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**LINGUISTIC STUDY
OF THE NARRATOR'S VOICE IN
GEORGE ELIOT'S WRITINGS**

A thesis presented in partial fulfilment of
the requirements for the degree of
Master of Arts in English
at Massey University

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1994

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ABSTRACT

This thesis is a linguistic study of the narrator's voice in George Eliot's writings of the Victorian period in Britain. George Eliot thought of herself as a teacher. She was moralistic and philosophical. In recent years there has been a shift of emphasis in criticism of Eliot's work to a greater appreciation and study of the importance of the philosophical ideas and concepts of the day on her writings, primarily the novels.

Four aspects of her narrator's voice are identified--empiricism, idealism, determinism and the religion of humanity--each of which forms a chapter. The discussion of the construction of her speaking subject forms the fifth chapter. The topic of each chapter is defined and aspects of linguistic analysis employed to establish specific linguistic features that correlate with these philosophical stances in her writings. All the genre of her work are included in this study. I have chosen examples from her letters, journal articles, essays and two novels, Adam Bede her first full-length novel and Daniel Deronda her last.

My hope is that in some small way this thesis will contribute to an understanding of George Eliot's speaking subject or narrator's voice.

ACKNOWLEDGEMENTS

I wish to thank my supervisor Dr. Russell Poole for his constant encouragement and guidance during the writing of this thesis. His sound advice and approachability have been invaluable.

To my friends for your words of encouragement, practical support and interest in my work--thanks, and I appreciate you all.

My wonderful family deserves a big thank you too for being so supportive and inspiring. A special thanks to my brother John for his cheerfully-rendered practical input--Mum, Dad, Maria and Adrian, Natalia, Adrian, John and Antoinette, Lydia--I love you heaps.

INTRODUCTION

Marian Evans (1819-1880), later to become George Eliot the novelist, began her writing career with the dissemination of other's ideas as translator and journalist whilst all the time working on the process of forming a view of reality or a vision of life. Strauss's Das Leben Jesu (The Life of Jesus), Feuerbach's Das Wesen des Christenthums (The Essence of Christianity) and Spinoza's Ethics came under her careful translator's eye and she wrote prolifically for such journals as Westminster Review, The Leader and the Saturday Review, magazines with a progressive tradition. Contact with Continental radicalism intensified her liberal philosophical stance. All the while her letters and journals reflect the kind of metamorphoses which her mind was undergoing consequent to imbibing the philosophical and scientific ideas of a world in a state of flux. She began novel-writing at the age of thirty-six. Eight novels followed over the ensuing twenty years.

Leavis notes that George Eliot was "a great novelist", "an innovator in 'form' and method."¹ She is known for her omniscient intrusive narrative style. Interpersonal features orient the discourse towards a speaker-reader relationship. The I-figure is the speaker who claims to be the real author. In Eliot's case the speaking or narrating voice is moralistic and philosophical assuming a stance of superiority towards the objects of her observation.

In the course of this study, I will analyse passages from selected letters, journal accounts and essays spanning the years 1839 to 1872, and from an early and later novel, Adam Bede (1859)² and Daniel Deronda (1876)³ to illustrate how her moralistic and philosophical ideas are reflected in her style. By looking at her non-fiction as well as her fiction we have a broader view of her various styles. The examples, representative of her writings as a whole, are discussed in chronological order.

The aspects of her narrator's voice that I have singled out are empiricism, idealism, displaced religion (the religion of humanity) and determinism. A discussion of the construction of her speaking subject forms the final chapter. The philosophical belief system positivism with its inherent reliance on empirical notions and the religion

of humanity formed an important basis to Eliot's emerging belief system during her public writing years. Idealism and determinism, with their roots in romanticism and her early Christian experience respectively, are also noted philosophical stances that she takes. The concept of the speaking subject is important too in any discussion of Eliot's "mind-style"--the term used "to refer to any distinctive linguistic presentation of an individual mental self."⁴

My aim has been to define the concepts of empiricism, idealism, determinism, the religion of humanity and Eliot's speaking subject and then to display the specific features of style which correlate with each of these philosophical ideas in her writings. Aspects of linguistic analysis can lead us to understand this voice or speaking subject more fully and this thesis is offered as a modest step to that end.

I am all the while aware that none of these philosophical ideas and concepts is isolated from other discourses. "A discourse takes effect indirectly or directly through its relation to, its address to, another discourse."⁵ Mikhail Bakhtin, Russian literary theorist and critic, proposed the theory of dialogism to account for this interactive nature of language. Briefly, the theory suggests that all utterances--spoken or written--are oriented simultaneously towards their past contexts and their present context while anticipating future attempts at imbuing them with meaning. The meaning of reality thus becomes a process of struggle at the site of language. As Kloefer notes, "Narrative is to be defined as the dialogic interpenetration of external and personal speech which is aimed at the mutual discovery of reality."⁶ The narrator's voice is constructed through language.

NOTES

¹ F.R. Leavis, The Great Tradition (London: Penguin, 1948) 25,28.

² George Eliot, Adam Bede (New York: Holt, 1966). All subsequent quotations from this novel are from this edition.

³ George Eliot, Daniel Deronda (Harmondsworth: Penguin, 1967). All subsequent quotations from this novel are from this edition.

⁴ R. Fowler, Linguistics and the Novel (London: Methuen, 1983) 103.

⁵ D. Macdonell, Theories of Discourse: An Introduction (Oxford: Blackwell, 1986) 3.

⁶ R.Kloepfer, "Dynamic Structures in Narrative Literature: The Dialogic Principle," Poetics Today 1 (1980): 125.

CHAPTER ONE

Empiricism

Take nothing on its looks; take everything on evidence.
(Jaggers to Pip in Great Expectations by Charles Dickens,
chapter 40)

In the shift from Romanticism to Victorianism in the early nineteenth century, there emerged two philosophical approaches to language; empiricism and idealism. This chapter will concern itself with empiricism.

Empiricism is the reliance on experience, experimental investigation and objective observation as the only sources of substantial knowledge. Locke's premisses (Essay Concerning Human Understanding published 1690) separated the world from its observer and literal from figurative meanings. Empiricism stresses 'fact', that is observable, material phenomena, as opposed to 'fancy', the figurative and imaginative. Reason is used to discover truth and words represent the externally existing reality as closely as possible, their meanings remaining static. In this view, poetic use of language is merely a rhetorical adornment of the 'real' message and therefore can't be associated with truth. Bentham echoed these sentiments in 1825. He and James Mill founded utilitarianism, an influential philosophy in the nineteenth century which promoted rationalism, opposed dogmatic creeds and upheld the practical doctrine that "the greatest happiness of the greatest number should be the guiding principle of conduct."¹ John Stuart Mill (son of James), tried to reconcile idealist and empiricist views, but tended towards empiricism. Darwin and Huxley were also empiricists. In her search for truth, which George Eliot came to the conclusion was a never-ending quest, she embraced an eclectic philosophy of life composed of elements drawn from various sources. She was more inclined towards empiricism, although feelings such as sympathy and love play an important part in her portrayal of the ideal way of regarding one another and the world. The post-Romantic notion of eclectic perception decried an artificial separation between emotions and intellect, and Eliot took the view,

along with Saint-Simon, Comte, Mill, and Carlyle, that "social reform was consequent only upon the reform of man's perception of reality."² In her own writing she incorporated the attention to detail and appreciation for natural phenomena which Rousseau, George Sand, Lewes and Ruskin emphasized. She considered both the claims of the idealism of the Romantics and the empiricism of the more rational-minded thinkers. Both empirical experience and subjective impulse were seen to have a bearing on her view of reality, but her bias was towards the close observation implicit in empiricism. Dodd notes how "she valued the observation which empiricism might encourage because observation promoted an appreciation of the complexity of life" (306).

Positivism is "the philosophical system of Auguste Comte, recognizing only non-metaphysical facts and observable phenomena, and rejecting metaphysics and theism; a religious system founded on this" (COD 929). The Collins Concise Dictionary of the English Language defines it as "a form of empiricism."³ Goethe was seen as a paradigm of positivism. Frederic Harrison, whom George Eliot corresponded with, was the best-known English adherent of Comtean Positivism. It was embraced by Eliot as her philosophy of life. Hers was a scientific approach to life. She sought to reconcile the individual and the alien cosmos, the teachings of science and the individual's demand for a moral relation to the universe. In a letter to her friend Mrs Congreve on 16 January 1867, she reveals her growing appreciation for the teachings of Comte: "My gratitude increases continually for the illumination Comte has contributed to my life. We both of us study with a sense of having still much to learn and to understand."⁴

Following are examples taken from the writings of George Eliot which illustrate different features of George Eliot's style which appear when an empirical stance is being made. Firstly I will look at the notion of realism as an expression of an empirical mind-style. Secondly, generic statements will be examined, another feature which is typical of her style. As Fowler notes, (George Eliot) "continuously weaves into her past-tense narrative general reflection connecting the experiences of her tragic heroes with the sentiments and fates of mankind in general."⁵ Thirdly I shall discuss how empiricism is expressed in the style in the broader area of observations on characters and situations which do not incorporate generic statements.

I

In the first chapter of Adam Bede the empirical idea of providing the reader with an realistic account is stressed by the narrative voice:

With a single drop of ink for a mirror, the Egyptian sorcerer undertakes to reveal to any chance comer far-reaching visions of the past. This is what I undertake to do for you, reader. With this drop of ink at the end of my pen, I will show you the roomy workshop of Jonathan Burge, carpenter and builder, in the village of Hayslope, as it appeared on the eighteenth of June, in the year of our Lord 1799. (Adam Bede 1; ch.1)

A didactic tone underlies the illustration of the Egyptian sorcerer and the narrator's promise which follows--to uphold the same measure of authenticity in her unfolding of the novel. The narrator is making an analogy between her creative instincts and the ability of 'the Egyptian sorcerer' to give an account of past events. She appeals to ancient authority in her promise to avail her reader of some insightful tale of times past. The tense is timeless present. The reader is addressed directly by the narrator in formal speech like that of a declaration and the scene is set for the novel's introductory chapter. Prepositional phrases are fronted: "with a single" and "with this drop of ink", and the effect is one of anticipation as the reader must wait for the sentence's second clause to find the result of the prepositional phrase. The two sentences are linked structurally and semantically by the repetition of this same preposition--"with", and object--"drop of ink". The result is a further foregrounding of the role of the narrator.

Realism is imparted by the biographical quality of the sentence which introduces the name, occupation, place of residence and exact date on which the narrator's account is to begin. George Eliot's fictional world is presented as a memory so that she assumes a proprietorial relationship with her material and therefore a position of authority in relating to her readers. "A past establishes an effect of receding temporal horizons and alternative points of view."⁶ In the chapter one paragraph, the author's temporal point of view is the same as that of her readers as

together they look into the workshop which is realistically set with place, date and year. But her intellectual level, with the allusion to "the Egyptian sorcerer", is far superior to those readers of hers whom she is addressing.

The attempt to be realistic in her portrayal of the past is renewed in the following passage from the same novel:

"This Rector of Broxton is little better than a pagan!" I hear one of my readers exclaim. "How much more edifying it would have been if you had made him give Arthur some truly spiritual advice. You might have put into his mouth the most beautiful things--quite as good as reading a sermon."

Certainly I could, if I held it the highest vocation of the novelist to represent things as they never have been and never will be. Then, of course, I might refashion life and character entirely after my own liking; I might select the most unexceptionable type of clergyman, and put my own admirable opinions into his mouth on all occasions. But it happens, on the contrary, that my strongest effort is to avoid any such arbitrary picture, and to give a faithful account of men and things as they have mirrored themselves in my mind. The mirror is doubtless defective; the outlines will sometimes be disturbed, the reflection faint or confused; but I feel as much bound to tell you as precisely as I can what that reflection is, as if I were in the witness-box narrating my experience on oath. (Adam Bede 178; ch.17)

This excerpt incorporates the theory of literary realism, which Wordsworth espoused: that literature should be as true-to-life as possible with the characters realistically constructed. The narrating voice aims to give a "faithful account of men and things as they have mirrored themselves in my mind". Literary realism is also relevant to Comte's teachings of an historical development in the evolution of mankind in which "theoretical understanding and sensuous contemplation not only make it possible to understand human history but are the principal agents of change within it" (Myers 109).

The metaphor of her drop of ink as the Egyptian sorcerer's mirror "to reveal to any chance comer far-reaching visions of the past" is re-introduced in this passage.

The use of a mirror, as in chapter one of Adam Bede, is a metaphor of reflecting the external world: what's out there already. The speaking voice concedes that the mirror may be "defective; the outlines will sometimes be disturbed, the reflection faint or confused" but the reflection is as she sees it and she aims to make the "strongest effort" "to avoid an arbitrary picture" of life within the setting of her novel.

The word 'vision' is a key word in George Eliot's writings. It is a contestable word also used by different discourses with varying denotations. It is the act of seeing into the past (chapter one introductory paragraph as above), pictures within one's mind projected onto a surface, whether it be a mirror, or the pages of a book. It is the act of seeing one's own image, Hetty's worship of her imaged form in polished surfaces (Adam Bede, 72,150; ch.6,15) and Gwendolen's vain enjoyment of viewing herself in mirrors (47,294; ch.2,23) in the novel Daniel Deronda being prime examples. In the case of these two characters, it is shown by George Eliot to lead to a faulty sense of the real, like Lacan's mirror stage, which locates the self in a fantasy world. "Far-reaching visions" (ch.1) can be of a time that is still to come, prophetic, futuristic views such as Mordecai holds in Daniel Deronda of Jewish nationalism. In the context above, "vision" is an acknowledgement by the narrator to the reader that an attempt is being made to present a realistic rather than idealistic picture of life in the time and setting indicated.

But the word also introduces an idealistic discourse illustrating the Bakhtinian theory of the possibility for two or more different discourses to be present in the same body of text. This is called dialogism by Bakhtin and otherwise termed intertextuality. Bakhtin (believed) "that intertextuality enhances and enriches texts." Intertextuality "brings about a true *rapprochement* between literary criticism and language studies, elements that, in the Russian tradition (which Bakhtin was in), were never regarded as antithetic and distinct as they were in the Anglophone school."

In both these examples, the reader is addressed personally by the narrative voice: "you, reader" (ch.1), "I hear one of my readers exclaim" (ch.17), and the narrator assumes first person point of view: "I undertake", "I will show", "I feel". A hypothetical reader is thus constructed and in the seventeenth chapter the speaking subject constructs the implied reader as reacting adversely to her realistic rather than idealistic portrayal of her character's moral qualities.

II

Generic statements are connected with the problem of the intrusive author in the tradition of bourgeois realist fiction in the eighteenth to twentieth centuries, where the presence of the narrator is highlighted and the reader's judgement is appealed to. "The rhetorical status of the implied author was becoming a critical issue in the development of European prose fiction" from the 1850's.⁸ Novelists such as Flaubert, Joyce, James and Hemingway attempted to erase the presence of their personal voices from their works and the pressure was on other writers to do likewise. George Eliot was one novelist who "chose not to erase her own and her reader's voices but to dramatise them in full dialogic intercourse" (Fowler Literature 90). In generic statements, the narrator seeks to justify or bolster observations made concerning characters or situations by suggesting that society is responsible for the evaluations he or she makes rather than him- or herself personally. The aphoristic statements "imply a system of sentimental philosophizing that underlies other Victorian writings of a moralizing and inspiring nature." Relations between the implied author and the reader are brought into prominence by the use of interpersonal linguistic structures: second and first person pronouns, questions, exhortations and vocatives such as 'dear reader'. Generic statements presuppose the reader's agreement with the statement (Fowler Linguistics 127).

