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The Study Eliot's Biographical, Social, Historical, And Feministic Aspects

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Abstract

The role of women in relation to modern feminism is not directly addressed by George Eliot. First of all, every book is set in the past, before the problems of the 1960s and 1970s came to light, with the exception of Daniel Deronda. However, a fundamental presumption that the discerning critic must make is that when George Eliot writes about historical times, she is using contemporary points of view. Several of the novels' historical contexts contribute to the novel's action and make the woman question relevant. The Methodist Conference ruling in Adam Bede is one of several examples that have already been mentioned. The industrialization that occurs in St. Ogg's as Maggie grows up in Mill on the Floss creates a critical rift between the generations of Dodson women and a new environment that demands fresh viewpoints. The contrast between the successful Lucy Deane and her do-it-yourself aunts demonstrates how society's expectations of young women have changed. The contrast between Maggie and her cousin then highlights the positive and negative features of the two new faces of ladyhood. The lucky have better opportunities for marriage, whereas the unfortunate have few chances for a happy existence. The fact that the books were George Eliot's public writings and inevitably reflected on her relationship with Lewes is another evident reason why the topic of feminism has been suppressed. Additionally, George Eliot detested female novelists who promoted their beliefs through their works: The oracular species, which refers to books that are written to elaborate on the authors' philosophical, theological, or moral beliefs, is the most pitiable of all foolish works by female novelists. Her heroines fit into society and are not particularly admirable models of the ideal woman. But in the framework of her many works, George Eliot does provide a variety of options for her female characters. The options available to women in her early works aren't always consistent with the story as a whole. The heroine's issues are more thoroughly woven into the story by Daniel Deronda.

Keywords: Marriage, Feminism, Historical, Philosophical, Theological

Introduction

The Victorian era in the nineteenth century alternated between the ideals of past eras because it was unable to establish what its image should be. It has been said that the aging process is an endless dialectic. Being both a product and a spectator of the era, George Eliot was an important aspect of the Victorians' self-consciousness. Her job was to dissect the era and try to explain the vast network of relationships between persons, institutions, and society. For an observer like her, the age must have been exhilarating because these relationships were being redefined, and perceptions must have been changing all the time. Some of her colleagues' thoughts became reality in the later nineteenth century as they debated and wrote about the major challenges of the day. Given that her writings seem to ignore the subject, George Eliot must have been aware of how quickly women's standing in society was changing. Her works do not immediately address the growing possibilities of what a woman could or could not do, or the arguments over women's capacity. This is not to suggest that she didn't know about the problems or that she didn't agree with the feminist viewpoint. Her extramarital affair with George Henry Lewes exposes some of the most radical views on the sanctity of marriage in the nineteenth century, despite the fact that she initially appears to be a prude.

George Eliot distinguished between the topics that feminists promoted and those that she typically supported, which called for a reform of the current system. The Christian conception of marriage, which saw the husband and wife as one and a social unit, was the source of the current structure. Legislation that allowed women to live separately under the law was something that George Eliot supported. In support of a Married Women's Property Bill, a measure that would allow women to hold property separate from their husbands, she signed Barbara Leigh Smith's petition in January 1856. Due to the passage of another bill that included property protections protecting abandoned or divorced wives, this bill was never passed. (The Marriage and Divorce Bill of 1856

was this.)

Marry Wollstonecraft wrote A Vindication of Rights of Woman, the first significant work of feminism, in 1972. Being friends with French revolutionaries and Thomas Paine, she was enough aware of the radicalism of her day to demand that its fundamental ideas be applied to the mass of people who were still denied human rights. "A Vindication..." sparked a violent and widespread response. Unfortunately, the criticism focused more on Wollstonecraft's personal life than the book's actual content. Her book was risky to read because of her attempted suicide, illegitimate kid, and love affairs. During the eighteenth century, relatively few women dared to read its pages.

Not until the 1830s, when England's reform movement came of age, did the fight for women's political, economic, and social equality gain fresh momentum. Despite the fact that the Reform Act of 1832 did not significantly reform itself, the extensive debate it generated raised awareness of a number of concerns, including the expansion of the right to vote to women and the appalling conditions faced by working women. However, it wasn't until the 1960s that public agitation over the "women" issue truly started. Following the publication of the Subjection of Women by John Stuart Mill with Harriet Taylor's help, British women, led by Mills, started to call for improvements to women's political, economic, educational, and legal standing. In order to have at least some control over their financial situations, middle-class women joined petition after petition to amend the marriage property rules.

