

MINISTRY OF HIGHER AND SECONDARY SPECIAL  
EDUCATION OF THE REPUBLIC OF UZBEKISTAN

Andizhan State University named after  
Zakhiriddin Mukhammad Babur

Faculty of Foreign Languages

Department of English Language and Literature

Khoshimova (Nematova) Dilrabo Paziliddin qizi

(group – 405)

**THE PLACE OF GEORGE ELIOT IN ENGLISH  
LITERATURE AND LEARNING HER CREATION**

5111400 - Foreign Language and  
Literature (English language and literature)

**QUALIFICATION PAPER**

Supervisor of the work:  
M. Yaqubova

**Andizhan – 2017**

# CONTENTS

<b>Introduction</b> .....	3
<b>Chapter I English woman writers of the 20<sup>th</sup> century</b> .....	9
1.1. Realism in English literature.....	9
1.2. The role of woman writers in English realism.....	17
<b>Chapter II George Eliot is a Victorian English novelist</b> .....	29
2.1. Life story of George Eliot.....	29
2.2. The theme, the hero and the idea of her novels.....	37
<b>Chapter III Methodical recommendations for teaching the works of George Eliot</b> .....	57
3.1. Effective strategies for teaching the theme at educational establishments .....	57
3.2. Lesson plan with different exercises.....	63
<b>Conclusion</b> .....	70
<b>Bibliography</b> .....	73

## INTRODUCTION

Our Motherland, Uzbekistan, is almost 26 years old. If we look back see incomparable changes in all spheres of life of the country. We see these positive changes not only in social life, culture, sports, science, and economy but also in the field of education too.

The American-Uzbekistan Chamber of Commerce, established over twenty years ago, is an important mechanism for supporting and pushing forward joint programs and projects in different spheres of the economy and has turned into a reliable bridge between the business circles of the two countries.

We dare say that Andizhan became a construction site. Dozens of lyceums, professional colleges, schools and two, three stored houses build and given to young people to get education and to live. They differ greatly from old ones. One can see all the necessary equipment, computer classes, laboratories, textbooks of the new type at all education institutions, house with to date kitchens, bathrooms and sitting rooms.

Uzbekistan has got its own way of development. In the modern world, in the condition of globalization, the role of knowledge and learning in the process of historical and social development of people all over the world is very acute today as ever before. The prove of this idea can be found in our Republic, when we are in the transition period, and the need for highly experienced and intellectual specialists is becoming very crucial. English has become the international language of the world community today. Different international organizations hold their meetings in English. English is also the language of international commerce.

The US Embassy in Uzbekistan has expressed support for holding international conference in Tashkent entitled “English language is key to dialogue” for teachers of higher education institutions.

The conference theme circle was enough extensive. It covered such areas as the development of teaching manuals and syllabi, assessment of knowledge, integrated instruction skills, intercultural communication.

Today, English is one of the most widespread languages in the world; it is spoken by 1.5 billion people around the globe, while another billion are studying it. [3, 3]

Students should leave educational establishments with the Uzbek language as a language of instruction experience while studying foreign languages. We should prepare in our country in the shortest time the methods of intensive foreign languages learning based on our national peculiarities. That is why it is necessary to improve the current situation, to provide Uzbek children with all the necessary conditions for the access to this amazing world of foreign languages. The immediate important task is the formation of Institutions of higher education. We think that one of the poor sides of today's higher education is that we could not conduct the preparation of specialists of higher education according to beforehand for the changed requirements of science and techniques, economy, production and other fields in conformity with life requirements.

On December 10, 2012, the first President of Uzbekistan Islom Karimov officially declared the decree “On the measures of further improvement of the system of teaching foreign languages”. According to this decree “English is being teaching at all schools in form 1 from September 2, 2013”. [1, 1-3]. Speaking of the achievements in touching foreign languages Mr. President pointed out shortcomings that we are facing in order to overcome the existing problems he recommended to work out modern untraditional methods of teaching using computer and information technologies. The main objective is to treat young generation to have a free talk with foreigners, alongside with this to create conditions to be acquainted and use achievements of the world civilization in their activities.

President of our Republic SH. M. Mirziyoev is also paying great attention to higher education system of Uzbekistan. On April 20, 2017 he signed a decree PQ 2909 “On the measures of further development of the system of higher education.” The aim of this decree is to improve the system of higher education, to review the contents of preparing cadres according to the priority tasks of social-economical

development of the country, to establish conditions for preparing higher educational specialists suit for international standards. [2, 1-3]

Any specialist who has got enough and desired knowledge in all fields of life, he/she will have opportunity of permanent growing his/her skills, enriching his/her knowledge and experience, getting the latest news in his/her field. Of course, this means growth and prosperity of the country we live in.

Understanding this Ministry of higher education made a lot of changes in the programme of training specialists. In other words, if in the non-specialists directions students had English lessons once a week; from March of 2010, they have been learning English three times in a week.

According to the programme of supplementary (optional) classes, special attention should be paid to the development of speech and written habits of students. Here, while teaching, teachers pay much attention to the formation of conversational abilities of students. In the process of teaching languages, students and pupils often come across materials devoted to the life and creative activities of poets and writers. They read their works. This is not by chance. If the language is a bird, it has got two wings. The grammatical structure, phonetics and lexica of the language make up one wing. The other wing constitutes the literature of it. This means that language-learning process consists of two inseparable parts. If we take into consideration both sides the process, its results are sure to be successful.

At present great importance is attached to the study and teaching of foreign languages. No doubt, it happens not without purpose. Today, the importance of our people's perfect knowledge of foreign language can scarcely be exaggerated as our country aspires to win a decent place in the world community, because our people see their great future as a life in mutual accord and cooperation with their foreign partners.

That is why it is necessary to improve the current situation, to provide Uzbek children with all the necessary conditions for the access to this amazing world of foreign languages.

We should prepare in our country in the shortest time the methods of intensive foreign language learning based on our national peculiarities.

We think that the learners of English language, English and American literature should get introduced to life and creative works of world-known American and English writers, whose works are still read because they are about eternal problems of human being and human society.

Taking into account of the above mentioned we consider that study and learning English literature, life and creation of George Eliot is useful.

Our research work is dedicated to George Eliot's life and her creation. We devoted much time to study George Eliot's life and her creative activity and were sure that this theme is worthy to discuss.

**The actuality of this qualification paper** is that this theme needs the further investigation and always under discussion. By this research work, we try to prove that George Eliot is a great realist writer of English literature. While writing this paper we had many difficulties for the lack of information. In order to be clearer, we tried to find a lot of information from Internet.

**The aim of this qualification paper** is to learn the George Eliot's life and her works. By this, we try to prove that George Eliot is a great realist writer. In order to achieve this purpose, we shall do the following **tasks**:

- to give some information about the trend Realism in English literature;
- to study the role of woman writers in English realism;
- to learn life story of George Eliot;
- to enlighten the hero, the idea and the theme of her books.

**The object of this qualification paper** is English literature in XX century, the works of George Eliot.

**The subject matter of the qualification paper** is place of George Eliot's creation in English literature.

**Methods of investigation:** While solving above mentioned problems we used such methods as comparative, componential, transformational and statistical.

**The scientific novelty of this qualification paper** is to find out the role of George Eliot in English Literature. We tried to investigate her great works “The Mill on the Floss”, “Romola” and “Silas Marner”. In order to get used to this theme deeply we studied the opinions of scientists and find a lot of information from Internet.

**Materials for the research** have been preferred former of the scholars on the theme in English. Except this we used decrees of President of Uzbekistan, newspaper article, National Programme for Cadres Training, a number of well-known English, Russian and Uzbek scientists’ literary works regarding to George Eliot, internet materials.

**Methodology of the research** is based on the works of President of our republic, well-known scholars’ scientific works and articles. For example: Burgess A. English Literature, Hardy BN. George Elliot: A Critic's Biography, Ashton Rosemary. George Eliot: A Life.

**The theoretical importance of this qualification paper** is the sources and information, which we had investigated, can be used as the main source in learning English Literature and the works of George Eliot.

**The practical importance of this qualification paper** is that it can be used as a lecture for students, as a manual for pupils at school and lyceum, as a basic factor for investigators.

**Field of application:** The material of the work will be useful for young English teachers at academic lyceums and colleges, who want to desecrate their project, permitting to work and making success possible.

**The structure of this qualification paper** consists of introduction, two chapters with items, conclusion, methodological recommendation and the list of used literature.

The Introduction part of the work introduces with the role of foreign languages in the development of a person and country, purpose of the investigation and the tasks put forward to be carried out, methods of the research, essence of theoretical conclusions and practical value.

The first chapter is devoted to study the place of woman writers in English literature in XX century.

On the second chapter, we try to give full information about the life and literary activity of George Eliot.

At the last third chapter, we give some methodological recommendations for teaching the life and literary activity of George Eliot.

The conclusion part of the work summarizes all the new and all the best concerning the theme.

In the part of bibliography, we submitted the information about the books, which we used while writing this work.

# I. ENGLISH WOMAN WRITERS OF THE 20<sup>TH</sup> CENTURY

## 1.1. Realism in English literature

Realism is in art and literature, an attempt to describe human behavior and surroundings or to represent figures and objects exactly as they act or appear in life. Attempts at realism have been made periodically throughout history in all the arts; the term is, however, generally restricted to a movement that began in the middle of 19<sup>th</sup> century, in reaction to the highly subjective approach of romanticism. The difference between realism and naturalism is harder to define, however, and the two terms are often used interchangeably. The distinction lies in the fact that realism is concerned directly with what is absorbed by the senses; naturalism, a term more properly applied to literature, attempts to apply scientific theories to art.

Naturalism is in literature, the theory that literary composition should be based on an objective, empirical presentation of human beings. It differs from realism in adding an amoral attitude to the objective presentation of life. Naturalistic writers regard human behavior as controlled by instinct, emotion, or social and economic conditions, and reject free will, adopting instead, in large measure, the biological determinism of Charles Darwin.

The novelist George Eliot introduced realism into English fiction; as she declared in *Adam Bede* (1859), her purpose was to give a “faithful representation of commonplace things”. [8, 43] Mark Twain and William Dean Howells were the pioneers of realism in the United States. One of the greatest realists of all, the Anglo-American novelist Henry James, drew much inspiration from his mentors, Eliot and Howells. James's concern with character motivation and behavior led to the development of a subgenre, the psychological novel.

In general, the work of these writers illustrates the main tenet of realism that writers must not select facts in accord with preconceived aesthetic or ethical ideals but must set down their observations impartially and objectively. Concerned with the faithful representation of life, which frequently lacks form, the realists tended

to downplay plot in favor of character and to concentrate on middle-class life and preoccupations, avoiding larger more dramatic issues.

In the 30<sup>s</sup> and 40<sup>s</sup> of the XIX c. there appeared a brilliant group of such writers - realists as Ch. Dickens, W. Thackeray, Sisters Bronte, Elizabeth Gaskell and others.

The above mentioned group of writers and poets represent the critical realism in the English literature of the 30<sup>es</sup> and 40<sup>es</sup> of the XIX c.

That is the trend in literature, a method of a truthful presentation of the objective reality. Realism reached its peak in the XIX c. literature. Fidelity (faithfulness) to real life, exposure of the contradictions of capitalism constitutes the subject matter of the literature of critical realism.

The prevailing literary form brought to world by critical realism was the novel.

In the history of the English people the 30<sup>s</sup> and 40<sup>s</sup> of the XIX century was the period of acute social and ideological struggle. The industrial reform at the beginning of the XIX century was the mightiest impetus for the development of capitalism in England. From that time on there began the quick growth of the English industry, as well as the progress of the English working class.

In the midst of the 30s there began the new movement in England. It was the nationwide chartist movement – the ever tense state of the social struggle in the country. The political atmosphere in England became very acute in 1846-1847 on the eve of European revolutions of 1848.

There appeared a brilliant group of chartist-poets and publicists. The poems of the poets-chartists called the people for class- struggle. The typical feature of the poets-chartists was the creation of the image of a fighter- worker. In this respect Ernest Jones is the brilliant example of the poets - chartists.

The years, preceding the revolution of 1848, were the most fruitful years of English critical realism. In the very period came out such novels as Thackeray's "Vanity Fair", "Jane Eyre" of Charlotte Bronte, "Mary Barton" of E. Gaskell and "Dombey and Son" of Dickens. All these works gave a vivid description of the

political and social life in England, reflected fall of the spirit of the peoples mass, their protest against the Yoke of capitalism.

In general the literary works of the representatives of the English critical realism exposed the rotten sides of the society, reflecting the social contrasts in the country between the rich and poor, between the England of the rich and of the poor. The writers - realists of the XIX c. were opposed to the writers - Victorians of the same period. The Victorian writers and scientists praised the "Victorian England" England ruled by the Queen Victoria to the sky, propagating that during the Victorian power, which lasted from 1837 to 1901, England reached its flourishing height that England developed in every respect.

But in reality the case was so different and so far from what had been reflected in the works of the Victorian writers. Realists objectively represent the social life with all kinds of its deep contrasts. The object of criticism with the critical realists was not only the aristocratic life with its typical representatives, images, but also its system of legislation, of order, its hypocrisy, treacherousness, as well as injustice and inhumanness of the existing social system.

The English realists tried to depict the main conflict of the epoch - the conflict between the exploited. Ideals of realists are mostly the ordinary, common and hard working people. Along with all the positive features, writers - realists were not devoid of shortcomings. For example, they were too far from understanding the essence of the historical development.

Despite the fact that they were fully given to depicting the interests of the people's mass, their attempts for the best life, they could not show the right way of struggle. At times, if not always, the critical - realists came out in their works with a compromising spirit, appealing the ruling class to become more human, just and honest.

During the last two-thirds of the 19<sup>th</sup> century, the Victorian era produced an amazing number of popular novelists and poets. This time period saw the rise of an increasingly urbanized, middle-class, and educated society that included a much larger reading audience. Many authors wrote about characters and situations well-

known or easily comprehensible to their audience and became universally popular and in touch with their vast readership to a degree not matched in the 20<sup>th</sup> century. Perhaps the most famous author of this time was Charles Dickens, who portrayed the hardships of the working class while criticizing middle-class life. Writers prominent during the heart of the Victorian period include George Eliot, who, despite being a critic of Christianity, was known for her intense, moral novels; William Makepeace Thackeray, who wrote humorous portrayals of middle- and upper-class life; the Bronte sisters – Charlotte, Emily, and Anne – whose novels tended to be autobiographical; Anthony Trollope, a keen observer of politics and upper Victorian society; and Robert Louis Stevenson, who wrote children's books, adventure stories, and poetry. The most popular of the many Victorian poets was Alfred, Lord Tennyson. Other famous poets include Matthew Arnold, Christina Rossetti, and Robert Browning and his wife, Elizabeth Barrett Browning.

Charles Dickens was the greatest critical realist in 19<sup>th</sup> century English Literature. Dickens was born in the family of a poor clerk in Portsmouth. There were 8 children in the family and Charles was the second.

