent fidelity, one of the contemporary prominent critics of *Middlemarch*. She even published a book of her own entitled *My Life in Middlemarch* in 2014, which joins autobiography with a story of her relationship to the novel. Rebecca Mead assumes,

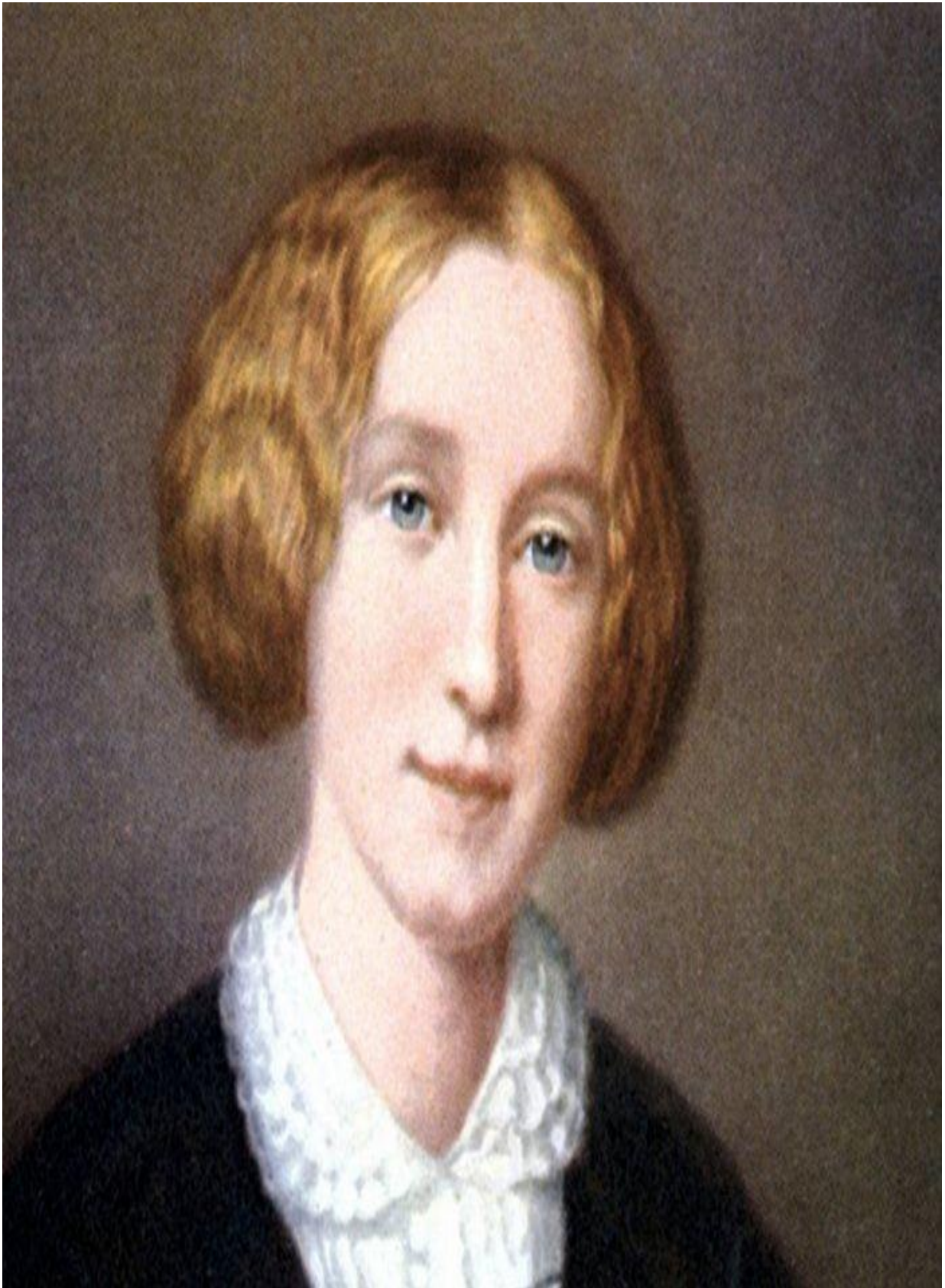
In its psychological sharpness and liberality of spirit, in the dexterity of its wittiness and hugeness of its cleverness, *Middlemarch* presents everything we go to books for. The novel tells the interweaving stories of several residents of a provincial town in the Midlands, incoherent heroin in society. It is a combination memoir of Victorian life; a close description, intellectual reflecting, and transportation incredible language glossary. *Middlemarch* is masterwork of sympathetic philosophy. Nearly all the Victorian novels were on the evils of cities except Eliot, she made a balance the skill of Eliot to move between particular events and general style creates the most sympathy in English fiction. That was the reason behind her fame at the time and why people still admire her sympathetic fiction today. (G. Levine, nd, p.8)

The Great Tradition of F.R. Leavis 1948 has discovered the novel; “The necessary part of great intellectual powers in such a success as *Middlemarch* obvious the sheer real information about society, its mechanisms, the ways in which people of different classes live, a novelist whose genius manifests itself in a profound analysis of the individual, in a sympathetic way, it is the greatest novel in English literature”. (G. Levine, p.8). Pritchett in *The Living Novel* 1946 has written “no Victorian novel approaches *Middlemarch* in its plan, its intellectual power, or the imperturbable spaciousness of its narrative, I doubt if any Victorian novelist has much to teach the modern novelists as George Eliot, no writer has ever represented the ambiguities of moral choice so fully” (D. Chenni, 2016, p.175).

2.5 Conclusion

The thorough acceptance of the theory of life remolding, Eliot accuses and criticizes social stereotypes in her fiction. Eliot’s theory, allows her to shape truth to her own emotional, moral and intellectual point of view. Moreover, it approved the ability to awaken in the reader a strong emotion for contrasting the gap between the social condition of the characters and their aspirations. That extension of sympathies is the essence of morality, aesthetics and moral values merge in her thinking and in her novels as a construction of liberal views (H. Brace, 1999, p. 223). George Eliot in *Middlemarch* creates subjective interpretation of reality using symbolism to repress the harsh reality. It can be a difficult task to create such Art, searching for sense and significance (D. Chenni, 2016).

