

Univerzita Pardubice  
Fakulta filozofická  
Katedra anglistiky a amerikanistiky

# **Naturalistic Elements in George Eliot's *Middlemarch***

Diplomová práce

2006

Marie Pavlová

University of Pardubice  
Faculty of Arts and Philosophy  
Department of English and American Studies

**Naturalistic Elements in George Eliot's *Middlemarch***

Thesis

Author: Marie Pavlová  
Supervisor: Michael Kaylor, M.A., Ph.D.

2006

Univerzita Pardubice  
Fakulta filozofická  
Katedra anglistiky a amerikanistiky

# **Prvky naturalismu v díle George Eliotové *Middlemarch***

Diplomová práce

Autor: Marie Pavlová  
Vedoucí: Michael Kaylor, M.A., Ph.D.

2006

## **Poděkování**

Na tomto místě bych ráda poděkovala Michaelu Kaylorovi, M.A. Ph.D. za jeho radu a pomoc při psaní této diplomové práce a své rodině za veškerou její podporu.

## Prohlášení

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem při práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména na skutečnosti, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst.1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně Univerzity Pardubice.

V Praze dne 24.3.2006

Marie Pavlová

## **Abstract**

The thesis deals with elements of Naturalism in the book *Middlemarch, a Study of Provincial Life* by George Eliot, the theory of Naturalism and the connection between George Eliot and the Naturalistic movement.

The first part explains the development, methods and attributes of Naturalism as well as the characteristic features that make it different from Realism – the movement that George Eliot is often classed in. The Naturalistic elements are demonstrated on Emile Zola's novel *L'Assommoir*. The following part explains reasons for assuming that George Eliot was influenced by the Naturalistic method. The final chapter deals with Naturalistic elements in George Eliot's *Middlemarch* and their analysis.

## Souhrn

Diplomová práce se zabývá hledáním prvků naturalismu v díle George Eliotové *Middlemarch*, charakteristikou naturalismu a snahou objasnit důvody, které vedou k předpokladu, že George Eliotová byla naturalismem ovlivněna.

První část se zabývá vývojem, metodou a rysy naturalismu a znaky, které jej odlišují od realismu – literárního směru do kterého bývá Eliotová řazena. Za použití románu *Zabiják* Emila Zoly jsou demonstrovány základní prvky naturalismu. Následující kapitola objasňuje, proč lze předpokládat, že Eliotová byla ovlivněna metodou i tvorbou naturalistů. Závěrečná část demonstuje prvky naturalismu v díle *Middlemarch* a zabývá se jejich analýzou.

## Content:

|  |    |
|--|----|
| 1. Introduction.....   | 1  |
| 2. Origins and development of Naturalism .....                     | 2  |
| 3. Naturalistic elements in Zola’s <i>L’Assommoir</i> .....        | 6  |
| 3.1 Marriage of art and science .....                              | 6  |
| 3.2 An individual and social environment .....                     | 8  |
| 3.3 Redemptive Lover .....   | 12 |
| 3.4 Obsession with an object .....                                 | 13 |
| 3.5 Conclusion .....   | 15 |
| 4. Naturalistic elements in <i>Middlemarch</i> .....               | 16 |
| 4.1 George Eliot .....   | 16 |
| 4.2 <i>Middlemarch, a study of provincial life</i> .....           | 20 |
| 4.2.1 Marriage of art and Science in <i>Middlemarch</i> .....      | 21 |
| 4.2.2 Middlemarch individual an social environment.....            | 23 |
| 4.2.2.1 Dorothea and Casaubon.....                                 | 24 |
| 4.2.2.2 Lydgate and Rosamond .....                                 | 35 |
| 4.2.3 Mary Garth – the redemptive lover .....                      | 50 |
| 4.2.4 <i>Middlemarch</i> character’s obsession with an object..... | 53 |
| 5. Conclusion.....   | 57 |
| Resume.....  | 59 |
| Bibliography.....  | 64 |
| Appendix 1.....  | 66 |
| Appendix 2.....  | 67 |

## 1. Introduction

Among the English Realistic woman authors, George Eliot has a special position not only because of her outstanding literary talent, but also because of her achievements in self-education and rich life experience. She spent her life surrounded by progressive European intellectuals, and her life partner was the philosopher, literary critique and psychologist H. G. Lewes. Her connection with modern scientific approaches that were beginning to be used not only in exact science, but also in the humanities is, therefore, indisputable. Moreover, unlike the Brontë sisters or Jane Austen, Eliot lived through a deep change of life values and opinions and underwent a crucial development from dogmatic religious conviction to a much freer life style which culminated in her unlawful relationship with Lewes.

In the work *Middlemarch, a Study of Provincial Life* she used her life experience, and even though the topic does not seem to be exceptional, she manages to describe it into a very depth that the life brings and so make the book unique. “Yet, though her subject-matter is ordinary, the significance derived from it is not” (Adam, 1). All the characters in *Middlemarch* undergo a development and change; however, Eliot restricted them with certain attributes that constrain them or rule their actions. *Middlemarch* is a web of interest and desires that make for dense contents to the book. As Barnard claims, Eliot managed to avoid melodramatic features as other English woman writers of the nineteenth century and pictured the life the way ordinary people really live it (132). These are the elements that make her work connected with the production of Naturalistic writers.

*Middlemarch* is an extensive work that documents the influences that an individual has on society and society on an individual. Eliot is not only interested in one social class, but describes ways of life across social classes nevertheless; there are more links that connect Eliot with Naturalism. Her knowledge and interest in psychology, her own theological dilemmas and documented knowledge of Darwin’s theories as well as Zola’s work are all reasons to presume her awareness of Naturalistic method and also impulses to find them.

## 2. Origins and development of Naturalism

The nineteenth century in literary works represents a transformation from one extreme to another. The Romantic beginning of the century gradually changed into a realistic perception of the world and later into an absolute awareness of the determination of one's destiny, unfortunately, not by a conciliatory, merciful and appeasable God, but by one's own social and biological pre-destination whose fulfillment cannot be escaped. The changes in the artistic sphere were only a consequence of the great changes happening in society. This may also be the reason why the Naturalistic approach can be plentifully found in French and American literary production: the great revolutions, political system changes and consequent moderation and disillusion had a fatal impact on the grasp of the world and attitudes towards the understanding of human destiny and purpose (Furst, 11). France had just got over the Napoleonic Wars, and America had gained its independence, was recognized by the European countries and was building a powerful state. The French and the Americans were ready for changes and a "new" life.

On the other hand, Great Britain was going through a peaceful period under the reign of the Queen Victoria, being the richest and most advanced country in the world. Realistic works had had a long tradition in English literature. It was much earlier than in the beginning of the nineteenth century that Daniel Defoe introduced his realistic novel "Robinson Crusoe." Furst mentions Auerbach, who claims that such a representation can be found in Shakespeare's works as well as in the poems of Romantic poets such as Byron or Wordsworth (32). Therefore, the realistic works of the second half of the nineteenth century did not surprise and shock the readers as much as they did in other European countries and America:

The extent to which Realism was accepted in England is suggested by G. H. Lewes' well-known anti-thesis between 'Realism' and 'Falsism' which sprang from the assumption that Realism is 'The basis of all Art' (as quoted in Furst, 33).

Lewes' work makes explicit strength of the position of Realism in the English literature.

Naturalists, unlike Realists, reflected the new scientific discoveries and approaches of the great personalities of the nineteenth century like Darwin, Comte or Taine. Therefore the Dictionary of literary terms states that Naturalistic literary methods should be described as “works of literature that use realistic methods and subjects to convey a philosophical form of Naturalism.” This is also how Naturalism defines its difference from Realism - its adherents do not believe in supernatural powers but in nature and the possibility to explain everything by natural laws. To understand the Naturalistic movement, it is important to consider not only the revolutionary changes in society, but also in science. The greatest influence on the Naturalistic writers was from “the theorist of positivism, above all Taine, who provided the idea of the determining influence of the environment” (Balajka, 194 my translation). Taine claimed that human life is influenced only by the environment of a man and, therefore, there is no reason to consider morality as a power of any importance in the behavior of an individual. He wanted to analyze society with the scientific methods as well as to apply principles of the exact thought on the humanities (Havlíček). Human beings are, according to Taine’s theories, only “products” that should be studied as they are with no attempts to explain or moralize about their deeds. Later, Zola quoted Taine in his *Le Roman Experimental* : “Virtue and vice are like vitriol and sugar” (Campbell), meaning that no matter what the common opinion about these qualities is, they must be envisaged with the same un-subjectivity. All arguments should be based on the “rules of logical inference applied to propositions grounded in observable facts” (Wales). The basis of this literary method was laid by French art critics Edmond and Jules de Goncourt. While working on their historic treatise they came to terms with the methods of modern historiography. This work became an inspiration for their further novel production. While collecting the historical data they came up with the idea of using the scientific method, which documents the facts, in their own novel production. Goncourt brothers and even though knowing that their novels are written in a new way - drawn on the previous scientific experience - they did not considered themselves to be Naturalists. However, they were an inspiration for this group of artists (Šíma 185,186).

The form of Naturalistic movement had been rising in the works of realistic writers till it finally “self-consciously yelled in the late 1870’s after publication of Zola’s “*L’Assommoir*” (Sund, 3). According to Furst, there is no other artistic

movement that would have such an outstanding leader as Naturalism has in Zola (26). For the first time he described himself as a naturalist in the preface to his work *Therese Roquin* (1886) (Cuddon), where he also introduced and explained his Naturalistic theories. In the preface to this novel he linked up with Tain's theories when he said that "the reproach of immortality is irrelevant in the sciences" (Furst, 28). This statement asks for a pure analysis of facts, as it was Zola's aim was to implement scientific discoveries of his days into his works. The sub-title of the great cycle *Rougon-Macquart* "nature and Social history of a family under the second empire" gives conclusive evidence of the above. The importance of the social background and character proves the Zola's quote in the work of Edmondo de Amicis:

Here how I make a novel...I know only my principal character, my Rougon or my Macquart, man or woman, and it is an old knowledge. I deal only with him, I meditate on his temperament, the family where it was born, on its first impressions and the class where I solved to make it live. It is my most significant occupation there: to study people with whom this character will deal, the places where it will have to live, the air which it will have to breathe, its profession, its practices, until the unimportant occupations to which it will devote his lost moments (Alexis).

About his own work Zola said in "My Hates" that he did not want to give shallow descriptions of ideal characters, but decided to describe life in its intensity and struggle (Galeria). The aim was to deal with how people act deal in certain situations under the pressure of the moment, milieu and determination. The energy that pushes the figures to take actions is, therefore, an attribute common for every living creature: "blood and nerves devoid of free will" (Furst, 41).

Naturalists not only reflected the changes in science, but also social changes. The second half of the nineteenth century and the beginning of the twentieth century are characterized by the growth of great financial and industrial companies that influenced life across society. This event offers a great opportunity to depict the social environment with no illusions. In response to the changes the basis for a Naturalistic novel "consists of attentive and precise apprehension of social issues" (Zeman,159 my translation).

Despite the intention to clearly distinguish Naturalism from Realism, some critical approaches still consider Naturalism as "a method of Realism which sometimes passes by its emotional expressivity, which it uses to examine the human poverty to impressionism" (Balajka, 194 my translation). Although Naturalistic characters are hard

bound by their destiny, and the most common definition of Naturalism does not predicate them any chance of influencing their future; they are not dehumanized. Nevertheless, their present and future acts do not depend on their past but on their will and power to survive on the social level where they find themselves as well as a desire to better themselves:

Scientific, progressive, and, above all, moral human being has become a substitute for God. This is typical of the utopias of so-called Realists...In Naturalistic fiction, decentralized, chaotic reality is not recentered in the moral order of the fictional world (*Lectures on*, 127).

Realists have an omniscient power over their characters, whereas, Naturalists describe human nature, which is the field where they find the excessive and extraordinary. Naturalistic personages slave the “forces of heredity and environment” (Campbell) they are bound to. In addition, their creator does not judge their actions but understands them as the result of the consequences affecting the character.

### 3. Naturalistic elements in Zola's *L'Assommoir*

The French writer Emile Zola is considered to be a founder of the literary movement Naturalism. His aim was to describe the real nature of a man and his behavior in the context of the life conditions he finds himself in. The basic principle of Naturalism, as worded by Zola in the novel *My Hates* is: "I am little concerned with beauty or perfection. I don't care for the great centuries. All I care about is life, struggle, intensity. I am at ease in my generation" (Galeria).

Zola's literary style was gradually and thoughtfully developing through Romanticism and Realism till it reached the mature, elaborate and even scientific style of Naturalism. Consequently, Zola could precisely form the elements of the Naturalistic method that his works have in common. These can be summarized in several points that are characteristic of his work.

#### 3.1 Marriage of art and science

The whole Naturalistic method is based on the concept that a human's destiny is a set of mutually linked situations and it is a writer's task to describe them. A novel should be a study of "moral anatomy, a compilation of human facts, and an experimental philosophy of human passion" (Brosman, 318). Science is, in this case, preferred over the artistic form of the novel.

In the novel *L'Assommoir*, which Zola wrote ten years after stating the basic principles of the Naturalistic method this approach can be well traced. Reporting on Gervaise's life, Zola predicts the following events, as if they were logically and inevitably given. His prediction is not based on any emotional bases or interventions of luck, but only on the perceptions of seemingly unimportant details. Zola considers every moment of one's life and every single detail given as its important part, because every decision one makes always has unforeseeable consequences. Such a chain of after-effects can be well traced in this novel.

The carefully described details are very important for the plot of Naturalistic works that are concerned with crucial decision of one's life. The main subject of the novel *L'Assommoir* is the reason and climax of Gervaise's decline which is laziness –

its spread in her home is described with the “precision of delineated detail” as the depravity first engulfs Coupeau:

And with the pleasure of living, he gained there a delight in doing nothing, an indolent feeling took possession of his limbs, and his muscles gradually glided into a very sweet slumber. It was the slow victory of laziness, which took advantage of his convalescence to obtain possession of his body and unnerve him with its tickling. He regained his health, as thorough a banterer as before, thinking life beautiful, and not seeing why it should not last for ever (*L'Assommoir*, 65).

Later, Gervaise also relents in her desire for a well-contented life and eases up at her assignment: “It was as if her laziness was started by a kind of smothering caused by the dirty clothes which poisoned the air in the shop“ (Zola, 74).

According to the Naturalistic method, there is no space for idealization, pretence or refinement. Zola presents the fact in a very straight way and he does not hesitate to describe very nauseous scenes, though, only in order to provide a comprehensive picture of the lives of his characters. The use of these details is definitely not purposeless. Concerning the novel *L'Assommoir*, an example of such a description of reality is the scene where Garvaisa finds her husband who has come home from an inn:

Coupeau appeared to have disgorged his very insides. The bed was splattered all over, so was the carpet, and even the bureau had splashes on its sides. Besides that, he had fallen from the bed where Poisson had probably thrown him, and was snoring on the floor in the midst of the filth like a pig wallowing in the mire, exhaling his foul breath through his open mouth. His grey hair was straggling into the puddle around his head (*L'Assommoir*, 140).

It is obvious that for Zola the artistic part is much less important than the scientific one, it is important to offer a ‘slice of life’ (Furst, 47). In order to fulfill this formula, Zola lets Gervaise undergo many cruel and cold-hearted situations to demonstrate his experiment on her. It is not his aim to experiment with the form, as Virginia Woolf or James Joyce later did, but to show the truth about a man.

However, Zola’s aim is not only to depict the repulsive side of life, it is to show its true side. Even though the book *L'Assommoir* contains several scenes as the one quoted above, it also truly describes the beginnings of peaceful and, in certain moments, also loving relationship between Gervaise and Coupeau. Zola does not hesitate to write

about the nice part of their marriage and the dreams about positive future that Gervaise is trying to reach until the succession of several unlucky situations reverses her destiny. In fact, even though Zola does not hesitate to describe all the terrible experience of life in poverty later in the book, in the opening chapters he gives a credit to the love and positive relationship between two people:

she resumed: "Now, ain't I right? It's much the nicest isn't it-to have plenty of work, bread to eat, a home of one's own, and to be able to bring up one's children and to die in one's bed?" "And never to be beaten," added Coupeau gaily. "But I would never beat you, if you would only try me, Madame Gervaise. You've no cause for fear. I don't drink and then I love you too much. Come, shall it be marriage? I'll get you divorced and make you my wife" (*L'Assommoir*, 23).