In 1821 the family moved to London. Life was hard for the poor people in the capital of Great Britain. Charly's father could not get any work there for a long time and was taken to prison for debts. Little Charles had to go to work in a factory. The boy washed bottles and worked from early morning till late at night.

Dickens described this period of his childhood in the novel "David Copperfield". When his father came out of prison; Charles was sent to study and stayed there for 3 years. He learned foreign languages and literature.

At 15 he left school and worked in a lawyer's office. He studied shorthand at that time and soon took up the work of a parliamentary reporter to a London newspaper. This work led him to journalism, and journalism to novel writing. In 1836 he published his first book "Sketches by Boz" a collection of short stories from London life. Then followed "The Pickwick papers" was published in 1837, which made the author famous. In his next novels, "Oliver Twist" (1838),

"Nickolas Nickleby" (1839) Dickens describes the hard life at schools and workhouses for homeless children.

"The Pickwick Club" was an organization founded by Mr. Pickwick, a rich old gentleman, who had retired from business. The aim of the club was to study life and people. The members of the club were rich men who spent their time in travelling and looking for little adventures. In this way Dickens told the readers many interesting facts and showed a realistic picture of London life. The novel consists of sketches describing the travels of the members of the Pickwick Club.

There are 4 periods in Dickens's literary activity.

The 1<sup>st</sup> period covers the years 1833-1841, during which "Sketches by Boz", "Pickwick Club", "Oliver Twist" and "Nickolas Nickelby" were created.

The 2<sup>nd</sup> period covers the years 1842-1848. "American Notes", "Dombey and Son" and others came into being.

The 3<sup>rd</sup> period covers the years 1848-1859 "Bleak House", "Hard Times", "Little Dorrit" were written.

The 4<sup>th</sup> period covers the 60s of the XIXc. His novels: "Great expectations" (1861), "Our Mutual friend" (1864) came into being in this period.

Boz was his pen-name. In his social novels he defends the poor, the purity of their moral. He throws away the mask from English bourgeoisie. He criticizes their hypocrisy and egoism.

**Oliver Twist** (content in brief). Oliver Twist starts his life at a work house.

1. It's an institution for old people, orphans.
2. Little Oliver meets cold, hunger, humiliation offence.
3. Bamble and Mrs. Man are cruel and inhuman towards boys Children die of hunger and of endless beatings.
4. Twist runs away, becomes a member of a criminal gang.
5. By the help of a good man Mr. Brownlour his poor fate changes.
6. He finds good friends, clears up the secret of his origin.

In "Nickolas Nickleby" the author draws a realistic panorama of English life.

1. Nickolas Nickleby - the main hero - moves to London after his father's death. He had family burden on his shoulders (a mother, a sister)
2. His uncle Ralf Nickleby is cruel and hard fisted. He does not help them.
3. In the end Nickolas wins in the fight with his uncle
4. He does not want to get rid of his best personal features for the sake of property and carrier. He chose to be a poor, just man.

In "American Notes" (1842) his impressions of his visit to the USA took place. He paid much attention to the dark sides of American life. He wrote about hospitals, prison life, and legislature. He accused slavery.

"Dombey and Son" was created in the period of chartist movement in England. The image of Dombey is put opposite the image of simple people. One can see in this contrast the contradictions between the ruling classes and people.

Stoker Toole, his wife, captain Katle, a store keeper Jilee, a house maid Suisan Nipper everybody has the best features of common people. They are clever, kind and hard working people. Here one can see very little humour in the work but sadness and anger. Dickens is one of the biggest humourists of the world literature, a master of languages.

W. M. Thackeray is one of the world-known realists. Among writers of Europe, except Ch. Dickens, nobody has such a strong talent as Thackeray. Besides he was one of the biggest satirists in England. Specific feature and strength of his talent found their reflection in his satirical accusation of the bourgeois-aristocratic society. His contribution to the development of novel is connected with working out form of novel-family chronicle, disclosing private life of heroes partly connected with social life.

He was the contemporary of the chartist movement. His literary works reflected the spirit (mood) of public mass. His satire was directed against the ruling classes, parasitism, hypocrisy and vanity. He was from a well-to-do family, born in India. His father was a tax collector in Calcutta. After his father's death he was sent to England. It happened when he was 6. In 1829 Thackeray entered Cambridge University, could not graduate it from.

Early period of his literary activity is connected with journalism (1829-1845). He wrote articles, essays and published them in Frazer's Magazine, later in a weekly "Punch". Later his first stories came into being.

"Catherine" (1840), "Memoirs of Jeams de La Pluck", "As hobby - Genteel Story " (1840), "The Luck of Bay Lyndon". "A Romance of the last" (1844) is his first novel. "The Book of Snobs" (1846-47), "Vanity Fair (A novel without a hero)" are the pearl of his realism. The society according to Thackeray is a vast Fair, where everything is sold and bought. He wanted to prove reality of the proverb "money makes the mare go." Money can settle any problem. That is to say it is the strongest thing. He wrote, "It's better to describe the life true, as it is. Truth is the best of all". [5, 48]

"The Book of Snobs" is the collection of a number of essays. He defines snob as a man who looks at the aristocracy with adoration, at the poor with hate and scorn. Snob is that who foully kneels before foul things." Snob people, unfortunately, can be found in all sections of the people. "Vanity Fair" is about the fate of two young ladies: Becky Sharp and Emily Sadley, from rich family. [27]

After school B.Sharp's real life starts. In order to be rich she is ready to do any ill actions. Emily's husband George Osborne is a snob. He is eager to establish contacts with aristocracy but has nothing to do with the poor.

**Vanity Fair:** A Novel without a Hero is a novel by William Makepeace Thackeray, first published in 1847–48, satirizing society in early 19th-century Britain. The book's title comes from John Bunyan's allegorical story *The Pilgrim's Progress*, first published in 1678 and still widely read at the time of Thackeray's novel. *Vanity Fair* refers to a stop along the pilgrim's progress: a never-ending fair held in a town called Vanity, which is meant to represent man's sinful attachment to worldly things. The novel is now considered a classic, and has inspired several film adaptations.

The subtitle of the book shows the author's intention not to describe separate individuals, but the society as a whole. The author believed that most people were a mixture of the good and evil, of the heroic and ridiculous. He knew that a human

being was complex and avoided oversimplifying it. The interest of the novel centers on the characters than on the plot. The shows various people, and their thoughts and actions in different situations. There is no definite hero in the book. In Thackeray's opinion there can be no hero in a society where the cult of money rules the world.

The novel focuses on the fate of two girls with sharply contrasting characters – Rebecca (Becky) Sharp and Amelia Sedley. Both characters are depicted with great skill. Becky is good-looking, clever and gifted. She possesses a keen sense of humour and a deep understanding of human nature. At the same time she embodies the very spirit of Vanity Fair, as her only aim in life is at all costs to find her way into high society. Becky believes neither in love nor in friendship. She is selfish, cunning, and cynical, and ready to marry any man who can give her wealth and a title.

In contrast to Rebecca, Amelia is honest, generous and kind to all the people she comes in touch with and is loved by all. She is not clever enough to understand the real qualities of the people, surrounding her. She is too intelligent, naïve and simple-hearted to understand all the dirty machinations of the clever and sly Rebecca.

As the late Victorian era gave way to early modern times at the turn of the 20<sup>th</sup> century, the focus shifted away from stories of everyday Victorian life. The novels of Thomas Hardy, H. G. Wells, and Joseph Conrad possess a certain pessimism and uncertainty about life. In the early 20<sup>th</sup> century the dark, psychological novels of D. H. Lawrence were censored for their explicit language; his novel *Lady Chatterley's Lover* (1928) was banned as pornographic. The poetry of T. S. Eliot, especially *The Waste Land* (1922), expresses disillusionment with modern civilization, as do the popular novels of Aldous Huxley, who wrote *Brave New World* (1932). Exotic and foreign places are the settings of works by Rudyard Kipling and E. M. Forster. Forster's novels became popular in the 1980s and 1990s as films, including *A Room with a View* (1908) and *A Passage to India* (1924). Irish writer James Joyce and English novelist Virginia Woolf were instrumental in

forging the new stream-of-consciousness writing style. The rich and memorable poetry of Dylan Thomas made him the greatest Welsh poet of the 20<sup>th</sup> century.

## **1.2. The role of woman writers in English realism**

Women also made their mark as writers during the romantic period. Mary Wollstonecraft Shelley is noted for the Gothic novel *Frankenstein* (1818), which took the romantic interest in emotions to the point of terror. Jane Austen wrote clever, elegant novels such as *Sense and Sensibility* (1811) and *Pride and Prejudice* (1813). Her down-to-earth main characters were reactions against the emotionalism of romantic writers.

Jane Austen (1775-1817), English novelist, noted for her witty studies of early 19<sup>th</sup> century English society. With meticulous detail, Austen portrayed the quiet, day-to-day life of members of the upper middle class. Her works combine romantic comedy with social satire and psychological insight.

Two common themes in Austen's books are the loss of illusions – usually leading characters to a more mature outlook – and the clash between traditional moral ideals and the everyday demands of life. In most of her novels, her characters correct their faults through lessons learned as a result of tribulation. Because of her sensitivity to universal patterns of human behavior, many people regard Austen as one of the greatest novelists of the 19<sup>th</sup> and 20<sup>th</sup> centuries.

Austen was born in Steventon, Hampshire, England. She was the seventh child of eight, and her family was close, affectionate, and lively. She lived most of her life among the same kind of people about whom she wrote. Her lifelong companion and confidant was her older and only sister, Cassandra. At age 13 she was already writing amusing and instructive parodies and variations on 18<sup>th</sup> century literature – from sentimental novels to serious histories.

By the time she was 23 years old, Austen had written three novels: *Elinor and Marianne*, *First Impressions*, and *Susan*, which were early versions of, respectively, *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), and *Northanger Abbey* (1818). A fragment, *Lady Susan*, which scholars date between

1793 and 1795, most likely also belongs to this period, but it was not published until 1871. [6, 64]

In 1801 the family moved to the town of Bath. After Jane's father died in 1805, Jane, Cassandra, and their mother moved several times, eventually settling in 1809 in the village of Chawton, very near Steventon. Austen lived and wrote there for the last eight years of her life.

All of Austen's novels were originally published anonymously. Several of them went through two editions in her lifetime. *Pride and Prejudice* was particularly praised, and *Emma* (1816) received a favorable review from English writer Sir Walter Scott, who was a prominent literary figure of the time.

After her literary experiments as a teenager, Austen had two periods of busy and fruitful writing. The first lasted from 1795 to 1798. During this time she wrote the first versions of *Sense and Sensibility*, *Pride and Prejudice*, and *Northanger Abbey*.

Austen's family preserved the writing she did as a teenager, which was published more than a century after her death as *Love & Friendship and Other Early Works*. It includes the story "Love and Friendship", which Austen completed when she was about 15 years old. It is a comic parody of 18<sup>th</sup> century melodramatic fiction. [7, 123]

The main theme of Austen's first full novel, *Sense and Sensibility*, is that sensibility – responsiveness, openness, enthusiasm – is highly desirable, but that it must be tempered by good sense and prudence. In other words, a person needs both sense and sensibility for fulfillment and survival. Nineteen-year-old Elinor Dashwood, the elder of the two sisters at the center of the story, combines both qualities; her 16-year-old sister, Marianne, is less balanced.

In *Sense and Sensibility* Austen challenges her readers and her characters to look closely at all facets of an individual's personality. In so doing, Austen has been criticized for creating characters that are morally good, but too flawed to be appealing. For instance, Elinor may strike an ideal balance between sense and sensibility, but she also can strike the reader as cold and judgmental. Austen

recognized that real people are flawed in significant ways, and so she did not permit the characters in her romances to drift too far from life.

The appearance of *Sense and Sensibility* in 1811 was greeted with immediate success, readers enjoying both its comedy and its penetrating social observations. Jane Austen's first published novel, a revision of work she had originally written over a decade earlier, *Sense and Sensibility* follows the romantic fortunes of sisters Elinor and Marianne Dashwood. The title comes from the characters of the sisters: the elder, Elinor, has too much sense – that is, she is too restrained, too sensible – whereas Marianne possesses too much sensibility – she is too receptive to first impressions and overly emotional. The witty, light-hearted tone of the novel and the personalities of the two girls are illustrated in this excerpt from the early part of the book, when Marianne first meets the highly eligible Mr. Willoughby. The Dashwood family, including the youngest sister Margaret, has recently moved to Barton from their former home at Norland after the death of the girls' father, aided by Sir John of Barton Park, an old family friend.

*Pride and Prejudice* is Austen's first undoubted masterpiece. The book focuses on the Bennet family and the search of the Bennet daughters for suitable husbands. Austen illuminates the topic of husband hunting and marriage in an acquisitive society and shows most of its aspects and consequences – comic, trivial, sensual, opportunistic, desperate, and hopeless. The story follows Elizabeth Bennet and Fitzwilliam Darcy, both of whom are romantic and intelligent, as they are forced to give up their personal pride and prejudices before they can enter into a happy relationship together.

English novelist Jane Austen's *Pride and Prejudice* (1813) satirized the attitudes of the rural middle and upper-middle classes. Austen centered her story on the Bennett daughters: Elizabeth, Jane, and Lydia. Elizabeth, a spirited girl, is “prejudiced” against the wealthy landowner Fitzwilliam Darcy, scorning his lofty attitudes and “pride.” [8, 87] In the first excerpt, Darcy calls on Elizabeth and her friend Charlotte in the mistaken belief that all the ladies of the house are in. In the second excerpt, Elizabeth, after accusing Darcy of ruining the engagement between

her sister Jane and Jane's fiancé, Bingley, receives a letter of explanation from Darcy. Elizabeth then recognizes the error in her judgment and also discovers some faults in her own nature.

The novel focuses on the romantic affairs of the two sisters. When Marianne sprains her ankle on a hillside in a rainstorm and handsome John Willoughby rescues her, she follows her heart and passionately responds to what she believes is his courtship. He, however, breaks off the relationship when he learns that Marianne is not rich. In the meantime, Elinor becomes involved with a young man of integrity, Edward Ferrars, who, unknown to her, in a foolish moment of his youth had become secretly engaged to a woman whom he did not love. Both heroines suffer, but Elinor bears her suffering stoically while Marianne dramatizes hers, playing the role of the jilted maiden. Elinor is ultimately rewarded with a happy marriage to Edward while Marianne eventually accepts the proposal of the dull though loyal Colonel Brandon.

Despite being an early composition, Jane Austen's *Northanger Abbey* was a posthumous publication, appearing in 1818. A satire on the contemporary craze for Gothic novels and their characteristic themes of horror, picturesque ruins, medievalism, terrible secrets, and the supernatural, *Northanger Abbey* recounts the career of the heroine Catherine Morland. Catherine is introduced to Gothic literature by Isabella Thorpe, whom she meets when visiting the fashionable spa town of Bath. Her determination to see brooding mystery and dark deeds of violence around her, despite her innate common sense, lead to a tangled romance. This excerpt from the first half of the novel illustrates Jane Austen's sure satirical touch and economical characterization.