Chapter Three



3.1 Introduction

The last chapter is a ticket to the overture of *Middlemarch*. The influential theme used by Eliot explicitly, the novel is comprehensive and sensitive fresco of the 19TH century. Besides, it represents subjects almost depend to every category of knowledge, truly a structure of liberal views. (G. Levine, nd, p.5). *Middlemarch* is a novel of 1193 pages, 150 one hundred and fifty characters, (H. Gurra, 2015, p.7) and eight books subtitled as; 'Miss Brooke' (*Middlemarch*, p.5), 'Old and Young' (*Middlemarch*, p.171), 'Waiting for Death' (*Middlemarch*, p.323), 'Three Love Problems' (*Middlemarch*, p.458), 'The Dead Hand' (*Middlemarch*, p.611), 'The Widow and The Wife' (*Middlemarch*, p.761), 'Two Temptations' (*Middlemarch*, p.910), and 'Sunset and Sunrise' (*Middlemarch*, p.1044), with 86 eighty six chapters (H. Gurra, 2015, p.6). Each chapter of the book includes an Epigraph from various sources; poetry, aphorism, novel, in different languages; English, French, Spanish, German, Italian. The novel tackles some Victorian issues such as; Reform and Progress, the Limits of Free Will and Moral activity, Question of Medical Progress, Woman Question, Money and greed Marriage and Compatibility, The Problem of Vocation, and science and the pursuit of knowledge (J. Guy & G. Cooke, nd, p.306).

Implicitly, the novel *Middlemarch* condemns the wrong principles based on idealistic choices, and denounces the continuous struggle of the mental and emotional concerns. However, Eliot as a designer of her time, she fused the authenticity of history and the current human experiences, the aesthetic element of realism, she takes Socrates (470-399 BC)' admonition that "the unexamined life is not worth living" (K. Henderson, 2016, p.4). Eliot exposes the conflict indirectly, according to her morality. She focuses on representing the real meaning of relationships between the partners along with the use of influential element of Greek Myth. Eliot proves the 'savoir faire' of the combination

between those instruments, to create an element of Sympathy. Sympathy is the decoding of *Middlemarch* is the balance between 'The Have and The not Have' is the particular perception of George Eliot, "wisdom of balancing claims" (*Middlemarch*, p.322).

3.2. Marriage and Compatibility in *Middlemarch*

In men dominated society, woman was born to be in an unfavorable position, as a daughter dependent on her father or brother, and as a wife dependent on her husband, if left without any inheritance, woman would face a miserable life. Even as in marriage, woman was not free to choose her future husband, only if he was accepted by her family. They were used by men to secure social position. Self approval of women was based on the success of being a wife. (Norton, Vol. 2; 1581). Although, women became a worker, and housewives would be changed during the Industrial Revolution, great changes and reforms still with less salary; and "a single lady without any heritage or earnings would end to a depressed living" (A. Cornwall, 2015, p.21).

Old provincial society had its share of this subtle movement: had not only its striking downfalls, its brilliant young professional dandies who ended by living up an entry with a drab and six children for their establishment, but also those less marked vicissitudes which are constantly shifting the boundaries of social intercourse, and begetting new consciousness of interdependence. Some slipped a little downward, some got higher footing: people denied aspirates, gained wealth, and fastidious gentlemen stood for boroughs; some were caught in political currents, some in ecclesiastical, and perhaps found themselves surprisingly grouped in consequence; while a few personages or families that stood with rocky firmness amid all this fluctuation, were slowly presenting new aspects in spite of solidity, and altering with the double change of self and beholder. Municipal town and rural parish gradually made fresh threads of connection gradually, as the old stocking gave way to the savings-bank, and the worship of the solar guinea became extinct; while squires and baronets, and even lords who had once lived blamelessly afar from the civic mind, gathered the faultiness of closer acquaintanceship. Settlers, too, came from distant centuries, some with an alarming novelty of skill, others with an offensive advantage in cunning. In fact, much the same sort of movement and mixture went on in old England as we find in older Herodotus. (*Middlemarch*, p, 134)

The matters of marriage as well as education were evident in the personal life of Eliot, as well as in fiction. She had an illegal relation with a married man, the philosopher George Henry Lewes, yet it was a satisfied marriage. Hence, her personal view about marriage was in some way represented in the main character of *Middlemarch*. Eliot was against the stereotype, and the submission to social responsibility, the fact that the thoughts and hopes of 'the conjugal lives of partners' in the novel are the result of Victorian social instructions (D. Chenni, 2016) "Since I can do no good because a woman, reach constantly at something that is near it" (G. Eliot, p.5).

Marriage in *Middlemarch* is different from all other novels; *Middlemarch* does not portray marriage as an idealistic and easy relation. The climax of the marriage is that the inhabitants of *Middlemarch* province 'Middlemarchers' are all frustrated and disappointed (*Middlemarch*, 1872, p.10). The marriage was based on egotism or self-interest, and considered as a vocation. But, Eliot shows the true vocational sense of marriage. *Middlemarch* can be regarded as a creation of an open-minded and liberal vision contrasting the standards of Catholicism that the divorce is a shameful act, and the couple married still together eternally (*Middlemarch*, 1872). For Eliot, the breaking of the traditional principles of marriage, a woman could have her own decision of marriage, and get rid of selfish spiritual concerns. Eliot considers that people commonly make a serious error choosing the inappropriate 'partners' in marriage stand on egotism (H. Gurra, 2015, p.4). Eliot regards marriage as a sacred union based on altruism,

Marriage, which has been the source of so many narratives, is still a great beginning, as it was to *Adam* and *Eve*, who kept their honeymoon in Eden, but had their first little one among the thorns and thistles of the wilderness. It is still the beginning of the home epic—the gradual conquest or irremediable loss of that complete union which makes the advancing years a climax, and age the harvest of sweet memories in common. (*Middlemarch*, p.608)

3.2.1. St. Theresa (1515-1582) as Feature of Realism

Eliot started the novel of *Middlemarch* by introducing Miss Dorothea Brooke as the main female characters. Eliot spotlights on the psychological or moral growth of the main character Dorothea Brooke, in which she:

Blindly gropes forward, making mistakes in her sometimes foolish often egotistical, but also admirably idealistic attempt to find a role or vocation, with which to fulfill her nature, Dorothea, with all her eagerness to know the truths of life, retained very childlike ideas about marriage (*Middlemarch*, p. 10).