It is challenging to decide Marian Evans's (as separate for the time being from author George Eliot) place in this debate over the appropriate role of women. After reading her essays, as well as Gordon Height's biography and collection of George Eliot letters, one is certain that she leans feminist, only to turn the page and discover that she does not.

Virginia Wolf frequently cites one of George Eliot's few adult English novels. According to Nancy Henry, one specific image has been used in every modern novelist's book. According to Eliot, biography is a sickness that plagues English literature (McKenzie, 1961) [1]. In one of her final writings, she outlined a manifesto for herself, criticizing the stupid and unimportant themes of women's current fiction, according to the West Minster Review (Sharma, 2003) [3]. In the West Minster Review in 1851, John Ruskin's modern painter discusses her realistic ideology, citing Adam Bede, The Mill on the Floss, and Silas Mariner, which highlighted the issue of social outsiders and persecution in small towns. Her other books, which tell the tales of the residents of a tiny English village on the eve of the Reform Bill of 1832, are unabashedly political and political crises. One of the critics claims that her novels are noteworthy for their portrayals of elite individuals and psychological depth, according to studies in fiction.

According to Virginia Wolf, George Eliot's characters are weak and vulgar; she is unable to depict human hesitation, frailty, and fumbling, which made her hand shake when she had to come up with a suitable partner for a heroine. When it came to driving outside of her home world, she came in first. She was compelled to enter the middle-class drawing room, where young women sat smoking caps for bazaars and young men sing all summer mornings. She believes that all of these people are part of a good society (Cohen, 2006) [5]. Simultaneously, she confronted her feminine dreams with the real world of men and reached out with a voracious and meticulous ambition for everything life has to give the free and inquisitive mind.

Since then, her ideal and actual vision has been replete with far different images, such as endless snows, magnificent sun-scorched monuments of vanished empires, the aroma of vast orange orchards, and the temple of Neptune overlooking the sea haunted by sirens. "But at least in our native landscape, my eyes have retained their early affectionate joy."

In addition to being exceptionally brilliant and well-versed in a variety of subjects, Mary Anne was multilingual in German, Hebrew, and Greek. Two books that were essential to the intellectual Avant-garde's rejection of Christianity were translated into English by her. Eliot eventually renounces Christianity and becomes an atheist as a result of her translations.

She shocked Victorian society in 1854 by going to Weimar with married Lewes. Despite not being married, she and Lewes were living together. Marian began referring to Lewes by her name, Marian Evans Lewes. Lewes would continue to have a significant impact on Marian's career.

The "emancipee woman" who came to see George Eliot might have wanted to promote her as a model of female autonomy, but she fiercely avoided any such recognition. She was not a rebellious woman; rather, she longed to justify her marriage to Lewes and was usually most upset when one of her feminist friends insisted on calling her Evans instead than Lewes.

Although it may seem like a small detail, Marian's strong desire for social acceptance is reflected in the usage of the Lewes surname. She believed that any feminist apologies would encourage others to follow the same path carelessly, and she saw her own irregular relationship as an exception required by overwhelming challenges. She frequently appeared to make up for the claims that she was a harmful example of female liberation and that she was somehow not a "good" woman by teaching the most conventional of womanly values. She was quite sensitive to these criticisms, both stated and unsaid.

Regarding the current fight for women's emancipation, George Eliot was afraid that any significant shift in women's standing might result in the loss of those unique "womanly" traits that were essential to Victorian England's greater stability.

2. Objectives of the study

1. The examines Eliot's biographical, social, historical, and feministic aspects.
2. A study of Several recurring themes in the book Adam Bede is examined. It also evoked feminism and sympathetic affection.