Some of the terms may need explaining: "the Pump Room" is a building in Bath where visitors took the mineral water, believed to be medicinal; "coquelicot ribands" are ribbons the color of a wild poppy – orange mixed with scarlet, nearly red; "*Udolpho*" is a shortening of the title of one of the most famous Gothic novels, *The Mysteries of Udolpho* (1794) by Ann Radcliffe; "*Castle of Wolfenbach*, *Clermont*, *Mysterious Warnings*, *Necromancer of the Black Forest*,

*Midnight Bell, Orphan of the Rhine, and Horrid Mysteries*” are the titles of popular Gothic or “horrid” novels; “netting” a cloak means knotting lace or silk on a base of net fabric; “*Sir Charles Grandison*” is an abbreviation of the title of the 18th-century English novelist Samuel Richardson’s book *The History of Sir Charles Grandison* (1753-1754), a work that presented the author’s ideal of a Christian gentleman; to “look at the arrivals” was to examine the book kept at the entrance to the Pump Room at this time, in which visitors inscribed their names, and it was thus a method of discovering who had arrived in the most fashionable place in Bath. [9, 153]

As do Austen’s earlier writings, *Pride and Prejudice* displays the themes of appearance versus reality, and impulse versus deliberation. Elizabeth, trusting her own impulses, makes a mistake about Darcy and his apparent arrogance that deliberation and further experience eventually cause her to correct. Of Elizabeth, Austen wrote: “I must confess that I think her as delightful a creature as ever appeared in print, and how I shall be able to tolerate those who do not like her...I do not know.” [10, 44]

In contrast to Elizabeth, her father, Mr. Bennet, is the book’s example of what it means to live with one’s mistakes. When he was courting Mrs. Bennet, her beauty blinded him to her silliness. Another character, Charlotte Lucas, scared of spinsterhood, deliberately chooses to ignore personal desire and the basic requirements of a good marriage according to every Austen novel – friendship and respect – and she marries for security and social status only.

*Northanger Abbey* – the novel originally titled *Susan* – parodies the exaggerated, mystery-filled and horror-filled Gothic novel form. The story is about Catherine Morland, a gullible and naive girl who enjoys reading Gothic novels. With the help of Henry Tilney, Catherine learns that real-life villains, specifically Henry’s social-climbing father, are characterized by mundane nastiness rather than melodramatic Gothic violence, and that extremely charming people, specifically Catherine’s friend Isabella Thorpe, can withdraw their affections as quickly as they offer them. *Northanger Abbey* is a novel of sustained and sparkling inventiveness,

displaying the accurate and ironic social and psychological observation that also shows up in Austen's mature fiction.

The central character of *Mansfield Park*, Fanny Price, is in many ways an atypical Austen heroine. Shy and retiring to the point of social invisibility, Fanny is mainly silent and passive, physically weak and psychologically static. Characters usually perform actions and often change over the course of a novel but Fanny's personality remains the same and the action largely takes place without her, with Fanny staying on the periphery.

In this excerpt, Jane Austen uses the card game of "Speculation," which involves buying and selling trump cards, as a device to reveal the differing personalities of the players. Sir Thomas and Lady Bertram are Fanny's aunt and uncle, with whom she has lived since childhood; Edmund is her cousin, younger son of the Bertrams, and the man with whom Fanny is secretly in love; William is her beloved brother; Mrs. Norris is Fanny's other aunt; Mrs. Rushworth was formerly Maria Bertram and is Edmund's sister; the Grants are neighbors of the Bertrams; the visits of Mrs. Grant's half-siblings Henry and Mary Crawford provide the impetus for much of the book's action.

Austen's second important period of writing lasted from 1811 to 1816, when her works first received public recognition and she deepened her mastery of her subjects and form. In this later period she revised and prepared *Sense and Sensibility* and *Pride and Prejudice* for publication, and wrote her last three completed novels, *Mansfield Park* (1814), *Emma*, and *Persuasion* (1818). [26]

*Mansfield Park* is Jane Austen's most ambitious novel – in length, in variety of characterization, and in the scope of its theme. It centers on the effects of upbringing on personal morality in three families – the middle-class Bertrams, the fashionable Crawfords, and the impoverished Prices. Austen has been praised for her presentation of the complex relations between the members of the families, but as in *Sense and Sensibility*, she frustrates the expectations of her readers that the hero and heroine be vital, attractive characters.

Fanny Price is intelligent, true to her values, and sensitive, but she is also frail, self-pitying, and terribly shy. “Creepmouse” is the label the character Tom Bertram pins on her. Edmund Bertram is witty and attractive when he is allowed to be, but circumstances usually keep him on the defensive, and he often seems prim and judgmental. Fanny and Edmund are, however, destined for one another, and after difficulty and growth on both their parts, they end up marrying. Mary and Henry Crawford, on the other hand, who were raised in London high society by an aunt and uncle who loved them but were not much concerned with their moral education, possess the vitality and charm expected in a hero and heroine. Some people have argued that Fanny and Edmund should have married Henry and Mary, thus combining morality and vitality. Others maintain that Fanny and Edmund are warm, wonderful people who make a perfect match, and that while Mary and Henry might be attractive, they are irredeemably shallow.

Jane Austen’s light comic touch and finely developed sense of irony are evident in the first chapter of *Emma*, which introduces the chief characters of Emma and Mr. Knightley, and Emma’s father, the fussy, hypochondriac, childishly selfish Mr. Woodhouse. Austen’s deceptively circumscribed setting – variations on the theme of the concerns of the higher social ranks of small English villages – belies her gift for subtly probing the human condition in a highly entertaining, thought-provoking way – a talent revealed in this excerpt.

An important topic in *Mansfield Park*, as in *Persuasion*, and to a lesser extent in the rest of Austen’s fiction, is religion. Near the end of the novel, Edmund Bertram is ordained a priest in the Church of England – in spite of Mary Crawford’s insistence that a career in the church is unchallenging and dull, unworthy of Edmund. The Anglican ministry, and its significance and importance are discussed several times in the course of the novel.

Modern critics have asserted that Austen’s interest in heredity, education, economics, and social forces leaves no doubt that her fictional world is a modern one unconcerned with religious affairs. But some critics insist that the moral intensity of the novels strongly indicate a spiritual dimension to the stories. Critics

see this dimension in the willingness of moderate and practical heroines to sacrifice their chances of worldly happiness rather than compromise their basic values, the constant emphasis on unselfish love and self-sacrifice, and the awareness of the limitations and mystery of the human mind and personality.

The subject of the novel *Emma* is self-deception, and the book's heroine is the personification of this subject. The novel follows the evolution of the lovely Emma from a domineering, self-infatuated meddler into a chastened young woman ready for marriage to the admirable and aptly named Mr. Knightly. He helps her to see herself more clearly and guides her away from a future as disastrously, and comically, muddled as her past. *Emma* is considered not as witty as *Pride and Prejudice*, and its heroine is not as appealing as Elizabeth Bennet. But Emma's self-delusion, and the slow but progressive awareness by which she arrives at self-knowledge, give the novel a unity and perfection of form.

Jane Austen's last completed novel, *Persuasion*, has a more sombre tone than her earlier work. Six years earlier, on the advice of a friend, Anne Elliot broke off her engagement to a young man of poor prospects but encounters Frederick Wentworth once more when he has made a successful career in the navy. Anne soon realizes that she made a dreadful mistake and loves him still but circumstances seem to conspire against her happiness: she is now being courted by her cousin Mr. Elliot while Captain Wentworth seems to reach an understanding with Anne's sister-in-law Louisa Musgrove. Anne does not care for her suitor and when Louisa suddenly announces her engagement to another man, Captain Benwick, it appears that Captain Wentworth is a free man, but his often cold manner towards Anne fills her with misery. Since they have common friends and acquaintances she cannot avoid him, as in this excerpt towards the close of the book, when she has promised to visit the Musgroves.

A few of the terms and allusions may need expansion for a modern audience: the "Sultanness Scheherazade" is the narrator of the collection of tales forming the *Thousand and One Nights*, who must tell a story each night to avoid execution; the "chair" is a sedan chair, common in the 17<sup>th</sup> and 18<sup>th</sup> centuries – an

enclosed chair in which a person was transported by two porters carrying the chair between two poles. [25]

*Persuasion*, Austen's last completed work, is very different from its predecessors. The main character, Anne Elliot, at 27 years old, is older than any other Austen heroine, and the great romance in her life seemingly has taken place more than seven years before the novel begins. She had been courted by a dashing but penniless young naval officer, Frederick Wentworth, and had accepted him. Then, persuaded by a cautious older friend that the marriage would not work out well, she broke the engagement. Since the unhappy episode, Anne has led a life of almost total isolation. Anne's mother, who shared her intelligence and sensitivity, died when Anne was 14. Her father, Sir Walter, and her two sisters are shallow, self-absorbed, and contemptuous of Anne. Only Anne's inner strength and determination keep her from succumbing to self-pity and resentment.

When Sir Walter is forced to lease his estate to an admiral returning from the Napoleonic Wars (1799-1815), Anne discovers that the admiral's wife is a sister of the now promoted and wealthy Captain Wentworth. He thus reenters Anne's life, but he still resents her having broken their earlier engagement and begins courting another, younger woman. Over time Anne and Wentworth are slowly drawn together again, and this time it is the man who learns from the woman that his values are askew, not the other way around, as in *Emma*. This subtle work follows the themes of chance and fate, and it shows a constant awareness of the mystery and frailty of human existence.

Scholars debate how Austen's deteriorating physical condition during the last year of her life affected her work. *Persuasion* has been called autumnal in its tone. Yet *Sanditon*, the novel she undertook a few months before her death and left unfinished, explores ambiguities of appearance and difficulties of judgment with a boldness of technique and a flexibility of tone that shows progress even from *Pride and Prejudice* and *Emma*.

Several other incomplete works were published after Austen's death. These include *The Watsons* (1923), *Fragment of a Novel* (1925), and *Plan of a Novel*

(1926). Her correspondence has been published as *Jane Austen's Letters* (1932; revised edition, 1952). Popular interest in Austen and her works increased during the 1990s, in part because of motion-picture and television adaptations of *Sense and Sensibility*, *Emma*, *Pride and Prejudice*, and *Persuasion*.

Brontë is a name of three English novelists, also sisters, whose works, transcending Victorian conventions, have become beloved classics. The sisters Charlotte Brontë (1816-1855), Emily (Jane) Brontë (1818-1848), and Anne Brontë (1820-1849), and their brother (Patrick) Branwell Brontë (1817-1848), were born in Thornton, Yorkshire: Charlotte on April 21, 1816, Emily on July 30, 1818, and Anne on March 17, 1820. Their father, Patrick Brontë, who had been born in Ireland, was appointed rector of Haworth, a village on the Yorkshire moors; it was with Haworth that the family was thenceforth connected. In 1821, when their mother died, Charlotte and Emily were sent to join their older sisters Maria and Elizabeth at the Clergy Daughters' School in Cowan Bridge; this was the original on which was modeled the infamous Lowood School of Charlotte Brontë's novel *Jane Eyre*. Maria and Elizabeth returned to Haworth ill and died in 1825. Charlotte and Emily were later taken away from the school due to the grim conditions and the sisters' illness.

Charlotte went away to school again, in Roe Head, in 1831, returning home a year later to continue her education and teach her sisters. She returned to Roe Head in 1835 as a teacher, taking Emily with her. Emily returned home three months later and was replaced by Anne, who stayed for two years. In 1842, conceiving the idea of opening a small private school of their own, and to improve their French, Charlotte and Emily went to Brussels, to a private boarding school.

Charlotte's discovery of Emily's poems led to the decision to have the sisters' verses published; these appeared, at their own expense, as *Poems by Currer, Ellis and Acton Bell* (1846), each sister using her own initials in these pseudonyms. Two copies were sold.

Each sister then embarked on a novel. Charlotte's *Jane Eyre* was published first, in 1847; Anne's *Agnes Grey* and Emily's *Wuthering Heights* appeared a little

later that year. Speculation about the authors' identities was rife until they visited London and met their publishers.

On their return to Haworth they found Branwell near death. Emily caught cold at his funeral, and died December 19, 1848. Anne too died, on May 28, 1849. Her second novel, *The Tenant of Wildfell Hall*, had been published the year before; the account of a drunkard's degeneration, it was as deeply rooted in personal observation as *Agnes Grey*, the study of a governess's life.

Alone now with her father at Haworth, Charlotte resumed work on the novel *Shirley* (1849). This was the least successful of her novels, although its depiction of the struggle between masters and workers in the Yorkshire weaving industry a generation earlier precluded Charlotte's relying solely on intense subjectivity. This strain of realism was the source of her power, as can be seen earlier in *Jane Eyre* and later in *Villette* and *The Professor* (1857). In 1854, Charlotte married her father's curate, Arthur Bell Nicholls. Pregnant in 1855, she became ill and died March 31 of that year of tuberculosis.

Since their deaths, new generations of readers have been fascinated by the circumstances of the Brontës' lives, their untimely deaths, and their astonishing achievements. *Jane Eyre's* popularity has never waned; it is a passionate expression of female issues and concerns. The Brontës' transcendent masterpiece, however, is almost certainly Emily's novel *Wuthering Heights*, a story of passionate love, in which irreconcilable principles of energy and calm are ultimately harmonized. Emily Brontë was a mystic, as her poetry shows, and *Wuthering Heights* dramatizes her intuitive apprehension of the nature of life.

The first book about the Brontës, *The Life of Charlotte Brontë* (1857), by her friend the novelist Elizabeth Gaskell, is a classic biography. Another notable book is Fannie E. Ratchford's *The Brontës' Web of Childhood* (1941); it first indicated the significance for their art of the Angria and Gondal sagas of their childhood.

Elizabeth Gaskell, (1810-1865), is an English novelist, known for her thorough research, compassion toward her subjects, and skillful narrative style. She was born Elizabeth Cleghorn Stevenson in London. Her first novel was *Mary*

*Barton, a Tale of Manchester Life*, an attack on the behavior of factory employers during the 1840s, a time of depression and hardship for the British working class. The book won her the friendship of Charles Dickens, who requested a contribution to his new magazine, *Household Words*. Between 1851 and 1853 Gaskell contributed the papers later published under the title of *Cranford* (1853). This book, concerning elegant gentility among women in a country town, has become an English classic.

Gaskell's other works include a biography (1857) of her friend, the novelist Charlotte Brontë; and the novels and stories *The Moorland Cottage* (1850); *Ruth* (1853); *North and South* (1855), another compassionate study of conditions in Manchester; and the posthumously published *Wives and Daughters* (1866).

## II. GEORGE ELIOT IS A VICTORIAN ENGLISH NOVELIST

### 2.1. Life story of George Eliot

George Eliot (1819-1880), pseudonym of Mary Ann or Marian Evans, Victorian English novelist, whose works, with their profound feeling and realistic portrayals of simple lives, give her a place in the first rank of 19<sup>th</sup> century English writers. Her fame was international, and her work greatly influenced the development of French naturalism.