An empirical approach to her characters is noticeable in the following excerpt, as it is in many of the introductory references to new characters:

Such a voice could only come from a broad chest, and the broad chest belonged to a large-boned muscular man nearly six feet high, with a back so flat and a head so well poised that when he drew himself up to take a more distant survey of his work, he had the air of a soldier standing at ease. The sleeve rolled up above the elbow showed an arm that was as likely to win the prize for feats of strength; yet the long supple hand, with its broad finger-tips, looked ready for works of skill. In his tall stalwartness Adam Bede was a Saxon, and justified his name; but the jet-black hair, made the more noticeable by its contrast with the light paper cap, and the keen glance of the dark eyes

that shone from under strongly marked, prominent and mobile eyebrows, indicated a mixture of Celtic blood. The face was large and roughly hewn, and when in repose had no other beauty than such as belongs to an expression of good-humoured honest intelligence.

It is clear at a glance that the next workman is Adam's brother. He is nearly as tall; he has the same type of features, the same hue of hair and complexion; but the strength of the family likeness seems only to render more conspicuous the remarkable difference of expression both in form and face. He has thrown off his paper cap, and you see that his hair is not thick and straight, like Adam's but thin and wavy, allowing you to discern the exact contour of a coronal arch that predominates very decidedly over the brow....

For Lisbeth is tall, and in other points too there is a strong likeness between her and her son Adam. Her eyes are somewhat dim now--perhaps from too much crying--but her broadly-marked eyebrows are still black, her teeth are sound, and as she stands knitting rapidly and unconsciously with her work-hardened hands, she has as firmly-upright an attitude as when she is carrying a pail of water on her head from the spring. There is the same type of frame and the same keen activity of temperament in mother and son, but it was not from her that Adam got his well-filled brow and his expression of large-hearted intelligence.

Family likeness has often a deep sadness in it. Nature, that tragic dramatist, knits us together by bone and muscle, and divides us by the subtler web of our brains; blends yearning and repulsion; and ties us by our heartstrings to the beings that jar us at every movement. (Adam Bede 2; ch.1, Adam Bede 37; ch.4; emphasis added)

The style of narration in this example makes the reader go through the process of making inferences concerning the characters. When we are introduced to Seth, conclusions are supported by the facts and reasoning of statements which follow. We learn that he is Adam's brother by means of an exhaustive inventory of his physical features which follows the statement that he is without doubt his sibling: "It is clear at a glance that the next workman is Adam's brother. He is ... he has ... the same...."

We are furnished with a picture of the brothers and their mother, complete with matters of hereditary significance: "the dark eyes ... indicated a mixture of Celtic blood", "the strength of family likeness seems only to render more conspicuous the remarkable difference of expression both in form and face"; and psychological import: "the same keen activity of temperament", "expression of large-hearted intelligence", in this comparison of mother and son. Adam's nature and physique are accounted for by reference to his parents' qualities, which brings in the matter of hereditary transmission of qualities. The generic statements reiterate the validity of these observations of likeness in family.

The narrator retains an external stance, making evaluative remarks concerning the protagonist, Adam. A sense of objectivity is created by the omission of possessive pronouns in the description of his body parts, "the" and "a" are used instead. She makes many comparisons and associations between what she is commenting on and a related phenomenon, revealing an analytical mind: "Such a voice could only come from a broad chest ... he had the air of a soldier standing at ease", "The face ... when in repose had no other beauty than such as belongs to an expression of good-humoured honest intelligence", "an arm that was likely to win the prize for feats of strength". Seth is introduced in the present tense. The switch of tense into present suggests a community of viewpoint between narrator and reader, external to Seth. The reader is directly addressed in the words "and you see his hair". Seth is being compared to Adam who is set up as the archetypal workman: "nearly as tall", "the same type of features", "the same hue of hair and complexion". The effect of the use of the present tense in the paragraph is to highlight the contrast between Adam and Seth. There is a constant juxtaposition of their features and the use of comparative words: "not ... but", "the same ... the same ... but", "less ... more", "remarkable difference", "instead of ... is".

Within these generic statements there is evidence of an Augustan essayist's voice which uses "conjunctive or disjunctive words" to bind groups of words⁹: "Nature ... knits us together by ... and divides us by ... blends yearning and repulsion ... and ties us by.... " The conjunctive structure is repeated within the one complex sentence by these verbs attributed to the personified Nature. The existence of varied discourses in the same portion of text is a feature of George Eliot's writings with a

particular emphasis on scientific (or quasi-scientific) discourse. The phrases "well-filled brow" and "expression of large-hearted intelligence" and the mention of "a coronal arch" allude to the discourse of phrenology, "the [historical] study of the size and shape of the cranium as a supposed indication of character and mental faculties" (COD 897). The study was undertaken by Charles Bray, a friend of Eliot's and a member of the Rosehill circle, a progressive intellectual group she attended in Coventry in the 1840's. The cranium is the skull and the "coronal arch" is that part of the skull which protrudes to form the upper forehead. Intelligence is mentioned twice of Adam: "an expression of good-humoured honest intelligence" in chapter one and "his expression of large-hearted intelligence" in chapter four. "His well-filled brow" means his coronal region protrudes, thus implying (according to the phrenological theory) a big brain and high intelligence. Such allusions to a (now defunct) quasi-scientific theory are evidence of an awkward junction-point between historical and scientific language as is the use of "heart-strings". "Heart-strings" means literally the strings as in "sinew, tendon" of the heart, "in old notions of Anatomy, the tendons or nerves supposed to brace and sustain the heart".¹⁰ A similar notion is expressed in the phrase "the subtler web of our brains". "Web", in this context, denotes "a tissue or membrane in an animal body or in a plant. Also applied to similar pathological formations"; examples are cited from medical, anatomical and pathological journals of the nineteenth century (OED 12: 242).

George Eliot is almost parodying the generic statement in the following passage:

But people who have pleasant homes get in-door enjoyment that they would never think of but for the rain. If it had not been a wet morning, Mr Irwine would not have been in the dining-room playing at chess with his mother, and he loves both his mother and chess quite well enough to pass some cloudy hours very easily by their help. Let me take you into that dining-room, and show you the Rev. Adolphus Irwine, Rector of Broxton, Vicar of Hayslope, and Vicar of Blythe, a pluralist at whom the severest Church-reformer would have found it difficult to look sour. We will enter very softly, and stand still in the doorway, without waking the glossy-brown setter who is stretched across the

hearth, with her two puppies beside her; or the pug, who is dozing, with his black muzzle aloft, like a sleepy president.

The room is a large and lofty one, with an ample mullioned oriel window at one end; the walls, you see, are new, and not yet painted; but the furniture, though originally of an expensive sort, is old and scanty, and there is no drapery about the window. (*Adam Bede* 52-53; ch.5; emphasis added)

The conditional mood is expressed by the use of "would never", "would not" and "would have" and reveals the narrator's prior knowledge of Mr Irwine and his habits. A sour note can be detected in the reference to the "pleasant homes" of "people" such as Mr Irwine. He is "a pluralist" that is, "one who holds two or more benefices (livings) at the same time" (OED 7: 1026). There are implications of a wider political debate in the juxtaposition of "the severest church reformer" on the one hand and "a pluralist" with a comfortable home on the other. Church-reformers would not be in favour of the possibility of some taking advantage of the church system by holding multiple offices and reaping financial benefits therefrom while leaving an underpaid curate to do most of the actual work, especially the pastoral work. Thus, we have here an example of dialogism; where "the sentences constructed for the novel's implied author (narrator) encode an interplay of voices; and thus of values between himself and the consciousness and moral position of his or her characters." (Fowler *Linguistics* 139).

The rector's title is such as might be read out on introducing him to a body of people before he is to speak and is in a more formal tone than the surrounding discourse. It is the discourse of ceremonial introduction set in the familiarity of the narrator's discourse. The relative clause immediately following the title gives an evaluation of Mr Irwine's character incorporating ecclesiastical terminology such as "pluralist" and "reformer". The discourse in this way refracts authorial intentions, that is, not giving them in an obvious manner but making ambiguous the meaning intended so that we are presented with two sides to the man.

With an invitation from the narrator, the reader is ushered into the dining-room. The direct address is in relatively intimate terms. It is as if the reader is there with the narrator, being spoken to in person, being guided: "Let me take you ... and show

you.... We will enter very softly ... the walls, you see, are new" The reliance on empirically seeing the scene and characters in action serves to create an allusion of realism as we readers are invited to view the situation through the narrator's eyes. We are in the doorway looking in. The room is now described, in vivid detail. Two architectural terms, "mullioned" and "oriel", are used in the description, broadening the intellectual pretensions of the speaking subject. "Mullioned" betokens "having vertical bars dividing the lights in a window" (COD 778), and "oriel" is "a large polygonal recess built out usually from an upper storey and supported from the ground or on corbels" (COD 837). The tense is present and the reader is often addressed and included in proceedings: "you see", "you suspect", "you can only see", "which tells you that", "we can look at", "you instinctively". The empirical nature of the narrative in this chapter introduction is indicative of a narrating ego with an eye for detail and, concerning Mr Irwine's character, she is careful to display the facts and then guide the reader to a suitably favourable opinion of him, while also providing the materials for a more adverse assessment.

In observing the physical attractiveness of Hetty to both Adam and Arthur, despite the lack of integrity of her character, the narrator "asserts the truth of the predicate in respect of all possible referents of the subject noun phrase" (Fowler Linguistics 86) in tell-tale timeless present tense, thus causing us to cast our minds back and relate the generic statements to the situation in the narrative; that of the veracity of Hetty's own character:

How pretty the little puss looks in that odd dress! It would be *the easiest folly in the world* to fall in love with her: there is such a sweet baby-like roundness about her face and figure; the delicate dark rings of hair lie so charmingly about her ears and neck; her great dark eyes with their long eyelashes touch one so strangely, as if an imprisoned frisky sprite looked out of them....

Every man under such circumstances is conscious of being a great physiognomist. Nature, he knows, has a language of her own, which she uses with strict veracity, and he considers himself an adept in the language. Nature has written out his bride's character for him in those exquisite lines of cheek and lip and chin, in those eyelids delicate as petals, in those long lashes curled

like the stamen of a flower, in the dark liquid depths of those wonderful eyes.
How she will dote on her children!

She is almost a child herself, and the little pink things will hang around her like florets around the central flower; and the husband will look on, smiling benignly, able, whenever he chooses, to withdraw into the sanctuary of his wisdom, towards which his sweet wife will look reverently, and never lift the curtain. It is a marriage such as they made in the golden age, when the men were all wise and majestic, and the women all lovely and loving....

After all, I believe the wisest of us must be beguiled in this way sometimes, and must think better and worse of people than they deserve. Nature has her language, and she is not unveracious; but we don't know all the intricacies of her syntax just yet, and in a hasty reading we may happen to extract the very opposite of her real meaning. Long dark eyelashes, now: what can be more exquisite? (Adam Bede 154-55; ch.15; emphasis and ellipsis added)

Without saying in so many words, 'Hetty is a shallow, vain dreamer whose beauty causes men to think her character is beautiful also', the statements imply that the wisest of men are blinded by the beauty to the shallowness of character of the beautiful woman they love. The narrator is preserved from the vulnerability of an outright personal observation on this point by the stylistic device of the generic statement. The words "folly" and "beguiled" betray the narrator's perspective: "It would be the easiest folly in the world to fall in love with her", "After all, I believe the wisest of us must be beguiled in this way sometimes, and think both better and worse of people than they deserve". These two evaluations are generalized; the narrator is applying her comments to a wider circle of people than just the characters Arthur and Adam: "the easiest folly in the world", "the wisest of us".

Hetty's physical attributes are likened to the parts of flowers, and it appears there is a link between her physical assets and her ability as a wife and mother: Her "long lashes" are "curled like the stamen of a flower, in the dark liquid depths of those wonderful eyes. How she will dote on her children!" The stamen is "the male fertilizing organ of a flowering plant, including the anther containing pollen" which attracts the bees (COD 1186). Presumably her eyelashes will make her attractive to

men in much the same way, but the fact that the stamen is a male organ makes it an odd choice of comparison. It was obviously chosen by virtue of its shape. The Darwinian idea that "heredity and 'environment' determined individual life"¹¹ would appear to be alluded to here. Hetty is well adapted for the role of wife and mother because of her physical characteristics.

In the extended metaphor of Nature's role in ascribing a certain character to a certain appearance, different discourses are operating within the context of direct narratorial control. As we found in the first example in this section, the author is fond of invoking "Nature" as an agent within a generic statement. To nature is attributed the creative abilities of linking body and soul. Nature becomes God when science replaces a creator, thus a scientific (albeit quasi-scientific) mind-style is revealed in this tendency to invoke Nature in this way. The personification of nature as a female is after the fashion of poetic diction. There is also a linguistic discourse threaded through the quoted pieces of text: the words "language", "syntax", "reading", "written out", "lines", "meaning" are to do with language.

An emerging psychological discourse is implicit in the following excerpt from Eliot's later novel Daniel Deronda. In the course of her writing, she focusses more and more on issues involving the mind and its role in the actions and reactions of characters in different situations:

For reply Gwendolen put ten louis on the same spot: she was in *that mood of defiance in which the mind loses sight of any end beyond the satisfaction of enraged resistance; and with the puerile stupidity of a dominant impulse includes luck among its objects of defiance*. Since she was not winning strikingly, the next best thing was to lose strikingly. She controlled her muscles, and showed no tremor of mouth or hands. Each time her stake was swept off she doubled it. Many were now watching her, but the sole observation she was conscious of was Deronda's, who, though she never looked towards him, she was sure had not moved away. *Such a drama takes no long while to play out; development and catastrophe can often be measured by nothing clumsier than the moment-hand.*

(Daniel Deronda 39; ch.1; emphasis added)

Gwendolen was "much observed by the seated groups" and we participate in their and Daniel's previous scrutiny of her. It is as if she is an object of everyone's observation as well as ours: her actions and reactions, the "basis of her thinking", are also objects to be commented on, and we work with the narrator in an empirical judgement of her character. The objectification of abstractions such as luck, development and catastrophe and the animation of inanimate objects in these generic statements gives an aliveness to aspects of the workings of the mind. That, as well as the mention of "mood", "the mind", "dominant impulse", are all to do with psychology: "the scientific study of the nature, functions and phenomena of the human soul or the mind, especially those affecting behaviour in a given context" (COD 965). Normally dynamic verbs are nominalized: "that mood of defiance", "the satisfaction of enraged resistance", "the puerile stupidity of a dominant impulse", "the sole observation", which means their "action [is seen] as a static 'thing.'"¹² This is in true empirical style in that nominalized verbs (deverbatives) can be observed and investigated as objects.

We find a similar emphasis on psychological reasoning in this excerpt from the same chapter:

The general conviction that we are admirable does not easily give way before a single negative; rather when any of Vanity's large family, male or female, find their performance received coldly, they are apt to believe that a little more of it will win over the unaccountable dissident. In Gwendolen's habits of mind it had been taken for granted that she knew what was admirable and that she herself was admired. This basis of her thinking had received a disagreeable concussion, and reeled a little, but was not easily to be overthrown. (Daniel Deronda 40; ch.1; emphasis added)

The generic statement (first sentence) aims to justify Gwendolen's actions in continuing to gamble. George Eliot is very concerned to probe the actions of her characters, and create logical motivations for their actions so as to make them credible in the eyes of her readers. The generic sentence is stated and then applied to the narrative situation.