Nevertheless, the power of such relationship is not strong enough to overcome life's complications, and later all these opinions and promises are forgotten and broken.

The aim of Zola's (Naturalistic) novel is to show the true side of life. The writer does not try or want to write fiction, but his goal is to provide a report on human's life, as this form is not beautified and reveals all sides of life.

### 3.2 An individual and social environment

The Naturalists considered their characters' environment as a kind of laboratory where they could experiment on them - the conditions they put to use, had a major impact on their experimentees. In fact, Zola even called his characters "guinea-pigs" (Savage, 325). The novel *L'Assommoir* depicts the life of the Parisian working class to such an extent that the nineteenth century society considered the novel disgusting and unpleasant. The rich life experience was a source of society descriptions in his novels. "Zola presented the idea to his publisher in 1868: 'according to the environment determining in each of the individuals of this race sentiments, desires, passions, all the natural and instinctive human manifestations whose products take on the conventional names of virtues and vices'" (Zola). Contemporary society formed the best source of subject-matter, as objectivity could be reached by observation.

Nevertheless, the Naturalists did not only describe the working class. As Furst and Skrine mention, Zola as well as others wrote several novels describing the middle class society, and they stress that this point makes an important fact of the whole Naturalistic method. No matter what the subject of the naturalist's concern is, in the end they all seem alike. The essential nature of humans is common to all of us. "The scientific, physiological, mechanistic view of human life is heedless of class; it reduces all men to the same formula – creatures ruled by heredity, milieu and the pressures of the moment" (Furst, 51). The individual in Naturalistic novels is free to decide what they will do in every moment of their life; however, they are not spared of all the consequences that may come. And indeed, Gervaises' life is full of these crucial moments that destine her future. Later, however, the environment overwhelms her and she loses her freedom to make decisions and Gervaise really becomes the guinea-pig that has been trapped in the hellish world of the tenements, taverns, factories and poverty (Savage).

The novel *L'Assommoir* shows how much the environment can predestine one's life. The families that keep their social status unchanged throughout the novel also keep their view of life and living standard. As such, we may consider the Goujet or Lorilleux families. Zola offers this theory in an opposition that forms Gervaise's and Virginia's destiny. At first they are on the same social level, but when Virginia appears in Gervaise's life for the second time, her rise is described against the background of Gervaise's decline. While Virginia is a cheerful and good-looking woman, Gervaise is gradually losing both her temper and her looks. The worse her living conditions are, the fatter and more savage she becomes. Corresponding to the Naturalistic method, the resemblance between Gervaise and Virginia in their days of affluence is not coincidental. The importance and stress of the environment and life-conditions is obvious.

Another important feature of the Naturalistic method, concerning milieu, is the detailed knowledge and description of the actions of the characters. Writers using the Naturalistic method provide the reader with detailed information about different jobs their characters do and use real language and do not hesitate to write vulgarisms or slang words. They examined the places they were about to write, in order to produce a report about their character's life, rather than describe the life artistically. The

environment of the laundry, the work of laundresses and the equipment they used is so comprehensive, that the reader cannot doubt Zola's knowledge of the place:

The rounded, gray contours of the three large zinc wash tanks, studded with rivets, rose above the flat-roofed building. Behind them was the drying room, a high second story, closed in on all sides by narrow-slatted lattices so that the air could circulate freely, and through which laundry could be seen hanging on brass wires. The steam engine's smokestack exhaled puffs of white smoke to the right of the water tanks (*L'Assommoir*, 8).

The environment definitely plays the most important part in Naturalistic works. It affects the characters psychologically as well as physically and it is the basis for the Naturalistic story. The knowledge of the environment is the essential for writers as it is the source of their characters deeds and behavior.

The portrait of society that Zola provides for his reader is non-idealistic and shows the misery and degradation so truly that it was a shock for Zola's contemporaries - the description of poverty, grime, promiscuity and despair. It is not only the excellent depiction of single characters, but also the knowledge and realization of the principles of social behavior that are distinguishing for the working class. The moods and relations that the characters have between each other have an indispensable influence on the circumstance of individuals; Lantier's relations with Gervaise and Virginie serves as a good example. In this case Zola also manages to challenge the stereotype of preconceptions toward people who look or behave differently from the majority. In Gervaise's case, it is her limping that is a source of mockery and also a reason for disbelief and derogation. The fact that society gangs up very easily against any divergence without any particular reasons is well shown in the following examples that compare a society's double-dealing conception of Lantier's two relationships:

Everyone accused Gervaise now of having perverted poor Lantier. "Men will be men," they said; "surely you can't expect them to turn a cold shoulder to women who throw themselves at their heads. She has no possible excuse; she is a disgrace to the whole street" (*L'Assommoir*, 111).

Nevertheless, the view of a similar consociation between Lantier and Virginie is not judged so strictly by the neighbors, which definitely makes her life easier and only adds to the picture of Gervaise's proceeding misery.

It was said in the street that Lantier had deserted Gervaise, that she gave him no peace running after him, but this was not true, for he went and came to her apartment as he pleased. Scandal was connecting his name and Virginie's. They said Virginie had taken the clearstarcher's lover as well as her shop! The Lorilleuxs talked of nothing when Gervaise was present but Lantier, Virginie and the shop (*L'Assommoir*, 127).

The quotations demonstrate the doubleness of the common morality, its injustice and versatility. The complex horror of the coherent description of society is rendered by Brosman:

The novel explores in detail the hellish world ... the crowded streets, tenements, taverns, factories, slaughterhouses, and hospitals. It shows the promiscuity, squalor, drunkenness, hunger, and prostitution of the slums. It depicts the brutality with which the poor all too often treat each other and the indifference of society to their plight (*L'Assommoir*, 324).

And, indeed, Gervaise's behavior to her nearest ones in times of prosperity is kind and loveable. Even though she tries hard at first to get on well with all the members in her new family, she later realizes it is impossible and decides to ignore all the signs of hatred. However, the reader can observe the economic decline hand in hand with the moral decline. The less money she has, the less controlled is her behavior and through the stage of average she falls into the substandard.

In order to describe the society as truly as possible, Zola also uses the real language of the street ("That confounded Young Cassis", "That animal My-Boots", "Clump-clump", "I say Golden-Mug, here's a lady wants you!", "Madame is a fine woman, isn't she"), which he does not try to refine or change into the literary language. "Zola's story treats of the Parisian slums, and it is written in the language which would have been used by the characters...used the vocabulary of the streets. To use swearing and slang in literary fiction is not now something shocking, but in the 1870s it was totally unheard of to use such words in print" (Tancock).

Although the most common subject of the Naturalists is considered to be the working class (because this social environment provides great many deprivation to

impose on the object of observation) they do also pay attention to other ranks. Nevertheless, Furst and Skrine mention several works of the Naturalists that deal with the well-off middle class which “is subjected to that characteristic Naturalist scrutiny which takes the lid off the high as well as the lowly” (51).

### 3.3 Redemptive lover

Zola’s struggle to comprehend human life went so far that he decided to do an experiment with a human being. His aim was to “redeem a poor young prostitute named Berthe” (Brosman, 316). Although Zola’s aspiration was high-minded, the result did not come out to his satisfaction. Nevertheless, this disillusionment was highly beneficiary for Zola’s further development, as it helped him to divert from his romantic visions of the world and to:

arrive at a truer conception of reality. The redemptive lover would always become one of his stock characters, the famous being Goujet...but except in his last, highly utopian novels, the redemptive process would always abort, just as it had with Berthe (Brosman, 316).

Despite the fact that Goujet is not one of the main characters of the novel *L’Assommoir*, his relation with Gervaise plays an important part. On the one hand he has an indispensable effect on her destiny and, on the other hand, he provides a new view of Gervaise’s sentimental content. Not only are his generous deeds driven by his feeling towards Gervaise, but his appearance also resembles the renderings of Christ. “Goujet was twenty-three years old, huge, magnificently built, with deep blue eyes and rosy cheeks, and the strength of Hercules. His comrades at the shop called him “Golden Mouth” because of his handsome blonde beard” (*L’Assommoir*, 57).

Another comparison, besides the physical appearance, between Christ and Goujet is offered by the love he feels for Gervaise. It is not physical, but naive, clear and all-forgivable love that lasts even in the days of Gervaise’s decline and is, in fact, a lot like the love of Jesus to his sheep. Even though Goujet later rejects seeing her, he does not stop loving Gervaise. And his love is finally expressed when Gervaise’s death

is inevitable. "I love you, Madame Gervaise; oh! I love you still, and in spite of everything, I swear it to you!" (*L'Assommoir*, 211).

It is not only Goujet's love to Gervaise that makes him a redemptive, Christ-like being, but also her relation to him. Unlike Lantier or Coupeau, Gervaise's behavior toward Goujet is presented very differently. She considers him a real friend, a man who helps her when she needs it, someone whom she can trust and rely on. Surprisingly, she does not have such correlation with either of the men she has got children with. She seems to be afraid to show her love in order not to ruin its' beauty and save it from the poverty of the world. Even in her case it is unspoken until the very end: "I love you, Monsieur Goujet," she exclaimed. "I love you dearly, also. Oh! it isn't possible you still love me. Good-bye, good-bye; it would smother us both; it would be more than we could stand" (*L'Assommoir*, 212).

The redemptive lover in *L'Assommoir* is a person who offers safety and whom Gervaise can trust. It seems that Zola gives her a chance to change her life; however, it is Gervaise choice to leave the things as they are. Her choice then kills her.

### 3.4 Obsession with an object

As Furst and Skrine state: "the Naturalist fastened on to the object which they sought to describe with the precision of delineated detail instead of the characteristically Romantic practice of evoking sensation" (13). Indeed, the novel *L'Assommoir* offers several examples of things that are very precious for their owners. Undoubtedly it is money above all, which is the main topic of the whole novel. Money is the main concern – people hate each other for it, pretend to love to ensure a comfortable life, work hard to get it and they are confronted with unbearable conditions when they do not have it. People even die because of the lack of money.

Even though money governs the world, the characters of *L'Assommoir* attach importance to things that for them symbolize comfort, wealth or times of prosperity. "One day they were finally able to buy their own furniture...Their hearts filled with happiness...They had purchased...a chest of drawers with...a wardrobe, a round table covered with oilcloth, and six chairs. All were of dark mahogany" (*L'Assommoir*, 52). The mahogany chest of drawers that Gervaise bought in the days of good times and

success is the only thing that she does not sell to the pawnshop or leave to Virginia when the shop is succeeded to her. It is an objectification of her former life that was the closest to her ideal of a good life. Even when she moves to the small flat on the top floor, the chest of drawers goes with her and when she is almost dead of hunger and poverty it reminds her of the elapsed time and even offers the comparison between her state and the state of the furniture:

“Ah! no, they couldn't continue living without food... Her pale eyes stared at the bare walls. Everything had long since gone to “uncle's.” All that remained were the chest of drawers, the table and a chair. Even the marble top of the chest of drawers and the drawers themselves had evaporated in the same direction as the bedstead” (*L'Assommoir*, 198).

In this case the object could be considered as a demonstration of a character's development, an illustration of an object of desire or as a parallel to one's destiny.

On the other hand, Zola uses such a subject in order to show the interrelationships of the characters. The cruelty, emotional deprivation and mischief of their life are all summarized in the scene where Nana gets a white dress for confirmation. It is something that she likes and enjoys and, in fact, it is the only time that Zola gives the reader a positive image of Nana. “Nana danced for joy as she thought of the white dress” (*L'Assommoir*, 163). However, it is not Nana's destiny to have a happy and calm life – though in the working-class part of Paris. Her father, who already impersonates evil and nastiness to her and whom she hates, almost destroys her dress in his alcoholic attack. In a very dramatic scene Nana finally demonstrates her feelings to him.

At this Nana turned round in a fury, whilst Gervaise had to spread out her arms to protect the things which Coupeau talked of tearing. The child looked her father straight in the face; then, forgetting the modest bearing inculcated by her confessor, she said, clinching her teeth: “Pig!” (*L'Assommoir*, 164)

Surprisingly, it is not Coupeau's drunkenness or tyranny to herself or her mother that provoke Nana to a demonstration of her feelings – it is a moment when she can lose an object of desire. In fact, it serves as a catalyst of all her negative emotions toward Coupeau.

Moreover, the dress is also used as a demonstration of social status of the characters and their exhibition of financial competence. “The Lorilleuxs, being godfather and godmother, had promised to provide it, and took care to let everyone in the house know of their present” (*L’Assommoir*, 163). Evidently, the dress is another occasion to show the affinity through a material potential – the only thing that counts.

Things play an important part in the novel *L’Assommoire*. The characters form bonds to them and thus provide another chance to discover truth about their characters and their values.

### 3.5 Conclusion

In Zola’s work *L’Assommoir* several aspects characteristic for Naturalism can be traced. In order to create the framework necessary to identify the Naturalistic elements in George Eliot’s *Middlemarch*, the above mentioned aspects can be demonstrated in several points – they deal with the method Zola used to describe his characters and the plot, the environment that the characters are set in and which plays an important role in their development and, consequently, the society that the novel examines. The last two points are more concrete. The obsession with an object is a typical Naturalistic feature, which helps to create the characters in detail and so to further construct the story. The redemptive lover is a topic personal for Zola, however, also exemplary for Naturalism since it offers a great scope of one’s mind. This choice of Naturalistic subject matter does not include the whole method, topic, or focus; however, it provides the essential schema to demonstrate Naturalism in *Middlemarch* by George Eliot.

## 4. Naturalistic elements in *Middlemarch*

### 4.1 George Eliot

The Naturalists' aim was to depict the world, human beings and their actions as truly and at the same time as impersonally as possible. Their only source, that would provide them with facts about bonds and principles of life on different social levels, was life itself. Apart from the close observations of these, the personal life experience of the naturalist is an important part of the creative process. Therefore, it is necessary to mention several crucial moments of Eliot's life story that explain her life experience and values, and show her close connection with the positivists and modern philosophical and religious approaches. All these facts lead to the presumption that Eliot is a progressive author who gives a testimony of real life in her books.

Even the briefest biography of George Eliot makes clear that she was not a typical woman of her age. She had to make several crucial decisions that were unacceptable for her family as well as for some of her friends; however, she took these steps with full awareness of what would come and accepted the consequences. Her lifestyle, opinions as well as education and the fact that she used a male name, George Eliot, not only to differ from the classic woman authors of her days, but also to protect herself and the man she lived with from a scandal (Pearce, 11), are the unmistakable evidence of her incredible life experience that is reflected in her work.

George Eliot (Mary Anne Evans) (see appendix 1) was born on 22 November 1819 at Arbury in Warwickshire. The landscape of this country, where she spent her childhood, and the inhabitants had a great impact on her. The motive of the countryside and the country folk can be found throughout her literary works. The early life experience that she gained in the West Midlands, taught her a lesson about the principles and ties the society is bound with across the social levels. In her school years the most influential person in Eliot's life was her boarding school teacher, Maria Lewis. Lewis was a deeply religious person who passed her enthusiasm onto Eliot. Miss Lewis led Eliot to a deep study of Bible as well as other theological texts. Eliot studied Bible every day in those days and Haight claims that:

The vigorous prose of George Eliot is based on the throughout familiarity with the King James version. To those days can also be traced the habit of introspection, which led to the psychological analysis for which her novels are notable (Haight, 9).

After her mother's death in 1837 Eliot returned home and devoted herself to further readings of religious and secular texts. Moreover, she also studied science that had always interested her - chemistry, mathematics and astronomy (Haight, 29). The knowledge gained in those days affected her future in two main ways. It was an inspiration for the novels she would write and another element to her critical approach towards religion, which crystallized in the year 1842. The religious change was a result of several events among the above mentioned. One of them was a new acquaintance of Eliot with the Brays, who showed her a different way of conceiving the faith in other ways than orthodox. Freethinking about religious matters suited her better than Evangelicalism as it provided more room for her intellect (Pearce, 15). Haight also mentions a story from Eliot's early teens when she read "Devereaux" by Bulwer Lytton and discovered that moral purity is not connected with religion. Orthodoxy did not provide satisfactory answers for her. The critical approach to Christianity was an event of a crucial importance which proves the fact that she had her way against the will of her family and friends like her former teacher Miss Lewis. The acquaintanceship with the Brays definitely had a great influence on Eliot. Due to their rich social life, Eliot was introduced to many intellectuals of those days and it was thanks to the Brays that she was asked to translate David Friedrich Strauss's "Das Leben des Jesus"(1844). She accepted the work; however, as she confided to the Brays, she was ill of analyzing her favorite parts of Bible (Haight, 58). Nevertheless, she carefully consulted and translated every page of the work and gained a reputation as a "Strauss translator." The fact that Eliot used this attribute herself (Haight, 68) might document her relation to the work enough. For the first time she had a meeting with Strauss was in 1854, however, it was not much of success. Later, in 1858, while visiting Munich, she spent "a quarter of an hour's chat with him alone" and "was very agreeably impressed" (Haight, 261). There is no doubt that before Eliot begun writing *Middlemarch*, her understanding of Christianity and life had dramatically changed. She accepted values and philosophy that were in some ways in absolute contrast to what she had been brought up with.