Mary Ann Evans was born in Nuneaton, Warwickshire, England. She was the second child of Robert Evans (1773–1849) and Christiana Evans (*née* Pearson, 1788–1836), the daughter of a local mill-owner. Mary Ann's name was sometimes shortened to Marian. Her full siblings were Christiana, known as Chrissey (1814–59), Isaac (1816–1890), and twin brothers who survived a few days in March 1821. She also had a half-brother, Robert (1802–64), and half-sister, Fanny (1805–82), from her father's previous marriage to Harriet Poynton (1780–1809). Robert Evans, of Welsh ancestry, was the manager of the Arbury Hall Estate for the Newdigate family in Warwickshire, and Mary Ann was born on the estate at South Farm. In early 1820 the family moved to a house named Griff House, between Nuneaton and Bedworth.

The young Evans was obviously intelligent, a voracious reader. Because she was not considered physically beautiful, Evans was thus not thought to have much chance of marriage, and because of her intelligence, her father invested in an education not often afforded women. From ages five to nine, she boarded with her sister Chrissey at Miss Latham's school in Attleborough, from ages nine to thirteen at Mrs. Wallington's school in Nuneaton, and from ages thirteen to sixteen at Miss Franklin's school in Coventry. At Mrs. Wallington's school, she was taught by the evangelical Maria Lewis – to whom her earliest surviving letters are addressed. In the religious atmosphere of the Miss Franklin's school, Evans was exposed to a quiet, disciplined belief opposed to evangelicalism.

After age 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 self-education and breadth of learning. Her classical education left its mark; Christopher Stray has observed that "George Eliot's novels draw heavily on Greek literature only one of her books can be printed correctly without the use of a Greek typeface, and her themes are often influenced by Greek tragedy". [18, 178] Her frequent visits to the estate also allowed her to contrast the wealth in which the local landowner lived with the lives of the often much poorer people on the estate, and different lives lived in parallel would reappear in many of her works. The other important early influence in her life was religion. She was brought up within a Low Church Anglican family, but at that time the Midlands was an area with a growing number of religious dissenters.

In 1836 her mother died and Evans returned home to act as housekeeper, but she continued correspondence with her tutor Maria Lewis. When she was 21, her brother Isaac married and took over the family home, so Evans and her father moved to Foleshill near Coventry. The closeness to Coventry society brought new influences, most notably those of Charles and Cara Bray. Charles Bray had become rich as a ribbon manufacturer and had used his wealth in the building of schools and in other philanthropic causes. 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. The people whom the young woman 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 Strauss and Ludwig Feuerbach, who cast doubt on the literal truth of Biblical stories. In fact, her first major literary work was an English translation of Strauss's *The Life of Jesus* (1846), which she completed after it had been left incomplete by another member of the "Rosehill Circle"; later she translated Feuerbach's *The Essence of Christianity* (1854). As a product of their

friendship, Bray published some of Evans's earliest writing, such as reviews, in his newspaper the *Coventry Herald and Observer*.

When Evans began to question her religious faith, her father threatened to throw her out of the house, but his threat was not carried out. Instead, she respectfully attended church and continued to keep house for him until his death in 1849, when she was 30. Five days after her father's funeral, she travelled to Switzerland with the Brays. She decided to stay on in Geneva alone, living first on the lake at Plongeon near the present-day United Nations buildings and then on the second floor of a house owned by her friends François and Juliet d'Albert Durade on the rue de Chanoines now the rue de la Pelisserie. She commented happily that, "one feels in a downy nest high up in a good old tree". [24] Her stay is commemorated by a plaque on the building. While residing there, she read avidly and took long walks in the beautiful Swiss countryside, which was a great inspiration to her. François Durade painted her portrait there as well.

On her return to England the following year (1850), she moved to London with the intent of becoming a writer, 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 had 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.

Women writers were common at the time, but Evans's role as the female editor of a literary magazine was quite unusual. She was not considered to be a beautiful or even an attractive woman. According to Henry James:

She had a low forehead, a dull grey eye, a vast pendulous nose, a huge mouth full of uneven teeth and a chin and jawbone *qui n'en finissent pas...* Now in this vast ugliness resides a most powerful beauty which, in a very few minutes,

steals forth and charms the mind, so that you end, as I ended, in falling in love with her. Yes, behold me in love with this great horse-faced bluestocking. [13, 59]

During this period, she formed a number of embarrassing, unreciprocated emotional attachments, including one with Chapman who was married but lived with both his wife and his mistress, and another with Herbert Spencer.

The philosopher and critic George Henry Lewes (1817–78) met Evans in 1851, and by 1854 they had decided to live together. Lewes was already married to Agnes Jervis. They had an open marriage, in addition to the three children they had together. Agnes also had four children by Thornton Leigh Hunt. Because Lewes allowed himself to be falsely named as the father on the birth certificates of Jervis's illegitimate children, he was considered to be complicit in adultery, and therefore he was not legally able to divorce her. In July 1854, Lewes and Evans travelled to Weimar and Berlin together for the purpose of research. Before going to Germany, Evans continued her theological work with a translation of Feuerbach's *Essence of Christianity*, and while abroad she wrote essays and worked on her translation of Baruch Spinoza's *Ethics*, which she completed in 1856, but which was not published in her lifetime.

The trip to Germany also served as a honeymoon for Evans and Lewes, and they now considered themselves married, with Evans calling herself Mary Ann Evans Lewes, and referring to Lewes as her husband. It was not unusual for men and women in Victorian society to have affairs; Charles Bray, John Chapman, Friedrich Engels, and Willkie Collins all had extra-marital relationships, though they were much more discreet than Lewes and Evans were. It was this lack of discretion and their public admission of the relationship which created accusations of polygamy and earned them the moral disapproval of English society.

On 16 May 1880 Eliot courted controversy once more by marrying John Cross, a man twenty years her junior, and again changing her name, this time to Mary Anne Cross. The legal marriage at least pleased her brother Isaac, who had broken off relations with her when she had begun to live with Lewes, but now sent congratulations. While the couple was honeymooning in Venice, Cross, in a fit of

depression, jumped from the hotel balcony into the Grand Canal. He survived, and the newlyweds returned to England. They moved to a new house in Chelsea, but Eliot fell ill with a throat infection. This, coupled with the kidney disease she had been afflicted with for several years, led to her death on 22 December 1880 at the age of 61.

Eliot was not buried in Westminster Abbey because of her denial of the Christian faith and her "irregular" though monogamous life with Lewes. She was buried in Highgate Cemetery (East), Highgate, London, in the area reserved for religious dissenters and agnostics, beside the love of her life, George Henry Lewes. In 1980, on the centenary of her death, a memorial stone was established for her in the Poets' Corner.

Several buildings in her birthplace of Nuneaton are named after her or titles of her novels. These include The George Eliot School (previously George Eliot Community School) and Middlemarch Junior School. In 1948, Nuneaton Emergency Hospital was renamed George Eliot Hospital in her honour. George Eliot Road, in Foleshill, Coventry, was also named in her honour.

A statue of Eliot is in Newdegate Street, Nuneaton, and Nuneaton Museum & Art Gallery has a display of artifacts related to her.

George Eliot was born in Chilvers Coton, Warwickshire, and the daughter of an estate agent. She was educated at a local school in Nuneaton and later at a boarding school in Coventry. At the age of 17, after the death of her mother and the marriage of her elder sister, she went to live with her father. In addition to the strict religious training she received at the insistence of her father, Eliot read widely on her own, teaching herself philosophy, theology, and foreign languages. In 1841 she began reading rationalist works, which influenced her turn away from dogmatic religion. Although it caused an estrangement from her father, she abandoned her faith and remained a rationalist throughout her life.

Eliot's first book was a translation of German theologian David Strauss's *The Life of Jesus Critically Examined* (1846). After traveling for two years in

Europe, she returned to England in 1851 and wrote a book review for the *Westminster Review*. She subsequently became assistant editor of that publication. Through her work on the *Review* Eliot met many of the leading literary figures of the period, including Harriet Martineau, John Stuart Mill, James Froude, Herbert Spencer, and George Lewes. Her meeting with Lewes, a philosopher, scientist, and critic, was one of the most significant events of her life. They fell in love, despite the fact that Lewes was married. Although Lewes did not divorce his wife, Eliot lived openly with him, scandalizing the rigidly conservative society. Nevertheless, Eliot looked upon their long and happy relationship, which lasted until Lewes died in 1878, as a marriage.

During this period Eliot wrote numerous reviews, articles, and translations. In 1855 she wrote *Margaret Fuller and Mary Wollstonecraft*, an essay on the roles and rights of women. Then, with encouragement from Lewes, she began to write fiction in 1856. Her first story, "The Sad Fortunes of the Reverend Amos Barton," appeared in *Blackwood's Magazine* in January 1857. It was followed by two additional stories in the same year, and all three were collected in book form as *Scenes from Clerical Life* (1858). The author signed herself George Eliot and kept her true identity secret for many years.

Among Eliot's best-known works are *Adam Bede* (1859), *The Mill on the Floss* (1860), and *Silas Marner* (1861). Each of these novels is fundamentally concerned with the relationship between the individual and society. They draw from Eliot's own experiences living in the Warwickshire countryside, and they reveal her instinctive understanding of human nature.

Extremely popular with Victorian readers, *Adam Bede* is the story of a love triangle. Adam Bede, a good peasant workman, secretly loves the beautiful but foolish farm girl Hetty Sorrel, who is also pursued by the squire Arthur Donnithorne. Hetty's unexpected pregnancy leads to dramatic and unexpected consequences.

Travels in Italy inspired Eliot's next work, *Romola* (1863), a historical romance about the Italian preacher and reformer Girolamo Savonarola set in 15<sup>th</sup>

century Florence. She began writing the work in 1861, and it first appeared as a serial in *The Cornhill Magazine*.

Following the completion of *Romola*, Eliot wrote two outstanding novels, *Felix Holt, the Radical* (1866), concerned with English politics, and *Middlemarch* (1871-1872), dealing with English middle-class life in a provincial town. Often considered Eliot's masterpiece, *Middlemarch* was first published serially in eight parts. Through a colorful cast of characters led by the young, unhappily married Dorothea Brooke, Eliot explores the intricacies of motivation, the gap between aspirations and limitations, and the far-reaching effects of even the simplest of human actions.

In the years following the completion of *Middlemarch*, Eliot wrote *Daniel Deronda* (1876), a novel attacking anti-Semitism, and *The Impressions of Theophrastus Such* (1879), a collection of essays. Her poetry, which is generally considered to have less merit than her prose, includes *The Spanish Gypsy* (1868), a drama in blank verse; *Agatha* (1869); and *The Legend of Jubal and Other Poems* (1874). Eliot was admired by contemporaries such as Emily Dickinson and later writers such as Virginia Woolf, and has generated much favorable contemporary feminist criticism.[23]

During the period in which she wrote her major works, Eliot was always encouraged and protected by Lewes. He prevented her even from seeing unfavorable reviews of her books. After his death in 1878 Eliot stopped writing. In May 1880 she married John Cross, an American banker, who had long been a friend of both Lewes and herself and who became Eliot's first biographer. But seven months after her marriage, Eliot died in London.

## **Novels**

- *Adam Bede*, 1859
- *The Mill on the Floss*, 1860
- *Silas Marner*, 1861
- *Romola*, 1863
- *Felix Holt, the Radical*, 1866

- *Middlemarch*, 1871–72
- *Daniel Deronda*, 1876

### **Poetry**

- *Agatha*, 1869
- *Brother and Sister*, 1869
- *Armgart*, 1871
- *Stradivarius*, 1873
- *The Legend of Jubal*, 1874
- *I Grant You Ample Leave*, 1874
- *Arion*, 1874
- *A Minor Prophet*, 1874
- *A College Breakfast Party*, 1879
- *The Death of Moses*, 1879
- *From a London Drawing Room*
- *Count That Day Lost*

### **Other**

- ❖ *Digital facsimile of manuscript "Quarry for Middlemarch", MS Lowell 13, Houghton Library, Harvard University*
- ❖ *Translation of Das Leben Jesu, kritisch bearbeitet (The Life of Jesus, Critically Examined) Volume 2 by David Strauss, 1846*
- ❖ *Translation of Das Wesen des Christentums (The Essence of Christianity) by Ludwig Feuerbach, 1854*
- ❖ *"Three Months in Weimar", 1855*
- ❖ *"Silly Novels by Lady Novelists", 1856*
- ❖ *"The Natural History of German Life", 1856*
- ❖ *Scenes of Clerical Life, 1857*
- ❖ *The Sad Fortunes of the Rev. Amos Barton*
- ❖ *Mr Gilfil's Love Story*
- ❖ *Janet's Repentance*
- ❖ *The Lifted Veil, 1859*

- ❖ *Brother Jacob*, 1864
- ❖ "*The Influence of Rationalism*", 1865
- ❖ *Impressions of Theophrastus Such*, 1879
- ❖ *Review of John Ruskin's Modern Painters in Westminster Review April 1856.*

## **2.2. The theme, the hero and the idea of her novels**

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 Novelists" (1856). The essay criticized the trivial and ridiculous plots of contemporary fiction by women. In other essays, she praised the realism of novels that were being written in Europe at the time, and it became clear in her subsequent fiction that she placed an emphasis on realistic storytelling. 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 homage to George Lewes. In addition to adopting his first name, the last name, Eliot, could possibly have been a code for "to L – I owe it". [21, 36]

In 1857, when she was 37, "The Sad Fortunes of the Reverend Amos Barton", the first of the *Scenes of Clerical Life*, was published in *Blackwood's Magazine* and, along with the other *Scenes*, it was well received it was published in book form early in 1858. Her first complete novel, published in 1859, was *Adam Bede*; it was an instant success, but it prompted intense interest in which this new author might be. *Scenes of Clerical Life* was widely believed to have been written by a country parson or perhaps the wife of a parson. With the release of the incredibly popular *Adam Bede*, speculation increased, and there was even a pretender to the authorship, one Joseph Liggins. In the end, the real George Eliot stepped forward: Marian Evans Lewes admitted she was the author. The revelations about Eliot's private life surprised and shocked many of her admiring readers, but this did not affect her popularity as a novelist. Eliot's relationship with Lewes afforded her the encouragement and stability she so badly needed to write fiction, and to ease her self-doubt, but it would be some time before they were

accepted into polite society. Acceptance was finally confirmed in 1877 when they were introduced to Princess Louise, the daughter of Queen Victoria. The queen herself was an avid reader of all of George Eliot's novels and was so impressed with *Adam Bede* that she commissioned the artist Edward Henry Corbould to paint scenes from the book.

After the success of *Adam Bede*, Eliot continued to write popular novels for the next fifteen years. Within a year of completing *Adam Bede*, she finished *The Mill on the Floss*, dedicating the manuscript: "To my beloved husband, George Henry Lewes, I give this MS. of my third book, written in the sixth year of our life together, at Holly Lodge, South Field, Wandsworth, and finished 21 March 1860." [12, 63] Her last novel was *Daniel Deronda*, published in 1876, after which she and Lewes moved to Witley, Surrey. By this time Lewes's health was failing, and he died two years later, on 30 November 1878. Eliot spent the next two years editing Lewes's final work, *Life and Mind*, for publication, and she found solace and companionship with John Walter Cross, a Scottish commission agent whose mother had recently died.