3. Results and Discussion

3.1 The Mill on the Floss: Maggie Tulliver's Moral Dilemma

This story is George Eliot's most autobiographical and heartbreaking work. It was released after her tremendously

successful first novel, Adam Bede (1859), and it proved to be another major success, helping to establish Eliot's status as an influential novelist. Maggie Tulliver, the book's protagonist, combines paradoxical elements of the two main female characters from Adam Bede, Hetty Sorrel and Dinah Morris. Like Hetty, Maggie can be impulsive and self-indulgent, but like Dinah, she is a deeply compassionate person who is easily moved by the suffering of others. Maggie's best friend is also her brother Tom, but when he teases her or tries to force her to comply, his cruel side comes out. Maggie is a brilliant and clever girl, but she was raised in a society that only provides marriage and raising children as a career. Even as a young child, Maggie shows that she needs a wider range of activities and accomplishments. On the other hand, when Tom is assigned to study under Mr. Stelling, a clergyman, he turns out to be a reluctant student.

The novel's autobiographical parts center on George Eliot's alienation from her family after she became the common-law wife of author Henry Lewes, who was divorced from his wife but couldn't get a divorce. Eliot's brother, Isaac Evans, and father, Robert Evans, severed all ties with her and denounced her as an adulteress. The character of Tom Tulliver is a portrait of her brother Isaac, just as the character of Adam Bede is a representation of Eliot's father. Eliot's own personal life is reflected in Maggie's inability to find a partner whom her brother will approve of. The catastrophe that befalls Maggie and Tom reveals that perhaps only death can heal the tensions between George Eliot and her brother.

The Mill on the Floss by George Eliot (1860) In the gap between animalistic, narcissistic Hetty and self-renouncing, altruistic Dorothea stands Maggie Tulliver, the conflicted protagonist of Eliot's The Mill on the Floss (1860). Hetty's animalism, as proven in the previous chapter, is present in Maggie, though more in accordance with Maggie's youthfulness than it was in a seventeen-year old. In its early stages, it is more erratic and manifests from Maggie in resentful behaviors and angry irritabilities that Hetty does not exhibit as she tries to get over her blind self-consciousness in order to be acknowledged. What distinguishes Maggie from Hetty is this search for identity. Maggie externalizes in her brother Tom what Hetty sought in the one-dimensional focus of her mirror. In the process of becoming, Maggie, the female heroine, links the shift in consciousness from Hetty to Dorothea through her taming as she moves toward the romance of self-renunciation. Maggie is the most psychologically raw in Eliot's novel. It reveals Maggie's role in Eliot's autobiography. It depicts Eliot's relationship with her own brother. Tom begins his quest to become a man, marks a gap in their relationship, where Eliot, as Maggie, and Tom, as her brother separate. This relationship's idealism, as portrayed in her book, only showed up as a lingering impact on Mill. Maggie and Tom have a tense exchange as soon as Tom gets home from school.

This chapter will compare author's autobiographical features to Hetty's, illustrating her divergence from Hetty's solitary introspective view. Maggie is obsessed with her brother Tom because she wants his acceptance as a symbol of her family. Maggie's mobility is made possible by this social sphere, yet her advancement is impeded by its sole fixation. Her journey from animal to social being predicts Dorothea's self-renouncing state and provides a relational link between the two, exhibiting a growth of consciousness. Maggie's animalistic traits are a result of her lack of recognition. Maggie is continuously conscious of social feedback in the form of her mother's and aunts' critical remarks, in contrast to Hetty, who lives in a self-created universe where she feeds off of reflected pictures and denies her place in the universal social construct. She finds no recognition in them. The Dodson sisters put themselves above everyone else by defining themselves by their heritage, whether it be through their marriage, money management, clothing, cooking, preserve manufacturing, and so on. Reluctant and disobedient family members are pulled back into line by their unwavering judgment. Under relentless societal pressure, the animalism of Hetty's unconsciousness becomes explosive in Maggie. Maggie was taught at a very young age that she is not of the Dodson way, but that it is the finest way to be. Maggie experiences a variety of forms of family alienation.

As a child, Maggie defied her mother's every attempt to tame her untamed ways. They can't entirely hold young Maggie responsible for her frustration and rage. Nearly every member of the family rejects and alienates her. Her aunts pointedly dwell upon Maggie's defects with every visit, aiming to remove themselves from her. She's not a Dodson. Rather, she is connected to her father's family. Her physical likeness to her Aunt Moss, a large-boned woman, who had married as poorly as could be, had no china, and had a husband who had much ado to pay his rent, links her with her aunt's condition in life. Aunt Moss embodies every bad aspect of femininity. She has only a brood of eight children and is beholden, oversexed, poor, and poorly married.