No matter how important the intellectual and religious maturation of Eliot was, it would hardly have reached its final level without G. H. Lewes. Lewes and Eliot met in 1851 and “In 1853 Marian begins to write favorably about George Henry Lewes...and the final stage of the development of George Eliot has begun” (Pearce, 21). Lewis was a man of great intellect, which he spread on many activities. He began his career in commerce and medicine, then he appeared several times on the stage and at last, he decided to concentrate on studies of literature, philosophy and science. Their relationship can be seen on two levels – the personal and the intellectual. Lewis’s marriage could not be divorced; however, Eliot lived with him as a wife from 1856. The intimacy between Eliot and Lewes was the reason for her final separation from her family, and temporally from some of her friends, on the other hand, it was partly the solitude as well as the disappointment of the fact that her translation of Spinoza’s “Ethics” would not be published, that provoked her to begin to contemplate the idea of writing novels more seriously (Pearce, 25). The substance of Eliot and Lewes’s relationship was the same interest in literature (both of them wrote reviews for the “Leader” and the “Westminster”), philosophy and theology: “though far different in intellectual temper, they had vigorous, philosophical minds, lively sense of humor...both love and pity prompted their union” (Haight, 145). The personal experience of life with a married man is well reflected in her critique of Charlotte Brontë’s “Jane Eyre.” Eliot disregards her for leaving Mr. Rochester and not accepting his faith and accepting the position of his mistress (Haight, 145-146). This reflection demonstrates Eliot’s comprehension of the world and her shift from accepting religious dogma to much freer thinking and her straightforward opinion also shows her unshrinking attitude towards the current life situation. This progress does not have any comparison among the woman writers of the century and the influence of Lewes is obvious. The translation of Comte’s *Philosophy of the Sciences* or his great work that is the final outcome of the inclination to Positivism *The Problems of Life and Mind* give enough evidence of his great intellect:

Lewes's views in psychology, partly opened up in the earlier volumes of the Problems, are more fully worked out in the last two volumes (3rd series). He discusses the method of psychology with much insight. He claims against Comte and his followers a place for introspection in psychological research. In addition to this subjective method there must be

an objective, which consists partly in a reference to nervous conditions and partly in the employment of sociological and historical data. Biological knowledge, or a consideration of the organic conditions, would only help us to explain mental functions, as feeling and thinking; it would not assist us to understand differences of mental faculty as manifested in different races and stages of human development. The organic conditions of these differences will probably for ever escape detection. Hence they can be explained only as the products of the social environment. This idea of dealing with mental phenomena in their relation to social and historical conditions is probably Lewes's most important contribution to psychology (1911encyclopedia).

H.G. Lewes died before he had finished the book and Eliot decided to finish it (Haight, 517). The content of the book responds well to the Naturalistic understanding of the human mind. Besides Eliot's advanced thought, the work on *The Problems of Life and Mind* draws her even nearer to the thinking of Naturalists. Once before, in 1877, there was a closes connection between her and the naturalistic method of writing. As Lewes mentions in his diary, they were reading, among others, Turgenev's *Virgin Lands* and Zola's *L'Assommoir* (Haight, 505).

George Eliot had to make several crucial decisions in her life and faced many losses, however, all these she considered as true human experience. To understand her novels and the actions of her characters it is important to understand George Eliot. During her life, she had sufficient opportunity to observe common behavior of different social levels and cultures, the system of balances and relationships that create the manner of life and reactions in miscellaneous situations on which she later concentrated in her work. The plots of her novels are carefully constructed in order to describe the real world social bounds, the power that one has to influence life of an individual and, at the same time, the life of the entire community. Some of her characters' faith contains elements of autobiography; however, they lack the strength to make resolute decisions that Eliot had (Pearce, 31- 32). This fact, that the actions of her characters are not based on the author's wish to depict an ideal and moral world, but on attempt to project her experience and the spitting image of the world, shifts Eliot from her contemporaries, like Jane Austen or Charles Dickens, towards the Naturalists whose period was just about to come.

#### 4.2 *Middlemarch, the Study of Provincial Life*

*Middlemarch* is Eliot's masterpiece in which she manages to summarize her rich life experience. The whole title of the book *Middlemarch, A Study of Provincial Life* gives a clue concerning the subject of the work. The greatness of *Middlemarch* "lies in the sense of reality that the people of *Middlemarch* have" (Pearce, 122). The novel distinguishes itself from other works of its age by the intricate web of relationships that give an unbiased description of society. Unlike most nineteenth century English books, the characters of *Middlemarch* lead real lives, that is to say, they are not only socializing but also work and "the work is...more important...than their relationships with one another"(Liddell, 124). Consequently, it is their work and their social background that determine the lives of *Middlemarch* characters. Eliot describes not only one part of such a complex society, but covers all its components.

Eliot's characters consciously influence each other's lives in order to reach their own life aims. They hide their ambitions and try to achieve them by tricks. Some of them masterly try not to show their real self to get what they want or keep their social status. On the contrary, Lydgate, who makes his goal clear right from the beginning, is manipulated by the *Middlemarch* citizens and cannot fulfill his plans. To create her character, Eliot certainly used her knowledge of "such psychological novelties of her days as the process that we call today rationalization or determination of action by so called unconsciousness" (Craig, 238 my translation). She also draws on the experience of her own life, as many characters can be assigned to people that she was in touch with in reality:

A curiosity about *Middlemarch* is that the game of identifications...was played...by some serious critics. The former could find Robert Evans again in Caleb Garth, Chrissey in Cela Brook, and speculate whether Will Ladislaw, widely found unworthy of Dorothea, might be George Lewes"(Laski, 93).

Even though Eliot did not chose to describe contemporary Britain and its' situation, she obviously chose to describe characters that she new and whose reactions she was familiar with.

Moreover, all the main characters (except Farebrother who has the chance to marry Mary Garth, but does not do it) are members of one family (see appendix 2). The

result of this carefully constructed story is “the feeling that we are social beings captured in the web of family relationships and tightly linked with emotional ties” (Craig, 238 my translation). As Daiches claims Eliot’s concern in *Middlemarch* was on society, the bonds within it, responsibility of an individual to society and the reflexive effects of society to one’s aims and ambitions (7). Like Naturalists, Eliot lets her characters act according to their nature and the value of her work is also in the consistency with which she does so. Her characters exhibit a wide range of human temperaments who are trying to reach happiness under the pressure of the moment, although often they are later awakened from their naivety and suffer in the current state of things. This motif is also typical in Naturalistic works.

To conclude, in the book *Middlemarch*, Eliot, like Naturalists, pictured the power of individuals, who are striving to reach their life goals in society and, at the same time, the determination of one’s destiny within society, which is limited by their background as well as their current position. Some of them reach happiness; however, some are destroyed by society or by their own previous actions.

#### 4.2.1 Marriage of art and science in *Middlemarch*

“Her novels of the sixties and seventies were to be remarkable, among much else, for the reconciliation she attempted between determinism and morality” (Larkin, 93). The novel *Middlemarch*, written 1871-72, deals with the characters’ ambivalence between their dreams and reality. According to Hardy, consists of three basic topics: love, love-and-money and money (12) – the two features that are also the focus of the novel *L’Assommoir*, even though in the latter case they merge and form part of the nature of all the characters. Nonetheless, each character has distinguishing features that govern their actions and form their story. To stress these differences and fully demonstrate them, Eliot creates a wide variety of circumstances, in which these features are put into contrast and in these situations she works on their revelation and comparison, e.g. Casaubon vs. Ladislaw, Lydgate vs. Fred, or Dorothea vs. Casaubon. All of the characters act with intent to fulfill their needs, wishes or beliefs that are sometimes naïve (Dorothea), but they create an important feature of the character’s temperament. George Eliot works with what she calls “the entanglements of human

action,” meaning the situations when the “idealism” of the characters is “enmeshed with what she calls ‘circumstance’ - social circumstance” (Hardy, 14). The characters often have to decide whether to satisfy their needs and ambitions or act according to the rules of morality and later they are exposed to the consequences of their previous decisions.

Like in Zola, the decisions have a major impact on the characters’ lives and Eliot offers the description of the process of deciding as well as the reasons that lead to the final act or solution. In some cases the problem is solved by the course of life itself and the burden of decision-making is solved so – the *L’Assommoir* offers a parallel between the forthcoming problem with nursing mother Coupeau and Dorothea’s prison-like marriage with Casaubon. The reason Dorothea marries Casaubon is her naivety which Eliot describes in detail in the first chapter and the process of giving details about this character together with their depth and amount fits into the standards of the Naturalistic method. In the other hand, the topic of Dorothea’s sexual inexperience is described only in her words, that is in a naive and shy way. The same topic that Zola unwinds on several occasions in a very straightforward way, when writing about Nana, Eliot hides into a very simple sentence: “Dorothea...retained very childlike ideas about marriage.” (*Middlemarch*, 12) Daiches understands the word “childlike” as not having any idea about psychological as well as sexual relationship that a marriage is built on (*George Eliot*, 8). The extensive amount of details about Dorothea’s character forms a great contrast to the absolutely limited and deficient record of her virginity, which would form an interesting topic for a pure Naturalistic writer.

“Why don't you leave her alone?” repeated Gervaise, who was more reasonable. “You will end by making her wish to do it by talking to her about it so much.” Ah! yes, indeed, she did wish to do it. She itched all over, longing to break loose and gad all the time, as father Coupeau said. He insisted so much on the subject that even an honest girl would have fired up. Even when he was abusing her, he taught her a few things she did not know as yet, which, to say the least was astonishing. Then, little by little she acquired some singular habits (*L’Assommoir*, 184).

Zola makes Nana’s virginity clear, but he uses a very straightforward method to give details about it. The very same could be said about Casaubon’s impotency.

Elsewhere, the character has to deal severely with his previous decision – a notable correspondence form Gervaise’s decision to marry Coupeau, who at first seems

to be a good match and Lydgate's choice to marry Rosamond Vincy. Like Gervaise, Lydgate also hesitates to marry Rosamond even though he likes her company and considers her to be a nice and unspoiled person. Lydgate also at first hesitates to marry, even though his grounds are different from Gervaise's, however, in both cases the protagonists are pushed into the marriage, then neither of them is sure about it. And their lives are also very soon destroyed by their husband or wife. Lydgate entangles himself, because he gives up his dream and is forced to marry a woman who does not understand his work. At the moment that Gervaise gives up her dream of living nice life and her husband stops understanding the importance of work in one's life, her decline begins. Moreover, the associations with Lantier or Bulstrode are both unwise and accelerate the speed of decline. The parallel between these two destinies is obvious, although Eliot does not devote much space to the decline of Lydgate but to his great expectations and the process of getting into trouble. His unhappy end is only briefly summarized at the end of the book.

#### 4.2.2 Middlemarch Individual and Social Environment

The subtitle of the novel "A Study of Provincial Life" already suggests that the main concern of the book is the life and mechanisms of society. The specific time of the *Middlemarch* story is the days of agitation for the Reform Bill and as Hardy claims, this is an important element of the novel. According to her, Eliot intentionally set her novel "of social idealism versus self-absorption" (Hardy, 18) in these days also to show the process of progress, because as Eliot said, the concept of a character is "a concept of growth of alternation of change, of progress" (18). She chose this environment to make it parallel to the "reformation" of her characters, who are forced to leave their former beliefs and accept new ones either because of their personal experience or because they are forced to do it in order to be moral (at least according to the morals of the time).

As Eliot wrote in *Felix Holt, The Radical*, published in 1866: "there is no private life which has not been determined by a wider public life" (129) and in her next novel *Middlemarch* she devoted herself to the "profound analysis of the individual" (Leavis, 74). The life of characters is not determined only by their nature but also by the social bounds and principles that govern the town as well as the people they are closely linked

to. The environment plays an important role because the places the characters find themselves in help to create their change and make them start thinking in a new way or doing new things. The influence of a society on one's action and future represent the stories of Dorothea or Lygate. Dorothea whose marriage immersed her into a complete solitude suddenly starts thinking of herself in a more practical way than before, in order to change her life or make it at least bearable under such circumstances. Her story demonstrates the development of an individual under new circumstances. Lydgate, who comes to *Middlemarch* as a complete stranger, has to reestablish his view of life and values to become an average member of society. According to Daiches, through Lydgate's character Eliot shows a "relentless analysis of a dilemma and the deterioration" (*Critical History*, 1066). It is not he, who deals with his life, but the power of the social bounds and conventions.

Unlike Dorothea, most of the Middlemarch citizens who live in the town for longer time do not undergo any change; however, they are driven by their nature to either define themselves from the society, like Rosamond Vincy or Casaubon, or they deal morally and selflessly, like Mary Garth or Mr. Farebrother. Rosamond's behavior is determined by her "fundamental selfishness and naïve belief that other people exist primarily to satisfy her wants" (*Critical History*, 1070).

The analysis of the relationship between Dorothea and Casaubon and Rosamond and Lydgate serves well to show Eliot's approach to the development of individuals determined by their needs, relation to each other and the power of society that it imposes to control one's life.

#### 4.2.2.1 Dorothea and Casaubon

Dorothea Brook is the first character introduced in *Middlemarch*. Right from the beginning Eliot makes it clear to the reader that Dorothea is not a typical woman citizen of either Middlemarch or its age. Although being from a well off family, Miss Brook dresses plainly and is not at all interested in trimmings as young ladies of her age are. She is also very well educated and eager to learn more: "Dorothea knew many passages of Pascal's *Pensées* and of Jeremy Taylor by heart; and to the destinies of mankind, seen by the light of Christianity, made the solitudes of famine fashions

appear an occupation for Bedlam”(Middlemarch,10). Moreover, her mind is not occupied with earthly thoughts but always with very well meant but quite naïve plans for the future. In her description of this Dorothea’s characteristic, Elliot used rather emphasizing words: “Her mind was *theoretic* and *yearned* by its nature after some lofty conception of the world” (Middlemarch,10).The theoretical knowledge of the world as well as the yearning for an ideal make impression that Dorothea lives in a dream and does not know or pay attention to the real world and its rules. The same is suggested by Daiches who considers the very intense description of Dorothea as a person very different from her environment (George Eliot, 10), which plays an important role in her story.

It is naiveté that brings Dorothea to trouble and Eliot already gives the reader a clue to what will come in the beginning of the book, stating that:

Dorothea...retained very childlike ideas about marriage. She felt sure that she would have accepted judicious Hooker, if she had been born in time to save him from that wretched mistake he made in matrimony; or John Milton, when his blindness had come on; or any of the other great man whose odd habits would have been glorious piety to endure;....The really delightful marriage must be that where your husband was a sort of father, and could teach you (Middlemarch, 12).

This is another example of Dorothea’s dreams that shows how far from the everyday worries Dorothea lived and what her conception of such an important union was. A husband was not a person to found a family with, but a teacher and/or a tutor. Daiches understand the word “childlike” as not having any idea about psychic as well as sexual relationship that a marriage is built on (George Eliot, 14).

Nevertheless, even though Dorothea is depicted almost as a divine creature there are passages that show that her almost Puritan way of life is sometimes a kind of affection to make her different or better than others. Her desire to live according to the Bible and in accordance with her religion are, therefore, not quite pure, but appear to be pretended. There is definitely not any intention to misuse her position; however, Dorothea is too concerned about her style. “Look how beautiful these gems are! It is strange how deeply colors seem to penetrate one, like colors” (Middlemarch, 15). She says to Celia and as if she realized that she does not act in order to her morality she quickly adds: “I suppose that is the reason why gems are soused as spiritual emblems”

(*Middlemarch*, 15). For a moment she shows that she is an average twenty-year-old girl and then she quickly gets her act together and returns to her usual self. Later, by the end of chapter 2, Eliot literally states this characteristic of Dorothea. When speaking about her wooer Chatham, Dorothea calls him “a cochon de lait” and continues “it is a good comparison: the match is perfect” to which Eliot adds:” Miss Brook was clearly forgetting herself” (*Middlemarch*, 22).