Throughout her career, Eliot wrote with a politically astute pen. From *Adam Bede* to *The Mill on the Floss* and *Silas Marner*, Eliot presented the cases of social outsiders and small-town persecution. *Felix Holt, the Radical* and *The Legend of Jubal* were overtly political, and political crisis is at the heart of *Middlemarch*, in which she presents the stories of a number of denizens of a small English town on the eve of the Reform Bill of 1832; the novel is notable for its deep psychological insight and sophisticated character portraits. The roots of her realist philosophy can be found in her review of John Ruskin's *Modern Painters* in *Westminster Review* in 1856.

Readers in the Victorian era particularly praised her books for their depictions of rural society, for which she drew on her own early experiences, and she shared with Wordsworth the belief that there was much interest and importance in the mundane details of ordinary country lives. Eliot did not, however, confine herself to her bucolic roots. *Romola*, a historical novel set in late 15<sup>th</sup>

century Florence and touching on the lives of several real persons such as the priest Girolamo Savonarola, displays her wider reading and interests. In *The Spanish Gypsy*, Eliot made a foray into verse, creating a work whose initial popularity has not endured.

Working as a translator, Eliot was exposed to German texts of religious, social, and moral philosophy such as Friedrich Strauss's *Life of Jesus*, Feuerbach's *Essence of Christianity*, and Spinoza's *Ethics*. Elements from these works show up in her fiction, much of which is written with her trademark sense of agnostic humanism. She had taken particular notice of Feuerbach's conception of Christianity, positing that the faith's understanding of the nature of the divine rested ultimately in the nature of humanity projected onto a divine figure. An example of this understanding appears in her novel *Romola*, in which Eliot's protagonist has been said to display a "surprisingly modern readiness to interpret religious language in humanist or secular ethical terms." [23] Though Eliot herself was not religious, she held some respect toward religious tradition and its ability to allow society to maintain a sense of social order and morality. Eliot was knowledgeable in regards to religion, while simultaneously remaining critical of it.

The religious elements in her fiction also owe much to her upbringing, with the experiences of Maggie Tulliver from *The Mill on the Floss* sharing many similarities with the young Mary Ann Evans's own development. When Silas Marner is persuaded that his alienation from the church means also his alienation from society, the author's life is again mirrored with her refusal to attend church. She was at her most autobiographical in *Looking Backwards*, part of her final printed work *Impressions of Theophrastus Such*. By the time of *Daniel Deronda*, Eliot's sales were falling off, and she faded from public view to some degree. This was not helped by the biography written by her husband after her death, which portrayed a wonderful, almost saintly; woman totally at odds with the scandalous life people knew she had led. In the 20<sup>th</sup> century she was championed by a new breed of critics, most notably by Virginia Woolf, who called *Middlemarch* "one of the few English novels written for grown-up people". [19, 87] In 1994, literary

critic Harold Bloom placed Eliot among the most important Western writers of all time. In a 2007 authors' poll by *TIME*, *Middlemarch* was voted the tenth greatest literary work ever written. In 2015, writers from outside the UK voted it first among all British novels "by a landslide". [22, 169] The various film and television adaptations of Eliot's books have re-introduced her to the wider reading public.

The heroine of *The Mill on the Floss*, idealistic, intelligent, passionate Maggie Tulliver, resembles Eliot herself as a young woman. Both experience difficulty expressing themselves in callous social environments and both face painful decisions in love. Marked by humor and sadness, the novel analyzes the full scope of Maggie's imperfect humanity while presenting a sharp yet understanding view of society.

*The Mill on the Floss* is a novel by George Eliot (Mary Ann Evans), first published in three volumes in 1860 by William Blackwood. The first American edition was published by Thomas Y. Crowell Co., New York.

The novel spans a period of 10 to 15 years and details the lives of Tom and Maggie Tulliver, siblings growing up at Dorlcote Mill on the River Floss at its junction with the more minor River Ripple near the village of St. Ogg's in Lincolnshire, England. Both the river and the village are fictional.

The novel is most probably set in the 1820s – a number of historical references place the events in the book after the Napoleonic Wars but before the Reform Act of 1832. It includes autobiographical elements, and reflects the disgrace that George Eliot (Mary Ann Evans) herself experienced while in a lengthy relationship with a married man, George Henry Lewes.

Maggie Tulliver is the central character of the book. The story begins when she is 9 years old, 13 years into her parents' marriage. Her relationship with her older brother Tom and her romantic relationships with Philip Wakem a hunchbacked, sensitive, and intellectual friend and with Stephen Guest a vivacious young socialite in St. Ogg's and assumed fiancé of Maggie's cousin Lucy Deane constitute the most significant narrative threads.

Tom and Maggie have a close yet complex bond, which continues throughout the novel. Their relationship is coloured by Maggie's desire to recapture the unconditional love her father provides before his death. Tom's pragmatic and reserved nature clashes with Maggie's idealism and fervor for intellectual gains and experience. Various family crises, including bankruptcy, Mr. Tulliver's rancorous relationship with Philip Wakem's father, which results in the loss of the mill, and Mr. Tulliver's untimely death, serve both to intensify Tom's and Maggie's differences and to highlight their love for each other. To help his father repay his debts, Tom leaves school to enter a life of business. He eventually finds a measure of success, restoring the family's former estate. Meanwhile, Maggie languishes in the impoverished Tulliver home, her intellectual aptitude wasted in her socially isolated state. She passes through a period of intense spirituality, during which she renounces the world, spurred by Thomas à Kempis's *The Imitation of Christ*.

This renunciation is tested by a renewed friendship with Philip Wakem, with whom she had developed a friendship while he and Tom were students together. Against the wishes of Tom and her father – who both despise the Wakems – Maggie secretly meets with Philip, and together they go for long walks through the woods. The relationship they forge is founded partially in Maggie's heartfelt pity for broken and neglected human beings, but it also serves as an outlet for her intellectual romantic desires. Philip's and Maggie's attraction is, in any case, inconsequential because of the family antipathy. Philip manages to coax a pledge of love from Maggie. When Tom discovers the relationship between the two, however, he forces his sister to renounce Philip, and with him her hopes of experiencing the broader, more cultured world he represents.

Several more years pass, during which Mr. Tulliver dies. Lucy Deane invites Maggie to come and stay with her and experience the life of cultured leisure that she enjoys. This includes long hours conversing and playing music with Lucy's suitor, Stephen Guest, a prominent St. Ogg's resident. Stephen and Maggie, against their rational judgments, become attracted to each other. The complication is compounded by Philip Wakem's friendship with Lucy and Stephen; he and Maggie

are reintroduced, and Philip's love for her is rekindled, while Maggie, no longer isolated, enjoys the clandestine attentions of Stephen Guest, putting her past profession of love for Philip in question. Lucy intrigues to throw Philip and Maggie together on a short rowing trip down the Floss, but Stephen unwittingly takes a sick Philip's place. When Maggie and Stephen find themselves floating down the river, negligent of the distance they have covered, he proposes that they board a passing boat to the next substantial city, Mudport, and get married. Maggie is too tired to argue about it. Stephen takes advantage of her weariness and hails the boat. They are taken on board the boat, and during the trip to Mudport, Maggie struggles between her love for Stephen and her duties to Philip and Lucy, which were established when she was poor, isolated, and dependent on them for what good her life contained. Upon arrival in Mudport she rejects Stephen and makes her way back to St. Ogg's, where she lives for a brief period as an outcast, Stephen having fled to Holland. Although she immediately goes to Tom for forgiveness and shelter, he roughly sends her away, telling her that she will never again be welcome under his roof. Both Lucy and Philip forgive her, in a moving reunion and in an eloquent letter, respectively.

Maggie's brief exile ends when the river floods. The flood has been criticized as a *deus ex machina*. Those who do not support this view cite the frequent references to flood as foreshadowing, which makes this natural occurrence less contrived. Having struggled through the waters in a boat to find Tom at the old mill, she sets out with him to rescue Lucy Deane and her family. In a brief tender moment, the brother and sister are reconciled from all past differences. When their boat capsizes, the two drown in an embrace, thus giving the book its Biblical epigraph: "In their death they were not divided". [14, 45]

- Maggie Tulliver – young female protagonist
- Tom Tulliver – Maggie's brother
- Mrs Bessy Tulliver – Maggie and Tom's mother
- Mr Tulliver – Maggie and Tom's father, owner of the Mill
- Philip Wakem – hunchbacked classmate of Tom, and friend/suitor to Maggie

- Stephen Guest – affluent suitor to Maggie
- Mr. Wakem – Philip's father and rival of Mr Tulliver
- Lucy Deane – Tom and Maggie's cousin, supposed to be betrothed to Stephen Guest
- Mr. Riley – auctioneer and appraiser, friend of Mr. Tulliver
- Rev. Walter Stelling – teacher of Tom and Phillip
- Dr. Kenn – the clergyman of St. Ogg's
- Bob Jakin – childhood friend of Tom who later helps Tom in business, both Tom and Maggie stay at his house at different times
- Mrs. Jane Glegg – leader of the Dodson clan, critical and dominating aunt of Maggie and Tom who stands up for Maggie after her scandal with Stephen
- Mrs. Sophy Pullet – Tom and Maggie's aunt
- Mrs. Susan Deane – Tom and Maggie's aunt
- Gritty Moss – Mr Tulliver's sister, mother of 8 children, 6 living
- Kezia – The Tulliver family maid
- Luke – the head miller
- Yap – the Tullivers' dog (white and brown)
- Dr. Turnbull - Doctor of Dorlecote Mill
- Dorlecote Mill – the Tulliver family home for a century
- Basset – home of Moss Farm
- Dunlow Common
- Garum Firs – visited for a treat
- Midsummer – home of the academy
- Mudport
- St. Ogg's
- St. Ursula
- Wakem

Like other novels by George Eliot, *The Mill on the Floss* articulates the tension between circumstances and the spiritual energies of individual characters struggling against those circumstances. Certain determinism is at play throughout

the novel, from Mr. Tulliver's grossly imprudent inability to keep himself from "going to law", and thereby losing his patrimony and bankrupting his family, to the series of events which sets Maggie and Stephen down the river and past the point of no return. People such as Mr Tulliver are presented as unable to determine their own course rationally, and forces, be it the drift of the river or the force of a flood, are presented as determining the courses of people for them. On the other hand, Maggie's ultimate choice not to marry Stephen and to suffer both the privation of his love and the ignominy of their botched elopement demonstrates a final triumph of free will.

Critics assert that Maggie's need for love and acceptance is her underlying motivation throughout *The Mill on the Floss*, and the conflicts that arise in the novel often stem from her frustrated attempts at gaining this acceptance. Alan Bellringer has commented, "The two main themes of the novel, growing up and falling in love, lend themselves to amusement, but it is stunted growth and frustrated love that are emphasized." [20, 47] Commentators have often focused on the constant rejection of Maggie's talents and mannerisms by her family and society. Even the cultural norms of her community deny her intellectual and spiritual growth, according to Elizabeth Ermarth, "They are norms according to which she is an inferior, dependent creature who will never go far in anything, and which consequently are a denial of her full humanity." [20, 49]

The story was adapted as a film, *The Mill on the Floss*, in 1937, and as a BBC series in 1978 starring Christopher Blake, Pippa Guard, Judy Cornwell and Ellie Nicol-Hilton.

A single-episode television adaptation of the novel first was aired on 1 January 1997. Maggie Tulliver is portrayed by Emily Watson and Mr Tulliver by Bernard Hill. The production was filmed at The Historic Dockyard Chatham in Kent for exterior street scenes.

In 1994, Helen Edmundson adapted the play for the stage, in a production performed by Shared Experience.

A radio dramatization in five one-hour parts was broadcast on BBC7 in 2009.

A conversation between Flora Ackroyd and James Sheppard in Agatha Christie's *The Murder of Roger Ackroyd*: "That pen that George Eliot wrote *The Mill on the Floss* with – that sort of thing – well, it's only just a pen after all. If you're really keen on George Eliot, why not get *The Mill on the Floss* in a cheap edition and read it? ... I suppose you never read such old out-of-date stuff, Miss Flora? ... You're wrong, Dr Sheppard. I love *The Mill on the Floss*."

In Robert A. Heinlein's 1952 novel *The Rolling Stones*, Capt. Roger Stone asks his twin sons, Castor and Pollux, "Don't you want to study the world's great literature?" and Pollux replies that "we don't want to read *The Mill on the Floss*." [21, 173]

**Romola** (1862–63) is a historical novel by George Eliot set in the fifteenth century, and is "a deep study of life in the city of Florence from an intellectual, artistic, religious, and social point of view". It first appeared in fourteen parts published in *Cornhill Magazine* from July 1862 to August 1863. The story takes place amidst actual historical events during the Italian Renaissance, and includes in its plot several notable figures from Florentine history.

Florence, 1492: Christopher Columbus has sailed towards the New World, and Florence has just mourned the death of its legendary leader, Lorenzo de' Medici. In this setting, a Florentine trader meets a shipwrecked stranger, who introduces himself as Tito Melema, a young Italianate-Greek scholar. Tito becomes acquainted with several other Florentines, including Nello the barber and a young girl named Tessa. He is also introduced to a blind scholar named Bardo de' Bardi, and his daughter Romola. As Tito becomes settled in Florence, assisting Bardo with classical studies, he falls in love with Romola. However, Tessa falls in love with Tito, and the two are married in a mock ceremony.

Tito learns from Fra Luca, a Dominican monk that his adoptive father has been forced into slavery and is asking for assistance. Tito introspects, comparing filial duty to his new ambitions in Florence, and decides that it would be futile to

attempt to rescue his adoptive father. This paves the way for Romola and Tito to marry. Fra Luca shortly thereafter falls ill and before his death he speaks to his estranged sister, Romola. Ignorant of Romola's plans, Fra Luca warns her of a vision foretelling a marriage between her and a mysterious stranger who will bring pain to her and her father. After Fra Luca's death, Tito dismisses the warning and advises Romola to trust him. Tito and Romola become betrothed at the end of Carnival, to be married at Easter after Tito returns from a visit to Rome.

The novel then skips ahead to November 1494, more than eighteen months after the marriage. In that time, the French-Italian War have seen Florence enter uneasy times. Girolamo Savonarola preaches to Florentines about ridding the Church and the city of scourge and corruption, and drums up support for the new republican government. Piero de' Medici, Lorenzo de' Medici's son and successor to the lordship of Florence, has been driven from the city for his ignominious surrender to the invading French king, Charles VIII. The Medici palace is looted and the Medici family formally exiled from the city. In this setting, Tito, now a valued member of Florentine society participates in the reception for the French invaders. Tito encounters an escaped prisoner, who turns out to be his adopted father, Baldassarre. Panicked and somewhat ashamed of his earlier inaction, Tito denies knowing the escaped prisoner and calls him a madman. Baldassarre escapes into the Duomo, where he swears revenge on his unfilial adoptive son. Growing ever more fearful, Tito plans to leave Florence. To do this, he betrays his late father-in-law, Bardo, who died some months earlier, by selling the late scholar's library. This reveals to Romola the true nature of her husband's character. She secretly leaves Tito and Florence, but is persuaded by Savonarola to return to fulfil her obligations to her marriage and her fellow Florentines. Nevertheless, the love between Romola and Tito has gone.