Dorothea Brooke is young, honest, passionate, obedient, and wealthy woman with great ambition, and desires to lead an idealistic life. She is clever as well as attractive, after the death of their parents; she has come to live at the land of their uncle the Senator Arthur Brooke. He represents the old Political Reform of (1832), yet maladroit; he can never fasten to a view, always imperfect to satisfy everyone in the Middlemarch town. (J. Guy & G. Cooke, nd, p.306). Dorothea Brooke desires to become intellectual, experienced, and living a prosperous life. She constantly feels eager to do something graceful. She starts her early day's life with a dream of arrive at spiritual transcendence, but ends up settling for ordinary. The earnest bright Dorothea Brook marries the elderly priest Edward Casaubon 'cochon de lait' (...) (*Middlemarch*, p.23).

Edward Casaubon is a spiritual, pedantic, selfish, ugly elderly clergy man obsessed with his scholarly research, he possesses a large domains. The lifetime goal of Casaubon is to write his unfinished book *The Key to All Mythologies*, which is intended as a monument to the tradition of 'Christian Syncretism', (*Middlemarch*, p.24), but he is unconfident and doubtful about his own aptitudes. He marries Dorothea Brooke because he thinks she is completely obedient and reverent. However, her enthusiasm and obstinate self-government annoys him,

particularly the close relationship between Dorothea and his cousin Will Ladislaw, makes Casaubon extremely jealous. The conjugal life between him and Dorothea becomes more and more stifling. Not long after, he dies, having left a codicil to his will saying that if Dorothea ever marries Ladislaw, she will lose Casaubon's wealth and estate (*Middlemarch*, 1872).

However, Dorothea is orphan young woman and eager to reach her objective, needs to be spiritual, intellectual through her union with the elder arrogant researcher Casaubon. Thus the image about the delightful marriage must be that where your husband was a sort of father, with the idealistic idea of being purposeful to help his husband in the project of, *The Key to All Mythologies*, became an illusion (*Middlemarch*, p. 162).

Dorothea Brooke, as a modern St. Theresa with no outlet for her spiritual yearning in the England of the 1830's. A comment on Dorothea's mistake in marrying Casaubon, thinking he is what she imagines him to be. Dorothea speaks her belief to Will Ladislaw. Casaubon is unable to enjoy his young wife, Dorothea, and sees her only as his enemy, when she is trying so hard to love him. This describes the pain between Casaubon and Dorothea caused by misunderstandings". (*Middlemarch*, Chapter 72, p. 538)

The novel starts with one of the greatest woman figure of the Christian convention, a story of, a sixteenth-century, Saint Theresa (Teresa) of Avila (1515-1582), moral person in an imperfect world who lived a heroic life, but by the end only imperfect opportunity. (*Middlemarch*, 1872). The heroine Dorothea is as Saint Theresa of Avila (1515-1582), born in the wrong century, would to have a good education and becoming a radiant devoted scholar in provincial Middlemarch, by marrying Edward Casaubon the reverent, however; she failed in her idealistic passion, as the preface mentions,

Dorothea Brooke cannot expect to attain the importance as **Saint Theresa**, because Eliot's heroine lives at the wrong time: amidst the conditions of an imperfect social state, in which great feelings will often take the aspect of error and great faith is the aspect of illusion (*Middlemarch*, p. xiii).

Thus far, the marriage was an error, as Edward Casaubon does not take her seriously and dislikes her youth, eagerness and vigor. Casaubon on his part sees in Dorothea an ideal of female obedience and thinks that God sent Dorothea Brooke in the last days of his life to help him as secretary for finishing his thesis about '*The Key to All Mythologies*'. In addition, she punctually notices that he is ardent enough to make her glad; as she thinks he has a great intelligence and will widen her intellectual and spiritual perspectives (*Middlemarch*, 1872).

Dorothea by this time had looked deep into the ungauged reservoir of Mr. Casaubon's mind, seeing reflected there in vague labyrinthine extension every quality she herself brought; had opened much of her own experience to him, and had understood from him the scope of his great work, also of attractively labyrinthine extent. (*Middlemarch*, p.30).

After the marriage, she discovered that Edward Casaubon is egotistical, married her just for his own interest thesis' concern on *the Key to All Mythologies*, which is based on outdated ideas and will never see the light of day.

Mr. Casaubon's theory of the elements which made the seed of all tradition was not likely to bruise itself unawares against discoveries: it floated among flexible conjectures no more solid than those etymologies which seemed strong because of likeness in sound until it was shown that likeness in sound made them impossible: it was a method of interpretation which was not tested by the necessity of forming anything which had sharper collisions than an elaborate notion of Gog and Magog: it was as free from interruption as a plan for threading the stars together. And Dorothea had so often had to check her weariness and impatience over this questionable riddle-guessing, as it revealed itself to her instead of the fellowship in high knowledge which was to make life worthier! She could understand well enough now why her husband had come to cling to her, as possibly the only hope left that his labors would ever take a shape in which they could be given to the world. (*Middlemarch*, p. 675)

Because of Casaubon's coldness still on their honeymoon, Dorothea becomes soul-mate with Will Ladislaw, the young cousin of Casaubon. Will is young student with no career. He is the grandson of Casaubon's disinherited aunt. He cares for love and Art. He worships Dorothea Brooke enormously. Will Ladislaw happens to become the editor of

the *Pioneer*. Later on, Will Ladislaw become a member in Parliament which represents the new Political Reform of (1871). “Dorothea, despite of all her rushing decision she brings, she still keeps herself together and trying to live a happy life in her way showing that money is not the most important key of life” (*Middlemarch*, pp.30,31). By the end of the story, she falls in love with Will Ladislaw too,

Dorothea had gathered emotion as she went on, and had forgotten everything except the relief of pouring forth her feelings, unchecked: an experience once habitual with her, but hardly ever present since her marriage, which had been a perpetual struggle of energy with fear. For the moment, Will’s admiration was accompanied with a chilling sense of remoteness. A man is seldom ashamed of feeling that he cannot love a woman so well when he sees certain greatness in her: nature having intended greatness for men. (*Middlemarch*, P.478)

She challenges Casaubon's maneuverings and marries Will Ladislaw, even though; it means losing her heritage as widow after the death Casaubon. Both of Dorothea and Casaubon see only their self-interests; desires and needs. (*Middlemarch*, 1872, p.298).