Another contradiction appears when Dorothea, on the one hand, joins the men’s discussion, speaking about her plan to build cottages for workers; while on the other hand, she believes that to her future husband she could only serve as an assistant. Dorothea is trying to play her role of the ideal – religious, modest and educated woman and, at the same time she feels bound with by role and sometimes she even forgets it: “her concern for the preservation of her own superior morality is more egoistic than she realizes” (*George Eliot*, 15). Adam complements Daiches when saying: “In Dorothea we have another variant on egoism, not the obviously self-seeking kind, but that which dramatizes the self in a set of idealistic and selfless postures and attitudes” (42).

The fact that Casaubon immediately impresses Dorothea forms an agreement with her previous characterization. In her unconscious and stubborn determination to follow her role she is impressed by this old preacher and, unlike others, is fascinated by his knowledge of the Bible and the plan to write a *Key to All Mythologies*. “We feel at the early stage in the novel, that Dorothea is being almost willfully perverse in insisting on idealizing this pedantic elderly man with white moles and ‘a smile like a pale wintry sunshine’”(George Eliot, 19). She even defeats him against her sister’s critique. He is the one to whom she can be an assistant and a helper with his work.

It is no surprise that Dorothea is eager for Casaubon – she is in her early twenties and he is the one who will enable her to live the life she has dreamt of. However, the sudden decision of the old bachelor, who had devoted his whole life to studying, to marry, is rather surprising. Casaubon had never been married before and suddenly he decided to marry Dorothea. His nature does not allow him to propose to her personally, so he writes a letter. Eliot exposed Casaubon’s cold and character in this letter. It shows no emotions, though it states its goal. The words of love are completely omitted from the letter and replaced by the word “need”:

I am not, I trust, mistaken in the recognition of some deeper correspondence than that of date in the fact that a consciousness of need in my own life had arisen contemporaneously with the possibility of my becoming acquainted with you...I had an impression of your eminent and perhaps exclusive fitness to supply that need (*Middlemarch*,43).

Casaubon is not only unable to express his feelings. According to Daiches, Casaubon is also impotent, which would well correspond to Dorothea's naivety (*George Eliot*, 21). Liddell, however, says: "Some readers have supposed that he was impotent – but had that been the case, George Eliot would no doubt have made it clear. The implication is that he was sterile" (131). Eliot gives at least a certain hint in chapter 29:" It is an uneasy lot, at best, to be what we call highly taught and yet not to enjoy...never to have...the ardour of a passion, the energy of action" (271). Nevertheless, both Daiches and Liddell suggest, that Casaubon wants to marry Dorothea for much different reasons than love or attraction. The sexually inexperienced Dorothea has no reason to complain about this situation at first. She gets what she has always wanted and can fulfill all her dreams and images of the marriage that she has. The crucial moment of the marriage comes very soon after the wedding. Eliot mentions explicitly the very true intentions of Casaubon in chapter seven. His work on the Key to All Mythologies did not make any progress because of the courtship, so he was really looking forward to its end (63). He cannot wait to sit down at his work again as it has always been his priority. By marrying him, Dorothea married his work and for the same reason he married her.

Eliot moves us from the courtship right to the honeymoon, which Casaubon and Dorothea are spending in Rome. Dorothea is alone there, confused with her new role as a wife and so her disillusionment is very rapid. She realizes that all the images of marriage she had were wrong. Naturally, she begins to lack the loving emotions to which her husband does not give vent. As suggested above, he probably is not able to do so. Devoted to his work again he spends all his time studying. The work is definitely the love of his life and it also helps him to hide from any inconvenient moments which would compel him to show any feelings to his wife.

A very important moment of the marriage comes when Dorothea asks Casaubon about his work being published. This innocent interest in his work and future plans releases the fears that Casaubon himself has. In fact, he is afraid that he is not capable of

finishing the work. All at once his illusions about Dorothea are gone as well. He married her to support him and comfort him and now she is attacking him. He feels hurt and angry. “We are angered even by the full acceptance of our humiliating confessions – how much more hearing in hard distinct syllables from the lips of a near observer” (*Middlemarch*, 195). The question changes Dorothea into an enemy. In his eyes she is no more the woman she used to be. If he wanted her to help him with his work before, he feels that he cannot rely on her anymore. “Dorothea was not only his wife: she was a personification of that shallow world which surrounds the ill-appreciated or desponding author” (*Middlemarch*, 195). The marriage partly loses its sense for Casaubon as for him it was a practical solution to his situation and not an act of love. The whole misunderstanding is based on his own uncertainty of his work and his emotional blindness. Casaubon neither accepts nor thinks of the possibility that Dorothea’s attempt to encourage her husband is not an act of bad will. The answer that he gives to his wife is, therefore, very spiteful. “The cruelty, it is made clear, is the measure of his own desperate fear of being found out by his wife” (*George Eliot*, 42). This statement gives even more evidence to the fact that the intention to marry Dorothea was not the need to share his life. Casaubon does not take Dorothea into his confidence though she is his wife and keeps on hiding his problems and doubts from her. In addition, he still claims his work to be “entirely beyond the reach” of others to keep his scholarly status. At this moment it is Casaubon who plays tricks in the marriage and Dorothea suffers under the burden she has accepted when she married him.

Leaving aside the fact that Dorothea and Casaubon spent the rest of the honeymoon in silence unable to talk to each other “Dorothea’s ideal was not to claim justice, but to give tenderness” (196). For the first time Eliot mentions, at least to some extent, a physical urge that is not satisfied in the marriage. At this moment “as the horror of her situation dawns on her (*Dorothea*)” (Pearce, 125) she meets Casaubon’s cousin, the young and attractive Will Ladislaw. Unlike Naturalists, Eliot does not go deeper into the fact of the sexual starvation and does not explore its’ consequences, however, the sympathy Dorothea feels toward Will is definitely a result of the unsatisfying marriage as well as the fact that Dorothea is becoming aware of the lack of emotions she is getting from her husband. Eliot introduces Will when Dorothea needs someone to save her from despair over the lack of attention and care. Will admires

Dorothea's beauty from the moment he saw her for the first time, but while he is talking to her, he begins to like her character as well. The attraction that Dorothea feels towards him is definitely unconscious at first now; however, Eliot makes the reader sure about it. Dorothea cannot help returning his irresistible smile or enjoying his sense of humor. To put it simply, it is only logical that Dorothea is drawn to Will who is cheerful and emotional - the very opposite of Casaubon who knows a lot of theory about life but is very careful not to experience any emotions. On the other hand, it is doubtful that Will would impress Dorothea if she was not beginning to lose her illusions about her husband. Nevertheless, when Casaubon enters the room where Dorothea and Will have the conversation she can see the sharp contrast between the two men and although Casaubon does not live through his own emotions, he can feel the beginning kinship too. This is another chance for Eliot to state the real character of Casaubon in order to document his relationship to Dorothea: "There is a sort of jealousy which needs very little fire; it is hardly a passion, but a blight bred in the cloudy, damp despondency of uneasy egoism" (204). The fact that she definitely ceases to idealize her husband is a result of, firstly, the debate with Will and, secondly, the attraction between the two young people. The reason why Dorothea and Casaubon's relationship is shattered is that both of them have to change the views and plans with which they entered the marriage. Their plans must be changed. Dorothea does not think that she could ever start to help her husband with his work, as she finds its' content dubious, and Casaubon is beginning to understand that it will not be quite so easy to manipulate Dorothea into a quiet and supportive wife who would help him with his work and perhaps accomplish, as she has shown him, that she can make a reason herself. Suddenly she is a threat to him.

The setting where all the dramatic changes take place is not Middlemarch, but Rome. Eliot does not let the great changes that her characters are living through happen at their homes. She takes them from their home place, where everything is known and going on in a certain pattern, and takes the couple to Rome where they are strangers who are, or rather should be dependant on each other. However, the reality is the very opposite. Dorothea has a chance to experience the solitude that she would never try at home, where she would have her own relationships and always some work to keep her busy. Casaubon would never have a chance to spend so much time outside, studying

and leaving Dorothea in absolute solitude. The “milieu and the pressures of the moment” (Furst, 51) are emphasized by the strange surroundings. “It is, then, the impact of Rome on inexperience that accounts for Dorothea’s unhappiness” (*George Eliot*, 40). After this introduction Eliot “assaults the reader with evidence of Casaubon’s inadequacy and Dorothea’s marital disillusion” (*George Eliot*, 40).

The Goncourt brothers, who founded the Naturalistic method of writing, attempted not to condense the changes of their characters into one breaking point, rather, describe the proceeding change (Grant, 66). Eliot does the same with her characters. The change in Dorothea and Casaubon’s relationship starts on their honeymoon in Rome and later continues at home in Middlemarch. At first it seems that Casaubon has realized his mistake and will be able to treat Dorothea differently. He is obliging to postpone the final works on his studies and spend some time with Dorothea in Rome; nonetheless, it is too late for Dorothea even to realize the change. She is consequently more and more drawn towards Will. The longing to express her emotions and feel that they are accepted and appreciated which her husband does not give her, finds acceptance in him. It is clear that, being a wife, Dorothea is beginning to realize her womanhood and as Casaubon does not react to her the way he should, she gratefully accepts Will attention. If at the beginning of the story Dorothea rejected her intelligence and the fact that she is capable of forming her own opinion and actions, now, when they are totally suppressed by her husband, she feels very uncomfortable in this position and is glad that Will perceives her differently.

It is clear that the return home does not erase what happened in Rome. Dorothea perceives her situation as really desperate and being at her new home she realizes the great difference from the days before the marriage:

The ideas and hopes which were living in her mind when she first saw this room nearly three months before were present now only in memories: she judged them as we judge transient and departed things...each remembered thong was disenchanting, was deadened as an unlit transparency (*Middlemarch*, 266).

Despite all these feelings of sadness and melancholy, Dorothea does not give up attempts to make her marriage happy and loving. She wants to make her husband love her and actually tries to return the time by evoking the old feeling: “She rose quickly...with the irresistible impulse to go and see her husband and inquire if she

could do anything for him” (*Middlemarch*, 266), but her attempts to rise a sense for emotions is as usual received with neutral frigidity.

In contrast to Dorothea, when Casaubon returns home he also returns to his old habits: “the deeper he went in domesticity, the more did the sense of acquitting himself and acting with propriety predominate over any other satisfaction” (*Middlemarch*, 271). His original ideas about the beneficial impact of the marriage on his work and visions of the helpful wife are, in the well-known environment, gone. At his age Casaubon cannot change the pace of his life, no matter that he is married. Accepting Dorothea is now much harder for him. Nevertheless, the situation they find themselves in simply pushes them into getting used to each other. Dorothea manages to persuade Casaubon to join him at his work even though he would actually be happier on his own. The situation gets more and more desperate as they do not talk to each other – Casaubon is not used to sharing his feelings and for Dorothea he was at first an object of such admiration that she did not dare to bother him with her feelings and at this stage of her marriage he became distant to her.

Knowing that the marriage did not fulfill their expectations, Dorothea and Casaubon live in an ostensible stereotype and peace. This tense atmosphere is impaired by a letter from Will Ladislaw. Dorothea does not manage to hide her happiness and in reaction to it Casaubon gets jealous. It seems that if he did not speak about love or passion before the marriage but only about a need to have a woman of Dorothea’s nature by his side, as if she was a kind of possession, now he is ready to do everything necessary in order not to lose her. The fact that he does not want to see Will when he is on a visit is an act of desperation. On the other hand, Dorothea’s reaction is not timorous or overmodest. Eliot manages to show the great difference in the development of the two persons in the relationship. On the one hand, Dorothea has matured and the marriage has totally dashed her postures and affections: “She...learns that she is not as submissive and sacrificing as she had previously thought” (SparkNotes). In contrast, Casaubon is getting weaker and unable to act flexibly under the new circumstances. This deterioration results in a heart illness. Moreover, Casaubon’s rival, Will, decides to settle down in Middlemarch at Mr. Brook’s. The fact that Dorothea and Casaubon do not share their feelings results in another strike of obsessive jealous feeling of Will.

Eliot depicts the change of a distinguished and abstract scholar, who marries a woman to fulfill his image of matrimony as a guarantee of a comfortable life, but fails to reach this image in real life. In spite of the fact that the relationship between him and Dorothea is far from ideal, he is very afraid that she could begin to prefer Will to him. Accordingly, his reactions to only hearing about Will are exaggerated: “His antipathy to Will did not spring from the common jealousy of a winter-worn husband: it was something deeper, bred by his lifelong claims and discontents” (*Middlemarch*, 347). This passage shows that what started as jealousy resulted in hatred to Will. The consequence of this feeling is clear: Casaubon creates a negative opinion about Dorothea as well. Even though she takes care of him, he does not believe her because he thinks that under the influence of Will, she does not admire him anymore but is the biggest critique of all. This ill mannered thinking haunts him all the time with no relief. Conscious of the soon-coming end, he decides to take such arrangements to prevent Dorothea’s and Will’s coming together. “Suspicion and jealousy of Will Ladislaw’s intentions, suspicion and jealousy of Dorothea’s impressions were constantly at their weaving work” (403). There is no doubt that Casaubon’s personality has shifted a lot since the beginning of the marriage. The old and lonesome scholar changes under the influence of the unlucky development of the marriage and the outside circumstances, like the affection between Dorothea and Will or his illness, into a malignant and revengeful man.

Unlike Casaubon, Dorothea manages to gain strength from her situation. She learns how to deal with her situation as a matured woman, not as the naïve girl she used to be:

Dorothea it is true, learns to pity her husband, but in the end she totally rejects her demands on her. She is anxious, when she discovers that he is ill, to do everything to help him and make his life easier (*George Eliot*, 37).

Her psychological development is clear from these lines. Dorothea is, after several months of living with Casaubon, a completely different person. In comparison with the situation in Rome, where she sobbed because of loneliness, she seems to cope with her situation much better now. The quiet reconciliation and ability to find her peace in her situation are a replacement for the former ideals and fantasies about the future.

The decline of Casaubon's character reaches its peak when he decides to write his last will. The harrowing suspicion of an attraction between Dorothea and Will does not stop torturing him "and as an act of spite he writes into his will a clause to the effect that if Dorothea marries Will after his death, she will lose her inheritance" (Pearce, 125). However, this is only another deed of a desperate man. His state is also supported by the consciousness of the truth about the "Key to All Mythologies" which will forever remain a pile of papers that will never be published. He realizes, that not only has he sacrificed his life to his work which cost him all his life energy but also that it cost him his relationship with Dorothea who, as he assumes, judged and criticized him according to his work. A sudden impulse to guarantee that things will be right at least after his death makes him write the will.

The reason for Casaubon's failure late in his life was the inability to give up his ideals and acquiesce with the new arrangements of his life after his marriage to Dorothea:

There was no denying that Dorothea was as virtuous and lovely a young lady as he could have obtained for a wife; but a young lady turned out to be something more troublesome than he had conceived...there had entered into the husband's mind the certainty that she judged him, and that her wifely devotedness was like a penitential expiation of unbelieving thoughts (*Middlemarch*, 402).

Eliot devotes a lot of attention to the changes in the behavior of Casaubon. If, at the beginning, she was really interested in Dorothea's states of mind the nearer Casaubon's death is, the more space she gives to his contemplation on both the past and future. However, as he has never had an ability to see things clearly, he cannot have it now. It is exactly the contrary. He is regrinding things over and over again, so that in the end he gets a completely biased opinion on the relationship with Dorothea and the consequence of his arrangements in the will. It is evident that Casaubon does not doubt about the right to act like this:

Mr. Casaubon...had a sense of rectitude and an honorable pride in satisfying the requirements of honor, which compelled him to find other reasons for his conduct than those of jealousy and vindictiveness (*Middlemarch*, 404).

Casaubon perceives the will as the best thing he can do for Dorothea as he has always been able to justify his actions and at the same time there has never been anyone to criticize him. He is, actually, only continuing in the naive approach to the marriage that he has had since the beginning. All the steps that he has taken so far have been wrong and this is only another example.