There is also a tendency to allegorization in the mention of "Vanity's large family". An element of the figurative, a non-empirical element, is introduced into the narrative by the use of this indirect way of expressing the desired denotation, 'vain people'.

The generic statement in the passage to follow is indicated by the tense change from past to present. It is a point spoken in favour of Mr Gascoigne's "successful worldliness" and betrays the narrator's sympathetic accommodation towards her characters while the paragraph as a whole provides the reader with an appraisal of their weaknesses of character as well:

Perhaps he owed this freedom from the sort of professional make-up which penetrates skin tones and gestures and defies all drapery, to the fact that he had once been Captain Gaskin, having taken orders and a diphthong but shortly before his engagement to Miss Armyn. If anyone had objected that his preparation for the clerical function was inadequate, his friends might have asked who made a better figure in it, who preached better or had more authority in his parish?.... No clerical magistrate had greater weight at sessions, or less of mischievous impracticableness in relation to worldly affairs. Indeed, the worst imputation thrown out against him was worldliness: it could not be proved that he forsook the less fortunate, but it was not to be denied that the friendships he cultivated were of a kind likely to be useful to the father of six sons and two daughters; and bitter observers--for in Wessex, say ten years ago, there were persons whose bitterness may now seem incredible--remarked that the colour of his opinions had changed in consistency with this principle of action. *But cheerful, successful worldliness has a false air of being more selfish than the acrid, unsuccessful kind, whose secret history is summed up in the terrible words, "Sold, but not paid for."* (Daniel Deronda 59,60; ch.3; emphasis and ellipsis mine)

The reader is presented with two sides to Mr Gascoigne. He performs his office well but has a nasty habit of being selective towards the rich in his friendships. The generic statement serves as a conclusion to the foregoing debate concerning his

character. This bent comes into its own in Mr Gascoigne's condoning of the marriage of his niece to Grandcourt. He has wealth and social status so his morality and personality don't come into it:

This match with Grandcourt presented itself to him as a sort of public affair; perhaps there were ways in which it might even strengthen the Establishment. To the Rector, whose father (nobody suspected it, and nobody was told) had risen to be a provincial corn-dealer, aristocratic heirship resembled regal heirship in excepting its possessor from the ordinary standard of moral judgements, Grandcourt, the almost certain baronet, the probable peer, was to be ranged with public personages, and was a match to be accepted on broad general grounds national and ecclesiastical. *Such public personages, it is true, are often in the nature of giants which an ancient community may have felt pride and safety in possessing*, though, regarded privately, these born eminences must often have been inconvenient and even noisome. But of the future husband personally Mr Gascoigne was disposed to think the best. *Gossip is a sort of smoke that comes from the dirty tobacco-pipes of those who diffuse it: it proves nothing but the bad taste of the smoker.* (Daniel Deronda 176-77; ch.13; emphasis added)

The first generic statement, set in the context of Mr Gascoigne appraising Grandcourt's qualities, likens Grandcourt to the troublesome giants that got in the way of the ancient Israelites possessing their promised land (Numbers 13 and Deuteronomy 9).¹³ The scriptural allusion introduces a Biblical discourse to the narration creating an ironic tone to the narrator's view of Grandcourt as these giants are described as "inconvenient and even noisome". The surrounding free indirect speech supports this assumption of irony, although the narrator is very careful not to strictly validate the inferences. Mr Gascoigne poses as a foil to the author's true intent where he "was disposed to think the best" of Grandcourt and the generic statement on gossip casts such pessimistic thinking of Grandcourt being a 'giant' into an even more unfavourable light, that of "bad taste". It appears to be a merging of Mr Gascoigne's likely justification for his acceptance of Grandcourt as a prospective husband for

Gwendolen (his internal speech) and the narrator's comment on the situation.

As Leech and Short point out¹⁴ this passage contains "two generic propositions which invite the reader's ironic assent":

Grandcourt's speeches this morning were, as usual, all of *that brief sort which never fails to make a conversational figure when the speaker is held important in his circle*. Stopping so soon, they gave signs of a suppressed and formidable ability to say more, and have also *the meritorious quality of allowing lengthiness to others*. (Daniel Deronda 168; ch.13; emphasis added)

The implication of the words is that Grandcourt's uncommunicativeness is not a personality trait of shyness but rather a very calculated move for him to be held in others' esteem--they can talk more and he gives the impression that there is more he could say but he is suppressing the urge. This is how the narrator construes the situation; taking a viewpoint of omniscient psychological knowledge of Grandcourt's motivations of mind concealed in his actions. We are thus warned of the unpredictable movements behind his cool exterior. By these means, George Eliot controls her reader's response to coming narrative events as well as giving us a premonition of the cruel nature that Gwendolen, about to marry Grandcourt, is unaware of. He is also very determined, but his determination is of a much more experienced and worldly-wise nature than Gwendolen's determination to get her own way: "Grandcourt, having made up his mind to marry Miss Harleth, showed a power of adapting means to ends" and "a determination that this girl should not make a fool of him" (Daniel Deronda 165,168; ch.13). In these latest examples the reader is provided with a view of both sides to the characters being discussed, the public and private if you like. We noted the same tendency in the example on the Rev. Irwine.

III

Empiricism is also reflected in the broader area of observations on characters and situations which do not include generic statements.

In a letter by George Eliot dated 16 March 1839 there is a mingling of scientific and literary discourse and also the presence of the authoritative allusions to Biblical discourse. In the following sentence the chemical term "distillation" is used in the same context as the writings of Shakespeare: "Shakspeare [sic] has a higher claim than this on our attention; but we have need of as nice a power of distillation as the bee to suck honey from his pages" (GEL 25). This metaphorical illustration links natural phenomena (bee, honey) with literary (pages) in a chemical process (distillation). "Distillation" is not however the correct term for the means by which the bee collects nectar and pollen (to be made into honey) from flowers. The closest sense would be to "come as or give forth in drops; exude" (COD 340), "the action of falling or flowing down drop by drop; gentle dropping or falling" (OED 3: 524). It would appear that it is used here as a loose term for obtaining something by refined methods.

Biblical discourse threads its way through much of Eliot's earlier correspondence in particular. Scripture verses and religious terminology are often parodied, that is, used with a different purpose to the intention of the original. This is called doubly-oriented discourse by Bakhtin, specifically "parodic stylization of generic, professional and other strata of language,"¹⁵ in this case Biblical. Eliot informs her reader as to the expediency of reading works of fiction:

I put out of question all persons of perceptions so quick, memories so eclectic and retentive, and minds so comprehensive, that nothing less than omnivorous reading, as Southey calls it, can satisfy their intellectual man; for (if I may parody the words of Scripture without profaneness) *they will gather to themselves all facts, and heap unto themselves all ideas.*" (GEL 24; emphasis added)

These italicized words are taken from 2 Timothy 4:3 where they refer to religious

knowledge. In this context however they refer to knowledge in general.

Other Scriptural allusions are present in this letter. Some are merged with the narrator's voice so that one is indistinguishable from the other, for example:

Having cleared our way of what would otherwise have encumbered us, I would ask why is one engaged in the instruction of youth to read, as a purely conscientious and self-denying performance of duty, works whose value to others is allowed to be doubtful? (GEL 25; emphasis added)

The italicized words are a personalized paraphrase of part of Hebrews 12:1 where the "what" refers to that which might hinder one's spiritual progress. In this letter however, the reference is to general adverse influences. Another example is: "*The weapons of the Christian warfare* were never sharpened at the forge of romance" (GEL 26; emphasis added). The words in italics come from 2 Corinthians 10:4. At other times, Scripture is quoted as a separate entity to substantiate some claim or comment of the narrator's: "*The Scriptural declaration, 'As face answereth to face in a glass, so the heart of man to man,'*[from Proverbs 27:19] will exonerate me from the charge of uncharitableness" (GEL 25; emphasis added).

Language pertaining to the judicial system is present here in the narrative, merging with the narrator's speech: "For such persons we cannot *legislate*", "since there are enough *witnesses* to its baneful effect", "I am, I *confess*, not *an impartial member of a jury in this case*; for I owe the *culprits* a grudge for injuries inflicted on myself" (GEL 24-25; emphasis added). This judicial discourse is also present in the section I example from chapter seventeen of Adam Bede where the narrator states her feeling of being duty-bound to "tell you as precisely as I can what that reflection is, *as if I were in the witness-box narrating my experience on oath*" (emphasis added).

Her voice in this letter, therefore, is merged with authoritative sounding discourse: High Literature, Biblical injunctions, judicial terminology and scientific discourse. This incorporation of "another's speech in another's language, serving to express authorial intentions but in a refracted way" (DI 324) is termed 'heteroglossia' by Bakhtin.

George Eliot's magazine and journal articles on her three months spent in

Weimar, Germany in August-October 1854 are an "insight into her preoccupations and habitual way of viewing reality". In the essay in particular there is more attention given to historical, literary, local life, background information to the buildings, sculptures, and matters of cultural interest in Weimar, while in the journal her interest is more in the people, their appearance, manner and conversation. As well as being subjected to intense scrutiny in its own right, Weimar is compared to "cities of the ancient world and to English provincial towns" in this portion of the magazine article (Dodd 248-49):

A walk in the morning in search of lodgings confirmed the impression that Weimar [place of residence of literary greats Goethe and Schiller a half-century earlier] was more like a market-town than the precinct of a Court. "And this is the Athens of the North!" we said. Materially speaking, it is more like Sparta. The blending of rustic and civic life, the indications of a central government in the midst of very primitive-looking objects, has some distant analogy with the condition of old Lacedæmon. The shops are most of them such as you would see in the back streets of an English provincial town, and the commodities on sale are often chalked on the doorposts. A loud rumbling of vehicles may indeed be heard now and then; but the rumbling is loud, not because the vehicles are many, but because the springs are few. The inhabitants seemed to us to have more than the usual heaviness of *Germanity*; even their stare was slow, like that of herbivorous quadrupeds. (Three Months in Weimar)⁶

"Observation" is defined by The Concise Oxford Dictionary as "the accurate watching and noting of phenomena as they occur in nature with regard to cause and effect or mutual relations" (818) and it is certainly evident in this excerpt. The words "mutual relations" in this definition introduce the aspect of analogy, the comparison of one thing to another, to the empirical pretensions of detailed observation. There is a heavy reliance on visual analogies in the narrative technique of George Eliot. They can be seen as an effort to further elucidate a statement or view and relate it to a similar phenomenon. The objects of the narrator's observations are fronted in the sentence structure of the above excerpt: "The blending of rustic and civic life.... The

shops.... A loud rumbling of vehicles.... The inhabitants.... ", and are then subjected to the narrator's evaluation by being compared or contrasted to other phenomena: "...has some distant analogy with ... are most of them such as you would see ... not because the vehicles are many, but the springs are few ... seemed to us to have more than the usual heaviness of *Germanity*; even their stare was slow, like that of herbivorous quadrupeds" (WGE 238; author's emphasis).

The senses of sight and sound, which are necessarily an intrinsic part of an observer's experience, are the basis of the writer's perceptions but they cannot be divorced from the subjective evaluation of the narrator.

Scientific pretensions are evident in the next passage from the journal account of the visit to Weimar:

When we passed along the Schiller Strasse, I used to be very much thrilled by the inscription, "Hier wohnte Schiller" [Schiller lived here], over the door of his small house. Very interesting it is to see his study, which is happily left in its original state. In his bedroom we saw his skull for the first time, and were amazed at the smallness of the intellectual region. There is an intensely interesting sketch of Schiller lying dead, which I saw for the first time in the study; but all pleasure in thinking of Schiller's portraits and bust is now destroyed to me by the conviction of their untruthfulness. Rauch told us that he had a *miserable Stirne* [a wretched forehead]. Waagen says that Tieck the sculptor told him there was something in Schiller's whole person which reminded him of a *camel*. (GEL 174; author's emphasis)

Eliot's noting of the "intellectual region" within the skull is significant as it incorporates the pseudo-science of phrenology mentioned earlier. Schiller came out sadly lacking according to phrenological theory, having a receding forehead which was considered to house less intelligence.

Goethe's life, which Eliot read much of, was, according to the passage from the Prospective Review of August 1853, one of experience and observation: "In every scene he was there, and he made it clear that he was there with a reserve and as a stranger. He went there *to experience*." He was "a man of universal culture, and well-

skilled in the order and classification of human life...." (GEL 162; author's emphasis, my ellipsis). In later life he devoted himself to work on scientific theories in evolutionary botany, anatomy and colour, as well as literary studies. This same empirical approach to life espoused by Goethe is evident in Eliot's writings. Her attention to detail is illustrated in the lengthy description of Goethe's residence.

The physical sciences are an area of interest to the author. Her analogy of the naturalness of the appearance of Goethe's likeness uses scientific discourse echoing Goethe's own study of botany and anatomy:

We may be satisfied that we know at least the *form* of Schiller's features, for in this particular his busts and portraits are in striking accord; unlike the busts and portraits of Goethe, which are a proof, if any were wanted, how inevitably subjective art is, even when it professes to be purely imitative--how the most active perception gives us rather a reflex of what we think and feel, than the real sum of objects before us.... There is, indeed, one likeness, taken in his old age, and preserved in the library, which is startling from the conviction it produces of close resemblance, and Winterberger [friend of Goethe's] admitted it to be the best he had seen. It is a tiny miniature painted on a small cup, of Dresden china, and is so wonderfully executed, that a magnifying-glass exhibits the perfection of its texture as if it were a flower or a butterfly's wing. (WGE 246-47; author's emphasis)

The detail and intricacy of the painting is alluded to and compared with that of natural phenomena such as insect part and flower as seen "under the microscope" (Journal account of same observation; GEL 175), which is the scientific method by which Goethe would indeed have studied these animate objects. Evidence is an important consideration in the arrival at some portion of truthfulness, in this case the authentic portrayal of Goethe's likeness. This relates to scientific hypotheses which, once proposed, must be tested to ascertain their reliability. The following passage illustrates the same point that the author supports her suppositions with evidence. The author's condition on reaching the Weimar station (conclusion) is accounted for by the generic statement, "No tipsiness can be more dead to all appeals than that which comes from

fitful draughts of sleep on a railway journey by night" (hypothesis) and the reality of fitful, uncaring sleep (evidence). That is, the hypothesis is tested by empirical evidence and a conclusion is sustained.

The next passage, from Eliot's Essay entitled Evangelical Teaching: Dr Cumming (1855), also stresses the importance of evidence in an empirical approach to life:

A distinct appreciation of the value of evidence--in other words, the intellectual perception of truth--is more closely allied to truthfulness of statement, or the moral quality of veracity, than is generally admitted. That highest moral habit, the constant preference of truth, both theoretically and practically, pre-eminently demands the co-operation of the intellect with the impulses--as is indicated by the fact that it is only found in anything like completeness in the highest class of minds. (WGE 130)

"Intellectual perception", "evidence" and "fact" are rational and scientific based lexical items as opposed to "impulses" (feelings). Eliot advocates both in a balanced arrival at "truth". She classes minds as "higher", and by inference lower, according to their "intellectual perception of truth". Apposition, the juxtaposition of two noun phrases where the second qualifies or explains the first, is an indication of Eliot's predisposition to detailed analysis of her subject, which in turn is characteristic of a more rational, empirical approach to life.