Maggie, who had "brown skin like a mulatter," is the epitome of all that is not Dodson, whereas her cousin Lucy, who is pink and white, was more like the Dodson side. Maggie is held in contrast to the elegantly dressed and subtly helpful pink-and-white Lucy, whom she both despises and aspires to imitate. In the realm of her dream world, she made the queen just like Lucy, with a little crown on her head, and a little sceptre in her palm, only the queen was Maggie herself in Lucy's shape. Maggie is constantly compared to her cousin, whose gentle demeanor mirrors her submissive disposition. Light becomes dark. Tamed curls become wild tresses. Intractability results from compliance. Lucy is perfect and acceptable—and all that Maggie longs to be. Maggie's hand-me-down clothes, dark skin, and disheveled hair contrast strongly with Lucy's white dress, pale skin, and primly curled hair, making it impossible for Maggie to recognize herself in these other people, who are shown to her as the embodiment of right form and nature. Maggie's reaction is to strive to make Lucy like herself instead of becoming one like Lucy.

Lucy becomes a pawn in Maggie's fight for recognition. As Tom once again rejects Maggie and punishes her by choosing their cousin Lucy, Maggie, with 'a violent shove of her small brown arm,' replies by throwing poor little pink-and-white Lucy into the cow-trodden mud, an act that makes Lucy as brown as she herself is. In an effort to rid Lucy of her "pink-and-whiteness" and paint her the same color as Maggie's own brown skin, Maggie pushes Lucy

into the mud. However, Lucy's brown complexion is not the result of sunburn or a worsening of inherited pigmentation. The skin is covered in dark muck. Maggie's self-perception is exposed by her attempt to mimic herself in the other. Derided, ostracized and blamed for a feature of her looks over which she has no control, Maggie paints herself with the same filth- coated brush with which she colours Lucy.

Maggie's notion of her own innate filth, symbolized by her dark skin, is Lucy's acquired filth. However, Maggie sees this as more than just a jealous emotional outburst; it's an attempt to gain recognition from her family through this sexually charged excessive conduct. Even the Dodson sisters' severe criticism cannot change her skin tone, thus her hair-a controllable factor-is blamed. The Dodsons turn Maggie's hair into a battlefield. Mrs. Tulliver's dissatisfaction with her daughter is centered on this: "Mrs. Tulliver had to watch with a silent pang while Lucy's blond curls were adjusted." When Maggie was with Lucy, she usually appeared twice as black as usual. As Aunt Pullet suggests, "I'd have it thinned and cut shorter," her wild hair is blamed for her dark complexion. Her skin is so brown because of it. Her loss of control and sense of isolation are symbolized by her hair. Maggie rebels against this. Maggie covers her head with a vase of water to prevent her hair from being brushed while her mother tries to do so. Maggie immediately complies with her father's and Aunt Pullet's requests to cut her hair in an attempt to gain control over them. When she cuts it, she faces her worst fear: that the exact thing that was supposed to save her from and help her overcome her mother's and her aunt's comments actually makes her appear like the fool we toss out nutshells to at school. Tom says this is true. Her mother's observations are supported by this.

In her mother's perspective, Maggie was on the borderline of insanity. Her passionate and seemingly illogical behavior is viewed as the social equivalent of insanity, which leads to rejection and further demonstrates that the other does not represent her image. The majority of her family, who ought to best represent her, rejects her. Maggie's unkempt hair and dark complexion begin to be associated with the romantic, wild gypsies. Heroic characters like "Jack the Giantkiller," "Mr. Great-Heart," and "St. George who slew the dragon" are the most romantic characters she can think of in St. Ogg's. When she got to the gypsy camp. She discovers another physical image that appears to be a good representation of Maggie's own appearance. She feels that the gypsy woman's words validate her romantic visions. She refers to Maggie as "a little lady," which Maggie foolishly takes as a reflection of herself and evidence that only her family thinks poorly of her. "If I were a queen, I'd be a very good queen, and kind to everybody," she says, attempting to recreate her ideal world in which she is crowned queen of the gypsies. Maggie quickly discovers, however, that she cannot accept the repercussions of her wild appearance. The romantic gypsies are deprived of their lawlessness because they have given up all social constraints in favor of behavioral freedom. With a heavy heart, Maggie acknowledges her fantasy that nothing particularly amazing ever happened in the St. Ogg's neighborhood, where these heroes were never seen. Maggie, who is malnourished, dirty, and illiterate, is afraid of the idea of this other self that she perceives in these gypsies, who resemble her so much but behave so differently.