By the end of his life Casaubon finally behaves well and lovingly to Dorothea. Nevertheless, his manners are not purposeless. At the same time he asks Dorothea to help him with his work. The deed that would make her most happy and pleased at the beginning of their marriage has a totally different impact on her now. She realizes that being an assistant to him means taking the burden of future commitment and, at this stage, she is realistic enough to understand that this is also her husband's goal. By involving her in his work he is creating conditions that would oblige her to complete the *Key to All Mythologies* instead of him. She feels that he is actually planning to stay a part of her life even after his death. Daiches confirms that her feelings were right: "By the time of his death he had become nothing but a heavy duty and after his death he became a dead hand clutching from the grave" (*George Eliot*, 46). Under the pressure of the situation Eliot lets Dorothea show her own intelligence, which is not hidden by the requirements of her faith or her naivety. After all, she thinks about herself. "She could understand well enough now why her husband had come to cling to her, as possibly the only hope left that his labor would ever take a shape" (459).

After Casaubon's death, Celia tells Dorothea about the content of the will. In contrary to his views of the future, Dorothea feels a great revolt against him. The will makes it clear that her husband was hiding his thoughts from her and suspecting her during her marriage, which makes the whole thing seem to be only a chimera. She even regrets marrying Casaubon and knows that she does not want his possessions. The recognition, on the other hand, makes Dorothea admit to herself her real feelings toward Will.

To conclude, the story of Dorothea and Casaubon is a closed description of their relationship. It begins with the very first meeting, continues with the courtship and the marriage and ends with the death of Casaubon. Both Eliot's characters undergo great changes within their nature during their acquaintance. They enter the marriage with certain dispositions and, even though they are unable to make them work together, they

at least influence each other. The result is catastrophic for Casaubon but, to certain measures, beneficial for Dorothea. Casaubon is too old to change his habits and his life style. Though he wanted the marriage to improve his work conditions, the very opposite was the result. The work became the reason for the failure of the marriage. On the other hand, Dorothea, who entered her marriage with naïve ideas, manages to find her real self. The fact that she had to face the truth of life forced her to leave the moral postures she held in order to make herself better than others and start to take care of the real life troubles that she had not known till then. As with the Naturalists, George Eliot depicted the progress of Casaubon's and Dorothea's psychic changes. Moreover, it is supposed, that both characters are based on real people's faith. As Cooper or Haight claim, Dorothea is partly a picture of Eliot herself, whereas the model for Casaubon was most probably Dr. Brabant, a father of Eliot's friend. This is only further evidence of Eliot's life experience recorded in *Middlemarch*. However, unlike the Naturalists Eliot did not stay objective and often added her comments on the situations in order to influence the reader's opinion about the characters.

#### 4.2.2.2 Lydgate and Rosamond

The story of Lydgate and Rosamond is in some points similar to the story of Dorothea and Casaubon. Lydgate comes to Middlemarch with great expectations and naïve images, however, his recognition of reality does not cause only the relationship to Rosamond, but also the Middlemarch society and its' traditional life patterns. On the other hand, Rosamond enters the marriage with a clear view of the future which is later spoiled by objective circumstances. In their case it is not the man's inability to communicate. It is Rosamond who refuses to do all the things necessary to save the marriage.

As if Eliot wanted to premise that power will actually destroy Lydgate, she introduced him through gossips of Middlemarch society. "The movement of his fortunes is connected with his ability to confront that society successfully, without giving up any of his ideals" (*George Eliot*, 26). Lydgate enters the society, with certain ideas about his future, but the citizens of Middlemarch already have their own imagery about their lives and not everyone is keen to have a new neighbor. Some of them are

critical about his new medical methods from the moment they hear about them, so the first pages on which Lydgate is mentioned make it clear that he does not come to a completely favorable and friendly environment. Nevertheless, he is determined to succeed, settle down in Middlemarch and prove his methods correct. On the other hand, the life experience of George Eliot is shown on Lydgate's story again. Eliot knew very well that a single man with no means and lack of support from his near ones has only a little chance against the power of closed society.

The reason of Lydgate's failure is not only a traditional society. It is also his choice of a woman. The first woman Lydgate meets and has a chance to talk to is Dorothea. However, she does not impress him very much. "It is troublesome to talk to such woman.' Evidently Miss Brook was not Mr. Lydgate's style of woman" (*Middlemarch*, 92). In fact, Lydgate has ideas about marriage quite similar to Casaubon. He wants a wife who would support him in his demanding work and like Casaubon he fails to get her, which also contributes to his personal tragedy:

Marriage is seen by both man as the provision of a graceful ornament to their lives...*Docility* is a prime requisite in each case...Casaubon's tragedy is that his wife soon comes to understand him all too well, Lydgate's is that his wife has no interest in trying to understand him at all (*George Eliot*, 20).

The woman of Lydgate's heart becomes Rosamond Vincy. Lydgate is absolutely enchanted by her, because, according to his measures, she is the perfect wife. However, he does not plan to get married sooner than in several years, when his medical practice and status in Middlemarch society are settled.

Rosamond Vincy is a woman who is not pleased with her social status even though her father is a Middlemarch mayor. Her desire is to marry a well-off man who would not be a part of the familiar Middlemarch society. Obviously, her interest in Lydgate is not guileless. He is exactly what she has always imagined, so she finds him a good object to pay her attention to:

Here he was...corresponding to her ideal, being altogether foreign to Middlemarch, carrying a certain air of distinction congruous with good family, and possessing connections which offered vistas of that middle-class heaven, rank. (*Middlemarch*, 116)

In the case of Rosamond and Lydgate, it is she who wants to get married in order to improve her life situation and chooses her husband according to this aim. Nevertheless, her superficiality does not bother her as she does not realize it.

It seems that Lydgate has gained a good position in Middlemarch. He manages to get the support of the banker Bulstrode, who is planning to invest in a new hospital. In the story of Dorothea and Casaubon, Eliot does not show much of the outside life of Middlemarch. In Lydgate's story it is very different. Lydgate's life is actually totally influenced by the outer forces. Even when planning the hospital with Bulstrode, the jealousy and petty fights are making the progress slower than expected. Lydgate knows that the bounds in the society are secret to him and so he is circumspect in order to stay neutral although such a state cannot last forever, but at this moment the only real interest to which is wants to devote himself is the success of the hospital project. On the contrary, Lydgate entered the groove of Middlemarch, and so it is only natural, that the town was ready to make him an average citizen:

Not only young virgins of that town, but grey-bearded men also, were often on haste to conjecture how a new acquaintance might be wrought into their purposes...Middlemarch, in fact, counted on swallowing Lydgate and assimilating him very comfortably (*Middlemarch*, 149).

Lydgate gets caught in the web of relationships very soon. In order to find a chaplain for the hospital a decision has to be made either for Mr. Tyke, who is in favor of Bulstrode or for Mr. Farebrother whom Lydgate likes because he is also interested in science. Lydgate knows very well that many things depend on his decision. Before the crucial day comes, Lydgate has become a friend with Mr. Farebrother and would like him to be the chaplain, however, much more is in the risk. If Lydgate lost Bulstrode, he would lose all the financial support and the life-chance that the hospital project offers. The decision-making is not easy for him. "It would really have been a matter of total indifference to him...if he had not cared personally for Mr. Farebrother...Lydgate liked him heartily and wished for his friendship" (*Middlemarch*, 172-173). However, the conflict with the banker would be a great hazard with his carrier. Lydgate does not want to admit this fact to himself, but his medical practice is too important to him. "For the first time Lydgate was feeling the hampering threadlike pressure of small social

conditions, and their frustrating complexity” (*Middlemarch*, 175). The independent man is suddenly changing into a man who is dependent on society and the relationships in it. Acting in order to fulfill his plans and ambitions he votes for Mr. Tyke. Even though this event stays in his memory for long and Lydgate blames himself for voting for Tyke and not for his friend Farebrother, it enables him to stay in a good relationship with Bulstrode, whom he needs. Eliot uses this part of Lydgate’s life as an entrance for more trouble that life in Middlemarch will bring to him. She lets Lydgate show his weakness and, as quoted above, the citizens of Middlemarch are ready to use it for their own good. The blindness of Lydgate for anything else but medicine will be paid for dearly. The people around him also want to reach their aims and Eliot documents very well in Lydgate’s case the power of the society which uses anything to reach its goal. Moreover, the individual has actually no chance to win, because the web of relationships and interests is too complex. In the following chapters Lydgate’s destiny is more or less ruled by outer influence. Lydgate loses power over his fate the moment he starts to get involved in more personal connections. It concerns his medical practice as well as the relationship with Rosamond.

When she has met Lydgate several times, Rosamond is sure that he is in love with her. Though Eliot makes it clear that Lydgate is not interested in any more serious thoughts about marriage, Rosamond’s self-confidence does not make her doubt about his affectionate feelings to her. In fact, she never thinks about her feelings for him because they do not matter. As Daiches suggests, Rosamond has simply decided to take the best the world offers (*George Eliot*, 27). Unfortunately, in this state of mind, she is not able to reflect on reality. Therefore, she explains the polite attention she gets from Lydgate as love. However, she does not know about Lydgate’s intentions to settle down first and then eventually marry a woman like her.

Lydgate keeps getting more and more involved in Middlemarch life. His attempts to stay neutral and not to make enemies are completely in vain when Rosamond’s brother Fred Vincy gets ill. Eliot shows again the power of public opinion. Actually, in this case it is Rosamond’s fault that Lydgate gets involved in the treatment of Fred who is not his client. In order to get nearer to Lydgate she persuades her mother to call Lydgate who is not far from their house and ask him to see Fred: “In two minutes he was in the room, and went out, after waiting just long enough to show a pretty

anxiety conflicting with her sense of what was becoming”(*Middlemarch*, 251). Eliot shows again that Rosamond does not care about anything else but making an impression. The illness of her brother does not bother her that much; however, it is a good reason to see Lydgate and not to allow him to forget her. Lydgate knows the risk of examining a colleague’s patient very well, but his work is the most important thing to him and so he goes to see Fred. “That there might be an awkward affair with Wrench, Lydgate saw at once; but the case was serious enough to make him dismiss that consideration” (*Middlemarch*, 251). It is only natural that very soon gossips about the conflict of the two doctors spread round the town. Again Eliot shows the study of provincial life, its’ morality and rules. The bounds, powers and traditions that the Middlemarch citizens keep are shown through their unwillingness to accept anything new no matter if it is quality or not. Lydgate has no chance of beating these doctrines.

The fact that Lydgate becomes Fred’s doctor means that he meets Rosamond very often at the Vincy’s. And Eliot takes the opportunity again to describe the cold-heartedness of Rosamond. The reader has a chance to realize that not only are her feelings to Lydgate superficial and calculated, but that she feels the same to all the people around her. Even the serious illness of her brother does not shatter her and she continues to make plans how to get Lydgate because she knows that this favorable situation has to be used. Her twisted comprehension of the whole situation shows her egoism the best: “Rosamond had a Providence of her own who had kindly made her more charming than other girls, and who seemed to have arranged Fred’s illness and Mr. Wrench’s mistake in order to bring her and Lydgate within effective proximity” (*Middlemarch*, 255). The illness puts the house into quarantine and so Lydgate often makes company to Rosamond. Lydgate definitely enjoys the time he spends with her, but he would like to keep this status quo. In the Middlemarch environment it is, of course, impossible. The neighbors do take notice of their affection and, moreover, the Middlemarch men are getting jealous which makes more competitors and enemies for Lydgate.

On the other hand, to Rosamond it seems that the engagement must happen soon:

That they were some time engaged had long been an idea in her mind;...It is true, Lydgate had the counter-idea of remaining unengaged

...Circumstance was almost sure to be on the side of Rosamond's idea, which had a shaping activity and looked through watchful blue eyes, whereas Lydgate's lay blind and unconcerned as a jellyfish which gets melted without knowing it (*Middlemarch*, 262).

The reason of Rosamond's and Lydgate's deepening relationship is her will to get him and the social environment that supports such behavior. Consequently, gossips start to spread in the town. Here begins the main trouble of Lydgate. It is not him anymore but the outside world that rules his life – he seems to be a prey of Rosamond and the daily routine of Middlemarch.

Rosamond's aunt, Mrs. Bulstrode, is the first one who speaks with Rosamond about Lydgate and the engagement seriously and is interested in the matter of fact, not in Rosamond's fantasies. Leaving aside that her aim is to get information that would confirm or disprove the gossips, she at least speaks honestly with Rosamond. However, for Rosamond it is not a valuable discussion. It reminds her of the non-existing relationship and the fact that Lydgate has never even tried to express his feelings to her. Once again, the reader cannot see any sadness for unrequited feelings, but only hurt pride, which is so characteristic for Rosamond. Mrs. Bulstrode decides to take care of her niece's fortune. At this point the relationship between Lydgate and Rosamond is ceasing to be between the two of them and is becoming something public. Very soon even Mr. Bulstrode is pulled in the wedding plans of Mrs. Bulstrode. The impertinence with which she is trying to reach her aim is obvious: „Mrs. Bulstrode felt that she had a serious duty before her and she soon managed to arrange a tête-à-tête with Lydgate” (*Middlemarch*, 289). During their meeting she indicates her hopes for his marriage with her niece and the Rosamond's consequent deprecation of other young Middlemarch men. And although “Lydgate was less flattered by his advantage over the Middlemarch Orlandos than annoyed by the perception of Mrs. Bulstrode's meaning” (*Middlemarch*, 289) at this point he is still strong enough not to make any ill-considered decisions and keep his determination to build his career first. He becomes aware that his behavior to Rosamond has been misunderstood by more people because there are people who spread gossips about the two of them, but, and this he is sure about, he does not believe that Rosamond would share the same thoughts as Mrs. Bulstrode. The reader can again see that Lydgate does not suppose that he has done anything wrong or against the good manners. Therefore, any demands of Rosamond he considers manifestly unfounded and,

as such non-existing. Anyway, he decides to take some arrangements in order to make it impossible for his neighbors to spread the gossips. “He resolved – and he kept his resolution – that he would not go to Mr. Vincy’s except on business” (*Middlemarch*, 290). By the part between the dashes, the reader is again assured that Lydgate’s decision is final and that his feelings to Rosamond are not quite serious if he can get along without her company rather than marrying her. He knows well what he wants to do at this stage of his life and does not want to give up the idea. In fact, Lydgate does not quite understand women. His platonic and unhappy love to a French actress did not give him a lesson, so his reflection of Rosamond’s relationship to him is, naturally, wrong.

The fact that Lydgate does not visit her anymore makes Rosamond sad. However, this sadness does not originate from the fact that she has lost someone she loves but from her lost fantasies about her future. Lydgate is definitely the best among Middlemarch man, concerning his social position and background, and the fact that she has not managed to get him is for Rosamond the very most oppressive. She suffers from her loss. Next time she sees Lydgate, she tries to stay cold and phlegmatic, but in the end she breaks down. For Lydgate’s sensitive character and naïve fantasy about the direct proportion between the outer and inner beauty of Rosamond make him forget about everything he has been determined to. Thrilled by the fact that Rosamond cannot be happy without him he proposes to her. This part demonstrates again Lydgate’s vanity when it comes to relationships with women.

Neither Lydgate nor Rosamond actually knows the other one. They have made their opinions based on several impersonal discussions and views. Lydgate could hardly learn more about Rosamond, because her interests were not honest and so he could actually built his false image of her. Rosamond knows nothing about Lydgate’s former plans and has no idea what her role in the marriage will be. The two characters are about to begin their marriage from a very questionable motives. For Rosamond it is nothing more than the vanity of a spoiled girl and the attempt to fulfill for herself the dream of entering a better social level and for Lydgate it is an act of pride, self-conceit and weakness of the moment. As Daiches summarizes: “The two people...are using each other for their own mutually incompatible purposes” (*George Eliot*, 32). Rosamond is getting married to get settled, secured and independent. She wants to get a better social status than her family has and live in comfort with no troubles. On the other hand,

Lydgate has great plans and he is only at the beginning point of his carrier development. He is ready and willing to work hard and give a lot to his medical practice. It is obvious that the aims of these two people are totally opposite and hardly compatible. Rosamond cannot understand and support Lydgate, because she has always got everything without greater troubles and Lydgate cannot satisfy Rosamond's requirements concerning the attention given to her. However, the actual situation which evoked emotions pushed Lydgate into proposing to Rosamond. "This is an odd consequence of tenderness. The teasing suggestiveness spreads out: life can be like that" (*George Eliot*, 34).

Lydgate, who is used to making things properly and with care, begins to plan the marriage with the same verve. He is planning to get married as soon as possible because he hopes that when things are settles he will have enough time too get back to his work. Again Eliot shows that Lydgate considers the marriage to be a kind of guarantee of comfort and peace for his work and that he could quite do without the wedding. In the contrary, Rosamond wants the wedding immediately just because she is spoiled. Her decision seems to be from malice, which results from the wish of her father to postpone the wedding. Eliot gives another characteristic of Rosamond that will have an incredible influence on the destiny of the marriage with Lydgate.