Within her novels also, this approach is apparent thus illustrating the fact that George Eliot's non-fiction writing laid the foundation for her subsequent writings. In her earlier writings her mind-style is developing and this process continues throughout her writing career. The narrator's position is on the outside looking in describing the scene in a detailed manner in the first chapter of Adam Bede. The detail of the description is indicative of a scientific empirical approach which emphasizes close observation:

A scent of pine-wood from a tent-like pile of planks outside the open door mingled itself with the scent of the elder-bushes which were spreading their

summer snow close to the open window opposite; the slanting sunbeams shone through the transparent shavings that flew before the steady plane, and lit up the fine grain of the oak panelling which stood propped against the wall.

(Adam Bede 1; ch.1)

The inanimate objects of scent, bushes and wood gain animate properties with the use of active verbs to describe them. "A scent of pinewood ... mingled itself with the scent of elder-bushes" suggests that the scent is an active agent rather than passive. The same is true of the references to "the elder-bushes which were spreading their summer snow", "the transparent shavings that flew before", and "the oak panelling which stood propped against the wall." The effect is one of vibrancy and life.

An opening statement is subsequently backed up by logical premisses in the excerpt to follow:

Mr Casson's person was by no means of that common type which can be allowed to pass without description. On the front view it appeared to consist principally of two spheres, bearing about the same relation to each other as the earth and the moon: that is to say, the lower sphere might be said, at a rough guess, to be thirteen times larger than the upper, which naturally performed the function of a mere satellite and tributary. But here the resemblance ceased, for Mr Casson's head was not at all a melancholy-looking satellite, nor was it a "spotty globe," as Milton has irreverently called the moon; on the contrary, no head and face could look more sleek and healthy, and its expression, which was chiefly confined to a pair of round and ruddy cheeks, the slight knot and interruptions forming the nose and eyes being scarcely worth mention, was one of jolly contentment, only tempered by that sense of personal dignity which usually made itself felt in his attitude and bearing. (Adam Bede 10-11; ch.2)

The narrator is adopting an external perspective to her character. The diction shows modal signs of estrangement--"might be said", "usually"--, which draw attention to the speculative nature of the judgements, and the use of free indirect speech--"But here the resemblance ceased"--preserves authorial presence while moving between different

discourses; scientific (physiognomical) and literary. In this case, external and internal stances are both used in introducing this new character: outward description of his body and head, as above, and privileged glimpses into the character's consciousness, for example, "...was the problem that Mr Casson had been revolving in his mind for the last five minutes" and "his thoughts were diverted by the approach of the horseman" (later in the same paragraph).

The use of words relating to astronomy--"sphere(s)", "satellite", "the earth and the moon" and "globe"--suggests the presence of a scientific discourse. Knowledgeable snippets of information from literature, history, astronomy and other fields of learning are often incorporated into George Eliot's writings. "'Spotty globe'" is an allusion to line 291 of Milton's *Paradise Lost* (1667): "To descry new Lands, Rivers or Mountains in her Spotty Globe'" (OED 10: 673). The meaning of "spotty" in this context is "marked with spots". With reference to Mr Casson's face, the denotation is more specific: 'to have acne on the face', which he does not. High literary discourse is merged with the scientific and the colloquial ("spotty") in this allusion to Milton's literary works.

"A mere satellite" or "tributary" is an interesting way of referring to the moon's relation to the earth or the head's relation to the body. While "satellite" means "A small or secondary planet which revolves round a larger one" (OED 9 117), (an acceptable figurative meaning in the astronomical context), "tributary" has the historical political meaning of "one who pays tribute; [is] subject to imposts" (OED 11: 341). Thus, George Eliot is comically reversing the usual privileging of mind over body where the head is a tributary to the body.

In this paragraph, one can almost imagine being in a science laboratory having an intricate piece of equipment explained. An empirical approach is taken whereby we are shown in a mental picture the appearance of the character from the narrator's point of view. Mr Casson is described largely in terms of proportion, and as if he is an object: "On the front view it...." The narrative uses positional adjectives: "front", "lower", "upper", and mathematical equation: "thirteen times larger than" so that the effect is very objective while also presenting a subjective viewpoint by the use of speculative and evaluative words: "by no means of that common type which", "it appeared to", "about the same relation to each other as", "that is to say", "might be

said at a rough guess", "was not at all a". This is an instance where the narrator is controlling the reader's response to the character.

The empiricism of positivism is inherent in the emphasis on observation and experience in the fifteenth chapter of Adam Bede. However, it is also revealed that one does not always see aright, and the narrator concedes that "it is generally a feminine eye that first detects the moral deficiencies hidden under the 'dear deceit' of beauty" (157; ch.15; author's emphasis). Verbs to do with sight abound: "see", "look like", "looked at", "looked into", "look forward", "get a good view", "deficient in penetration"--that is, the ability to "see into, find out, or discern [a person's mind, the truth, a meaning, etc]" (COD 880)--, "detects", "suspect", "looked down", "looking-glass", "mirror", "glass". Hetty is one who looks at the outward appearance and has a mind which dwells on fancies, often ill-judged ones. "She was too eagerly occupied with her vision," we are told of Hetty (153; ch.15). "Vision" means both 'looking at her reflection in the mirror' and 'looking into the future with Arthur'. The 'seeing' of her aunt and Dinah is a discerning sight. Mrs Poyser has formed her opinion on Hetty by observing her closely, "with her keenness and abundant opportunity for observation," and Dinah "saw too clearly the absence of any warm, self-devoting love in Hetty's nature...." (160; ch.15).

In the first paragraph of this chapter, we see illustrated Hetty's preoccupation with looking at her image:

She could see quite well the pegs in the old painted linen-press on which she hung her hat and gown; she could see the head of every pin on her red cloth pin-cushion; she could see a reflection of herself in the old-fashioned looking-glass, quite as distinct as was needful, considering that she had only to brush her hair and put on her night-cap. A queer old looking-glass! Hetty got into an ill-temper with it every time she dressed. It had been considered a handsome glass in its day, and had probably been bought into the Poyser family a quarter of a century before, at a sale of genteel household furniture. Even now an auctioneer could say something for it: *it had a great deal of tarnished gilding about it; it had a firm mahogany base, well supplied with drawers,* which opened with a decided jerk, and sent the contents leaping out from the

farthest corners, without giving you the trouble of reaching; above all, *it had a brass candle-socket on each side*, which would give it an aristocratic air to the very last. (Adam Bede 150-51; ch.15; emphasis added)

The narrator's tone is comic in the treatment of Hetty's evening ritual of looking and fantasizing in front of her mirror. To Hetty it is a serious matter but the narrator makes light of it, betraying her true ironic intent. Hetty's preparatory ritual in front of the "mottled glass" is described in mock-heroic language. The tone is elevated and the prose drawn out (paragraph two), yet the subject matter is not of epic proportions. The paragraph ends with a further example of the narrator's comic view of the whole situation:

Even the old mottled glass couldn't help sending back a lovely image, none the less lovely because Hetty's stays [old-fashioned corsets with bones in them] were not of white satin--such as I feel sure heroines must generally wear--but of a dark greenish cotton texture. (Adam Bede 151-52; ch.15)

The foolishness of Hetty's naive musings and actions in aspiring to be a lady on the basis of Arthur's attentions to her is implied. There is no overt condemnation of her actions but rather a more indirect failure to valorize them by the merging of "the subjective view of the characters and the objective view of the narrator"¹⁷: "A queer old looking-glass! Hetty got into an ill-temper with it almost every time she dressed". Bakhtin referred to this as "a special type of double-voiced discourse" (DI 324). Hetty's quasi-direct discourse blends into free indirect authorial speech. The words of the sentence could be Hetty's own indignant voice or the narrator's comment. Bakhtin calls this "an intrusion of the emotional aspects of someone else's speech into the syntactic system of authorial speech (ellipsis, questions, exclamations)" (DI 319). Syntactically it is authorial speech but the emotional structure belongs to Hetty. The choice of words while expressing Hetty's irritated intonation is "permeated with the ironic intonation of the author, therefore the construction has two accents, the author's ironic transmission and a mimicking of the irritation of the character" (DI 318).

In this passage are also two distinct discourses operating simultaneously. We see this feature in George Eliot's style whatever the assumptions being made, be they empirical, idealistic or other. It is an important aspect which I will be drawing attention to throughout the chapters to come. In the paragraph quoted above, experienced auctioneer language (italicized) merges with the comic tone of the narrator's speech. The boundaries between the two discourses are "deliberately flexible and ambiguous", dividing up the main parts of a sentence. This varied play with the boundaries of speech types, languages and belief systems is one (of the) most fundamental aspects of comic style" (DI 308).

There is repetition of identical words in groups of three both in the above example--" she could see" and "it had"--and in the following passage where the narrator speaks directly to the reader, "you", extolling Hetty's charms:

It is *of little use* for me to tell you that Hetty's cheek was like a rose-petal, that dimples played about her pouting lips, that her large dark eyes hid a soft roguishness under their long lashes, and that her curly hair, though all pushed back under her round cap while she was at work, stole back in dark delicate rings on her forehead, and about her white shell-like ears; it is *of little use* for me to say how lovely was the contour of her pink-and-white neckerchief ... --*of little use*, unless you have seen a woman who affected you as Hetty affected her beholders, for otherwise, though you might conjure up the image of a lovely woman, she would not in the least resemble that distracting kitten-like maiden. (Adam Bede 83; ch.7; emphasis added)

This repetition is another aspect of Samuel Johnson's essayist prose style.¹⁸ The words "of little use" are repeated in the lengthy complex sentence. The dash signals the semantic conclusion of the foregoing parade of clauses: "It is of little use for me to tell you that ... that ... and that ... though ... and about ... it is of little use for me to say how ... or how ... since ... or how ... --of little use, unless...." Coordinating (and, or) and subordinating (that, how, though) conjunctions bind the groups of words together here. George Eliot aims for architectural harmony within her sentence structure and although the sentence is long, it is not "an agglomeration of inconsistent

and unrelated clauses that should really be split up into several sentences" (Read 44), but an accumulation of observations concerning the protagonist and her distracting qualities.

The following essay example reintroduces a scientific discourse that we noted in earlier letter, essay and novel examples. It comes from George Eliot's essay entitled The Influence of Rationalism: Lecky's History (1865):

But precisely these characteristics of the general reader, rendering him incapable of assimilating ideas unless they are administered in a highly diluted form, make it a matter of rejoicing that there are clever, fair-minded men, who will write books for him,--men very much above him in knowledge and ability, but not too remote from him in their habits of thinking, and who can thus prepare for him infusions of history and science that will leave some solidifying deposit, and save him from a fatal softening of the intellectual skeleton. (WGE 166-7)

In the metaphoric associations made in these sentences, the words "administered", "diluted", "infusions", "fatal softening" and "solidifying deposit" have medical or pharmaceutical connotations and are incorporated into the authorial narrative concerning intellectual stimulation. Medical concepts are adapted to the workings of the mind. "Diluted" means "weakened by the addition of water or other attenuating admixture, watered down; reduced in strength, colour, or characteristic quality" (OED 3: 366); a doctor or nurse administers drugs or medicine to their patients; the medical meaning of "infusion" is "a slow injection of a substance into a vein or tissue" (COD 608); "fatal softening" is a pathological term denoting "the action of making soft, in various senses of the adjective especially in 'softening of the brain'" (OED 9: 372).

The idea of mental development, that is, the workings of the mind seen in organic terms (mental evolution if you like), is described here in the notion of levels of intellectual expertise. This theory of the development of the individual mind is Associationist psychology. People like Bain, Spencer, and J.S. Mill were its proponents. The organic nature of body and mind and their inherent indistinctness is

suggested in the unlikely bringing together of the two words "intellectual" and "skeleton". "Skeleton" conjures up the picture of the body structure and yet here it denotes the mind structure. This reference links the theory of evolution as propounded by Darwin and Comte's theory of human evolution, including mental.

The science of psychology is appropriated in the narrative of Daniel Deronda in particular. The workings of the mind in gaining knowledge of another person is the specific focus in the following excerpt:

Was she beautiful or not beautiful? and what was the secret of form or expression which gave the dynamic quality to her glance? Was the good or the evil genius dominant in those beams? Probably the evil; else why was the effect that of unrest rather than of undisturbed charm? Why was the wish to look again felt as coercion and not as a longing in which the whole being consents? (Daniel Deronda 35; ch.1)

The subject "she" of Deronda's musing remains aloof and unknown to us until well into the chapter. We are left to form our opinion of what sort of person she is, strongly influenced by the narrator's observations to us as reader.

The use of rhetorical questions raises our doubts about the person the questions concern. Does she have dubious morals? Is she manipulative? are the sort of queries that arise in the mind as one reads this opening paragraph. These questions can be seen as the indirect thought of the character introduced as Daniel Deronda in the subsequent paragraph: "She who raised these questions in Daniel Deronda's mind was occupied in gambling...."

The concentration of rhetorical questions encourages readers to feel as though they are participating in the developments; being included in the process of drawing conclusions from the premisses given. In this respect they echo a persuasive speech which often uses rhetorical devices to include the audience. Questions are often used in speeches and talks to encourage the mind of an audience to be engaged in the speaker's words (and agree with them). They also pose dilemmas relating to the subject which have perhaps not been thought of by the listener/reader. They are the product of an inquiring mind involved in empirical observation.

Empiricism, the scientific-based reliance upon observable phenomena, is expressed in George Eliot's writing style in her emphasis on realism, use of generic statements and detailed descriptions of characters and situations. Little is left to the reader's imagination that is not covered by her thorough approach. Analogy and metaphoric associations, the concreteness of nominalized phrases and the interplay of various discourses, predominantly scientific, combine to provide a vivid picture of life as viewed through her eyes.

NOTES

¹ The Concise Oxford Dictionary (Oxford: Oxford UP, 1990) 1353. Hereafter COD.

² V.A.Dodd, George Eliot: An Intellectual Life (London: Macmillan, 1990) 301.

³ (London: Collins, 1988) 893.

⁴ J.W.Cross, arranged and ed., George Eliot's Life: as Related in her Letters and Journals (London: William Blackwood and Sons, n.d.) 407. Hereafter GEL.

⁵ R.Fowler, "The Referential Code and Narrative Authority," Language and Style 10 (1978): 153.

⁶ W.Myers, The Teaching of George Eliot (Gloucester: Leicester UP, 1984) 157.

⁷ J.F.Durey, "The state of Play and Interplay in Intertextuality," Style 25 (1991): 624, 626; author's emphasis).

⁸ R.Fowler, Literature as Social Discourse (London: Batsford Academic and Educational, 1981) 89.

⁹ H.Read, English Prose Style (Boston: Beacon P, 1952) 40.

¹⁰ The Oxford English Dictionary, 5: 167. Hereafter OED.

¹¹ U.C.Knoepfmacher, Religious Humanism and the Victorian Novel (Princeton: Princeton UP, 1965) 19.

¹² R.Quirk and S. Greenbaum, A University Grammar of English (London: Longman, 1973) 21.

¹³ This and all subsequent Bible references are from the Authorized King James Version of the Bible.