Again the action of the novel moves forward, from Christmas 1494 to October 1496. In that time, Florence has endured political upheaval, warfare and famine. Religious fervour has swept through Florence under the leadership of Savonarola, culminating in the Bonfire of the Vanities. The League of Venice has

declared war on the French king and his Italian ally, Florence. Starvation and disease run rampant through the city. Romola, now a supporter of Savonarola, helps the poor and sick where she can. Meanwhile, Tito is embroiled in a complex game of political maneuvering and duplicitous allegiances in the new Florentine government. Mirroring this, he has escaped attempts by Baldassarre to both kill and exposes him, and maintains a secret marriage to Tessa, with whom he has fathered two children. Romola becomes defiant of Tito, and the two maneuver to thwart each other's plans. Romola meets an enfeebled Baldassarre, who reveals Tito's past and leads her to Tessa.

Political turmoil erupts in Florence. Five supporters of the Medici family are sentenced to death, including Romola's godfather, Bernardo del Nero. She learns that Tito has played a role in their arrest. Romola pleads with Savonarola to intervene, but he refuses. Romola's faith in Savonarola and Florence is shaken, and once again she leaves the city. Meanwhile, Florence is under papal pressure to expel Savonarola. His arrest is affected by rioters, who then turn their attention to several of the city's political elite. Tito becomes a target of the rioters, but he escapes the mob by diving into the Arno River. However, upon leaving the river, Tito is killed by Baldassarre.

Romola makes her way to the coast. Emulating Gostanza in Boccaccio's *The Decameron* (V, 2), she drifts out to sea in a small boat to die. However, the boat takes her to a small village affected by the Plague, and she helps the survivors. Romola's experience gives her a new purpose in life and she returns to Florence. Savonarola is tried for heresy and burned at the stake, but for Romola his influence remains inspiring. Romola takes care of Tessa and her two children, with the help of her older cousin. The story ends with Romola imparting advice to Tessa's son, based on her own experiences and the influences in her life.

- **Romola de' Bardi** – Daughter of classical scholar Bardo de' Bardi who lives in Florence. She has an insular, non-religious upbringing, immersed in classical studies. She falls in love with Tito Melema and marries him, but she begins to

rebel after gradually realizing his true character. Girolamo Savonarola later becomes a great influence in her life.

- **Tito Melema** – A handsome, young, Italianate-Greek scholar who arrives in Florence after being shipwrecked. He forsakes his adoptive father and makes a new life for himself in Florence. He marries Romola, and charms his way into the influential circles of Florence. He also marries Tessa in a mock ceremony. His sense of duty towards others is gradually replaced with ambition and self-preservation, earning the disdain of his wife and the vengeful anger of his adoptive father, Baldassarre.
- **Baldassarre Calvo** – Adoptive father of Tito Melema. Travelling at sea with Tito, his galley is attacked and Baldassarre is sold into slavery in Antioch. He is eventually brought in chains to Florence, where he escapes. He encounters Tito, who denies him and calls him a madman. Baldassarre, feeble yet fervent, becomes solely motivated by vengeance.
- **Girolamo Savonarola** – Charismatic Dominican preacher. He preaches to Florentines about religious piety and upcoming upheaval in Florence and the Church. Romola feels her life being guided by his influence, both direct and broad. Savonarola inspires the people of Florence at first, but the continuing hardship endured by the city leads to his persecution.
- **Tessa** – Young and naive Florentine girl. Her young life has been tragic up until she meets Tito Melema. She marries him in a mock wedding ceremony, but is treated as a secret, second wife. As Tito's relationship with Romola wanes, he increasingly seeks the company of the non-judgmental and ignorant Tessa, eventually preferring her to the virtuous and intelligent Romola.
- **Bardo de' Bardi** – Blind, classical scholar living in Florence. He has one estranged son, Dino, and a daughter, Romola. Bardo is a descendant of the once-powerful Bardi family, but is living in poverty with his daughter, who helps him with his classical studies. He is an ally of the Medici family. He maintains a classical library, and tries to preserve it beyond his own death.

- **Nello the barber** – Florentine barber, who fancies his establishment as a meeting place for the Florentine intelligentsia and a forum for political and philosophical discussion. He is a staunch supporter of Tito Melema.
- **Piero di Cosimo** – Eccentric artist living in Florence. He paints a betrothal picture for Tito and Romola, representing them as Bacchus and Ariadne. He distrusts Tito, particularly since many other Florentines take a quick liking to him. He remains a good friend to Romola.
- **Dino de' Bardi (Fra Luca)** – Estranged son of Bardo de' Bardi. His father had hoped that Dino would also study classical literature, but instead Dino became a Dominican monk, estranging him from his non-religious family. Just before his death, he warns Romola against a future marriage that will bring her peril.
- **Bratti Ferravecchi** – Trader and iron scrap dealer. He encounters Tito Melema, who has just arrived in Florence. Various characters in the story often buy and sell various items through him.
- **Niccolò Machiavelli** – In this story, Machiavelli often talks with Tito and other Florentines about all matters political and philosophical in Florence. His observations add a commentary to the ongoing events in the city.

Literary scholars have drawn comparisons between the setting of the novel and George Eliot's contemporary Victorian England: "Philosophically confused, morally uncertain, and culturally uprooted, was a prototype of the upheaval of nineteenth-century England". [11, 237] Both Renaissance Florence and Victorian England were times of philosophical, religious and social turbulence. Renaissance Florence was therefore a convenient setting for a historical novel that allowed exotic characters and events to be examined in Victorian fashion.

Romola is the female protagonist through whom the surrounding world is evaluated. Contemporary and modern critics have questioned the likelihood of the level of scholarship attributed to women such as Romola in Renaissance Italy, and have pointed to the possible role of the title character as a Victorian critique of the constrained lot of women in that period, as well as in Eliot's contemporary period. Felicia Bonaparte speculated about the title character as a "thoroughly

contemporary figure, the Victorian intellectual struggling to resolve the dilemmas of the modern age". [11, 238] In a similar vein, the story also deals with the dilemma of where the duty of obedience for women ends and the duty of resistance begins.

The psychological and religious introspection seen in Eliot's other novels are also seen in *Romola*. Richard Hutton, writing in *The Spectator*, in 1863, observed that "the greatest artistic purpose of the story is to trace out the conflict between liberal culture and the more passionate form of the Christian faith in that strange era, which has so many points of resemblance with the present". [13, 60] The spiritual journey undertaken by the title character in some ways emulates Eliot's own religious struggle. In *Romola*, the title character has a non-religious and scholarly, yet insular, upbringing. She is gradually exposed to the wider religious world, which impacts her life at fortuitous moments. Yet continued immersion in religious life highlights its incompatibility with her own virtues, and by the end of the story she has adopted a humanist, empathic middle-ground.

*Romola* is George Eliot's fourth published novel. Set in Renaissance Italy, it is isolated from her other novels, which were set in 19<sup>th</sup> century England. Also for the first time, George Eliot published her story in serialized format and with a different publisher. Smith, Elder & Co. reportedly paid Eliot £7,000 for the novel, but was less than satisfied at the commercial outcome. Richard Hutton, in the mid-19th century, acknowledged that *Romola* would never be one of her most popular novels. Nevertheless, Hutton described the novel as "one of the greatest works of modern fiction probably the author's greatest work". [13, 61-62]

George Eliot herself described her labour in writing the novel as one about which she could "swear by every sentence as having been written with my best blood, such as it is, and with the most ardent care for veracity of which my nature is capable". [16, 6] She reportedly spent eighteen months contemplating and researching the novel, including several excursions to Florence. The attention to detail exhibited in the novel was a focus of both praise and criticism. Anthony Trollope, having read the first installment of *Romola*, expressed wonder at the toil

Eliot must have "endured in getting up the work", but also cautioned her against excessive erudition, urging her not to "fire too much over the heads of her readers". [16, 6]

In 1924, the novel was adapted for a silent film starring Lillian Gish, William Powell, Ronald Colman and Dorothy Gish.

*Silas Marner* tells the story of a weaver, Silas Marner, who is falsely accused of theft as a young man. His fiancée then leaves him, only to marry his accuser. As a result of these events, Silas becomes a reclusive and embittered miser until an orphaned girl, Eppie, comes into his life. Through her Silas begins to reconnect with people. Power, human love, and justice are central to this moral fable.

*Silas Marner: The Weaver of Raveloe* is the third novel by George Eliot, published in 1861. An outwardly simple tale of a linen weaver, it is notable for its strong realism and its sophisticated treatment of a variety of issues ranging from religion to industrialisation to community.

The novel is set in the early years of the 19<sup>th</sup> century. Silas Marner, a weaver, is a member of a small Calvinist congregation in Lantern Yard, a slum street in an unnamed city in Northern England. He is falsely accused of stealing the congregation's funds while watching over the very ill deacon. Two clues are given against Silas: a pocket knife, and the discovery in his own house of the bag formerly containing the money. There is the strong suggestion that Silas' best friend, William Dane, has framed him, since Silas had lent his pocket knife to William shortly before the crime was committed. Silas is proclaimed guilty. The woman Silas was to marry breaks their engagement and later marries William. With his life shattered and his heart broken, Silas leaves Lantern Yard and the city. Marner travels south to the Midlands and settles near the rural village of Raveloe, where he lives alone, choosing to have only minimal contact with the residents. He comes to adore the gold he earns and hoards from his weaving.

The gold is stolen by Dunstan ("Dunsey") Cass, a dissolute younger son of Squire Cass, the town's leading landowner. Silas sinks into a deep gloom, despite

the villagers' attempts to aid him. Dunsey disappears, but little is made of this not unusual behaviour, and no association is made between him and the theft.

Godfrey Cass, Dunsey's elder brother, also harbours a secret. He is married to, but estranged from, Molly Farren, an opium-addicted woman of low birth living in another town. This secret prevents Godfrey from marrying Nancy Lammeter, a young woman of high social and moral standing. On a winter's night, Molly tries to make her way to Squire Cass's New Year's Eve party with her two-year-old girl to announce that she is Godfrey's wife and ruin him. On the way, she takes opium and lies down in the snow. The child wanders away and into Silas' house. Silas follows her tracks in the snow and discovers the woman dead. When he goes to the party for help, Godfrey heads to the scene, but resolves to tell no one that Molly was his wife. Molly's death conveniently puts an end to the marriage.

Silas keeps the child and names her Eppie, after his deceased mother and sister, both named Hephzibah. Eppie changes Silas' life completely. Silas has been robbed of his material gold, but has it returned to him symbolically in the form of the golden-haired child. Godfrey Cass is now free to marry Nancy, but continues to conceal the fact of his previous marriage – and child – from her. However, he aids Marner in caring for Eppie with occasional financial gifts. More practical help and support in bringing up the child is provided by Dolly Winthrop, a kindly neighbour of Marner's. Dolly's help and advice assist Marner not only in bringing up Eppie, but also in integrating them into village society.

Sixteen years pass, and Eppie grows up to be the pride of the village. She has a strong bond with Silas, who through her has found a place in the rural society and a purpose in life. Meanwhile, Godfrey and Nancy mourn their own childless state. Eventually, the skeleton of Dunstan Cass – still clutching Silas' gold – is found at the bottom of the stone quarry near Silas' home, and the money is duly returned to Silas. Shocked by this revelation, and coming to the realisation of his own conscience, Godfrey confesses to Nancy that Molly was his first wife and that Eppie is his child. They offer to raise her as a gentleman's daughter, but this would

mean Eppie would have to forsake Silas. Eppie politely refuses, saying, "I can't think o' no happiness without him." [22, 174-176]

Silas revisits Lantern Yard, but his old neighbourhood has been swept away and replaced by a large factory. No one seems to know what happened to Lantern Yard's inhabitants. However, Silas contentedly resigns himself to the fact that he now leads a happier existence among his family and friends. In the end, Eppie marries a local boy, Dolly's son Aaron. Aaron and Eppie move into Silas' new house, courtesy of Godfrey. Silas' actions through the years in caring for Eppie have provided joy for everyone, and the extended family celebrates its happiness.

- **Silas Marner:** A weaver, who is betrayed at Lantern Yard by his treacherous friend William Dane, moves away to Raveloe, becomes a miser, and accumulates a small fortune, only to have it stolen by Dunstan Cass. Despite these misfortunes, he finds his faith and virtue by the arrival of young Eppie (daughter of Godfrey Cass).
- **Squire Cass,** Lord of the Manor of Raveloe.
- **Godfrey Cass:** eldest son of the local squire, who is being constantly blackmailed by his dissolute brother Dunstan over his secret marriage to Molly. When Molly dies, he feels relief, but in time realizes he must account for his deceit to those he has wronged.
- **Dunstan Cass:** second eldest son of the local squire. He constantly blackmails his older brother. He has a rotten heart, and steals Silas' gold after accidentally killing his older brother's horse *Wildfire*.
- **Molly Farren:** Godfrey's first and secret wife, who has a child by him; an opium addict. She dies in the attempt to reveal their relationship and ruin Godfrey, leaving the child, Eppie, to wander into Silas' life.
- **Eppie (Hephizibah):** daughter of Molly and Godfrey, who is cared for by Silas after the death of her mother. Mischievous in her early years, she grows into a radiant and beautiful young girl devoted to her adoptive father.
- **Nancy Cass (née Lammeter):** Godfrey Cass' second wife, a morally and socially respectable young woman.

- **Priscilla Lammeter**, Nancy's plain sister.
- **Aaron Winthrop**: son of Dolly, who marries Eppie at the end of the novel.
- **Dolly Winthrop**: mother to Aaron, wife of Ben; godmother to Eppie. Sympathetic to Silas.
- **Ben Winthrop**, wheelwright
- **Mr Snell**, landlord of the Rainbow Inn, Raveloe.
- **William Dane**: William Dane is Silas' former best friend at Lantern Yard. William ultimately betrays Silas by framing him for theft and marrying Silas' fiancée Sarah.
- **Sarah**: Silas' fiancée in Lantern Yard, who subsequently marries his treacherous friend William Dane.
- **Mr. Macey**: the clerk at the local church, a tailor.
- **Solomon Macey**, Mr Macey's brother, a talented violinist.
- **Mr Crackenthorpe**, rector of Raveloe and a Justice of the Peace.
- **Bob Lundy**, butcher of Raveloe.
- **John Dowlas**, farrier of Raveloe.
- **Jem Rodney**, a local poacher, initially suspected by Silas of stealing his money.
- **Mrs. Kimble**, sister of Squire Cass, and the doctor's wife, considered a double dignity.
- **Dr. Kimble**, seen as the "Doctor" of Raveloe.