Surprisingly, the couple does not think about love or common interests and aims. This element of intercommunity does not even cross their minds. And it is a great irony from Eliot that she makes Mrs. Bulstrode, who partly caused the situation, to be the one who has certain doubts about the marriage. However, in this case the rumors do not get to the couple. It seems that Eliot is mocking to them by dragging them by the destiny, which they cannot influence very well.

Rosamond begins to show her character imperfections soon after the wedding. Meeting the noble part of Lydgate's family has even raised her self- confidence and vanity. She even begins to consider the idea of enchanting also someone other than her husband. In addition, when seeing the behavior of Will Ladislaw to Dorothea it occurs to her that he might fancy her. This works as a challenge for competitive and spoiled Rosamond. Moreover, she gets slightly jealous that her husband could fancy Dorothea, which is another reason for trying to captivate Will.

Lydgate's position in Middlemarch is dependent on public opinion because it can bring him patients. However, his innovating methods are not quite accepted and he

does not even know that they set others against him. Middlemarch society keeps its values and traditions because they are safe and people are used to them. The reader can again see certain naivety in Lydgate's behavior. "Lydgate had not been experienced enough to foresee that his new course would be even...offensive" (*Middlemarch*, 424). Lydgate has had several successful cases that make him even more enemies because they recruit from the patients of his colleagues. Nevertheless, he does not care about the gossip. Again, the reader can see the pride and inexperience that is so characteristic for Lydgate. He begins to disregard the people who criticize him and believes in his bright future. However, his troubles are about to start, because in his chasing after the success and fame he incurs debts, and he does not earn enough to pay them. For the time being he does not care for them and keeps dreaming about the days to come. Medicine is still the most important thing for Lydgate but the former gossip about Lydgate's, arrogance is becoming facts.

The marriage is slowly getting into a crisis which results from the consequent cognitions of the other one's character. Rosamond is acting more and more like a spoiled and vain child, and Lydgate is on one hand trying to satisfy her demands, but, on the other hand, he is losing his patience. The great show of all the bad attributes of Rosamond's character begins when Captain Lydgate, who is baronet, comes to visit his cousin. Rosamond, who has always been superficial and calculating, is, naturally, fascinated by him. The visit makes her show off in Middlemarch, makes her feel better about her marriage and so, at least for a while, happy: "It seemed now that her marriage was visibly as well as ideally floating her above the Middlemarch level" (*Middlemarch*, 554). In addition, the fact that neither Lydgate nor Will enjoy captain Lydgate's company makes Rosamond sure that the reason is their jealousy of the captain. For the captain it is easy to gain Rosamond's favor. Not only is he a member of gentry, but he also pays a lot of attention to Rosamond and flirts with her. The fact that Rosamond likes him so much makes Lydgate angry, because his opinion about the captain is very negative. He is appearing to understand the character of his wife better and feels that she would like him to be more like the captain – instead of clever and hardworking she would appreciate him more noble and socializing which he reproaches to her:

Those words of Lydgate were like a sad milestone marking how far he had traveled from his old dreamland, in which Rosamond Vincy appeared to be

that perfect piece of womanhood ...He had begun to distinguish between that imagined adoration and the attraction towards a man's talent because it gives him prestige, and is like an order in his buttonhole or an Honourable before his name (*Middlemarch*, 555).

The marriage does not cure Rosamond of behaving like a spoiled child. This is another reason why the marriage is approaching a crisis. Rosamond is used to making things exactly the other way round than people would like her to do, and from the same sort of spite she miscarries a baby. Despite her husband's wish, she goes riding a horse because she hopes that she will be seen by Middlemarch citizens in the company of Captain Lydgate. She goes out secretly and the result is clear. She loses the baby when her horse takes fright, which causes a nervous shock to Rosamond. Nevertheless, her character does not let her admit any guilt, and she thinks that the miscarriage would have happened anyway. Rosamond does not bother with the situation, and soon she is looking forward to being invited to Quallingham, the home of Sir Godwin, Captain Lydgate's father. Her behavior results from the lack of attention she gets from Lydgate, which she was so much enjoying during the courtship. She continues to have the same manners as she had before the wedding just because the marriage does not come up to her expectations.

Lydgate's situation is the same. He thought his wife would obey him and would be loyal. This must be very unpleasant for a man who married his wife just because he felt that she could not live without him. Her fragility and vulnerability is suddenly gone, and Rosamond seems to live a much more independent life than she lived before the wedding. The attributes that he has given to the manifestation of love do not correspond with the things that Rosamond does.

The only thing that these two have definitely in common is the same need of money and life in comfort. As Daiches says: "Rosamond...was not 'sordid or mercenary', nor was Lydgate. But to take money for granted is a kind of selfishness just as corroding to the character as to pursue it obsessively" (*George Eliot*, 48). Lydgate spends lot for unnecessary things in order to keep Rosamond in comfort and does not think about money until he gets into troubles with debts. It is quite ironic for Eliot to make Mrs. Bulstrode right at last. She was the one who stood at the beginning of the marriage and the one who started the whole thing; however, she was also the one who was afraid, that Rosamond would ruin Lydgate. Unfortunately, at that time no one

listened to her. Money is actually another attribute that, in addition to tradition and public opinion, rules the society of Middlemarch as well as any other society. By falling into debts Lydgate's life gets between millstones. His wife wants to lead a life in luxury, and his trade creditors want their money. This problem, when being discussed, makes the marriage crisis explicit and obvious finally. Lydgate is the more sensible in the couple, and he tries to make Rosamond accept that certain restrictions have to be made. However, such a thing is unacceptable for Rosamond. It would be completely against her character if she was able to react in order to make the situation easier for Lydgate. Instead of becoming a soothing and understanding wife she gets cold and abstract, which hurts Lydgate: "Rosamond's thin utterance threw into the words 'What can *I* do, Tertius!' as much neutrality as they could hold. They fell like a mortal chill on Lydgate's roused tenderness" (*Middlemarch*, 566). The romantic fantasies that Lydgate used to have about are at this moment totally destroyed. Even though she seemed to be the best girl in Middlemarch who was as beautiful as clever and she offered all the qualities appreciated in her neighborhood, Lydgate loses the feeling that his choice was the right one and the best one for him. He is disappointed by Rosamond's reaction, by the lack of empathy and understanding. Rosamond actually, even though married, still keeps on thinking only about herself and is not able to comprehend the thoughts and fulfill the wishes of others. It is deeply unfortunate for Lydgate that he learns these things about her only after being married which he, moreover, did not decide independently of the outer world and opinion.

On the contrary, Rosamond's beauty and naive and vulnerable looks are here great weapons and she knows that they work on Lydgate. The scenes that are emotionally escalated always end up in Lydgate's demonstration of love to his wife. It seems to give Rosamond even more power, because she cannot understand Lydgate's desire to have a nice and peaceful marriage and well-content wife. In fact, it is clear now that Rosamond will never be quite content in the marriage with Lydgate:

His native warm-heartedness took a great deal of quenching, and it is a part of manliness for a husband to feel keenly the fact that and inexperienced girl has got into trouble by marrying him. She received his kiss and returned it faintly, and in this way an appearance of accord way recovered for the time (*Middlemarch*, 570).

The use of the word *appearance* indicates the affection which is so characteristic for the marriage of Lydgate and Rosamond. From its beginning their relationship is based on *keeping up appearances*. They appear to be ideal woman and a man as well as ideal for each other, however, as Eliot shows, it does not mean that they can form an ideal couple, in times of trouble these disappointments begin to be obvious and under such circumstance a happy marriage can hardly be restored or, rather, created.

The reality is hard for Rosamond. She is angry with her husband that he lets things get so far and she does not want to impose restraint upon herself. The awful situation of her husband, who has never commented on her behavior and has always demonstrated his love and tenderness to her, makes her again act against him. She secretly stops the sale of the house to her former wooer Ned Plymdale because it is too derogatory for her, as he could demonstrate his better financial situation. Her vanity is here in contrary to Lydgate's pride. He would rather sell the house than ask his uncle Sir Godwin for money as Rosamond wishes. When he refuses, she does it in secret as well. Her incredible desire to spend life in luxury makes her intrigue against her husband and even though Lydgate tries to teach Rosamond who is the master, "her blinkered obstinacy prevails" (Cooper, 26). It is clear that something must be changed in order to survive the oppressive situation. Rosamond cannot change because she is not able to undergo any self-reflexion and thinks that she does everything well. Therefore, in order to save the marriage and his honor it has to be Lydgate. His greatest character imperfection is his great pride. And soon Lydgate will have to make at least some compromises between his pride and financial situation.

When Lydgate finds out about the letter to his uncle he gets cross at first; however, Rosamond already knows how to master her husband. The tears and innocent look has always worked, and it is not different this time. Rosamond's perverse ability to go unpunished and is incredible, nevertheless, she wins again over Lydgate who is truly devoted to her. The desperate and burdensome situation is a reason why Lydgate begins gambling. As usual, it is not a solution for the debts, but Eliot shows how his troubles have changed him and how great Lydgate's desire is to get money. Lydgate knows that this way is not the right one and so he decides to ask Bulstrode for the money he needs. At this moment he is betraying himself as he has been warned against Bulstrode before and after the hospital chaplain affair he promised himself that he would not get under

the influence of the rich banker. “Lydgate has so many times boasted to himself and others that he was totally independent of Bulstrode” (*Middlemarch*, 647). Paradoxically, this betrayal becomes the fatal mistake for Lydgate’s life in Middlemarch. The act that is supposed to save him turns against him and consummates the awful social situation of Lydgate. Nevertheless, from an objective point of view, the situation is at least solved. At first Bulstrode refuses to give the money to Lydgate, which would lead to the bankruptcy. On the other hand, Middlemarch is a small town and the web of relationships is dense and complicated. While Lydgate was getting deeper and deeper to debts, Middlemarch welcomed another new member. Mr. Raffles used to know Bulstrode and now is planning to move to Middlemarch. His motive is to settle down here are naturally money and their source, which is for Mr. Raffles the banker. When Bulstrode was young he decided to keep money that belonged to Will. Now Raffles comes back to blackmail Bulstrode, who has been constantly haunted by the views of the day the truth will reveal itself. He suffers a great deal of compunction. Unfortunately, Lydgate asks Bulstrode for the money a few days before Raffles gets ill. Bulstrode decides to take care of ill Raffles to make sure that no one gets to him and hears about the past. He gets orders from Lydgate though at the same time he wishes Ruffles dead. Bulstrode’s compunction makes him ingratiate himself with God and so he decides to lend the money to Lydgate in the end. Ironically, Lydgate is grateful and does not know yet that this is the real beginning of his end. The Middlemarch society has finally found the way how to get rid of him. He needs money because Rosamond has left to his parents, and he knows that he can get her back by being solvent again and so he is even not interested in the reason for the change. He also decides that he will stop trying to establish the new methods in Middlemarch and set up a surgery. “I really think I made a mistaken effort in that respect. And if Rosamond will not mind I shall take an apprentice” (681). Eliot makes Rosamond’s triumph explicit. The words “if Rosamond will not mind” make her victory evident. Lydgate has given up his dreams and ambitions in order to please his wife and provide her with comfort and peace. He does not expect any more hard knocks, nevertheless, they are about to come. In order to save his reputation and social position, Bulstrode decides to break Lydgate’s orders concerning Raffles treatment and kills him. Nevertheless, the secret has gained currency anyway, and the Middlemarch power of public opinion is about to influence Lydgate’s

life for good. Lydgate, who has been shocked by the failure of the case, is put into a connection with the loan from Bulstrode and Raffles' death. The strength of public opinion is revealed again when Middlemarch society condemns Bulstrode and Lydgate through gossip. Lydgate is too proud to defend himself or leave the town. He gets into the role of a sufferer against whom everything has conspired since he came to Middlemarch. On the other hand, for the first time, Lydgate starts to be in doubt about himself. He cannot persuade himself that he would not inquire about the death of Raffles if Bulstrode did not lend him the money. Never before has Lydgate questioned himself like this.

Rosamond really has a fascinating character. She is happy that there are no more debts on the house. The only thing that bothers her is that her husband has caused her such troubles. She always remains innocent and right to herself. Under the pressure of the situation which does not allow her to enjoy the company of a rich husband, his honored family and the comfort, she decides to build her good mood and satisfaction on seducing Will:

Rosamond being one of those women who live much in the idea that each man they meet would have preferred them if the preference had not been hopeless...and in his (*Will's*) presence she felt that agreeable titillation of vanity and sense of romantic drama which Lydgate's presence had no longer the magic to create (*Middlemarch*,716).

The interesting part of the development of the relationship comes when Rosamond finds out about the gossip that has spread about Lydgate. Rosamond does not give him any demonstration of comfort and nor does Lydgate try to be tender and loving to her anymore. In addition, she tries to persuade him to move from Middlemarch, though Lydgate would like to stay. It seems that these two people have nothing in common anymore, if they ever had. Their life gets into a stereotype. Lydgate goes to work and at home he does not behave cheerfully or warmly and Rosamond finds it cruel and impolite, nevertheless, the more reasons she has to give her attention and charms to Will. At last, he is the one who gives her a lesson. It has neither been her husband's financial situation nor his current social status that makes her sad and hurt. She, in fact, paid only a superficial attention to these things and to a certain limit enjoyed feeling oppressed, though she was not. When Will comes to visit in order to comfort her,

Dorothea enters and finds them holding hands. She interprets this as a love scene and leaves. Will gets desperate and angry with Rosamond because he loves Dorothea and finally understands that Rosamond has hoped things would go like this. And in his mood he is able to tell her the very truth she needs to hear. This event finally shatters Rosamond and she gets a nervous shock. Lydgate has at least a chance to soothe her. He is partly relieved because Dorothea has promised to give him money for Bulstrode and speak to Rosamond about the affair. When she finally does the next day, she manages to get Rosamond and Lydgate back together. "He leaves Middlemarch to make what life he can, a successful one, since he is an able man, but with an incompatible wife, and disappointed hopes" (Cooper, 26).

To conclude, in the story of Lydgate and Rosamond Eliot shows the great power of the environment over one's life. Lydgate, who moved to Middlemarch full of energy and ambitions, leaves after several months as a different person. His marriage is an event that he does not plan and even want. The first impulse for it results from the gossip and rumors that spread in the town. The lack of time spent before the marriage with Rosamond is reflected in the troubles they get to. Rosamond is a cold, vain, calculating woman who used her brains more than her heart when marrying Lydgate. She does not understand what is expected from a married woman in her relationship to her husband and keeps on taking care only of herself and satisfaction of her needs without any qualms. For Lydgate it is too late to do something about his situation and in his attempts to make Rosamond a loving and warm being she manages to dominate him. The relationship lacks mutual support and so it begins to fall apart. Both Lydgate and Rosamond are the worse for their bad qualities. Concerning Lydgate, it is his pride that causes his troubles. It is the attribute that Lydgate fights with throughout the whole story. Concerning Rosamond her vanity and daintiness does not actually hurt her as much as she does Lydgate. Nevertheless, she has to get used to the fact that she will never lead as rich life as she had expected before the wedding. Despite her fantasies, she does not spend her life in luxury and better than her family, but has do get used to more modest conditions. However, in her case the development of character commensurate with her relationship with Lydgate is not possible, because Rosamond absolutely lacks such attributes of character as empathy, humbleness or tenderness.

#### 4.2.3 Mary Garth – the redemptive lover

“The Garth family are the only major characters of the novel...who are not educated by experience; they do not change. This is because they are already in possession of the moral education” (*George Eliot*, 57). As Daiches claims further on, even though Fred and Mary’s story is not the most important one in the novel, it forms moral criteria for the other characters. Mary Garth resembles Goujet in her attempts to help the person she loves, but, unlike Goujet, she does not use financial resources. Being a part of a family that forms a Middlemarch moral status, Mary tries to help Fred Vincy by serving him as a moral example and asking him to behave morally.