¹⁴ Style in Fiction (London: Longman, 1981) 282-3.

¹⁵ M.M.Bakhtin, Dialogic Imagination (Austin: U of Texas P, 1981) 301. Hereafter DI.

¹⁶ J.W.Cross, arranged and ed., Works of George Eliot: as Related in her Letters and Journals, (London: William Blackwood and Sons, [c.1883]) 238; author's emphasis. Hereafter WGE.

¹⁷ Ginsburg, "'Middlemarch' and the Problem of Authorship," English Literary History 47 (1980): 552

¹⁸ See also section II second example.

CHAPTER TWO

Idealism

The Imagination ... shapes and creates.
(Wordsworth in Preface to Poems, 1815)

The second philosophical approach to language to figure in the shift from Romanticism to Victorianism in the early nineteenth century was idealism. Idealism involved a greater emphasis on the imagination and emotions than on reason. 'Fancy' was the word connoting feeling, intuition, imagination, internalized experience, as opposed to the 'Fact' of the empiricists. The supremacy of subjective human experience was asserted and many Romantics found an affinity with nature in their search for their mode of reality.

Nature was regarded by the Romantics as a living, growing organic thing, having life-like qualities of breathing and animation (cf. Wordsworth's Prelude, l.43,60). Integration with nature was an attempt to bring fulfilment. The harmonizing of self and the world was a constant preoccupation of the Romantics. Wordsworth, the Romantic writer who had the most lasting influence on Eliot (she found voice for many of her own feelings in his writings), acknowledged the moral and spiritual tutelage of nature. He had a special feeling for the rustic worker such as the shepherd and this same pastoral emphasis can be noted in George Eliot's earlier novels, Adam Bede being one of these. He turned outward to nature and inward to its effect on the individual. Romantic poetry was based on human experiences and imaginary impulses which replaced the reason which the Augustans had considered to be the basis of reality. The mind was seen to be engaged in creative interchanges with the universe and words were regarded as agents which constitute a world made up of human experiences and transform it. Words provoked change in a world of shifting meaning. As Antony Easthope notes in Poetry as Discourse,¹ "poetry is also transparent to experience"; "is experience itself" (author's emphasis). Romanticism had the idea that man could create a harmony of words which would integrate man, nature and God.

We find in George Eliot's written material on idealism the presence of religious discourse and the discourse of Romanticism with its mythic element as well as a tension between idealist and realist models of language, a merging of an empirical outlook with an idealistic one. There is within every supposedly realistic portrayal a subjective element. The two 'reflections from the mirror' are inextricably linked. Vision and feeling were, to her mind, important concepts in balancing a stark logical view of reality. George Eliot "thought that feeling could transform reason and morality" (Dodd 105).

Feeling is indeed foregrounded in this excerpt from George Eliot's letter to a friend dated 9 February, 1849:

I might admit all this and it would be not the less true that Rousseau's genius has sent that electric thrill through my intellectual and moral frame which has awakened me to new perceptions,--which has made man and nature a fresh world of thought and feeling to me; and this not by teaching me any new belief. It is simply that the rushing mighty wind of his inspiration has so quickened my faculties that I have been able to shape more definitely for myself ideas which had previously dwelt as dim *Ahnungen* in my soul; the fire of his genius has so fused together old thoughts and prejudices, that I have been ready to make new combinations.

It is thus with George Sand. (GEL 108; author's emphasis)

George Eliot identified with Romantic writers such as Wordsworth, Scott, Rousseau and Sand. Their incorporation of philosophical ideas into their fiction had an influence on Eliot and in this portion of a letter we read the profound effect on her soul of the genius of Rousseau.

"Like a rushing mighty wind" refers to Rousseau's inspiration. It is an allusion to Acts 2:2 where the wind is the Holy Spirit, God's agent of change and renewal in people's lives. It also reminds us of Shelley's poem Ode to the West Wind where the wind is the agent of change and renewal in its environment and in the poet also by inspiring him to creativity. The result is a characteristic blending of discourses.

In the style, an intellectual state is animated to become a force and energy.

"His genius" is rendered a power to awaken, "his inspiration" to quicken her faculties, and "the fire of his genius" the ability to re-combine old thoughts and prejudices. The positive is foregrounded in the idealistic, emotive acknowledgement of the debt owed a fellow writer. The use of the syntactic construction "has so ... that" highlights a cause and effect relationship between the quality and its resultant efficacy on the receiver. The metaphors of the elements of nature--wind and fire--are employed to describe the arena of the soul, in this case the mind: "wind of his inspiration", "fire of his genius".

"Ahnungen" is the plural form of the German word 'Ahnung' which means "idea, suspicion, presentiment".² It is an intuitive quality unrelated to reason but related to correct perception. The incorporation of foreign lexis serves to construct a well-educated, cosmopolitan speaking voice.

We see idealism merging with the voice of the speaking subject in this passage, another example of dialogism in George Eliot's writings. The speaking subject recognizes the inspiration of Rousseau in her own creative abilities. The same self recognizes the shaping energy referred to by the Romantics in the related passages cited below:

Yes! thank God; human feeling is like the mighty rivers that bless the earth: it does not wait for beauty--it flows with resistless force and brings beauty with it.

All honour and reverence to the divine beauty of form!

(Adam Bede 181; ch.17)

It isn't notions sets people doing the right thing--it's feelings. It's the same with the notions of religion as it is with math'matics,--a man may be able to work problems straight off in's head as he sits by the fire and smokes his pipe; but if he has to make a machine or a building, he must have a will and a resolution, and love something better than his own ease....

There's things go on in the soul, and times when feelings come into you like a rushing mighty wind, as the Scripture says, and part your life in two a'most, so as you look back on yourself as if you was somebody else. (Adam Bede 183,184; ch.17)

The poetic eloquence of Romanticism blends with common-sense observation highlighting the author's strong conviction of the power of human feeling. "Feeling" is a key word in George Eliot. It is the underlying tenor of this chapter that one should cultivate fellow-feeling for all humanity. Wordsworth speaks of the "spontaneous outflow of powerful feelings" and Eliot's "emphasis on the moral value of spontaneous feeling"³ echoes his sentiments. She was a moral idealist and believed virtue was rooted in correct feeling, not in codes of belief. Her conviction was that feelings could bring about change in a person's life and actions. Nature's elements--water ("rivers"), "earth", "fire", "wind"--as well as the supernatural--"divine", "God", "Scripture"--are all associated with inspiration, giving feelings a place of prominence in the process of change. They are attributed with force and energy; are animated: "human feeling ... flows ... brings beauty with it.... (Feelings) ... sets [sic] people doing the right thing", "feelings come into you ... and part your life in two a'most".

The discourse of religion meets the discourse of Romantic poetry in these two passages. As well as the allusion to the Holy Spirit and the mention of the Scriptures, "Thank God", "bless", "honour and reverence" are lexical items found in religious discourse. "Resistless" is an archaic poetical word meaning "irresistible". It is used by Shelley (Romantic poet) in *Alastor*, l.396: "that resistless gulph embosom it?" and *Laon*, xxviii.8: "Immutable, resistless, strong to save".

The negative and the positive are juxtaposed in the style: (feeling) "it does not wait for beauty--it flows ... it brings", "It isn't notions sets people doing the right thing--it's feelings". Idealism always puts things into the desired perspective thus, in this example of the negatives and positives, foregrounding the positive (ideal) by virtue of the principle of end-focus, and the "it is" construction.

Adam is relating the second passage in his own dialect which contrasts to the narrator's voice. The narrator is conversing with him in later life on the merits of the current rector, Mr Irwine. The narrator's words are grammatically correct and poetically forceful but Adam's words are not irrelevant or belittled as one might expect from a wise and intellectually astute speaking voice. On the contrary he voices similar sentiments to those of the narrator and his views are accepted because of his knowledge and experience of the situation. Observation, experience and feeling are

important and Adam is on the same plane as the narrator in this respect. As well as the emphasis on experience described in an emotive manner, the homely observation and analogy of the man smoking his pipe by the fire brings the idealistic treatise on feelings into a more empirical perspective.

Idealism is associated with dreams, visions and sometimes ideas which do not seem to be of this physical world. Hetty's world in Adam Bede is one of fantasy and idealistic dreams which, in her case, do not come true:

Hetty's dreams were all of luxuries....

... for the last few weeks a new influence had come over Hetty--vague, atmospheric, shaping itself into no self-confessed hopes or prospects, but producing a pleasant narcotic effect, making her tread the ground and go about her work in a sort of dream, unconscious of weight or effort, and showing her all things through a soft liquid veil, as if she were living not in this solid world of brick and stone, but in a beatified world, such as the sun lights up for us in the waters. (Adam Bede 99-100; ch.9)

As Preyer notes, "visions anticipate the future in the present", and here Hetty "is oriented, indeed, toward future rather than present reality," (47) she is "isolated from all appeals by a barrier of dreams--by invisible looks and impalpable arms" (101; ch.9). The nebulousness of Hetty's dream of the love of a squire for her is communicated by the use of imprecise, airy-fairy language to describe her dreamy state of mind: "vague", "atmospheric", "in a sort of dream", "unconscious of". "The 'narcotic' atmosphere in which she lives bespeaks her alienation both from a world of work and its values, and her submergence in a self-indulgence at odds with the work ethic of the novel."⁴ Idealism feeds the soul; it is liberating, often involving a love for something or someone.

The juxtaposing of the positive and the negative (or simply neutral) in the above passage serves to foreground the positive, by the principle of end-focus. Nature's beauty inspires the "beatified world" of dreams and aspirations while the man-made is "this solid world". The conjunction "but" signals the positive and "no", "not" the negative.

Another means by which the idealistic is conveyed in the style is by the use of figurative terms as opposed to literal. "Soft liquid veil" is the figurative term used above to describe the idealistic perspective Hetty's mind took on her circumstances. "Brick and stone" is about the only reference to touchable, physical reality. "Beatified", the word describing Hetty's dream world, comes from the Latin root word *beatus* meaning "blessed" (COD 96). This world is contrasted to the physical world, and the use of the word "beatified" makes it sound like heaven, which is so different to what she lives in now. Religious discourse thus merges ironically with idealistic.

A fairy-tale element is introduced into the narrative of the next excerpt by the mention of nymphs haunting the woods of the Chase:

It was a wood of beeches and limes, with here and there a light, silver-stemmed birch--just the sort of wood most haunted by the nymphs: you see their white sunlit limbs gleaming athwart the boughs, or peeping from behind the smooth-sweeping outline of a tall lime; you hear their soft liquid laughter--but if you look with a too curious sacrilegious eye, they vanish behind the silvery beeches, they make you believe that their voice was only a running brooklet, perhaps they metamorphose themselves into a tawny squirrel that scampers away and mocks you from the topmost bough. It was not a grove with measured grass or rolled gravel for you to tread upon, but with narrow, hollow-shaped, earthy paths, edged with faint dashes of delicious moss--paths which look as if they were made by the free-will of the trees and underwood [undergrowth], moving reverently aside to look at the tall queen of the white-footed nymphs. (Adam Bede 130-31; ch.12)

The definition of nymph is "any of various mythological semi-divine spirits regarded as maidens and associated with aspects of nature, especially rivers and woods" (COD 815) and according to the narrative they can only be viewed by those who believe in them. This narrative inclusion of the possibility of their existence echoes the Romantic preoccupation with the spirituality of nature. A religious discourse is revealed in this portion by the use of the word "sacrilegious" to denote a lack of awe and respect towards the spiritual qualities of nature and the reverence of

the path moving out of the way of the trees. We have here the discourse of Pantheism, a product of the fantasy aspect of idealism.

One paragraph on, idealistic assumptions continue in the description of Arthur and Hetty's meeting:

It was a still afternoon--the golden light was lingering languidly among the upper boughs, only glancing down here and there on the purple pathway and its edge of faintly sprinkled moss: an afternoon in which destiny disguises her cold awful face behind a hazy radiant veil, encloses us in warm downy wings, and poisons us with violet-scented breath.... Poor things! It was a pity they were not in that golden age of childhood when they would have stood face to face, eyeing each other with timid liking, then given each other a little butterfly kiss, and toddled off to play together. Arthur would have gone home to his silk-curtained cot, and Hetty to her home-spun pillow, and both would have slept without dreams, and to-morrow would have been a life hardly conscious of a yesterday. (Adam Bede 131; ch.12)

Sunlight is animated as were the trees (nymphs) in the previous paragraph: (golden light) "lingering languidly ... glancing down here and there...." Destiny is personified, (she) "disguises her cold awful face ... encloses us ... poisons us" The "golden age" is a "supposed past age when people were happy and innocent" (COD 507). It is also mentioned where Hetty's prospects for marriage are idealized in chapter fifteen ⁵: "It is a marriage such as they made in the golden age, when the men were all wise and majestic, and the women all lovely and loving." The figurative and imaginative are important aspects of the speaker's idealism.

In the following passage from Adam Bede, the idealism of romantic passion is touched on:

Arthur had laid his hand on the soft arm that was nearest to him, and was stooping towards Hetty with a look of coaxing entreaty. Hetty lifted her long dewy lashes, and met the eyes that were bent towards her with a sweet, timid, beseeching look. What a space of time those three moments were, while their

eyes met and his arms touched her! Love is such a simple thing when we have only one-and-twenty summers and a sweet girl of seventeen trembles under our glance, as if she were a bud first opening her heart with wondering rapture to the morning. Such young unfurrowed souls roll to meet each other like two velvet peaches that touch softly and are at rest; they mingle as easily as two brooklets that ask for nothing but to entwine themselves and ripple with ever-interlacing curves in the leafiest hiding-places. While Arthur gazed into Hetty's dark beseeching eyes, it made no difference to him what sort of English she spoke; and even if hoops and powder had been in fashion, he would very likely not have been sensible just then that Hetty wanted those signs of high breeding. (Adam Bede 133; ch.12)

The narrator is identifying with Arthur from the male perspective: "love is such a simple thing when we have only" The style is that of the romantic poetical tradition; for example, figurative language is used to express the emotions at the moment of their closeness. The words appeal to the senses, especially that of touch: "touch", "entwine", "mingle". Their two souls are likened to fresh, virgin nature. Virgin land is "unfurrowed", untouched by plough, and they are innocent. Fruit is a product of nature, and water is the living soul of the land. The implication is that the two virgin souls are united with nature: "entwine themselves and ripple with ever-interlacing curves in the leafiest hiding-places." This union is strongly reminiscent of the theme of much Romantic poetry such as Wordsworth's. "Hiding-places" recurs in Wordsworth's The Prelude in the context of the power of the imagination. Awareness of reality is blurred in the emotion of the closeness of the romantic encounter: "he would not have been sensible [aware] just then". Intense happiness and emotional liberation are expressed in the word "rapture" which means "ecstatic delight, mental transport" (COD 993).

The two italicized phrases epitomize the dichotomy of Fancy and Fact in the following example, also cited in the previous chapter on Empiricism:

A scent of pine-wood from a tent-like pile of planks outside the open door mingled itself with the scent of *the elder-bushes which were spreading their*

summer snow close to the open window opposite; the slanting sunbeams shone through the transparent shavings that flew before the steady plane, and lit up *the fine grain of the oak panelling* which stood propped against the wall.