In a picture that makes Maggie run for cover in the shelter of structure, they showed her the ultimate consequence of eschewing social limits. An important lack of recognition results from Maggie's incapacity to recognize herself in the other and the other's rejection to incorporate her into their own identity. Maggie's social milieu imposes itself on her, in contrast to Hetty, whose animalistic inclination does not look beyond herself to seek acknowledgment. As a result, she turns this need for approval from the other person into a fetish. A lengthy career of vicarious agony has completely ruined the trunk of a big wooden doll. The number of crises in Maggie's nine years of worldly struggle was symbolized by three nails pounded into her head. Because the Fetish was acting on behalf of Aunt Glegg, the final nail had been driven in with more force than normal.

She wouldn't be able to punish her mother or her aunts in any way that would be socially acceptable, but she would be able to punish the fetish with rage. She is able to negate and create emptiness as a result. of them in order to validate her sense of self and mutilate her fetish. Certain of this other's emptiness, it states unequivocally that this nothingness is the other's truth. It gives itself the assurance of itself as a true certainty, which has become clear for the self-consciousness itself in an objective manner, by destroying the independent object. Similar to how she punished Lucy, punishing the doll is an external manifestation of her isolation. She has the ability to harm the doll in a manner that Maggie could never do to a real person. In the same way that shoving Lucy was a metonymically performed act rather than an act of the self, it serves to separate the action from herself. By demanding repentance for all of the wrongs done to her, she is able to neutralize her rejection by aunts and, consequently, her experience of loneliness. Most significantly, though, it enables her to lose awareness of the social structures and forms that need to restrain her behavior. It enables her to return to her animal state-to put aside the "consciousness" that alerts her to the necessity of compliance and encroaches on her identity by making demands about social propriety.

4. Conclusion

"The Mill on the Floss: The Most Autobiographical" is an attempt to examine several aspects of George Eliot's autobiography. The Mill on the Floss's protagonists, Tom and Maggie, are the offspring of Mr. Tulliver, Dorlcote's miller, who is a good man but also uninformed and stubborn. Tom is a simple-minded young man with a limited creativity and intelligence who is motivated by conscious rectitude and a tendency to dominate others. Maggie, on the other hand, is very tense, smart, sensitive, and rebellious as a kid. Much of Maggie's discontent and the final catastrophe stem from this clash of temperaments as well as her dissatisfied sense of purpose. She seeks intellectual and emotional companionship from Philip Wakem, the disfigured son of a neighboring lawyer, after her brother's lack of understanding thwarts her great affection for him. Regretfully, Mr. Tulliver harbors mistrust and distaste for attorney Wakem, which turns into animosity when Tulliver is forced to file for bankruptcy due to legal disputes in which Wakem is involved. Loyal to his father, Tom learns about Maggie and Philip's covert friendship and prohibits them from meeting; Maggie grudgingly agrees. Maggie

leaves the mill to visit her cousin Lucy Deane at St. Ogg's, who is getting married to the charming and attractive Stephen Guest, following Mr. Tulliver's death, which was sped up by a violent episode in which he beats the lawyer. Maggie and Stephen are attracted to each other, despite Stephen's determination to remain faithful to Lucy. Maggie is irreparably damaged as a result of a boating trip down the river, partially due to Stephen's plan and partially due to an accident; he begs her to marry him, but she declines. She is expelled from the home by her brother, and she is shunned by the St. Ogg's society. She and her mother seek safety with Bob Jakins, a packman and a devoted friend from her early years. The only people who express sympathy are Lucy, Philip, and Dr. Kenn, a pastor.

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