The first one who mentions Mary Garth’s name in *Middlemarch* is a character that is an absolute contrary to Mary’s nature – Rosamond Vincy: “I must say I think Mary Garth a dreadful plain girl” (*Middlemarch*, 100), through her words the offensive statement already attributes certain virtues to Mary. Moreover, her true nature is also put into the very opposite with the looks of Rosamond:

Miss Vincy was the best girl in the world, and some called her an angel. Mary Garth...had the aspect of an ordinary sinner: she was brown; her curly dark hair was rough and stubborn; her stature was low; and it would not be true to declare, in satisfactory antithesis, that she had all the virtues. ... At the age of two-and-twenty Mary had certainly not attained that perfect good sense and good principle which are usually recommended to the less fortunate girl, as if they were to be obtained in quantities ready mixed, with a flavor of resignation as required. Her shrewdness had a streak of satiric bitterness continually renewed and never carried utterly out of sight...Advancing womanhood had tempered her plainness, which was of a good human sort, such as the mothers of our race have very commonly worn in all latitudes under a more or less becoming headgear. Rembrandt would have painted her with pleasure, and would have made her broad features look out of the canvas with intelligent honesty. For honesty, truth-telling fairness, was Mary's reigning virtue: she neither tried to create illusions, nor indulged in them for her own behoof, and when she was in a good mood she had humor enough in her to laugh at herself (*Middlemarch*, 110).

It is obvious that Mary Garth is an ordinary person, just like Goujet, and just like him, her good qualities are shown through acts rather than looks or statements. Although there is a difference between Goujet’s and Mary’s behavior, the element they have in common is the attempt to save their loved ones, no matter if they are successful in the end or not.

According to Larkin, the key point of Fred Vincy's redemption is making him aware of others and so find his own better self (85) and it is Fred's love for Mary that helps him. Nevertheless, it is not only her feeling that makes Mary help Fred, it is the fact that she knows him and understands him. This is well demonstrated in the dialogue that Mary and Rosamond lead about Fred's future and, unlike Rosamond, Mary understands why Fred cannot be a clergyman. Another element that Goujet and Mary have in common can be found in this part of the novel – problems expressing their feelings or being open about them. Although her words are full of understanding and emotions, Mary does not admit her feelings to Fred. Fred starts getting into problems when he is accused of gambling and the rumors about him get to his wealthy uncle Mr. Featherstone. Fred relies on the fact that he will inherit a lot of money after his uncle's death. Fred's and Gervaise's need of money form another parallel with *L'Assommoir* and Fred even admits his desire for money: "Well, I am not fit to be a poor man" (*Middlemarch*, 133). Fred knows, that he is considered to be a lazy and spoiled man who does not want to work and give his life a reasonable aim, nevertheless, it is he who gives Mary a hint how to help him out of his misery: "When a man is not loved, it is no use for him to say that he could be a better fellow -- could do anything -- I mean, if he were sure of being loved in return" (*Middlemarch*, 134). He even confesses his feelings to Mary, but she rejects him. Even though the feelings between Mary and Fred are explicit, which makes the difference from Gervaise and Goujet, the state of the two couples stays the same – they all have strong emotional feelings for the other and there is a "redeemer" and a saved one, however, they do not form a love pair.

The greatest difference between Mary and Goujet is definitely the form of help they provide to Fred and Gervaise. Mary's help is more considered and it has an aim, which is to help Fred find himself. She does not give him any material help because she does not have any to give (and it is questionable whether she would help Fred this way if she was affluent, when the nature of her character is thought out) but she manipulates Fred in order to help him out of his trouble. The fact that Fred loves her helps her to reach her goal. On the other hand, Goujet not only does not know what Gervaise thinks of him, but he seems to be afraid of her at first because of her temperament and later because of his feelings. Unfortunately, being uneducated and/or coming from a different social class than Mary, the lack of bravery to express his feeling as well as lack of ideas

of how to help Gervaise lead to the only possible result – he offers her money and even though his effort is probably even more well meant than Mary's, as he loves Gervaise and knows about it, the offers is one of the elements that lead to Gervaise's demise. The difference of strategies is crucial. Mary chooses to make Fred learn about life and show him the way to be a good man even though it is money that Fred lacks just like Gervaise, whereas Goujet thinks that money will help. Mary's role is also important because of the strength of her character. At the point where the strength of Goujet's character fails to make Gervaise get over hard times, Mary's character is strong enough to motivate Fred to be better. If there were no Goujet in *L'Assommoir*, Gervaise's poverty would probably start earlier; however, if Mary did not appear in Fred's life, he would have no impulse to start a better life. The crucial moment comes when Fred has to admit that he got the Garth family into debt. Even though Daiches describes Fred as a "well-meaning but weak young man" (*George Eliot*, 23), which he proves when telling Mary about the debt he got her family into:

"I am so miserable, Mary -- if you knew how miserable I am, you would be sorry for me." "There are other things to be more sorry for than that. But selfish people always think their own discomfort of more importance than anything else in the world" (*Middlemarch*, 244).

All these do not make him to decline like Gervaise. On the contrary to Gervaise's destiny, Mary is for Fred a motive to make himself a better man.

The demonstration of Mary's thoughtfulness and virtues has its' climax in chapter 33. The decision not to burn one of Featherstone's wills, although it would help her a lot if she did it, makes a final positive statement about her character. Mary can hardly be compared with Christ or the Virgin Mary, like Savage compares Goujet with Christ (316); however, in comparison with other characters of *Middlemarch*, Mary seems to resist the power of money and the social intrigues the best. At the moment she rejects burning the will, she does not only reject her financial benefit, but also harms the interests of Fred and her family simply in order to behave morally and stay clear of all dishonest and greedy deeds.

#### 4.2.4 *Middlemarch* character's obsession with an object

The *Middlemarch* characters, in comparison with the characters of *L'Assommoir*, do not have to discuss the question of money as often. Naturally, money forms an important part of their lives, however, there is never an imminent threat of life in as poor conditions as Gervaise has to undergo. Moreover, Eliot was more interested in moral than material conditions, and so her characters undergo more psychological than material suffering. "The novel is one of moral discovery, each of the more important characters learning the truth about himself or herself as a result of what happens to him" (*Critical History*, 1071). Unlike Zola, who does not see any way out of the bad living conditions of his characters, Eliot only foreshadows the possibility of losing the standards of living and then demonstrates the moral dilemmas and acts of the characters. Money definitely means a lot to the *Middlemarch* characters but it is only an instrument to demonstrate their real natures. Such is the plot of chapter 32, where Eliot pays attention to the morality of Featherstone's relatives who come over to Stone Court in order to get a promise of money before he dies. It is the same with the story of Tertius Lydgate and Fred Vincy – their stories are more interested in what they learn about themselves and their near ones rather than the actual hunt for money, however successful it is, that Zola describes in *L'Assommoir*.

Although Eliot is primarily interested in the morality of her characters, the phenomena of obsession with an object also plays an important part in the novel *Middlemarch*. The most obvious are those of Casaubon and Lydgate. These two men are so captured by their objects of obsession, which has an evident influence on the decisions they make and complicates their lives to a great extent. Once and again, Eliot uses this element to observe the reactions to the situations caused by the fact that these two men are so concerned with their interests that it complicates other parts of their lives.

In the case of Casaubon, the object of interest is his work a Key to all Mythologies. It is this book that keeps him away from social life, nevertheless, for the same reason Casaubon also decides to get married. As he has devoted so much time to the book, his social skills are not quite optimal; however, he does not seem to be

bothered by this fact. Even when talking with Dorothea about his loneliness: "He delivered this statement with as much careful precision as if he had been a diplomatic envoy whose words would be attended with results. Indeed, Mr. Casaubon was not used to expect that he should have to repeat or revise his communications of a practical or personal kind" (*Middlemarch*, 27). However, Eliot does not only examine his relationships, she also describes his grounds of devoting so much time to his work, no matter how valuable it is:

Doubtless his lot is important in his own eyes; and the chief reason that we think he asks too large a place in our consideration must be our want of room for him, since we refer him to the Divine regard with perfect confidence; nay, it is even held sublime for our neighbor to expect the utmost there, however little he may have got from us. Mr. Casaubon, too, was the centre of his own world; if he was liable to think that others were providentially made for him, and especially to consider them in the light of their fitness for the author of a "Key to all Mythologies," this trait is not quite alien to us, and, like the other mendicant hopes of mortals, claims some of our pity (*Middlemarch*, 83).

The fact that he marries Dorothea does not seem to be an important impulse to change his life. His obsession with his work continues even when at the honeymoon in Rome. In correspondence with his life-interest, after his first argument with his newly-wed he does not try to communicate the problem, but continues studying. Another interesting moment comes when Dorothea and Casaubon come home from the unsuccessful honeymoon. Despite the fact that their marriage does not work well,

"The difficulty of making his Key to all Mythologies unimpeachable weighed like lead upon his mind; and the pamphlets -- or "Parerga " as he called them -- by which he tested his public and deposited small monumental records of his march, were far from having been seen in all their significance. He suspected the Archdeacon of not having read them; he was in painful doubt as to what was really thought of them by the leading minds of Brasenose, and bitterly convinced that his old acquaintance Carp had been the writer of that depreciatory recension which was kept locked in a small drawer of Mr. Casaubon's desk, and also in a dark closet of his verbal memory. These were heavy impressions to struggle against, and brought that melancholy embitterment which is the consequence of all excessive claim: even his religious faith wavered with his wavering trust in his own authorship, and the consolations of the Christian hope in immortality seemed to lean on the immortality of the still unwritten Key to all Mythologies (*Middlemarch*, 270-271).

The start of Casaubon's suspicion is also obvious here. At the moment he begins to understand that the amount of work he devoted to his *Key to all Mythologies* may not be relevant to the fame he has expected, Casaubon's personality changes. In consequence he does not hesitate to forbid Will to settle in Middlemarch or becomes uncertain of Dorothea's honesty to him. His behavior becomes even more antisocial when Lydgate tells him about his illness. The moment Casaubon realizes that he cannot finish his work and, therefore, will not become a famous and reputable scholar supports his twisted opinion about his environment. This state of mind terminates in the change of Casaubon's testament that should protect Dorothea from marrying Will. Moreover, the nearer his death is, Casaubon demands that Dorothea helps him with his work. Instead of trying to enjoy the last days in the company of his wife, he tries to make her promise that she will finish his work; however, before Dorothea delivers her opinion, Casaubon dies. To conclude, his obsession always keeps him from enjoying life and ruins his social skills. The tragic element is the fact that all these sacrifices are made for nothing and that, in fact, Casaubon has wasted his life.

Another person obsessed with his work is Tertius Lydgate. His case is very similar to Casaubon's and it is questionable whether his end is less tragic. Lydgate also devotes his whole life to his studies which gets him into problems. Being so oriented toward his subject makes him unaware of the real life mechanisms and so he gets into the web of Middlemarch intrigues and bound. The result is described in chapter 2.2. Both men who are obsessed with their work totally fail in their marital relations – one because he finds a wife who understands him too well and the other because he finds a wife who does not understand him at all. (*George Eliot, 20*). Eliot uses their obsession to provide a description of fatal life mistakes that cause sadness and complicated a life situation whose reason is easy to identify for observers, however, it is hidden from the person concerned in order to show character development.

Such obsession with an object which can be found in Zola's *L'Assommoir* Eliot does not use. In *Middlemarch* chapter 1, Eliot uses this theme; however, not in the way Zola does, but to introduce the character of Celia and even more characterize Dorothea. In Celia's sentence: "Dorothea, dear, if you don't mind--if you are not very busy--suppose we looked at mamma's jewels to-day, and divided them? It is exactly six

months to-day since uncle gave them to you, and you have not looked at them yet” (Middlemarch, 13). The reader does not only get the impression of her slightly greedy and material nature but he also pictures Dorothea’s nature. However, this scene can hardly characterize Celia to be obsessed with the jewels and, therefore, it cannot be successfully compared to Zola’s conception of obsession with an object.

## 5. Conclusion

George Eliot is the most forward-looking English woman author of the nineteenth century. She was influenced by the modern scientific approach in humanities and literature. There are at least two facts that affirm this statement. Firstly, she was a life partner of G. H. Lewes, whose work *Problems of Life and Mind* she had to finish and, secondly, she knew many intellectuals and scientists of her time. Haight mentions the fact that in 1877 she read Zola's *L'Assommoir*, however, working as a literary critique she must have known the French Naturalism even before this date.

*Middlemarch, a Study of Provincial Life* is a book "concerned with a community, with inter-relationships, with individual response to a social pressures and the effect of society on individual ambitions" (*George Eliot*, 7). It not only deals with events but explores the problems more deeply. Her characters act the way they do, because of their position in the society or views of their future and aspirations to reach their goals. As Cooper states, Eliot is one of the greatest English novelists, because she does not only describe the actions but is also interested in the motives her characters have, which "had a great influence on the modern English literature" (1). Her characters' actions and careers are not dependent on the present, but they are connected with their past and future. They act within the limits given by their attributes and only barely manage to react in order to transcend their characteristic features. *Middlemarch* is a study not only of the individuals but also of their connection with the powers of society as a complex. Often the characters do not control their destiny because it gets managed by the social mechanisms like tradition or lack of will to make changes. The characters of the novel either live in concord with these rules or break them and then society punishes them. Another Naturalistic elements are characters that possess some kind of obsession and Zola's typical character of the redemptive lover. The occurrence of Naturalistic elements in George Eliot's *Middlemarch* is obvious.

Despite the fact that *Middlemarch* contains some elements of Naturalism, it cannot be claimed a Naturalistic work. George Eliot only uses these elements to portray the characters of her work; however, she does not use the Naturalistic method as a whole. The aim of the book is not to report on human psychical states or detail

description of one's life, but to provide a study of life in a social group and "the exploitation of moral situations through the presentation of characters interacting on each other and belonging to intersecting social groups" (*Critical History*, 1070) which as Daiches claims "is achieved with a sustained brilliance" (*Critical History*, 1070).

## Resumé

Tato diplomová práce objasňuje důvody, které vedou ke konstatování, že v díle George Eliotové *Middlemarch* lze nalézt prvky charakteristické spíše pro naturalisty než pro realisty, mezi které bývá Eliotová řazena. Práce byla inspirována jak bohatým životním osudem George Eliotové, který se musí nevyhnutelně odrážet v její tvorbě, tak nezměrnou důsledností a přesností, se kterou jsou vytvořeny osudy hlavních postav díla. Nezanedbatelná není ani doba, v níž *Middlemarch* vznikl, neboť právě tehdy ve Francii začínali tvořit první autoři, kteří se snažili o užití naturalistické metody v románové tvorbě.

Po úvodní kapitole následuje kapitola zabývající se vývojem naturalismu, dobou jeho utváření a prvky, které jsou pro něj charakteristické. Naturalismus vznikl v druhé polovině devatenáctého století, a vzhledem k tomu, že reflektuje společenské a vědecké změny, které jsou pro tuto dobu charakteristické, jsou jeho požadavky na literární tvorbu nesmírně precizně stanoveny. Tento literární směr se snaží o vědecký přístup, založený na nových postupech ve filosofii, kde se prosadil pozitivizmus, a psychologii, která se zabývá člověkem samým bez ohledu na transcendentní síly, jež by ovlivňovaly jeho osud. Za zakladatele naturalismu jsou považováni bratři Edmont a Jules Goncourtové, jejichž vědecká práce je inspirovala k použití stejného postupu při románové tvorbě. Přestože o bratřích Goncourtových nelze hovořit jako o naturalistech, jejich práce byla základním kamenem pro rozvinutí této metody. Naturalismus, jako pevně vymezenou formu, spatřujeme až v díle Emila Zoly. Zola je také první, kdo sám o sobě mluví jako o naturalistovi. Cílem naturalistů bylo soustředit se pouze na charakter jejich postav, vliv prostředí, ze kterého pocházejí, a omezení a důsledky, které sebou tyto dva atributy nesou. Snahou již nebylo vytvořit ideál či naopak odstrašující případ, ale věrně zobrazit život v celé jeho šíři. Narozdíl od tvůrců realismu, kteří mají nad svými postavami vševědoucí moc, naturalisté se soustřeďují právě na povahu svých hrdinů a popisují ji vědecky, tedy k ní přistupují s maximálně možným odosobněním. Jde tedy o pouhý popis událostí. Hrdinové děl naturalistů jednají pod vlivem dědičnosti a prostředí, se kterými jsou svázány.

Aby bylo možné identifikovat prvky naturalismu v díle *Middlemarch*, je ve 3. kapitole analyzováno dílo Emila Zoly *Zabiják*. Toto dílo není vybráno náhodou –

Eliotová ho prokazatelně četla. Z něj jsou vybrány čtyři prvky charakteristické pro naturalismus: věda v umění, člověk a jeho životní prostředí, spásný milenec a posedlost předmětem. Všechny tyto prvky demonstrují ukázky ze *Zabijáka*.