(Adam Bede 1; ch.1)

The "summer snow" "of the elder-bushes" is not literal but figurative language; a metaphor which describes the plant's white flowers. A metaphor "substitutes a poetic equivalence for a direct statement" (Read 24). It involves the imagination; a vehicle of idealism. "The fine grain of the oak panelling" is an empirically literal observation which reveals an eye for detail on the part of the narrator. "Fine" denotes the quality of the wood, as opposed to coarse, suggesting an appreciation on the part of the narrating ego for the refined.

In the introductory paragraph of the novel Adam Bede (also quoted earlier) the non-empiricist seems to struggle its way into a passage based on realism, in the shape of the sorcerer who is undertaking to reveal "visions of the past":

With a single drop of ink for a mirror, the Egyptian sorcerer undertakes to reveal to any chance comer far-reaching visions of the past. This is what I undertake to do for you, reader. With this drop of ink at the end of my pen, I will show you the roomy workshop of Jonathan Burge, carpenter and builder, in the village of Hayslope, as it appeared on the eighteenth of June, in the year of our Lord 1799. (Adam Bede 1; ch.1)

Since sorcerers are associated with magic, their methods are not factual in the empirical sense. Thus here we have the meeting of the discourses of empiricism and idealism. The emphasis on the future or the past is characteristic of an idealistic outlook.

Dinah's visions or dreaming is her "one strong response to reality" according to Myers (111):

By the time Dinah had undressed and put on her night-gown, this feeling about Hetty had gathered a painful intensity; her imagination had created a thorny

thicket of sin and sorrow, in which she saw the poor thing struggling torn and bleeding, looking with tears for rescue and finding none. It was in this way that Dinah's imagination and sympathy acted and reacted habitually, each heightening the other. She felt a deep longing to go and pour into Hetty's ear all the words of tender warning and appeal that rushed into her mind. (Adam Bede 160; ch.15)

The dreams are not portrayed as an escape from reality but as a shaping of it. They are in the mind, not tangible or touchable. Idealism involves hopes and dreams, revelations and emotions. Knoepfelmacher calls Dinah an "ethereal idealist" (43).

Another visionary is Mordecai the Jew in Daniel Deronda: he and Dinah are outward thinking dreamers unlike Hetty and Gwendolen whose visions are self-centred. As previously noted, 'vision' is a contested concept in George Eliot's writings. We have the illusion of Hetty's self-centred vision, the spiritual source of Dinah's and Mrs Poyser's discerning perception in Adam Bede. Mordecai's vision is other-worldly and mystical, and yet it is described by the narrator in a completely believable manner:

"That is not all my trust in you. You must be not only a hand to me, but a soul--believing my belief--being moved by my reasons--hoping my hope--seeing the vision I point to--beholding a glory where I behold it!"--Mordecai had taken a step nearer as he spoke, and now laid his hand on Deronda's arm with a tight grasp; his face little more than a foot off had something like a pale flame in it--an intensity of reliance that acted as a peremptory claim, while he went on--"You will be my life: it will be planted afresh; it will grow...."
 ... "You would remind me that I may be under an illusion - that the history of our people's trust has been full of illusion. I face it all." Here Mordecai paused a moment. Then bending his head a little forward, he said, in his hoarse whisper, "*So it might be with my trust, if you would make it an illusion. But you will not.*"

The very sharpness with which these words penetrated Deronda, made him feel the more that here was a crisis in which he must be firm. (Daniel Deronda 557,560; ch.40; author's emphasis)

But it remained to be seen whether that rare conjunction existed or not in Mordecai: perhaps his might be one of the natures where a wise estimate of consequences is fused in the fires of that passionate belief which determines the consequences it believes in. The inspirations of the world have come in that way too: even strictly-measuring science could hardly have got on without that forecasting ardour which feels the agitations of discovery beforehand, and has a faith in its preconception that surmounts many failures of experiment. (572; ch.41)

Eliot believed in art imparting vision; a new way of looking at the world. These passages from her final novel, Daniel Deronda, concern the idealism of Mordecai and both the narrator's and Daniel's response to it. Mordecai "had his visions of a disciple" (573; ch.41). "You are by my side on the mount of vision" he tells Daniel, the 'new soul' in which his vision will continue (600; ch.43). In these chapters there is a tension between the idealistic and the real, fact and fancy. George Eliot is attempting to pull down the walls between idealism, "visionary excitement" (571; ch.41), and scientism, "strictly-measuring science", which are in the mind. As the narrator states in the above words from the same chapter, "science could hardly have got on without that forecasting ardour which feels the agitations of discovery beforehand, and has a faith in its preconception that surmounts many failures of experiment". Mordecai's idealism is likened in the narrative to the aspirations of a scientist who is yearning for the success that he believes is possible even after many failures. The scientist has "faith" just as Mordecai has making him "read outward facts as fulfilment" (571; ch.41). Vision is hope. As Knoepfelmacher asserts, "belief in a positive vision made the idealization real by bringing the hopeful nearer to the actual" (147).

The italicized words reveal the idealism of his vision: "'So it might be with my trust, if you would make it an illusion. But you will not'", and in chapter forty-two, "'The vision is there; it will be fulfilled'" (598) His certainty of it happening, his vision of the future of Jewish nationalism, is based on a decision of the will, as well as intuition.

Mordecai makes what Quirk and Greenbaum call "specific predictions" (55) in

the first passages: "You *will be* my life: it *will be* planted afresh; it *will* grow" (emphasis added). "Life", "planted" and "grow" are all natural organic processes. Idealism is spoken of with the discourse of nature and organic processes. "Visions are the creators and feeders of the world" (555; ch.40, Mordecai's words). Taking these two words "creators" and "feeders" we get the notions of the shaping force and the organic growth in these two aspects of vision. Natural elements of the earth are alluded to, as we noted in the first examples in this chapter, and the metaphor of the fire connoting intense passion or desire is present: "his (Mordecai's) face ... had something like a flame in it". There is also the presence of a Christian denotation in the word "creators". The Creator is "the Supreme Being who creates all things" (OED 2: 1152).

Intensity is also expressed in the punctuated speech of Mordecai. The style, emphasizing his deliberate movements, is characteristic of a scene involving strong passion and firm belief in a cause with the choice of words highlighting the close proximity of his bodily gestures to his listener. This adds to the overall picture of his being an intense person. It has the air of religious fervour: "taken a step nearer as he spoke", "laid his hand on Deronda's arm with a tight grasp; his face little more than a foot off", "bending his head forward, he said in his hoarse whisper". The narrator justifies him as a sane person by paralleling his fervour (idealist) with that of a scientist (empirical). So we have the meeting of scientific and idealist discourse.

There is also the meeting of idealist and religious utterances. The word "glory" is often used to speak of the honour and majesty of God, but figuratively it means "an unearthly beauty attributed by imagination" (OED 4: 229) and this is Mordecai's denotation for the pinnacle of his idealist passion. Emerson⁶ talked of "the transfiguration which all material objects undergo through the passion of the poet". "Transfiguration" has two meanings; one being "the action of transfiguring or state of being transfigured; metamorphosis" and the other "the change in the appearance of Jesus Christ on the mountain (Matthew 17:2, Mark 10:2,3)" (OED 11: 258). Jesus refers to what the disciples saw as a vision (Matthew 17:9). In the sentence "Glistening was the gladness in their faces when Deronda appeared among them" (575; ch.42), the word 'glisten' means shine, coming from the Old English word "glisnian". The exact words recording Jesus' transfiguration state "His face did shine as the sun"

(Matthew 17:2) and although here it is the Cohens' faces that are shining, the link to the transfiguration is unmistakable. The use of the image of shining and the alliteration of the 'gl' sound underline the sense of joy inherent in the scene. Many words beginning with 'gl' have to do with brightness and shining: "glad", "glory", "glamour", "glare", "gleam", "glimmer", "glisten", "glass", "glaze", "glow", "gloss", "glee". The participle in the main clause is extraposed from its standard place in the verb phrase: "Glistening was the gladness" and this serves to foreground the shining aspect of the deadjectival state of gladness which is a mark of an idealistic soul.

Idealism in George Eliot's writings is reflected in the style, with a predominance of figurative language highlighting feelings and vision. The discourses of poetry, particularly romantic with its mythic element, and religion, Christian and humanistic, and mythology merge with the discourse of idealism. There is also a tension between an empirical view of reality and an idealistic one, displaying the Bakhtinian concept of polemic dialogism as being characteristic of the form of the novel.

NOTES

¹ (London and New York: Methuen, 1983) 123,124.

² Collins German College Dictionary (Glasgow: Harper Collins Publishers, 1991) 12.

³ T.Pinney, "George Eliot's Reading of Wordsworth: The Record," Victorian Newsletter 24 (1963) 21.

⁴ S.Shuttleworth, George Eliot and Nineteenth Century Science: The Make-believe of a Beginning (Cambridge: Cambridge UP, 1984) 45.

⁵ See example in section II of chapter one.

⁶ Nature, Idealism (ch.2), Complete Prose Works (Bohn) 2, 1.662 (1836), cited in OED 11: 258.

CHAPTER THREE

Determinism

As the ancients
 Say wisely, Have a care o' th' main chance,
 And look before you ere you leap;
 For as you sow, y'are like to reap.
Hudibras Part II. canto ii. line 501, Samuel Butler.

Determinism is the philosophical doctrine that contends that "all events, including human action, are determined by causes regarded as external to the will" (COD 318). Man is subject to laws in the moral as well as the physical realm and has little power over the inevitability of such edicts. "Every man's life is at the center of a vast and complex web of causes."

George Eliot, in embracing empirically-based positivism, agreed with G.H.Lewes, who wrote: "Mind is a successive evolution from experiences and its laws are the actions of results. The Forms of Thoughts are developed just as the Forms of an Organism are developed." To her "the mind and its processes are emphatically included in the web of cause and effect that constitutes her determined universe. Her marvellously detailed analyses of thinking reflect this view, for they trace particular states of mind to antecedent psychological factors."

Eliot's thoughts on this doctrine were influenced by her dealings with several ardent determinists. Spinoza, whose Ethics Eliot translated, was a complete determinist who asserted that God and Nature are one and therefore everything that happens embraces the absolute perfection and universality of God. Her interaction with members of the Rosehill Circle where she discussed philosophical concepts and ideas with the Brays (Charles Bray wrote The Philosophy of Necessity on historical determinism), Chapman, Lewes (who wrote on determinist psychology and studied it deeply) and others over the years 1840's-50's, as well as her own private reading and study of a wide variety of philosophically-based material, would also have shaped her

intellectual leanings towards a deterministic standpoint. She herself conceded in an early letter (16 March 1839) that one can't "help being modified by the ideas that pass through our minds" (GEL 26).

This tendency towards a deterministic outlook is illustrated in her writings in the emphasis on cause and effect in the affairs of her fictional characters and also the necessity she has to explain and account for occurrences and their results in both her fiction and non-fiction. There must be a reason behind everything; an underlying rule or code governing every action and event. Determinism views "a world governed by an endless cause and effect, which the mind could observe, but whose nature it could never comprehend" (Dodd 18). The spiritual dimension is not accepted in a strictly determined universe. The soul, consisting of mind, will and emotions, and its manifestations "inevitably resulted from or were produced by the nature of things" (COD 793) and therefore were predetermined. This view denies the existence of free will and is known as necessitarian in philosophical terms. Comte's "view of the universe was necessitarian, for all phenomena were subject to 'unvarying relationships': laws governed the physical world and the inner life, and 'the external world simultaneously nourishes, stimulates and governs us.'" He "indicated how insight into the laws of the universe, which science provided, encouraged submission to those laws, upon which was founded personal freedom" (Dodd 115-16).

Syntactic complexity matches the complexity of causation, which is often difficult to define. The law of cause and effect requires conditions to be met for it to operate. Conditional clauses express stylistically the relationship between a cause and its effect.

The foregrounding of causation is present in Eliot's novels. In the following excerpt from Adam Bede, the words depict the integration of determinism into the thinking of Eliot's characters:

"So it will go on, worsening and worsening," thought Adam; "there's no slipping up-hill again, and no standing still when once you've begun to slip down." (46; ch.4)

The thoughts of Adam concerning his drunken father depict his attitude that his

father's condition is irreversible. The repetition of the onomatopoeic verb 'to slip'-- "slipping" and "to slip down"--and of the participle "worsening" reinforces this assumption.

In chapter twenty-nine of Adam Bede, determinist discourse is present in the narrative as Arthur "struggles" over the inadvertent suffering he has caused Adam as a consequence of his feelings for Hetty. The 'if's' and 'but's' give evidence of the questioning and justifying 'voice' within Arthur's own consciousness, attempting to make sense of and excuses for his actions and then justifying them:

At the first moment, Arthur had felt pure distress and self-reproach at discovering that Adam's happiness was involved in his relation to Hetty: if there had been a possibility of making Adam ten-fold amends--if deeds of gift, or any other deeds, could have restored Adam's contentment and regard for him as a benefactor, Arthur would not only have executed them without hesitation, but would have felt bound all the more to Adam, and would never have been weary of making retribution. But Adam could receive no amends; his suffering could not be cancelled; his respect and affection could not be recovered by any prompt deeds of atonement. He stood like an immovable obstacle against which no pressure could avail; an embodiment of what Arthur most shrank from believing in--the irrevocableness of his wrong-doing. (318)

Stylistically, this passage is coloured with conditional verbs "could" and "would" and finite adverbial clauses of condition indicated by the subordinator "if", particularly the negative condition. Fixed conditions are a natural requirement for the law of cause and effect. These conditions must be met for a certain law to come into effect. The law of gravity for example is "a regularity in natural occurrences, esp. as formulated or propounded in particular instances", basically 'what goes up, must come down.' It is impossible to literally defy this law although the appearance can be made by the counteraction of the force of gravity with an equal or greater force. Thus wind, speed, air pressure--alternative energy sources--counteract the downward gravitational force in aircraft, gliders, air balloons and such. In this passage and those to follow, the character goes through a process of attempting to define the causal relationships in

their situation and this process is exemplified in the use of adverbial clauses of condition, time as well as speculation-- depicting their striving to understand the situation and grasping for a solution to it.

The complex sentence from the colon is a series of clauses which "state the dependence of one circumstance or set of circumstances on another." These circumstances may be hypothetical ('unreal') or real. In the above case the conditions are 'unreal'; "it is clearly expected that the condition will *not* be fulfilled." "If-clauses are like questions in that they imply uncertainty" (Quirk and Greenbaum 325; author's emphasis). In this case Arthur's ability to repay Adam: "Arthur would not only have executed them without hesitation, but would have felt bound all the more to Adam, and would never have been weary of making retribution" depends on Adam's willingness to accept such a recompense: "if there had been a possibility of making Adam ten-fold amends--if deeds of gift, or any other deeds, could have restored Adam's contentment and regard for him as a benefactor", illustrating the principle of cause and effect being dependent on conditions.