Because the novel represents the issue of marriage as avocation in which the married couples secure and encourage each other; Eliot asserts that “Dorothea saw in Casaubon the opportunity to become a more learned woman since Victorian society did not offer her any other prospect of education” (*Middlemarch*, p.164). The combination between Dorothea and Casaubon is totally a failure, with no sympathy and compatibility as it is also built on principles and idealistic choices. As a matter of fact,

The only thing Casaubon takes into account when choosing Dorothea as a wife are his personal interests. As for Dorothea, she naively believes that Casaubon is the ideal way out to escape social expectations from women, and become intellectually worthier. In other words, each of them expects the other to suit their needs (*Middlemarch*, p.164).

Dorothea is victim as a wife of being conventional and selfish motives of Casaubon, it is explained as follows; “Casaubon —took a wife . . . to adorn the remaining quadrant of his course, and be a little moon that would cause hardly a calculable perturbation”(*Middlemarch*, Volume 1p.163). For Eliot, all of society suffers when an individual cannot follow their best, ideals and skills(*Middlemarch*, p.164).

3.2.2 Myth of Antigone as Feature of Symbolism

The variety and diversity of Myths emerged in *Middlemarch*, *point d'appui* or “firm footing” (J. Guy & G. Cooke, nd, p. 306), is by the use of the Myth, marked first by, the object of fervid but fruitless hopes of the young and ardent Dorothea Brooke at first marriage with Casaubon, looking for her self-realization have been an “attractively the maze Labyrinthine extent” (*Middlemarch*, p.14). Casaubon mentioned in codicil, she would lose the totality of her inheritance if marrying his cousin Will Ladislaw, he is at once a Pegasus who calls “every form of prescribed work’ harness’(*Middlemarch*, p.55) ; an ‘Apollo’ the God of beauty, figure constantly shaking the light out of his curls (*Middlemarch*, p. 250), and fearing he may become “ray-shorn” in Dorothea’s eyes (*Middlemarch*, p, 254) . Edward Casaubon, while described as “a man of profound learning, lacks understanding of the world” (*Middlemarch*, p. 11). This deficiency reduces for being empathy; his “ungentlemanly and abominable, codicil is written with no regard for the emotional impact it will have on others” (*Middlemarch*, p. 484, 490).Dorothea Brooke, in fact, rejected the threat ‘blackmail’ (*Middlemarch*, p.53) of her ex- husband and therefore renounced her conventional role as the rich widow. Dorothea’s choice raised disapproval around her (*Middlemarch*, p. 337).

Hence, Dorothea Brooke is as an 'Antigone', as an example of a brave woman (*Middlemarch*, p. 322). "Antique form animated by Christian sentiment [...] sensuous force controlled by spiritual passion" (*Middlemarch*, p.132). 'Antigone' is a figure from Greek Mythology best known, and the superb tragedy by the Greek poet and playwright Sophocles (495BC-406BC). "Antigone is one of the daughters of Oedipus and Jocasta. Jocasta is the mother and the wife of Oedipus, Antigone buries her brother Polynices' body in accordance with the wishes of the Gods but in defiance of a legal ruling passed by her uncle the king Creon, thus effectively condemning herself to death" (*la Mythologie*, 1975, M. Grant, p. 30). The struggle between Antigone and God the king Creon created the Agon; symbolizes the "antagonism of valid principles" points to strong opposition, the contradiction between nature and culture; moral, emotions, and society. (*Middlemarch*, 1872). Commonly the power, the moral sense, or the affection, brings man into Antagonism with the social established rules,

Now is there civil war within the soul: Resolve is thrust from off the sacred throne by clamorous Needs, and Pride the grand-vizier Makes humble compact, plays the supple part Of envoy and deft-tongued apologist For hungry rebels". (*Middlemarch*, p.967)

Similar to *Antigone*, Dorothea is also ragged between conflicting claims and imperatives: on the one side, her principle excludes Will Ladislaw, a "prior claim" (*Middlemarch*, p. 256) to the wealth which she will become heir to Mr. Casaubon as a widow; and on the another side, her husband's "bitter resistance to that idea of claim and the hold that the dead hand of his will has over her, forbidding her to fulfill it" (*Middlemarch*, p.341). Commonly the power, the moral sense, or the affection, brings man into Antagonism with the social established rules.

3.2.3. Myth of *Ariane* as Sympathetic Feature

Dorothea is an *Ariane* “daughter of *Minos* king of *Crete* and of *Pasiphae*, failed in love with *Theseus*. *Theseus* wanted to kill *Minotores*, *Ariane* gave him a pellet of thread in order to find his path in Labyrinthine (M. Grant, *la Mythologie*, 1975, p. 50). The second marriage of Dorothea Brooke and Willy Ladislaw may be seen as a thread of *Ariane*, a brave action and reasonable solution. In her union with soul mate Will Ladislaw, Dorothea also would to set herself independent from the command of Casaubon. Dorothea has chosen positively to get married a second time instead of being independent, and the real point is that Dorothea’s Labyrinthine conjugal life with Casaubon is itself a “criticism addressed by Eliot to the restrictive Victorian society that made of marriage the only possibility for women to achieve self-realization” (*Middlemarch*, pp.336,337).

Positively, ‘the crux of the matter’ is that the daring of making a decision, about the second marriage, has shocked the *Middlemarchers*, and it was for Dorothea ‘the crux of the matter’ for the second chance whom Eliot esteems. The second marriage of Dorothea with Willy was more expected to be thriving, yet his pledge to Dorothea was not stimulated by social position interests (*Middlemarch*, 1872, p.369). However, it is as if Eliot predicts the permanence of this structure of narrow-mindedness within societies, “Dorothea is an ambitious woman to whom society offered no other alternative than either remaining a rich widow, which was socially very correct, or getting married again, which was a lot less conventional but stills feasible” (*Middlemarch*, p. 366). Ladislaw later becomes a political man, and, Dorothea is satisfied, because “the growing good of the world is partly dependent on unhistorical acts” (*Middlemarch*, p.1193).

Evidently though, “Dorothea is neither a St. Theresa nor an *Antigone*, having spent her full nature in channels which had no great name on the earth” (*Middlemarch*, p. 578), or depressingly, as the ending point out,

A new Theresa will hardly have the opportunity of reforming a conventual life, any more than a new *Antigone* will spend her heroic piety in daring all for the sake of a brother’s funeral : the medium in which their ardent deeds took shape is for ever gone. (*Middlemarch*, p. 577)

The mythological means has been replaced by a “petty medium” (*Middlemarch*, p.129), a *middlingness*, which is Eliot’s symbol “home epic of *Middlemarch*” (*Middlemarch*, p.573).