První část 4. kapitoly ukazuje určité etapy života George Eliotové, které ji spojují s pokrokovým myšlením její doby a také s metodami naturalistické tvorby. Tuto část diplomové práce lze charakterizovat dvěma rovinami života autorky. Na jedné straně je to osobní život Eliotové. Eliotová prošla hlubokým vnitřním vývojem. V mládí byla hluboce věřící, ale od dogmatických prvků své víry se postupem doby odvracela, až nakonec získala poměrně kritický náhled na otázky náboženského přesvědčení a církvi. Její vztah s filosofem, literárním kritikem a vědcem Georgem Henrym Lewesem, jehož rodinné poměry mu neumožňovaly se s Eliotovou oženit, je dostatečným důkazem jejího osobního pojetí víry a s ní souvisejících otázek morálky. Jak odklon od tradičního pojetí víry, tak poměr s Lewesem znamenaly pro Eliotovou trpkou zkušenost ztráty několika přátel, ale hlavně rozchod s rodinou. Druhou rovinu života Eliotové tvoří její profesní kariéra. Dostalo se jí skvělého vzdělání a na jeho základě jí byla nabídnuta práce na překladu knihy Davida Friedricha Strausse *Život Ježíšův*. Toto dílo ji velmi ovlivnilo a zároveň připravilo její pozici pro uvedení mezi intelektuály své doby. Mezi nimi se pohyboval právě její budoucí druh Lewes. Spolu se věnovali literární kritice a Lewes práci na rozsáhlém psychologickém díle *Problems of Life and Mind*. Po jeho smrti se Eliotová rozhodla dílo dokončit, což svědčí o jejích nesporných znalostech tohoto oboru. Dalším důvodem, proč předpokládat, že Eliotová byla obeznámena s tvorbou autorů naturalismu, je fakt, že v roce 1877 se podle Lewesova deníku věnovala četbě Turgeněva a Zoly, tedy reprezentantů tohoto literárního směru. Závěrem tedy je, že jak životní osudy, tak úroveň vzdělání Eliotové, poskytují dostatek předpokladů k tomu, aby její tvorba prvky naturalismu obsahovala.

Druhá část porovnává prvky naturalismu nalezené v Zolově *Zabijákově* a román *Middlemarch*. První podkapitola pojednává o samotné knize *Middlemarch*. Obecně shrnuje dobu vzniku, charakteristiku postav i celého díla, a zároveň předestírá, které oblasti tohoto románu nabízejí prostor pro užití naturalistické metody. Eliotová již v románu *Felix Holt* napsala, že soukromý život není oddělen od veřejného, a tak je zcela zřejmé, že si provázanost mezilidských vztahů velmi dobře uvědomovala. V románu *Middlemarch* však tento aspekt lidských životů dotáhla do dokonalosti.

Městečko Middlemarch je jakýmsi druhem laboratoře, ve kterém Eliotová nechává své postavy na sebe navzájem působit a tím z nich vytváří právě ta Zolova „pokusná morčata“ (*Zola*). V tomto prostředí se autorka zabývá jak jejich vzájemnými vztahy, tak vnitřními myšlenkovými pochody a následně činy.

Následující podkapitola, jak již název napovídá, se věnuje vývoji vztahu Dorothy Brookové a Edwarda Casaubona. Dorothea je naivní dvacetiletá dívka, která se kvůli své víře před svým okolím dělá lepší, než je, ale často vypadává z role. Již zde nechává Eliotová Dorotheinu povahu plně projevit a alespoň v některých pasážích se zdržuje komentáře. Poté, co Dorothea poznává postaršího rádoby učence Edwarda Casaubona a je jím zcela fascinována, se brzy koná svatba. Ve všech Casaubonových projevech demonstuje Eliotová jeho neschopnost vyjádřit city a dokonce i averzi k představě, že by je měl prožívat. Tento povahový rys vede neodvratně k úpadku manželství, které nikdy nebylo postaveno na skutečné lásce. Nicméně doba, kterou spolu Casaubon a Dorothea tráví, je samozřejmě ovlivňuje. V případě Dorothy se Eliotová zaměřuje na její vývoj od dívky, obdivující se postaršímu muži, až po ženu, která se zbavuje svých představ o životě a učí se žít v realitě s mužem, jenž v ní nakonec vzbuzuje místo obdivu jen lítost. Do jejího života však vstupuje mladý Will Ladislaw, bratranec Casaubona, který v ní probudí nejen psychickou přitažlivost, kterou ji okouznil i její muž, ale i fyzickou přitažlivost, kterou dosud nepoznala a která dává nový rozměr jak jejímu vztahu ke Casaubonovi, tak k Ladislawovi. Casaubonův příběh je o muži, který celý svůj život obětuje svému dílu. I sňatek s Dorotheou je pro něj příležitostí jak získat pomocníka a osobu, která jeho dílo v případě nutnosti dokončí. Brzy po svatbě ale Casaubon zjišťuje, že Dorothea neodpovídá představě, kterou o své budoucí manželce měl, a vzhledem k dvacet let dlouhému životnímu stereotypu není Casaubon schopen na tuto situaci flexibilně reagovat. Dorothea se pro něj stává nejprve člověkem, jemuž nemůže důvěřovat, a v okamžiku, kdy se na scéně objevuje Ladislaw, se pro Casaubona stává Dorothea objektem žárlivosti, která nepramení ze zraněných citů, ale ze strachu, že přijde o svůj „majetek“. Manželství končí smrtí Casaubona a Dorothea je již schopna se vzepřít podmínkám jeho závěti, což by na počátku jejich vztahu nezvládla. Z hlediska naturalismu je tento příběh ukázkou vývoje vztahu v závislosti jak na ambicích, tak na nutnosti přežít a snáze se vyrovnat se současnou

nepřízní situace, která je pro Dorotheu přínosem, ale pro Casaubona nepřekonatelným problémem.

V příběhu Rosamond a lékaře Lydgatea jsou důvody nešťastného manželství více veřejnou záležitostí než v případě Dorothy a Casaubona, neboť na jejich chování má společnost větší vliv vzhledem k jejich ambicím. Povahové rysy Rosamond jí nedovolují jednat pod vlivem emocí a jejím hlavním cílem je společenský úspěch a s ním související bohatství a pohodlí, a způsobem, jak se k tomuto cíli dostat, je manželství s Lydgatem. Ten je do sňatku vehnán z části pod tíhou veřejného mínění a z části kvůli své vlastní ješitnosti a pýše. Záhy je jasné, že jeho ambice na poli medicíny mu neumožňují uspokojit požadavky Rosamond, což vede až k finančním problémům. Eliotová sleduje způsob, jakým se Lydgate zaplétá s middlemarchskou společností, a také Rosamondinu schopnost ovládat svého muže. Lydgate se nakonec dostává do řeči kvůli bankéři Bulstrodeovi a je nucen opustit Middlemarch, kde zanechává i své ambice, a odjíždí naplnit ambice Rosamond.

Postava spásného milence je v *Middlemarchi* reprezentována ženou – je jí Mary Garth, která má se Zolovým Goujetem společný vliv na milovanou osobu. V případě Mary je to Fred Vincy. Na rozdíl od Goujeta, který Gervaisu podporuje finančně, ale jinak žádnou aktivní snahu zachránit Gervaisu před úpadkem v postatě nevyvíjí, role Mary je zcela jiná. Chudá posluhovačka si nemůže dovolit zachránit Freda od dluhů, ale přesto svou roli v jeho životě zvládá lépe než Goujet v roli spásného milence Gervaisi. Mary si velmi dobře uvědomuje svůj vliv na Freda a svého vlivu se na rozdíl od Goujeta snaží využít. Fred, který Mary miluje se podvoluje jejím podmínkám a radám, které si Mary klade. Jejím cílem je z rozmazleného a líného Freda „vychovat“ slušného a pracovitého člověka, což se jí nakonec podaří. Na rozdíl od Goujeta, Mary svou roli zvládá.

Posedlost předmětem není v románu *Middlemarch* posedlostí penězi, jako v *Zabijákovi*. Pokud mají postavy románu Eliotové finanční problémy, využívá toho autorka k popisu řešení morálních dilemat a životními podmínkami se nezabývá. Posedlostí se ale dají nazvat vědecké činnosti Casaubona a Lydgatea. Oba muži věnují své práci příliš mnoho a nakonec jsou odtrženi od normálního života. Když se do něj snaží vrátit sňatky s Dorotheou a Rosamund, vše končí katastrofou. Náznakem posedlosti předmětem může být také hned v 1. kapitole románu *Middlemarch* scéna,

kdy Celia touží po špercích zděděných po matce, ale i tento případ autorka využívá více k popisu charakteru Dorothey, než k rozpracování Celiiny posedlosti.

Závěrem lze konstatovat, že Eliotová využila svých znalostí psychologie, ale i vlastních životních zkušeností, při práci na osudech postav, které procházejí vývojem v závislosti na prostředí, ve kterém se nacházejí, na svých povahových rysech, ambicích a v neposlední řadě i snaze přežít a uplatnit se ve společnosti. Prvky naturalismu jsou tedy v díle George Eliotové *Middlemarch* patrné, avšak dílo samotné naturalistickým rozhodně nazývat nelze.

## **Biography:**

- Brosman, Cathrine Savage. Nineteenth-Century French Fiction Writers: Naturalism and Beyond, 1860-1900. Detroit: Gale Research Inc., 1992
- Adam, Ian. George Eliot. London: Routledge&Kegan Paul, 1969
- Balajka, Bohuš. Přehledné dějiny literatury.I Praha: SPN, 1992
- Barnard, Robert. Stručné dějiny anglické literatury. Praha: Brána, 1997
- Cooper, Lettice. George Eliot. London: Longman Group Ltd., 1970
- Cuddon, J. A. A Dictionary of Literary Terms and Literary Theory. Oxford: Blackwell Publishers, 1998
- Daiches, David. A Critical History of English Literature, Vol. II. London: Seckner&Warburg, 1963
- Daiches, David. George Eliot: Middlemarch. London: Butler&Tanner, 1963
- Eliot, George. Middlemarch. London: Penguin Books, 1994
- Eliot, George. Felix Holt, the Radical. London: Penguin Books, 1972
- Furst, R.Lilian and Skirne, Peter. Naturalism, the Critical Idiom. London: Methuen, 1983
- Haight, Gordon S. George Eliot, A Biography. Oxford: OUP, 1968
- Hardy, Barbara. Middlemarch, Critical Approaches to the Novel. "The Structure of the Novel." Schrorer, Mark. London: The Athlone Press, 1967
- Larkin, Maurice. Man and Society in Nineteenth-century Realism, Determinism and Literature. London: The Macmillan Press Ltd., 1977 (12-24)
- Laski, Marghanita. George Eliot and Her World. London: Thames and Hudson, 1973
- Leavis, Frank Raymond. The Great Tradition. Harmondsworth : Penguin Books, 1966
- Liddell, Robert. The novels of George Eliot. Middlemarch. London: Duckworth, 1977
- Pearce, T.S. George Eliot. London: Evans Brothers Limited, 1973.
- Sund, Judy. True to Temperament: Van Gogh and French Naturalist literature. Cambridge: CUP, 1992
- Zeman, Milan a kol. Rozumět literatuře – Interpretace základních děl české literatury. Praha: SPN, 1986

Internet sources:

Alexis, Paul. "Emile Zola, Notes to a Friend." Paris: G Carpenter, 1882 Electronic version of Lastinger, Michael (viewed: 10.1.2005) [http://216.239.37.104/translate\\_c?hl=en&u=http://www.as.wvu.edu/mlastinger/alexis/AI-09.htm&prev=/search%3Fq%3Dzola%26hl%3Den%26lr%3D%26client%3Dfirefox-a%26rls%3Dorg.mozilla:en-US:official\\_s%26sa%3DG](http://216.239.37.104/translate_c?hl=en&u=http://www.as.wvu.edu/mlastinger/alexis/AI-09.htm&prev=/search%3Fq%3Dzola%26hl%3Den%26lr%3D%26client%3Dfirefox-a%26rls%3Dorg.mozilla:en-US:official_s%26sa%3DG)

Campbell, Donna M. Naturalism in American Literature. <http://guweb2.gonzaga.edu/faculty/campbell/enl413/natural.htm> (viewed 20.1.2005)

Galeria Cros. "Emile Zola" (viewed 6.1.2005)

<http://amsaw.org/amsaw-ithappenedinhistory-040204-zola.html>

Havlíček, Jaroslav. "Literární a společenské a přírodní vědy. "Pozitivismus"" (viewed 22.1.2005) <http://sweb.cz/havlicekjara/cestina/6.htm>

"Emile Zola." <http://kirjasto.sci.fi/ezola.htm> (viewed 5.1.2006)

"LoveToKnow 1911 Online Encyclopedia." LoveToKnow corp. 2003- 2004 [http://26.1911encyclopedia.org/L/LE/LEWES\\_GEORGE\\_HENRY.htm](http://26.1911encyclopedia.org/L/LE/LEWES_GEORGE_HENRY.htm)

Sparknotes: <http://www.sparknotes.com/lit/middlemarch/summary.html> "Dorothea" (viewed 8.2.2005)

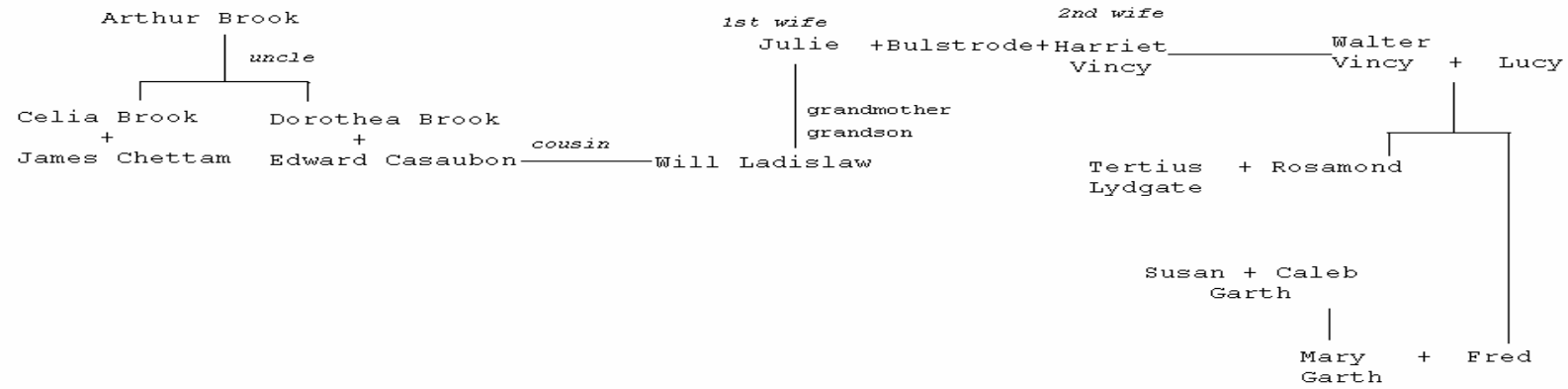
Wales, Jimmy and Sanger, Larry. "Wikipedia, The Free Encyclopedia." Positivism (viewed 5.1.2005) <http://en.wikipedia.org/wiki/Positivism> 14.1.

Zola, Emile. L'Assommoir. (viewed 2.11.2005) <http://www.bookrags.com/ebooks/8600/>

**Appendix 1**



George Eliot (Wikipedia)



## Appendix 2

## ÚDAJE PRO KNIHOVNICKOU DATABÁZI

|               |  |
|---------------|--|
| Název práce   | Naturalistic Elements in George Eliot's Middlemarch  |
| Autor práce   | Marie Pavlová  |
| Obor          | Učitelství anglického jazyka   |
| Rok obhajoby  | 2006   |
| Vedoucí práce | Michael Kaylor, M.A., Ph.D.  |
| Anotace       | Diplomová práce se zabývá hledáním prvků naturalismu v díle George Eliotové <i>Middlemarch</i> , charakteristikou naturalismu a snahou objasnit důvody, které vedou k předpokladu, že George Eliotová byla naturalismem ovlivněna. Prvky naturalismu jsou určeny s přihlédnutím k románu Emila Zoly <i>Zabiják</i> . |
| Klíčová slova | George Eliot; Middlemarch; naturalismus; realismus; literatura; vývoj postav;  |