The major theme of *Silas Marner* is the influence of "pure, natural human relationships," but there are several others. Some of these are never the subject of a direct statement, but constant repetition brings them to the reader's attention, and the novel draws some sort of conclusion about them. One of these themes is the function of religion in society. Another is the use of custom and tradition. There is a more direct consideration, focused on Nancy, of the extent to which "principle" should predominate over sympathy in human relationships. This is closely connected to the question of indulgence versus discipline in human life, as exemplified by the home life of Godfrey and of Nancy. A theme may be mentioned

only indirectly and yet be quite explicit in its meaning. One such in *Silas Marner* is the effect of industrialization on English society in the nineteenth century. Lantern Yard after the factory has been built is a grimy, dark place full of unhealthy people. There is a sharp contrast between the grim unfriendliness of Lantern Yard and the community spirit of Raveloe, between Silas' life likened to that of a spinning insect and the fresh air of the open fields.

In *Silas Marner*, Eliot combines symbolism with a historically precise setting to create a tale of love and hope. On one level, the book has a strong moral tract: the bad character, Dunstan Cass, gets his just deserts, while the pitiable character, Silas Marner, is ultimately richly rewarded, and his miserliness corrected. The novel explores the issues of redemptive love, the notion of community, the role of religion, the status of the gentry and family, and impacts of industrialization. While religion and religious devotion play a strong part in this text, Eliot concerns herself with matters of ethics and interdependence of faith and community.

At least five film adaptations of *Silas Marner* were released during the silent film era, including the following:

- *Silas Marner* (Thanhouser Film Corporation, USA; 31 March 1911) with Frank Hall Crane in the title role.
- *Le Noël de Silas Marner* (Pathé Frères, France; November 1912) (UK; 27 November 1912; as *Silas Marner's Christmas*).
- *Silas Marner* (Edison Company, USA; 24 October 1913) with William Langdon West in the title role.
- *Silas Marner* (Thanhouser Film Corporation, USA; 19 February 1916) with Frederick Warde in the title role.
- *Silas Marner* (Associated Exhibitors, USA; May 1922) (UK; 25 January 1926) with Crauford Kent in the title role.
- The actor Michael Williams played Marner in a Focus on the Family two-part adaptation for radio; this was to be the last acting role before his death. The production also featured Edward Woodward, Jenny Agutter, Alex Jennings and Timothy Bateson and has subsequently been re-broadcast on BBC Radio 7.

- W. S. Gilbert's play *Dan'l Druce, Blacksmith* (1876) takes its initial situation—the arrival of a child in a miser's life—from *Silas Marner* (as noted in the libretto), and has a somewhat similar ending, although the middle section is entirely new.
- The critically acclaimed 1954 Indian film *Bangaru Papa*, in Telugu, starring S. V. Ranga Rao and Krishna Kumari, is also based on award-winning short story writer Palagummi Padmaraju's loose adaptation of *Silas Marner*.
- The British composer John Joubert wrote an opera *Silas Marner* based on the novel in 1961.
- The novel was adapted as *Sukhdas* in Hindi by the Indian writer Premchand.
- Ben Kingsley played Silas Marner in a 1985 BBC adaptation (rebroadcast in the US in 1987 by *Masterpiece Theatre*), with Patsy Kensit as the grown-up Eppie. The children's TV series *Wishbone* has an episode with an abridged adaptation.
- Steve Martin wrote, produced, and starred in a 1994 movie adaptation of the novel, titled *A Simple Twist of Fate*.

### **3. METHODOICAL RECOMMENDATIONS FOR TEACHING THE WORKS OF GEORGE ELIOT**

#### **3.1. Effective strategies for teaching the theme at educational establishments**

A teaching method comprises the principles and methods used for instruction to be implemented by teachers to achieve the desired learning by students. These strategies are determined partly on subject matter to be taught and partly by the nature of the learner. For a particular teaching method to be appropriate and efficient it has to be in relation with the characteristic of the learner and the type of learning it is supposed to bring about. Suggestions are there to design and selection of teaching methods must take into account not only the nature of the subject matter but also how students learn. In today's school the trend is that it encourages a lot of creativity. It is a known fact that human advancement comes through reasoning. This reasoning and original thought enhances creativity. The approaches for teaching can be broadly classified into teacher centered and student centered.

In Teacher-Centered Approach to Learning, Teachers are the main authority figure in this model. Students are viewed as “empty vessels” whose primary role is to passively receive information with an end goal of testing and assessment. It is the primary role of teachers to pass knowledge and information onto their students. In this model, teaching and assessment are viewed as two separate entities. Student learning is measured through objectively scored tests and assessments. In Student-Centered Approach to Learning, while teachers are an authority figure in this model, teachers and students play an equally active role in the learning process. The teacher's primary role is to coach and facilitate student learning and overall comprehension of material. Student learning is measured through both formal and informal forms of assessment, including group projects, student portfolios, and class participation. Teaching and assessments are connected; student learning is continuously measured during teacher instruction. Commonly used teaching

methods may include class participation, demonstration, recitation, memorization, or combinations of these.

### **Lecturing**

The lecture method is just one of several teaching methods, though in schools it's usually considered the primary one. It isn't surprising, either. The lecture method is convenient and usually makes the most sense, especially with larger classroom sizes. This is why lecturing is the standard for most college courses, when there can be several hundred students in the classroom at once; lecturing lets professors address the most people at once, in the most general manner, while still conveying the information that he or she feels is most important, according to the lesson plan. While the lecture method gives the instructor or teacher chances to expose students to unpublished or not readily available material, the students plays a passive role which may hinder learning. While this method facilitates large-class communication, the lecturer must make constant and conscious effort to become aware of student problems and engage the students to give verbal feedback. It can be used to arouse interest in a subject provided the instructor has effective writing and speaking skills.

The theme "The place of George Eliot in English literature and learning her creation" can be taught by this method in lecture lessons. We may use the following plan for explaining the theme:

1. Realistic literature in XIX c.
2. Autobiography of George Eliot
3. Eliot's best-known works: *Adam Bede*, *The Mill on the Floss* and *Silas Marner*

### **Demonstrating**

Demonstrating is the process of teaching through examples or experiments. For example, a science teacher may teach an idea by performing an experiment for students. A demonstration may be used to prove a fact through a combination of visual evidence and associated reasoning.

Demonstrations are similar to written storytelling and examples in that they allow students to personally relate to the presented information. Memorization of a list of facts is a detached and impersonal experience, whereas the same information, conveyed through demonstration, becomes personally relatable. Demonstrations help to raise student interest and reinforce memory retention because they provide connections between facts and real-world applications of those facts. Lectures, on the other hand, are often geared more towards factual presentation than connective learning.

While teaching this theme we can use from this method as well:



**George Eliot** (1819-1880)

**George Eliot** (1819-1880), pseudonym of Mary Ann or Marian Evans, Victorian English novelist, whose works, with their profound feeling and realistic portrayals of simple lives, give her a place in the first rank of 19th century English writers. Her fame was international, and her work greatly influenced the development of French naturalism.

George Eliot was born in Chilvers Coton, Warwickshire, and the daughter of an estate agent. She was educated at a local school in Nuneaton and later at a boarding school in Coventry. At the age of 17, after the death of her mother and the marriage of her elder sister, she went to live with her father. In addition to the strict religious training she received at the insistence of her father, Eliot read widely on her own, teaching herself philosophy, theology, and foreign languages.

Eliot's first book was a translation of German theologian David Strauss's *The Life of Jesus Critically Examined* (1846). After traveling for two years in

Europe, she returned to England in 1851 and wrote a book review for the *Westminster Review*. She subsequently became assistant editor of that publication.

In 1855 she wrote *Margaret Fuller and Mary Wollstonecraft*, an essay on the roles and rights of women. Then, with encouragement from Lewes, she began to write fiction in 1856. Her first story, “The Sad Fortunes of the Reverend Amos Barton,” appeared in *Blackwood's Magazine* in January 1857. It was followed by two additional stories in the same year, and all three were collected in book form as *Scenes from Clerical Life* (1858). The author signed herself George Eliot and kept her true identity secret for many years.

Among Eliot's best-known works are *Adam Bede* (1859), *The Mill on the Floss* (1860), and *Silas Marner* (1861). Each of these novels is fundamentally concerned with the relationship between the individual and society. They draw from Eliot's own experiences living in the Warwickshire countryside, and they reveal her instinctive understanding of human nature.

The heroine of *The Mill on the Floss*, idealistic, intelligent, passionate Maggie Tulliver, resembles Eliot herself as a young woman. Both experience difficulty expressing themselves in callous social environments and both face painful decisions in love. Marked by humor and sadness, the novel analyzes the full scope of Maggie's imperfect humanity while presenting a sharp yet understanding view of society.

Travels in Italy inspired Eliot's next work, *Romola* (1863), a historical romance about the Italian preacher and reformer Girolamo Savonarola set in 15th-century Florence. She began writing the work in 1861, and it first appeared as a serial in *The Cornhill Magazine*.

Following the completion of *Romola*, Eliot wrote two outstanding novels, *Felix Holt, the Radical* (1866), concerned with English politics, and *Middlemarch* (1871-1872), dealing with English middle-class life in a provincial town. Often considered Eliot's masterpiece, *Middlemarch* was first published serially in eight parts. Through a colorful cast of characters led by the young, unhappily married Dorothea Brooke, Eliot explores the intricacies of motivation, the gap between

aspirations and limitations, and the far-reaching effects of even the simplest of human actions.

In the years following the completion of *Middlemarch*, Eliot wrote *Daniel Deronda* (1876), a novel attacking anti-Semitism, and *The Impressions of Theophrastus Such* (1879), a collection of essays. Her poetry, which is generally considered to have less merit than her prose, includes *The Spanish Gypsy* (1868), a drama in blank verse; *Agatha* (1869); and *The Legend of Jubal and Other Poems* (1874). Eliot was admired by contemporaries such as Emily Dickinson and later writers such as Virginia Woolf, and has generated much favorable contemporary feminist criticism.

### **Collaborating**

Collaboration allows students to actively participate in the learning process by talking with each other and listening to other points of view. Collaboration establishes a personal connection between students and the topic of study and it helps students think in a less personally biased way. Group projects and discussions are examples of this teaching method. Teachers may employ collaboration to assess student's abilities to work as a team, leadership skills, or presentation abilities.

Collaborative discussions can take a variety of forms, such as fishbowl discussions. After some preparation and with clearly defined roles, a discussion may constitute most of a lesson, with the teacher only giving short feedback at the end or in the following lesson.

### **Classroom discussion**

The most common type of collaborative method of teaching in a class is classroom discussion. It is also a democratic way of handling a class, where each student is given equal opportunity to interact and put forth their views. A discussion taking place in a classroom can be either facilitated by a teacher or by a student. A discussion could also follow a presentation or a demonstration. Classroom discussions can enhance student understanding, add context to academic content, broaden student perspectives, highlight opposing viewpoints, reinforce knowledge,

build confidence, and support community in learning. The opportunities for meaningful and engaging in-class discussion may vary widely, depending on the subject matter and format of the course. Motivations for holding planned classroom discussion, however, remain consistent. An effective classroom discussion can be achieved by probing more questions among the students, paraphrasing the information received, using questions to develop critical thinking with questions like "Can we take this one step further?;" "What solutions do you think might solve this problem?;" "How does this relate to what we have learned about..?;" "What are the differences between ... ?;" "How does this relate to your own experience?;" "What do you think causes .... ?;" "What are the implications of .... ?"

It is clear from “the impact of teaching strategies on learning strategies in first-year higher education cannot be overlooked nor over interpreted, due to the importance of students' personality and academic motivation which also partly explain why students learn the way they do” [26] that Donche agrees with the previous points made in the above headings but he also believes that student's personalities contribute to their learning style.

### **Debriefing**

The term “debriefing” refers to conversational sessions that revolve around the sharing and examining of information after a specific event has taken place. Depending on the situation, debriefing can serve a variety of purposes. It takes into consideration the experiences and facilitates reflection and feedback. Debriefing may involve feedback to the students or among the students, but this is not the intent. The intent is to allow the students to "thaw" and to judge their experience and progress toward change or transformation. The intent is to help them come to terms with their experience. This process involves a cognizance of cycle that students may have to be guided to completely debrief. Teachers should not be overly critical of relapses in behaviour. Once the experience is completely integrated, the students will exit this cycle and get on with the next.

## **Classroom Action Research**

Classroom Action Research is a method of finding out what works best in your own classroom so that you can improve student learning. We know a great deal about good teaching in general but every teaching situation is unique in terms of content, level, student skills and learning styles, teacher skills and teaching styles, and many other factors. To maximize student learning, a teacher must find out what works best in a particular situation. Each teaching and research method, model and family is essential to the practice of technology studies. Teachers have their strengths and weaknesses, and adopt particular models to complement strengths and contradict weaknesses. Here, the teacher is well aware of the type of knowledge to be constructed. At other times, teachers equip their students with a research method to challenge them to construct new meanings and knowledge. In schools, the research methods are simplified, allowing the students to access the methods at their own levels.

### **3.2. Lesson plan with different exercises**

#### **Pre-planning**

- What should go into an English literature lesson?
- What is a lesson plan?
- Why is planning important?
- Do you need to plan if you have a course book?
- What are the principles of planning?

In Planning we cover the main principles of English Literature Teaching and look at the basics of lesson preparation. We consider how to put those plans into practice in the classroom.

“The best teachers are those who think carefully about what they are going to do in their classes and who plan how they are going to organize the teaching and learning.” [27]

Every lesson is unique and is made up of different stages. They may contain listening and speaking activities and concentrate on introducing new items or on

revision. The actual content of any lesson will depend on what the teacher aims to achieve during the lesson, the students and the teaching situation. However there are some ideas that can be considered for every lesson.

Students who are interested in, involved in and enjoy what they are studying tend to make better progress and learn faster.

As teachers, it is important then to provide students with lessons that are not only well-structured but which are also interesting and enjoyable. Careful thought and preparation will help to achieve this.

When thinking about an English lesson it is useful to keep the following three elements in mind:

### ***ENGAGE – STUDY – ACTIVATE***

These three elements, E. S. A. should present in every teaching sequence, whatever your teaching point. But what do we mean by E. S. A.?

#### **ENGAGE**

This means getting the students interested in the subject, in the class and in the language point and hopefully enjoying what they are doing.

But why is this important? After all, you may feel that students come to educational establishment to learn, not to be entertained!

#### **STUDY**

In an English teaching lesson there needs to be some language focus for the class. Students need to be introduced systematically to the way that English is put together. The Study element of a lesson could be a focus on any aspect of the language, such as grammar or vocabulary and pronunciation.

A Study stage does not have to be new language input. It could also cover revision and extension of previously taught material.

#### **ACTIVATE**

Simply telling students about the language is not usually enough to help them to learn it. In order for students to be able to develop their use of English, they need to be given the chance to produce it. In an Activate stage the students are given tasks, normally writing and or speaking activities which require students to

use not only the language they are studying that day, but also other language that they have learnt.

A lesson plan is a framework for a lesson. If you imagine that a lesson is like a journey, then the lesson plan is the map. It shows where you start, where you finish and the route to take to get there.

Lesson plans are the product of teachers' thoughts about their classes; what they hope to achieve and how they hope to achieve it. They are usually, though not always, in written form.

Imagine starting a journey but with no idea where you are going. You are the driver of a bus full of students and although you know you have to drive them for a particular period of time, without your map you have no idea where you want to go or how to get there. It may still be an interesting journey but it would be very easy to get lost and your passengers would not be very happy!