George Eliot agreed:

The turning point of the tragedy, is not [...]’reverence for the dead and the importance of the sacred rites of burial, but the *conflict* between these and obedience to the State. It is this state of conflict or ‘*Agon*’, or more precisely what George Eliot constantly refers to as “two principles, having their validity or this balance of principles, this antagonism between valid claims (*Middlemarch*, p.365),

The novelist recognizes, the conflict, as the lasting structure at the bottom of the myth of *Antigone*, the superb art of the Greek poet Sophocles, makes us believe that both of *Antigone* and her uncle the king *Creon*, the killer of her brother *Polynices*, are challenging to be right, and conscious that, antagonism’ of valid principles is related to polytheism (*Middlemarch*, 1872).

Dorothea usually observed that she could not have been ‘a nice woman,’ else she would not have married either the one or the other. Certainly those determining acts of her life were not ideally beautiful. They were the mixed result of young and noble impulse struggling amidst the conditions of an imperfect social state, in which great feelings will often take the aspect of error, and great faith the aspect of illusion. For there is no creature whose inward being is so strong, that it is not greatly determined by what lies outside it. A new Theresa will hardly have the opportunity of reforming a conventual life, any more than a new *Antigone* will spend her heroic piety in daring all for the sake of a brother’s burial: the medium in which their ardent deeds took shape is forever gone. But we insignificant people with our daily words and acts are preparing the lives of many Dorotheas, some of which may present a far sadder sacrifice than that of the Dorothea whose story we know (*Middlemarch*, p.1193).

3.3. Conclusion

Being an authoress in Victorian patriarchy society makes the fictional work of *Middlemarch* noteworthy and well studied novel, in which George Eliot fused real world with unreal world thoughtfully opening the way of Eliot's inspirations. (H. Gurra, 2015). Eliot adopted a particular approach, mingling between morality and imagination in order to create infinite analyses, and to encourage human sympathy as shift from Idealism. It is necessary to grasp, that Eliot wants to convey the meaning of the social trouble that resulted from main change in social movements of the 19th-century, it was not the right time for idealistic and conventional life.

Eliot was independent; she broke all what has been made, she designed to build sympathetic thoughts in both her personal and professional lives based on positivity. Great frustration or failure that the human makes is when his Idealism gets raised (H. Gurra, 2015, p. 8). Eliot states that "Tis one thing to be tempted, *Escalus*, Another thing to fall" (*Middlemarch*, p.953), it is basic to balance between two different elements feeling and knowledge to create a sympathy and understanding.

General Conclusion

General Conclusion

To put up the shutters, this humble research has brought attention to the artistic elements of Realism and Symbolism by George Eliot in her praiseworthy Victorian novel of *Middlemarch*. As well, it pointed out to identify the objectives of George Eliot with the art of social symbolism, which could color and stretch the understanding of the readers along with the significance of introducing the Greek Mythology. It gave to the novel an epistemological concept, and more value with a sort of prediction; which could be served wherever, whenever. Thus, Eliot with the Art of Realism, proved the precise representation of real life which was competently fixed by her morality. Such sympathy was wedged between knowledge and emotion. It permitted Eliot to mould truth passing through her own emotional, moral and intellectual view-point. This inescapable bias was the foundation of the continuing inner battle of George Eliot.

Hence, regardless the efforts to reduce that hole, Realism of George Eliot inescapably became a way to increase her own moral, political and social views. In light of this, the present study has intended to investigate the conduct of characters by Eliot, collided with her depiction of social troubles of the Victorian epoch. It has shown the psychological insight of Eliot and how much she was worried about humankind nature for living positively. In *Middlemarch*, George Eliot has accentuated on characterization, accordingly, almost all the inhabitants, of the fictional provincial Middlemarch were disappointed by their idealistic idea, their egotism or else self-interest has caused their displeasure and living in puzzle. However; the destiny of the characters ended by becoming satisfied. That conflict designed by Eliot show her positive prediction, and suggests to the readers the end of Idealism and render to Realism, The permanent construction of *Middling*, that confronts Eliot and her fictional individuals would make the readers reread her work.

General Conclusion

For Eliot the only unescaped approach is that of representing real life as her morality. She could skillfully represent the main character introducing St. Theresa as feature of Realism, which interprets the perfect religious woman could not exist in inadequate century of 19TH century. Furthermore, the power of Symbolism stands on Greek Mythology. It shows the ability of Eliot to mingle between the rebellion of Antigone and rational wisdom of Ariadne, along with the religion of St. Theresa. In fact, human nature is mixture of those claims, in which Eliot intended to show how to make a balance between them in order to live positively, sympathetically in the *Middling*. In the labyrinthine of reach a perfection of Theresa or fail in the antagonism of Antigone; there is always a thread of Ariadne, a second chance.

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List of Appendices

Appendices

Appendix A: Prelude of *Middlemarch* (1871-1872)

Appendix B: Epigraphs from *Middlemarch*

Appendix C: Synopsis of *Middlemarch*.

Appendix D: Biography of George Eliot, (Mary Anne Evans, 1819-1880).

Appendix E: Biography of Alexandria Victoria (1819-1901), Queen of Britain and Ireland (1837-1901).

Appendix F: Picture of St. Theresa of Avila (1515-1582).

Appendix G: Picture of Antigone (Daughter of Oedipus and Jocasta).

Appendix H: Picture of Ariadne (Daughter of Minos and Pasiphae).

List of Appendices

Appendix A: Prelude of *Middlemarch*

Who that cares much to know the history of man, and how the mysterious mixture behaves under the varying experiments of Time, has not dwelt, at least briefly, on the life of Saint Theresa, has not smiled with some gentleness at the thought of the little girl walking forth one morning hand-in-hand with her still smaller brother, to go and seek martyrdom in the country of the Moors? Out they toddled from rugged Avila, wide-eyed and helpless-looking as two fawns, but with human hearts, already beating to a national idea; until domestic reality met them in the shape of uncles, and turned them back from their great resolve. That child-pilgrimage was a fit beginning. Theresa's passionate, ideal nature demanded an epic life: what were many-volumed romances of chivalry and the social conquests of a brilliant girl to her? Her flame quickly burned up that light fuel; and, fed from within, soared after some illimitable satisfaction, some object which would never justify weariness, which would reconcile self-despair with the rapturous consciousness of life beyond self. She found her epos in the reform of a religious order.