This paragraph's pivotal point is the words of Arthur's discovery, and the conclusion to his dilemma: "But Adam could receive no amends". Prior to this, Arthur's "loving nature" is expounded on, and subsequent sentences refer to Adam whose "suffering could not be cancelled" and Arthur's reaction to this: "Adam's judgement of him, Adam's grating words, disturbed his self-soothing arguments". This all illustrates the principle of cause and effect leading to an emphasis on accounting for the reactions and actions of persons in given circumstances. George Eliot doesn't present her characters as agents of volition, exercising their will, but shows their actions as flowing from the inherent nature within the person. Further attempts by Arthur to justify his relationship with Hetty reveal deterministic assumptions:

The temporary sadness for Hetty was the worst consequence: he resolutely turned away his eyes from any bad consequence that was not demonstrably inevitable. But--but Hetty might have had the trouble in some other way if not in this. And perhaps hereafter he might be able to do a great deal for her, and make up to her for all the tears she would shed about him. She would owe the advantage of his care for her in future years to the sorrow she had incurred

now. *So good comes out of evil. Such is the beautiful arrangement of things!*

Are you inclined to ask whether this can be the same Arthur who, two months ago, had that freshness of feeling, that delicate honour which shrinks from wounding even a sentiment, and does not contemplate any more positive offence as possible for it?--who thought that his own self-respect was a higher tribunal than any external opinion? The same, I assure you, only under different conditions. Our deeds determine us, as much as we determine our deeds; and until we know what has been or will be the peculiar combination of outward with inward facts, which constitutes a man's critical actions, it will be better not to think ourselves wise about his character. (Adam Bede, 319-20; ch.29; author's emphasis)

Deverbatives can be seen as stylistic correlates of a deterministic viewpoint. They sound like personified forces in a way that verbs don't. Verbs are 'doing' words; deverbatives take that initiative out of the subject's hands. They are a stylistic means of rendering the character helpless against determined events by attributing to them certain psychological qualities. In the above excerpt "that freshness of feeling" and "that delicate honour which shrinks from wounding even a sentiment...." are nominalized qualities attributed to Arthur. We shall see that this feature is predominant in Eliot's later novel Daniel Deronda.

The vocabulary and phrases of moral determinism are present in this chapter--"consequence", "retribution", "judgement", "irrevocableness of his wrong-doing", "atonement", "distress and self-reproach", "moral sense", "suffering"--and also in a subsequent chapter which deals with Hetty's crime:

"But suppose the worst: you have no right to say that the guilt of her crime lies with him, and that he ought to bear the punishment. *It is not for us men to apportion the shares of moral guilt and retribution.*" (Adam Bede 433; ch.41; emphasis added)

Adam states of Hetty's crime, "*it can never be undone*" (432; ch.41; author's emphasis). She must accept responsibility for her deeds. These words are the

narrative voice of determinist sentiments merged with the voice of the character Mr Irwine who speaks them. Regarding her guiltiness, Mr Irwine's dialogue with Adam is also an instance of the author using a character's voice as a vehicle for expressing her own views. The generic statement (italicized) is a double-voiced hybrid construction, that is, "the mixing, within a single concrete utterance, of two or more different linguistic consciousnesses, often widely separated in time and social space" (DI, p.429). Similarly, in Mr Irwine's words in his letter to Arthur: "*I will not attempt to add by one word of reproach to the retribution that is now falling on you*" (454; ch.44; author's emphasis), the narrator's voice with its determinist agenda stressing the irreversible nature of the crime is merged with that of the character.

Hetty, in her dread-filled apprehension of the irreversible nature of the impending event in her life, grasps for some "chance" to free her from "this dread"; "her terror"; "her miserable secret":

Whenever the thought of writing to Arthur had occurred to her, she had rejected it: he could do nothing for her that would shelter her from discovery and scorn among the relatives and neighbours who once more made all her world, now her airy dream had vanished. Her imagination no longer saw happiness with Arthur, for he could do nothing that would satisfy or soothe her pride. No, something else would happen--something must happen--to set her free from this dread. *In young, childish, ignorant souls there is constantly this blind trust in some unshapen chance: it is hard to a boy or girl to believe that a great wretchedness will actually befall them, as to believe that they will die.*

But now necessity was pressing hard upon her--now the time of her marriage was close at hand--she could no longer rest in this blind trust. She must run away....

(Adam Bede 373; ch.35).

The irrevocability of her predicament is indicative of the law of cause and effect. Her will feebly fights against the inevitable event, but loses the battle. "The exertion, even the existence, of human will seemed impossible in a determined universe" notes Dodd (18). The narrator is somewhat scornful of Hetty's reliance on "some unshapen

chance" to escape from the inevitable event of the birth of her child and this attitude is relayed in the generic statement (italicized) in tell-tale timeless present tense. She likens Hetty's naivety to that of a child not believing it will ever die. Human life and nature work by laws, otherwise there would be chaos in the universe, but this does not negate the presence of a means of relief. Hetty is here ruled by necessity ("unavoidable ... compulsion regarded as natural law governing all human action" [COD 793]). "...[I]f she could have had the past undone" she thinks as she nestles into Adam's arms (374; ch.35). It is within a conditional clause that this expression of her wishful frame of mind is couched. However "Hetty's actions and fate are portrayed as the consequence of her internal constitution" (Shuttleworth 45).

Illustrating the influence of Comtean Positivism on her mind-style, both empiricist ideas and determinist are present in this passage from George Eliot's review essay entitled The Influence of Rationalism: Lecky's History (1865):

The supremely important fact, that the gradual reduction of all phenomena within the sphere of established law, which carries as a consequence the rejection of the miraculous, has its determining current in the development of physical science, seems to have engaged little of his attention; at least, he gives it no prominence. The great conception of universal regular sequence, without partiality and without caprice--the conception which is the most potent force at work in the modification of our faith, and of the practical form given to our sentiments--could only grow out of that patient watching of external fact, and that silencing of preconceived notions, which are urged upon the mind by the problems of physical science. (WGE 187)

The first sentence includes lexical items vital to the concept of scientific determinism: "law", "as a consequence", "determining current", and the whole passage is full of words denoting empiricism: "fact", "attention", "watching of external fact", "physical science"; and organicist concepts: "gradual", "conception"--this can be seen connotatively as the birthing (that is, organic process) of an idea, "preconceived (that is, not formed completely) notions", "universal regular sequence", "potent force at work", "modification" and "grow out of".

Two lengthy sentences make up the passage. The first is a noun clause in apposition to "fact", with an embedded relative clause prefaced by "which": "The supremely important fact, that the gradual reduction of all phenomena within the sphere of established law, which carries as a consequence the rejection of the miraculous...." The second is a complex noun phrase: "The great conception of universal regular sequence...." expanded on by means of a relative clause: "which is the most potent force in the modifying of our faith...." The complexity of the syntax matches the complexity of the process of causation. The workings of the "fact" and the "conception" (the subjects of these two sentences) are laid out in detail; their causes and effects are expounded on. The unhappy endings of both Hetty and Arthur in Adam Bede and also the heroine of Daniel Deronda, Gwendolen also illustrate the process of cause and effect; their actions lead to their fate. "'The deed is done ... the consequences ... *are there*, written in the annals of the past, and must reverberate through all time'" writes George Eliot approvingly in her review essay of The Creed of Christendom.³ Lewes in The Study of Psychology states that "'actions, sensations, emotions and thoughts" "are subject to causal determination no less rigorously than the movements of the planets,'" and the will is really a manifestation of the individual's self (102, cited by Myers 221). He distinguishes between physical, moral or subjective causation; the physical having fixed conditions (causes) leading to unvarying results (effects) and the moral "though equally necessitated, is subject to the infinite variability of experience." There can be variety, so the moral causation can be called free. The motivating factor is different, however. The outward act may be the same in two people, but the inward motivation may be different. Myers cites the example from Lewes' book of an act being "'an immediate outleap of heroic generosity' on the one hand, or the outcome of 'a dire struggle between discerned duty and ... egoistic desire' on the other."⁴ In the thirty-sixth chapter of Daniel Deronda Gwendolen tells Daniel, using the metaphor of the leap as the act of her will, "when my blood is fired I can do daring things--take any leap." Two such daring leaps are made by Gwendolen: when she accepts Grandcourt's proposal and when she fails to respond to his cry for help.

In chapter twenty-eight, her acceptance of Grandcourt is met with mixed feelings, predominantly "dread after her irrevocable decision" (Daniel Deronda 356).

She makes the choice (in spite of her conscience protesting) and yet the novel reports a certain inevitableness surrounding her decision:

Perhaps the deeper cause of her irritation was the consciousness that she was not going to marry for her mamma's sake--that she was drawn towards the marriage in ways against which stronger reasons than her mother's renunciation were yet not strong enough to hinder her. She had waked up to the signs that she was irrevocably engaged, and all the ugly visions, the alarms, the arguments of the night, must be met by daylight, in which probably they would show themselves weak. (Daniel Deronda 357)

The same word "irrevocable" was used to describe Arthur's predicament in Adam Bede. In both cases, George Eliot makes us feel that in some way the situation is inevitable, taking into account the character of the persons involved. In the first sentence above, the narrator is speculating on the "cause" behind Gwendolen's "irritation": "perhaps...". The syntactic complexity matches the complexity of causation. As Durey notes in Functions of Style⁵ "George Eliot frequently uses the nominal phrase to offer her explanations." Here, the negative speculative proposition, or cause, is nominalized. Instead of saying 'perhaps she felt irritated because she was conscious that she was not going to marry for her mamma's sake,' deverbatives are used: "Perhaps *the deeper cause* of her irritation was *the consciousness* that she was not going to marry for her mamma's sake" (emphasis added) taking the initiative from the character. The positive cause, also embodied in a *that*-clause (nominal), heralds a complex construction which deliberates the psychological reasons behind Gwendolen's action. The counteracting conscientious objections to the act, the "stronger reasons", sound like personified forces. They "were yet not strong enough to hinder her". In the last quoted sentences, her reactions also sound like personified entities: "the ugly visions, the alarms, the arguments of the night, must be met by daylight, *in which probably they would show themselves weak.*" The attributing of nominal status to the actions and feelings of the character, is perhaps a stylistic portrayal of the helplessness of the protagonist against the inevitable determined events of his or her life; their doing (expressed in verbs) has little effect. As Durey asserts, it is a means of

"allowing unobtrusive narratorial intrusion" (Functions of Style 240). It is no longer the protagonist's thoughts and feelings but the observations of the narrator that are foregrounded.

Gwendolen, in chapter four, is referred to as having "a strong determination to have what was pleasant" and this drive to be "a princess in exile" had a strong influence on her decision to marry Grandcourt. The notion of this decision being a negative one becomes clear as we look at the vocabulary of her moral discovery:

That lawlessness, that casting away of all care for justification, suddenly frightened her: it came to her with the shadowy array of possible calamity behind it--calamity which had ceased to be a mere name for her; and all the infiltrated influences of disregarded religious teaching, as well as the deeper impressions of something awful and inexorable enveloping her, seemed to concentrate themselves in the vague conception of avenging powers. The brilliant position she had longed for, the imagined freedom she would create for herself in marriage, the deliverance from the dull insignificance of her girlhood--all were immediately before her; and yet they had come to her hunger like food with the taint of sacrilege upon it, which she must snatch with terror. In the darkness and loneliness of her little bed, her more resistant self could not act against the first onslaught of dread after her irrevocable decision. (Daniel Deronda 356; ch.28)

The calamity is seen to be divined by her moral sense which was shaped by "religious teachings" and her conscience is trying to tell her to beware. Again there is a nominalization of syntax. Her aspirations--"the brilliant position", "the imagined freedom", "the deliverance"--are likened to food which is not meant for her, her forebodings--"the deeper impressions of something awful and inexorable enveloping her", "the infiltrated influences of disregarded religious teaching"--are personified into evil: "avenging powers". The cluster of relevant lexical items reveals a foregrounding of causation and very tight reasoning. Words such as "lawlessness", "calamity", "awful", "avenging powers", "terror" are certainly related to the guilt she is feeling. Her hopeful expectations are clouded by the inevitability of doom as she is seen by the

narrator as breaking a moral law by accepting Grandcourt. Deterministic precepts are referred to with the same Biblical allusions ("the infiltrated influences of religious teachings") which are used in chapter four where Gwendolen's illusions of grandeur are documented:

Always she was the princess in exile, who in time of famine was to have her breakfast-roll made of the finest-bolted flour from the seven thin ears of wheat, and in a general decampment was to have her silver fork kept out of the baggage. How was this to be accounted for? The answer may seem to lie quite on the surface:--in her beauty.... But beware of arriving at conclusions without comparison. I remember having seen the same assiduous, apologetic attention awarded to persons who were not at all beautiful or unusual.... And the only point of resemblance among them all was a *strong determination to have what was pleasant, with a total fearlessness in making themselves disagreeable or dangerous when they did not get it.* (Daniel Deronda 71; ch.4)

In this passage, pentateuchal allusions are present and merge with a narratorial discussion of Gwendolen's motivations for action. The "seven thin ears of wheat" refer to Pharaoh's dream which is interpreted by Joseph in Genesis 41 to mean a time of famine, and "the silver fork kept out of the baggage" alludes to the scene when Joseph threatens to keep his brother Benjamin as hostage for hiding one of his treasures in his baggage (an act of sacrilege). In other words, Gwendolen aims to be comfortable in trying times and make the best for herself out of a bad situation. In chapter twenty-eight, however, we saw that "the brilliant position", "the imagined freedom" and "the deliverance" "had come to her hunger like food with the taint of sacrilege upon it, which she must snatch with terror". There is a forbidden notice on it which Gwendolen is ignoring to her detriment.

The reader is directly addressed by the narrator who poses a leading question: "how was this to be accounted for?" and then suggests a possible solution: "the answer...." while issuing a warning: "but beware of arriving at conclusions without comparison." This is another instance of the foregrounding of causality: involvement of the reader in the deterministic process. The narrator asserts control of the narrative

and guides the reader through the labyrinth towards an explanation. She claims authority for asserting a comparable example by appealing to a personal empirical observation--"I remember having seen...."-- highlighting the climactic supposition: that strong determination is the governing factor in persons, such as Gwendolen, fitting the picture of being a princess in exile under famine conditions. The characteristic of determination is the linking force between her and Grandcourt. In chapter thirteen he is spoken of as having a strong will, as Gwendolen does: "Grandcourt having made up his mind to marry Miss Harleth showed a power of adapting means to ends ... a determination that this girl should not make a fool of him" (165), and yet both their determination is shown to go against moral sense. "For George Eliot, morality and responsibility are wholly bound up in determinism, and they are not achievable ... by denying the universality of cause and effect" (Levine 278; ellipsis added).

An interesting study of the mature concepts of the author concerning determinist thought is found in chapter fifty-six of Daniel Deronda, the drowning scene:

"I saw him sink, and my heart gave a leap as if it were going out of me. I think I did not move ... I had the rope in my hand--I don't know what I thought--I was leaping away from myself--I would have saved him then. I was leaping from my crime, and there it was--close to me as I fell--there was the dead face--dead, dead. It can never be altered. That was what happened. That was what I did. You know it all. It can never be altered."