- Planning is a sign of professionalism. Students expect teachers to be professional. If you are prepared, the students can tell. They also know if you are not prepared. Planning is a way to help gain the respect of your students.

- By planning you are considering your teaching situation and your particular students. However good your teaching material or course book may be, it is unlikely that it was prepared for your particular students.

- Planning gives you the opportunity to tailor your material and teaching to your class.

- As we have seen, lessons need to have certain elements and features such as ESA. Planning encourages teachers to consider these points and ensure they are included in the lesson.

- Planning gives the teacher a chance to predict possible problems in the class and think about ways to deal with them. By thoroughly researching the target language and being prepared for difficult questions, for example, the teacher can feel confident in the classroom.

Aims and concepts

- Contexts and marker sentences

- Starting a lesson
- Presenting new language
- Controlled practice
- Freer practice
- Finishing the lesson

During the lessons we can use Video tapes, Audio tapes, Newspapers, Songs, Pictures, Realia, Stories and anecdotes

Controlled practice activities develop students' accuracy. Less controlled activities work on their fluency. To improve oral or written fluency, students need to have the chance to activate their language through activities and tasks that encourage them to use a wide range of English as naturally as possible. Here are a few ideas:

- **Role plays**
- **Discussions** - on subjects of interest to the class. Let the students suggest topics from current news stories or their own interests and hobbies.
- **Writing activities**, such as keeping a diary or writing letters and postcards.
- **Projects and tasks** - a class newspaper for example.

#### **Finishing the lesson**

It is important when ending a lesson that the students have some sense of achievement. Some teachers like to give a recap of the subject of the day, highlighting again the main points - directly or through elicitation. This is a good way to consolidate the language point and give the students a clear sense of what they have accomplished.

It is also common for teachers to finish the session with activities similar to warmers. The aim here is not to warm up the students but to round off the lesson with an enjoyable game or activity. As with warmer s, the activity may or may not be connected with the focus of the lesson.

Here we can recommend the following lesson plan for teaching the theme "The place of George Eliot in English literature and learning her creation"

<b>Theme</b>	The place of George Eliot in English literature and learning her creation
--------------	---

### Technology of teaching at lecture

Number of students: 50-60	Time – 2 hours
Form of the lesson	Informative lecture
Plan of the lecture	1. Realistic literature in XIX c. 2. Autobiography of George Eliot 3. Eliot's best-known works: <i>Adam Bede</i> , <i>The Mill on the Floss</i> and <i>Silas Marner</i>
<i>The aim of the lesson:</i> To inform about realistic writer George Eliot	
<i>Tasks of the teacher:</i> <ul style="list-style-type: none"> <li>to tell about the 19<sup>th</sup> century realistic literature.</li> <li>to tell about autobiography of George Eliot</li> <li>to tell about Eliot's best-known works: <i>Adam Bede</i>, <i>The Mill on the Floss</i> and <i>Silas Marner</i></li> </ul>	<i>The results of educational process:</i> The student must: <ul style="list-style-type: none"> <li>know about 19<sup>th</sup> century realistic literature.;</li> <li>know about autobiography of George Eliot</li> <li>know about famous works of George Eliot</li> </ul>
Methods and techniques of teaching	Lecture, demonstration, working in pairs, BBB
Forms of teaching	Individual, frontal and collective work, work in pairs
Conditions of teaching	Auditorium equipped for working in pairs

### Technologic map of the lecture

Stages, time	Activity	
	Of the teacher	Of students
Stage 1. Introduction of the lesson (5min.)	1.1. At the beginning of the lesson distributes the text of the lecture and task.	1. Listen.
Stage 2. Actualization of the lesson (10 min.)	2.1. Gives the task to work in pairs, think independently, discuss in pairs and answer the question: "19 <sup>th</sup> century realistic literature."(appendix 1)	2. Do the tasks, discuss in pairs, and answer the question.

<p>Stage 3. Informativ e (60 min.)</p>	<p>3.1. Reads the lecture on the first question of the plan, pays attention to the main definitions, and suggests making marks in the lecture text.</p> <p>3.2. Gives the tasks independently, on the material of the lecture to study the model of circulation, for discussion</p> <p>3.3. Conducts blitz-interrogation on the results of the work in pairs, formulates generalized conclusion on the 1<sup>st</sup> question</p> <p>3.4. To formulate knowledge on the 2<sup>nd</sup> question distributes educational material, draw the table Inserts on the blackboard and explain problem-question: “Life of George Eliot”</p> <p>3.5. Conducts analysis of done work, organizes collective discussion stimulates thinking and fight of thoughts, encourages active expressions of the students, formulate generalized conclusion to the 3<sup>rd</sup> question. G. Eliot’s <i>Adam Bede</i>, <i>The Mill on the Floss</i> and <i>Silas Marner</i></p> <p>3.6. Gives the task: think, discuss in pairs “Heritage of George Eliot”</p>	<p>3.1. Make notes, discuss, define and ask questions.</p> <p>3.2. Answer the questions.</p> <p>3.3. Read, make marks on the line of the lecture text, write the answer to the question in the note-book and draw cluster in their notebooks</p> <p>3.4. Do the tasks, answer the questions and participate actively in the discussion.</p> <p>3.5. Listen and make the marks in the lecture text.</p> <p>3.6. discuss in pairs of comparing</p>
<p>Stage 4. Conclusiv e (5 min.)</p>	<p>4.1. Makes conclusions on the theme in whole, generalize received educational results, encourage active participants.</p> <p>Notes significance of received knowledge for future professional and educational activity.</p> <p>4.2. Gives tasks for independent work:</p> <ul style="list-style-type: none"> <li>• 1) to work out questions of the theme get ready for practical training;</li> <li>• 2) Prepare additional information for seminars</li> </ul>	<p>4.1. Listen, make notes.</p> <p>4.2. Note the task for practical lessons and seminars</p>

#### Appendix 1

Victoria became queen of Great Britain in 1837. Her reign, the longest in English history, lasted until 1901. This period is called Victorian Age.

The Victorian Age was characterized by sharp contradictions. In many ways it was an age of progress. The Victorian era marks the climax of England's rise to economic and military supremacy. The nineteenth-century England became the first modern, industrialized nation. The greatest novelists of the age were Charles Dickens, William Makepeace Thackeray, Charlotte Bronte, Elizabeth Gaskell, and George Eliot. The writers used the novel as a tool to protest against the evils in contemporary social and economic

life and to picture the world in a realistic way. They expressed deep sympathy for the working people; described the unbearable conditions of their life and work. Criticism in their works was very strong, so some scholars called them Critical Realists, and the trend to which they belonged - Critical Realism. "Hard Times" by Charles Dickens and "Mary Barton" by Elizabeth Gaskell are the bright examples of that literature, in which the Chartist movement is described. The contribution of the writers belonging to the trend of realism in world literature is enormous. They created a broad picture of social life, exposed and attacked the vices of the contemporary society, sided with the common people in their passionate protest against unbearable exploitation, and expressed their hopes for a better future.

After giving the full information about George Eliot and her creation we can do the following activities and give students such kind of tasks:

I. Divide the students into four groups and give them a passage about the life and activity of George Eliot

II. Answer the following questions which given from text or information you learnt at the lesson.

III. Write about the main hero of "Adam Bede" and describe this character by your own words.

IV. Rewrite the passages according to your own opinion and put the new title.

V. Find unfamiliar words from text and find their meaning.

VI. Find stylistic devices from text and translate them.

VII. Find phraseological units from text and comment them.

VIII. Retell the passage and give your own opinion.

IX. Make presentation on the creations of George Eliot.

X. Mark each statement as either true (T) or false (F)

## CONCLUSION

Having thrown light to the life and creative activity of George Eliot, one of the prominent figures in English realistic literature we came to the following conclusion:

Charles Dickens, William Thackeray, Sisters Bronte, Elizabeth Gaskell, George Eliot and others were the great realistic writers of English literature.

This trend in literature is a method of a truthful presentation of the objective reality. Realism reached its peak at the end of the XIX c. Faithfulness to real life, exposure of the contradictions of capitalism constitutes the subject matter of the literature of critical realism. The English realists tried to depict the main conflict of the epoch - the conflict between the exploited. Ideals of realists are mostly the ordinary, common and hard working people.

George Eliot's real name is Mary Ann or Marian Evans. She is Victorian English novelist, her works were profound feeling and realistic portrayals of simple lives, gave her a place in the first rank of English writers in 19<sup>th</sup> century. Her fame was international and her works greatly influenced the development of French naturalism.

Eliot's literary activity started with the translation of German theologian David Strauss's *The Life of Jesus Critically Examined*. After traveling for two years in Europe, she returned to England in 1851 and wrote a book review for the *Westminster Review*. She subsequently became assistant editor of that publication.

Eliot wrote numerous reviews, articles and translations. Then she wrote *Margaret Fuller and Mary Wollstonecraft*, an essay on the roles and rights of women. In 1856 she began to write fiction. Her first story "The Sad Fortunes of the Reverend Amos Barton" appeared in *Blackwood's Magazine* in January 1857. It was followed by two additional stories in the same year, and all three were collected in book form as *Scenes from Clerical Life*. The author signed herself George Eliot and kept her true identity secret for many years.

Among Eliot's best-known works are *Adam Bede*, *The Mill on the Floss* and *Silas Marner*. Each of these novels is fundamentally concerned with the

relationship between the individual and society. They draw from Eliot's own experiences living in the Warwickshire countryside and they reveal her instinctive understanding of human nature.

Adam Bede is the story of a love triangle. Adam Bede is a good peasant workman; he secretly loves the beautiful but foolish farm girl Hetty Sorrel who is also pursued by the squire Arthur Donnithorne. Hetty's unexpected pregnancy leads to dramatic and unexpected consequences.

Travels in Italy inspired Eliot's next work *Romola*. It is a historical romance about the Italian preacher and reformer Girolamo Savonarola.

After the completing of *Romola*, Eliot wrote two outstanding novels: *Felix Holt*, the Radical concerned with English politics and *Middlemarch* dealing with English middle-class life in a provincial town. Eliot's masterpiece is *Middlemarch* was first published serially in eight parts. Through a colorful cast of characters led by the young, unhappily married Dorothea Brooke, Eliot explores the intricacies of motivation, the gap between aspirations and limitations and the far-reaching effects of even the simplest of human actions.

After *Middlemarch*, Eliot wrote *Daniel Deronda*. It is a novel attacking anti-Semitism, and *The Impressions of Theophrastus Such* is a collection of essays. Her poetry, which is generally considered to have less merit than her prose, includes *The Spanish Gypsy*, a drama in blank verse; *Agatha* and *The Legend of Jubal* and *Other Poems*. Eliot was admired by contemporaries such as Emily Dickinson and later writers such as Virginia Woolf.

George Eliot's novel "The Mill on the Floss" spans a period of 10 to 15 years and details the lives of Tom and Maggie Tulliver.

The heroine of *The Mill on the Floss* is Maggie Tulliver. She is idealistic, intelligent, passionate, resembles Eliot herself as a young woman. Both experience difficulty expressing themselves in callous social environments and both face painful decisions in love. Marked by humor and sadness, the novel analyzes the full scope of Maggie's imperfect humanity while presenting a sharp yet understanding view of society.

“Romola” is a historical novel by George Eliot set in the fifteenth century, and is a deep study of life in the city of Florence from an intellectual, artistic, religious and social point of view. It first appeared in fourteen parts published in Cornhill Magazine from July 1862 to August 1863. The story takes place amidst actual historical events during the Italian Renaissance and includes in its plot several notable figures from Florentine history.

“Silas Marner” is about a weaver, Silas Marner. He is falsely accused of theft as a young man. His fiancée then leaves him, only to marry his accuser. As a result of these events, Silas becomes a reclusive and embittered miser until an orphaned girl, Eppie, comes into his life. Through her Silas begins to reconnect with people. Power, human love and justice are central to this moral fable.

George Eliot used the novel as a tool to protest against the evils in contemporary social and economic life and to picture the world in a realistic way. She expressed deep sympathy for the working people; she described the unbearable conditions of their life and work in her creation. Criticism in her work was very strong, so some scholars called her Critical Realists and the trend to which she belonged - Critical Realism. The contribution of the writer belonging to the trend of realism in world literature is enormous. She created a broad picture of social life, exposed and attacked the vices of the contemporary society, sided with the common people in their passionate protest against unbearable exploitation and expressed their hopes for a better future.

## BIBLIOGRAPHY

1. Karimov I. A. Decree “On the measures of further improvement of the system of teaching foreign languages” Halq so’zi, December 11, 2012.
2. Mirziyoev SH. M. Decree “On the measures of further development of the system of higher education” Halq so’zi, April 21, 2017
3. Uzbekistan Today, #6 (537) February 10, 2017 p. 3
4. National Programme for Cadres Training. Tashkent. 1997.
5. Azizov Q, Qayumov O., “Chet el adabiyoti tarixi” (XVIII-XX asrlar), Toshkent, “O’qituvchi”, 1987.
6. Andreyeva L. G. Istoriya zarubejnoj literature XIX-XX c. Moscow. 1978.
7. Alekseyev M. Istoriya zarubejnoj literature. Moscow. 1978
8. Bakoeva M., Muratova E., Ochilova M. “English literature” Tashkent 2006
9. Boynazarov F. “Jahon adabiyoti” Tashkent. 2006
10. Burgess A. English Literature. London. Longman. 1990
11. Karl Frederick R. George Eliot: Voice of a Century. Norton, 1995. pp. 237–38.
12. Guppy, Shusha. "Interviews: Julian Barnes, The Art of Fiction No. 165". The Paris Review (Winter 2000). Retrieved 26 May 2012.
13. McCormick, Kathleen (Summer 1986). "George Eliot's Earliest Prose: The Coventry "Herald" and the Coventry Fiction". Victorian Periodicals Review. 19 (2): 57–62. 2008.
14. Hardy BN. George Elliot: A Critic's Biography. Continuum. London 2006 pp 42-45.
15. Ashton Rosemary. George Eliot: A Life. London: Penguin, 1997. p110.
16. Henry Nancy (2008). The Cambridge Introduction to George Eliot. Cambridge: Cambridge. p. 6.
17. Hughes Kathryn, George Eliot: The Last Victorian, p. 168.
18. Mead, Rebecca, My Life in Middlemarch. New York: Crown Publishers, 2014, p. 178
19. Normatov Sh. Jahon adabiyoti. Tashkent. 2008

20. Rosemary Ashton, "Evans, Marian [George Eliot] (1819–1880)", (Later Works) Oxford Dictionary of National Biography, Oxford University Press, 2008
21. "George Eliot". BBC History. 15 October 2009. Retrieved 30 December 2009.
22. Woolf, Virginia. "George Eliot." The Common Reader. New York: Harcourt, Brace, and World, 1925. pp. 166–76.
23. [www.google.com](http://www.google.com)
24. [www.mail.ru](http://www.mail.ru)
25. <http://ru.wikipedia>
26. <http://www.online-literature.com>
27. <http://www.bookrags.com>