That Spanish woman, who lived three hundred years ago, was certainly not the last of her kind. Many Therasas have been born who found for themselves no epic life wherein there was a constant unfolding of far-resonant action; perhaps only a life of mistakes, the offspring of a certain spiritual grandeur ill-matched with the meanness of opportunity; perhaps a tragic failure which found no sacred poet and sank unwept into oblivion. With dim lights and tangled circumstance they tried to shape their thought and deed in noble agreement; but after all, to common eyes their struggles seemed mere inconsistency and formlessness; for these later-born Therasas were helped by no coherent social faith and order which could perform the function of knowledge for the ardently willing soul. Their ardor alternated between a vague ideal and the common yearning of womanhood; so that the one was disapproved as extravagance, and the other condemned as a lapse.

Some have felt that these blundering lives are due to the inconvenient indefiniteness with which the Supreme Power has fashioned the natures of women: if there were one level of feminine incompetence as strict as the ability to count three and no more, the social lot of women might be treated with scientific certitude. Meanwhile the indefiniteness remains, and the limits of variation are really much wider than anyone would imagine from the sameness of women's coiffure and the favorite love-stories in prose and verse. Here and there a cygnet is reared uneasily among the ducklings in the brown pond, and never finds the living stream in fellowship with its own oary-footed kind. Here and there is born a Saint Theresa, foundress of nothing, whose loving heart-beats and sobs after an unattained goodness trembles off and are dispersed among hindrances, instead of centering in some long-recognizable deed". (George Eliot, *Middlemarch*, 1872)

"Since I can do no good because a woman, I reach constantly at something that is near to it"

The Maid's Tragedy: BEAUMONT AND FLETCHER

List of Appendices

Appendix B: Epigraphs from *Middlemarch*

1. English Epigraph,

‘The offender’s sorrow brings but small relief To him who wears the strong offence’s cross.’ __ W. Shakespeare (Sonnets)

‘He had more tow on his distaffe Than Gerveis knew’ __ G. Chaucer

‘Since I can do no good because a woman, I reach constantly at something that is near it’, __ The Maid’s Tragedy: Beaumont and Fletcher. ‘

2. Spanish Epigraph,

Dime; no ves aquel caballero que hacian nosotros viene sobre un caballo ruciorodado que traepuesto en la cabeza un yelmo de oro?’ ‘Lo que veo y columbro,’ respondió Sancho, ‘no es sino un hombre sobre un as no pardo como el mio, que trae sobre la cabeza un acosa que relumbra.’ ‘Pues ese es el yelmo de Mambrino,’ dijo Don Quijote.’— Miguel de CERVANTES.

3. Italian Epigraph,

‘Piacere epone Vuol la sua stagione.’ __ Italian Proverb

4. French Epigraph,

Nous causames longtemps; elle etait simple et bonne. Ne sachant pas le mal, elle faisait le bien; Des richesses du coeur elle me fit l’aumone, Et tout en ecoutant comme le coeur se donne, Sans oser y penser je lui donnai le mien; Elle emporta ma vie, et n’en sut jamais rien. __ Alfred de Musset.

5. German Epigraph,

Du Erdewarstauch diese Nacht bestandig, Und athmest neu erquickt zumein en Fussen,
Beginnest schon mit Lust mich zu umgeben,
Zum regst und ruhrsteinkraftiges Reschliessen Zum hochsten Dasein immerfort zustreben.
— Faust

List of Appendices

Appendix C: Synopsis of *Middlemarch*

The novel of *Middlemarch* tackles big themes, such as the natural yearning toward heroism, the problem of vocation, the limits of free will, the best and worst possibilities of companionship, and the struggle to become a moral person in an imperfect world. The narrator concludes that the world no longer makes room for exceptional persons to live epic lives; nevertheless, those who strive to do so are the unsung heroes of the mundane who "live faithfully a hidden life, and rest in unvisited tombs" (*Middlemarch*, p). Dorothea Brooke, the primary protagonist, is an ardent and religious young woman who aspires to lead an epic life. Intelligent as well as beautiful, she has come to live, along with her sister Celia, at her uncle's estate in the English town of Middlemarch after her parents die. Dorothea chooses a middle-aged clergyman, Edward Casaubon, among the other charming men, because she thinks he has a great mind and will broaden her intellectual and spiritual horizons. She wishes to become wise so that she can know what to do in life—what will provide the greatest good. After she is married, she learns that Casaubon has been compiling notes for 30 years for a treatise he called *the Key to All Mythologies*. His thesis is based on outdated ideas and will never see the light of day. Soon after, she also becomes friends with his young cousin, Will Ladislaw, a student who has not yet found his career. Ladislaw soon falls in love with Dorothea, although he is content to worship her from afar. Nonetheless, Casaubon becomes extremely jealous. Dorothea is not aware of Ladislaw's feelings or the intensity of her husband's dislike for his cousin. Her life with Casaubon, however, becomes more and more oppressive. Casaubon has a bad heart, and after an emotional scene with Dorothea, he has a heart attack. Not long after, he dies, having left a codicil to his will saying that if Dorothea ever marries Ladislaw, she will lose Casaubon's wealth and estate. Dorothea and Will Ladislaw try to stay away from each other because of Casaubon's codicil. Against the objections of Dorothea's family they end up becoming engaged on the strength of her personal fortune. The story ends in one more marriage between other Middlemarchers, and this is simply just one part of the huge novel ([Middlemarch_Plot_Summary_CourseHero.html](#)).

List of Appendices

Appendix D: Biography of George Eliot

George Eliot was the pen name of Mary Anne Evans, born in (1819-1880). She was the daughter of Robert Evans, the manager of the *Arbury Hall* Estate in Warwickshire. She received an unusually extensive education for a girl at the time, although only up until the age of 16 years. She continued to read widely, the results of which are obvious in her writing, which is intellectually sophisticated and filled with references to a diverse array of knowledge. As a young woman, she became socially involved with a group of Agnostics and political Radicals. She began translating works of German theology into English, and publishing short reviews in periodicals. She spent time living alone in Geneva in Switzerland before moving to London, where she worked as the editor of a progressive literary journal named *The Westminster Review* (D. Chenni, 2016). Evans' family moved to a house named Griff House, between Nuneaton and Bedworth. The young Evans was not beautiful, yet she was obviously intelligent and voracious reader. At Mrs. Wallington's school, she was educated by the evangelical Maria Lewis. Evans was exposed to a quite disciplined belief opposed to Evangelicalism, after ages sixteen Evans had little formal education. Thanks to her father's important role on the Estate, she was allowed access to the library of *Arbury Hall*, which greatly aided her education and breadth of learning her classical education left its mark (D. Chenni, 2016). In 1836 her mother died and Evans (then 16) returned as housekeeper, but she continued correspondence with her tutor Maria Lewis. When she was 21, her brother Isaac took over the family home, so Evans and her father moved to Foleshill near Coventry. Her closeness to Coventry society brought new influence, most notably those of Charles and Cara Bray. Charles Bray became rich and had used his wealth in the building of school and philanthropy. Evans, who had been struggling with religious doubts for some time, became intimate friends with the progressive, free thinking Brays, whose "Rosehill" home was a haven for people who held and debated radical views (D. Chenni, 2016). The people whom the Mary Evans met at the Brays house included Robert Owen, Herbert Spencer, Harriet Martineau and Ralph Waldo Emerson. Through this society Evans was introduced to more liberal theologies and to writers such as David Levi Strauss and Ludwig Feuerbach, who cast doubt on the liberal truth of biblical stories. Her cosmopolitan intellectual composition in the early forties, was through both her widespread

List of Appendices

readings of German history, philosophy, Greek mythology, art, poetry, French fiction, and Italian drama, and her translations of influential works such as Feuerbach's, Strauss's, and Spinoza's. (D. Chenni, 2016). Thanks to her frequent travels to Germany, Eliot learned from Feuerbach and Strauss's Humanism, Spinoza's hermeneutics, Kant's moral philosophy and sense of duty, Lessing's *utpicturapoesis*, to Goethe's tolerance, relativism, and *Bildung*, Eliot was very receptive to German philosophies that acted like firm foundations for what she coined as *Meliorisma* principle based on constant improvement that became the core of her way of thinking and writing (D. Chenni, 2016). In fact, her first major literary work was an English translation of Strauss's *the life of Jesus* in 1864, which she completed after it had been left uncompleted by another member of the "Rosehill circle". As a result of their friendship, Bray published some of Evans's earliest writing, such as *Reviews; the Coventry Herald and The Observer*. When Evans began to question her religious faith, her father threatened to throw her out of house, but his threat was not carried out. Instead; she respectfully attended church, and continued to keep house until his death in 1849. When she was 30 years, five days after her father's funeral, she traveled to Switzerland with the Brays. She decided to reside in Geneva, living first on the lake at *Plongeon*, and then on the second floor of a house owned by her friends François and Juliet d'Albert Durade on *the Rue de Chanoines*. She commented happily that "one feels in a downy nest high up in a good old tree". During her residence in Switzerland, she read avidly, and was admired by the fascinated nature and the beautiful Swiss countryside, which were her great inspiration. François Durade painted her portrait there, as well (D. Chenni, 2016). On Eliot's return to England the following year 1850, she moved to London with the target of becoming a novelist, and she began referring to herself as Marian Evans. She stayed at the house of John Chapman, the radical publisher whom she had met earlier at Rosehill and who had published her Strauss translation. Chapman has recently purchased the campaigning, left-wing journal *The Westminster Review*, and Evans became its assistant editor in 1851. Although Chapman was officially the editor, it was Evans who did most of the work of producing the journal, contributing many essays and Reviews beginning with the January 1852 issue and continuing until the end of her employment at the review in the first half of 1854. Eliot met the philosopher George Henry Lewes in 1851. Lewes was in an open marriage, and he and Eliot soon became a couple, traveling to Germany together as a "Honeymoon" and living as husband and wife, despite the

List of Appendices

fact, that Lewes never divorced his previous wife. This arrangement was the source of significant scandal at the time (G. Levine, nd). While continuing to contribute pieces to the *Westminster Review*, Evans resolved to become a novelist, and she set out a Manifesto for herself in one of her last essays for the Review, "*Silly Novels by Lady Novelist*" 1856. The essay criticized the trivial and ridiculous plots of contemporary fiction by woman. In other essays, she esteemed Realism in her novels, which was subsequent fiction that she placed an emphasis on realistic storytelling. She had allowed her husband George Henry Lewes to manage their intellectual, social and business affairs for nearly three decades; the one who first encouraged her to write and then continued to do so, She also adopted a 'nom-de-plume' the one for which she would become known George Eliot. This pen name was said by some to be an homage to George Henry Lewes, her closer philosopher friend while 20 years, in addition, to adopting his first name George, the last name Eliot, could possibly have been a code for "to L I owe it". Her first complete realistic novel, published in 1859, was *Adam Bede*, it was an instant success, but it prompted intense interest in which this new author might be. After the success of the novel of *Adam Bede*, Eliot continued to write popular novels for the next 15 fifteen years, including; *Mill on the Floss* (1860), *Silas Marner* (1861), *Romola*(1863), "*Felix Holt, the Radical*" (1866), "*Middlemarch*" (1871-72), and the last realistic novel "*Daniel Deronda*" stands as a high example, in a class with those of Tolstoy and Dostoyevsky (1876) (D. Chenni,2016). After George Lewes's in 1878, Eliot struggled to find her bearings; suddenly she found herself responsible for everything. Even more difficult for her was the fact that her longtime champion, the one who first encouraged her to write and then continued to do so, was gone. In his honor, Eliot founded a "Studentship in Physiology" at the University of Cambridge and completed some of Lewes's works, especially his *Problems of Life and Mind* (1873-79). Two years later, and less than a year before her death, George Eliot finally married John Walter Cross, again causing controversy because Cross was 20 years younger than she was. Cross had served as Eliot and Lewes's trusted banker, what today we would consider a personal accountant. Eliot died of kidney disease in the same year of her marriage, 1880. She is buried at *Highgate Cemetery* in London (D. Chenni, 2016).

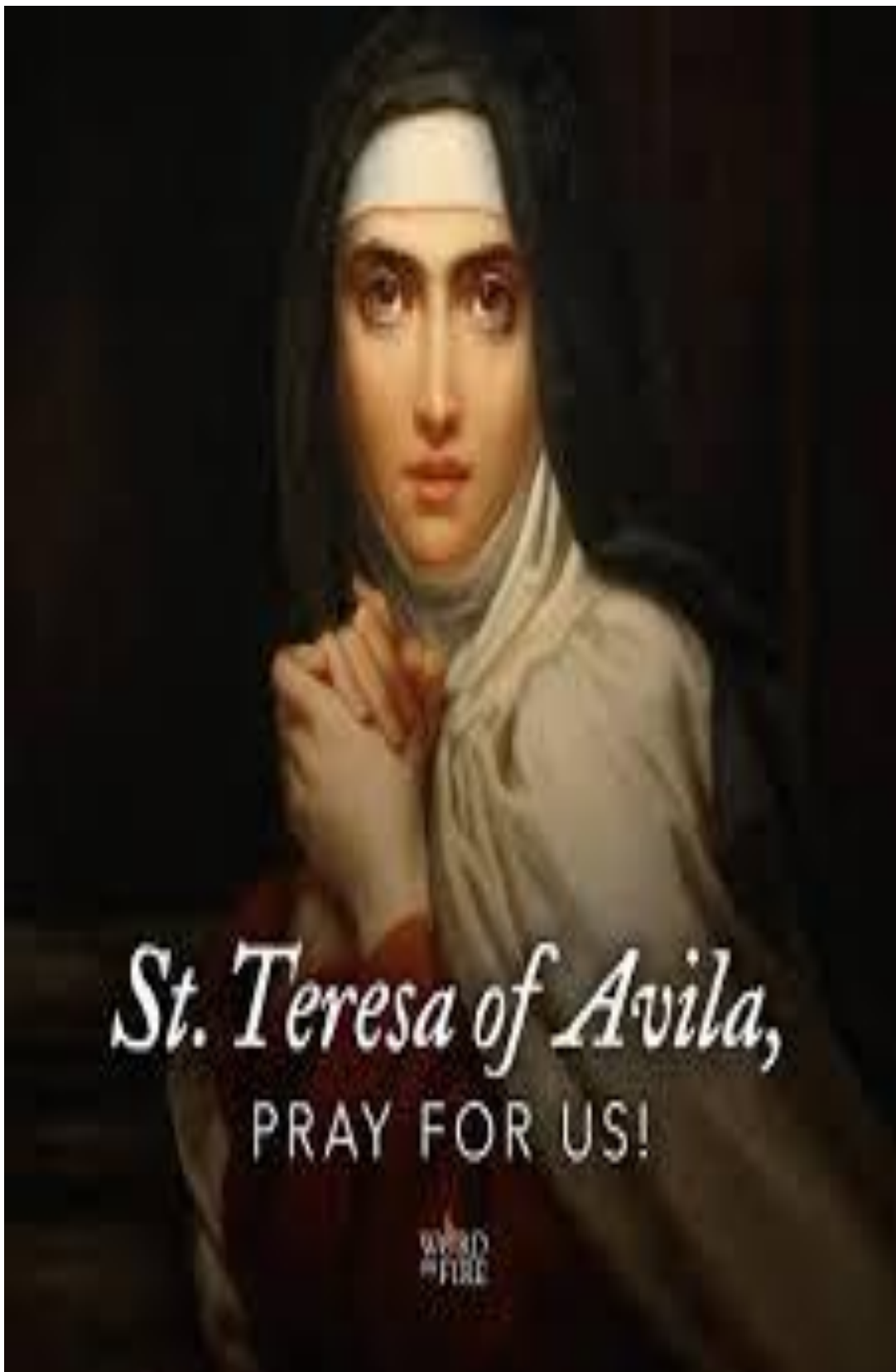
List of Appendices

Appendix E: Biography of Alexandria Victoria

The Grandmother of Europe, Alexandria Victoria was born in London on May, 24TH 1819. Victoria was the daughter of Edward Augustus the Duck of Kent and Strathearn, and the Princess Victoria of Saxe-Coburg and Saalfeld. She was the only child of her parent when her father died, she was eight months old. She lived with the control of her strict mother, and was educated with a strict set of laws and instructions known by the Kensington System, permitted her small real- life experience. She described her uprising as rather melancholy. Ten years later, in 1830 the Grand-Father of Victoria, George the Third King of England died, and succeeded by her Uncle William the Fourth, but in 1837he also died without leaving any children (Larousse, 2004, p. 1769). The death of her Uncle William the Fourth putting her first in rank as successor and legal inheritor to the throne. In the same year, on the morning of 20TH of June, the young Victoria received the Archbishop of Canterbury and Lord Chamberlain who have kneeled down before her, and declared that she is the new Queen at age of 18. She takes the crown and became the Queen of Britain and Ireland. She would reign for 63 years, 7months and two days, from 1837 until 1901. Victoria is Britain's second greatest and the longest reigning Monarch, surpassed by her great great-daughter (Encyclopedia/Victoria/Biography). The earlier decisions that should be taken according to the Queen Victoria, is to be independent from the controlling environment of her mother, and then to serve her country truthfully. On her ascendancy to the throne, she said with confident and clear voice, "since it has pleased providence to place me in this position, I shall do all my utmost to fulfill my duty towards my country...I am very young and perhaps not in all things inexperienced, but I am sure to do what is fit and right" Queen Victoria, Extract from the Queen Journal, Tuesday, 20TH June 1837. On February, 10TH 1840 the Queen Victoria meet her cousin Albert of Saxe-Coburg and Gotha, as a Queen she proposed to marry him (Arnstein, p. 190).They had too close and intimate liaison. Albert was considered potential husband, and became her closest advisor. The couple had nine children. Her blood still perpetuated, and her descendents reign all over Europe; in Norway, Belgium, Spain, Sweden, Denmark, Germany, Romania, Russia, Italy, Finland, Greece, and others. On January 22ND, 1901 at age 81 Queen Victoria dies, and put the end of her Epoch. She succeeded by her eldest son Edward, who would reign until his death in 1910 (Larousse, 2004, p. 1769).

List of Appendices

St. Theresa of Avila (1515-1582)



List of Appendices

Antigone Greek Mythology (Daughter of Oedipus and Jocasta)



List of Appendices

Ariane Greek Mythology (Daughter of Minos and Pasiphae)