She sank back in her chair, exhausted by the agitation of memory and speech. Deronda felt the burden on his spirit less heavy than the foregoing dread. The word 'guilty' had held a possibility of interpretations worse than the fact; and Gwendolen's confession, for the very reason that her conscience made her dwell on the determining power of her evil thoughts, convinced him the more that there had been throughout a counterbalancing struggle of her better will. It seemed almost certain that her murderous thought had had no outward effect--that, quite apart from it, the death was inevitable. Still, a question as to the outward effectiveness of a criminal desire dominant enough to impel even a momentary act, cannot alter our judgement of the desire; and

Deronda shrank from putting that question forward in the first instance. He held it likely that Gwendolen's remorse aggravated her inward guilt, and that she gave the character of decisive action to what had been an appreciably instantaneous glance of desire. But her remorse was the precious sign of a recoverable nature; it was the culmination of that self-disapproval which had been the awakening of a new life within her; it marked her off from the criminals whose only regret is failure in securing their evil wish. Deronda could not utter one word to diminish that sacred aversion to her worst self --that thorn-pressure which must come with the crowning of the sorrowful Better, suffering because of the Worse. All this mingled thought and feeling kept him silent: speech was too momentous to be ventured on rashly. There were no words of comfort that did not carry some sacrilege. If he had opened his lips to speak, he could only have echoed, "It can never be altered--it remains unaltered, to alter other things." (Daniel Deronda 761-62; ch.56)

The inevitability of the event is reiterated by Deronda in his free indirect thoughts concerning the event and Gwendolen's outpouring of guilt. He believed there had been "a counterbalancing struggle of her better will" and that thought does not constitute action, therefore "her murderous thought had had no outward effect." His cogitations "held it likely that Gwendolen's remorse aggravated her inward guilt, and that she gave the character of decisive action to what had been an appreciably instantaneous glance of desire." The only words Daniel feels he can speak concern the unalterability of the whole event.

There is a subtle interplay of narratorial comment merged into the free indirect thoughts attributed to Deronda. The half-sentence "Still, a question as to the outward effectiveness of a criminal desire dominant enough to impel even a momentary act, cannot alter our judgement of the desire" is an embedded generic statement. Another is found in the following response to Deronda's stated views in the previous sentence: "But her remorse was the sign of a recoverable nature; it was the culmination of *that self-disapproval which had been the awakening of a new life within her*; it marked her off from the criminals whose only regret is failure in securing their evil wish" (emphasis added). The narrator's voice here is making it clear, where Deronda is

uncertain, that there is a redemptive hope for Gwendolen.

Each stepping-stone in the causative process has the grammatical status of a noun, as was noted in previous examples. "The culmination of that disapproval" is given the attribute of "awakening" a new life in Gwendolen. Words such as "effect", "(better) will", "conscience", "(counterbalancing) struggle", "inevitable", "(dominant) desire", "(decisive) action", "momentary act", "(un)alter(ed)", "impel" are included in the bid to provide an explanation, for his own peace of mind as much as Gwendolen's. They denote the mechanics of the cause and effect, illustrating the "infinite variability of experience" (Myers 221). The content of the words is psychological, probing the workings of her mind in relation to her actions, and seeing them as the outworking of "a recoverable nature". The sentence structure of Deronda's "mingled thought and feeling" is complex involving subordinated and coordinated clauses. Compound-complex structures such as "Gwendolen's confession, for the very reason that her conscience made her dwell on the determining power of her evil thoughts, convinced him the more that there had been a counterbalancing struggle of her better will" are concerned with the why's and wherefore's. They answer questions, thus providing explanations and relating everything to its antecedent. In these sentences, Deronda's words of explanation relate to Gwendolen's actions. The sentence from which the above clauses are taken revolves around "Gwendolen's confession".

Determinism, with its contention that events occur as a consequence of fixed conditions, and causes external to human will, is reflected in the writing style of George Eliot in the predominance of complex sentence structures in which causality is foregrounded and the reader is involved in tracing the deterministic process. Conditional clauses are a stylistic correlate of the relationship between one circumstance and its antecedent and through the nominalization of syntax, each stepping-stone in the causative process is shown as being out of the character's control.

NOTES

¹ George Levine, "Determinism and responsibility in the works of George Eliot" PMLA 77 (1962): 270.

² G.S.Haight and R.T.Van Arsdel, eds., George Eliot: A Centenary Tribute (London: Macmillan, 1982) 82.

³ Cited by Myers 122; reference not given; author's emphasis and ellipsis.

⁴ The Study of Psychology 102, cited by Myers 221; author's ellipsis.

⁵ (London: Printer, 1988) 239; ch.12.

CHAPTER FOUR

Religion of Humanity

The *absolute* to man is his own nature.

From Feuerbach's The Essence of Christianity

The Religion of Humanity is the religious component of Comtean positivism. Basically humanism, it is "a belief or outlook emphasizing common human needs and seeking solely rational ways of solving human problems, and concerned with mankind as responsible and progressive intellectual beings" (COD 574-75). An "active creed of social sympathy and humanitarianism" was sought in the 1870's and 80's in an attempt to reconcile the "empirical spirit" (consolidated in the 1850's-60's) "with the moral verities of the old religion" (Knoepflmacher 7,5). Empiricism or scientism, incorporating the theory of evolution, was "the product of the new developmental views". It was relativistic and denied the absolutist and miraculous elements in traditional Christian belief. The developmental theory stated that life was in every way--moral, physical, historical-- in a stage of development, optimistically called 'progress'. It teaches that man is evolving into harmony with the world around him, including his fellow man. In the process of moral evolution, egoism is "organically subordinated to altruism" (Myers 2). "The old order, personified as 'Old Leisure' (Adam Bede 525; ch.52), a portly gentleman of 'quiet perceptions, undiseased by hypothesis: happy in his inability to know the causes of things, preferring the things themselves,' unfortunately no longer can mirror the 'natural' laws of an evolutionary universe and its creatures" (Knoepflmacher 33).

"George Eliot's intense idealism" sought for a "aesthetic-moral order" to "bridge the gap between her empiricism and her residual religiosity." Her search "temporarily attracted her to pseudo-scientific attempts to reconcile the two: the phrenological creed of her friend Charles Bray, and Comte's Positivist Religion of Humanity" (Knoepflmacher 38). Bray's notion that the brain of a person determined his ethical capacities was later rejected by Eliot. Although she never wholly embraced

all of Comte's ideas, the religion of humanity became part of her own philosophy by providing a religious element to her empirically-based concept of the world.

Qualities such as care for one's fellow-man, love, feeling and sympathy are stressed in the religion of humanity in which the Christian God is replaced with the worship by man of his own nature. Feuerbach and Comte had similar ideas on "seeing in the object of their worship an image of themselves" (Myers 8). Dodd notes that Eliot, like Rousseau, "saw that feeling had an important ethical role to play in human relationships, enforcing sympathy rather than division" (Dodd 106). Of particular importance to George Eliot was the cultivation of sympathy and tolerance and charity for one's fellowman by developing an empathy with the sorrows and trials they undergo. "The close introspection of her early Puritanism" found outlets such as psychology and altruism in the new man-centred order (Knoepfelmacher 31). In the novels, I. Adam notes the author's emphasis is on the "remedial influences of pure human relations."¹ Through the suffering of the female protagonists in Adam Bede and Daniel Deronda, Hetty and Gwendolen, there is a lesson for the other characters in feeling sympathy. B.Hardy notes how "her tragedy seems to depend more on pity than on any other emotion."²

George Eliot could not countenance Comte's utilitarian distaste for the Bible, having been brought up with its poetry, and Feuerbach's "naturalistic religion of humanity" which preserved a Christian 'essence', was more to her taste. Feuerbach changed fundamental Christian theology, creating a "secularized" version of "the Judaeo-Christian ethos". "To him, 'God is the manifested inward nature, the expressed self of a man,--religion the solemn unveiling of a man's hidden treasures'" (Knoepfelmacher 45,53,52). The religion of humanity takes Christian beliefs, then, such as the supremacy of love, divine retribution, confession as healing and forgiveness, and replaces the God of those things with man as his own god. Love for God first becomes love for fellowman. The Biblical principle of reaping what you sow, becomes the natural laws of cause and effect. The worship of science, man's acquisition of knowledge of his world, replaces the worship of God.

This shift of focus is evident in George Eliot's works. The following passages taken from her writings reveal how the philosophy of the religion of humanity influenced Eliot's mind-style. The distinctive blends of discourse, notably Christian

and scientific, distinctive deixis and distinctive uses of the imperative are all present in the treatment of the religion in her works and highlight the idea of the narrator as mediator between the reader and the characters.

In this passage taken from George Eliot's review essay "Evangelical Teaching: Dr Cumming," published in the Westminster Review in October 1855 she expresses her concept of God:

The idea of God is really moral in its influence--it really cherishes all that is best and loveliest in man--only when God is contemplated as sympathizing with the pure elements of human feeling, as possessing infinitely all those attributes which we recognize to be moral in humanity. In this light, the idea of God and the sense of His presence intensify all noble feeling, and encourage all noble effort, on the same principle that human sympathy is found a source of strength: the brave man feels braver when he knows that another stout heart is beating time with his; the devoted woman who is wearing out her years in patient effort to alleviate suffering or save vice from the last stages of degradation, finds aid in the pressure of a friendly hand which tells her that there is one who understands her deeds, and in her place would do the like. The idea of a God who not only sympathises with all we feel and endure for our fellow-man, but who will pour new life into our too languid love, and give firmness to our vacillating purpose, is an extension and multiplication of the effects produced by human sympathy; and it has been intensified for the better spirits who have been under the influence of orthodox Christianity, by the contemplation of Jesus as "God manifest in the flesh." (WGE 161-62)

The narrator is contending that "the idea of God" should be an example and encouragement to us in our endeavours to do good; to display humanitarian attitudes towards our fellow-man. As noted in an earlier chapter, the repetition of identical words is one means by which sentences are linked up. It was recognized as characteristic of Samuel Johnson's prose style (Read 40). In the above excerpt, the words "the idea of (a) God" are repeated three times as the uniting theme of the three sentences. This reveals an empirical bent of mind, logical and analytical, striving for

balance and clarity of sense. In the first two sentences, the main idea is stated in the initial clause and then expanded on in the remaining subordinate clauses supported by illustration: "the brave man feels braver ... the devoted woman ... finds aid...."

The idea of God is an indirect focus in this excerpt from Adam Bede. The character Dinah embodies Love and Sympathy, that care for one's fellow-man that is the hallmark of the religion of humanity:

She closed her eyes, that she might feel more intensely the presence of a Love and Sympathy deeper and more tender than was breathed from the earth and sky. That was often Dinah's mode of praying in solitude. Simply to close her eyes, and to feel herself enclosed by the Divine Presence; then gradually her fears, her yearning anxieties for others, melted away like ice-crystals in a warm ocean. She sat in this way perfectly still, with her hands crossed on her lap, and the pale light resting on her calm face, for at least ten minutes, when she was startled by a loud sound, apparently of something falling in Hetty's room. (Adam Bede 159; ch.15)

Comtean and Methodist perspectives merge where Love and Sympathy are reverentially capitalized abstractions alongside the Divine Presence and the indefinite article 'a' is unobtrusively used. "A Love and Sympathy" are the positivist 'gods', taking the divine role where Christians would refer to 'the presence of God'. 'A' distances (the reader), 'the' (serves to) engage us by treating the noun as known."³ Thus a shared universe is established with the reader. Possibly Eliot is aware that some of her wide readership would resent the intrusion of humanistic views into her novels, so she keeps the references well merged with an orthodox Christian viewpoint. Reference to "The Divine Presence" is Christian discourse, but the subtle omission of "of God" signals a merging of the religion of humanity with this Christian discourse.

The emphasis is on emotion as the result of meditation: "that she might feel", "to feel", blending the discourse of the religion with that of idealism which is based on emotion and the imagination also. The last two sentences repeat Dinah's mode of praying. They are an observation on her habit.

The reference to "the pale light resting on her calm face" would appear to be

indicative of her saintly nature. In the scene of Dinah coming to visit Hetty in prison "a pale patch of light" is also present:

She thought suffering and fear might have driven the poor sinner out of her mind. But it was borne in upon her, as she afterwards said, that she must not hurry God's work: *we are over-hasty to speak--as if God did not manifest himself by our silent feeling, and make his love felt through ours.* She did not know how long they sat in that way, but it got darker and darker, till there was only a pale patch of light on the opposite wall: all the rest was darkness. But she felt the Divine presence more and more,--nay, as if she herself were a part of it, and it was the Divine pity that was beating in her heart, and was willing the rescue of this helpless one. At last she was prompted to speak, and find out how far Hetty was conscious of the present. (Adam Bede 458; ch.45; emphasis added)

Dinah is imbued with "the Divine presence" of pity (sympathy) and love just as she was in the previous scene. Comtean and Methodist discourses merge. "Love" can be seen as a contestable word, used by both discourses but with a varying denotation. Dinah embodies the Methodist teaching of God's love revealed in and through his followers, and at the same time she is emulating the Comtean principle of love for humanity. The language is distinctly Christian. Hetty is referred to as a "poor sinner", the "rescue" is "God's work", it is the "*Divine* pity", not her own, that is motivating Dinah's actions (emphasis added). E.M.Forster in his book Aspects of the Novel (New York: Harcourt, 1927) refers to this scene as "penetrated with Christianity." (127). He distinguishes between Dostoevsky and Eliot in illustrating what he sees as the prophetic nature of Dostoevsky's vision as opposed to the morally didactic, "preacher" (132), nature of Eliot's. "Pity, they (the two writers) felt, is the atmosphere in which morality exercises its logic, a logic which would be otherwise ... meaningless" (127). This love and sympathy they believed to be attributes of God, leading to forgiveness and eternal life if responded to, and therefore not a meaningless moral logic. Hetty is "brought to confess her crime, and so to a better frame of mind" (133).

In this passage, the narrator's overt intrusion is marked by the tell-tale change

of tense from past to present, but it is evident that it is intended to express Dinah's own thoughts and speech also. The second half of the sentence, which comprises the narrator's statement of human nature in general (generic statement, italicized), could be seen as a reporting of the words, or the actual words "she afterwards said." It is an utterance in free indirect speech merging "the speaker's point of view with the narrator's point of view."⁴ The narrator is acting as a mediator between us as readers, and the characters.

The presence of demonstratives, "this" and "that" in this and the above passage --"She sat in this way....", "That was often Dinah's mode of praying in solitude", "they sat in that way"--expresses the narrator's point of view as she reports the scene from an internal perspective. "Deictics explicitly locate us" (the reader), giving both a backward glance and a look at the present (Traugott and Pratt 295). "That" has an anaphoric (backward) reference in discourse, "this" can have an anaphoric or cataphoric (forward) reference (Quirk and Greenbaum 302). In this example "this" is anaphoric, pointing back to the pose Dinah assumes in prayer. The reference of spatial and temporal terms like 'this' and 'that' is not constant, but shifts according to the position or viewpoint of the speaker/narrator. In this case, the speaker's interest is sympathetic.

In the excerpt to follow taken from the chapter of Dinah's preaching in the village of Hayslope, there is a likening of Dinah physically to what one might expect of a spiritual being:

There was no keenness in the eyes; they seemed rather to be shedding love than making observations; they had the liquid look which tells the mind is full of what it has to give out, rather than impressed by external objects. She stood with her left hand towards the descending sun, and leafy boughs screened her from its rays; but in this sober light the delicate colouring of her face seemed to gather a calm vividness, like flowers at evening. It was a small oval face, of a uniform transparent whiteness, with an egg-like line of cheek and chin, a full but firm mouth, a delicate nostril, and a low perpendicular brow, surmounted by a rising arch of parting between smooth locks of pale reddish hair....

"A sweet woman," the stranger said to himself, "but surely nature never

meant her for a preacher."

Perhaps he was one of those who think that nature has theatrical properties, and, with the considerate view of facilitating art and psychology, 'makes up' her characters, so that there may be no mistake about them. But Dinah began to speak....

Her pale face became paler; the circles under her eyes deepened, as they do when tears gather without falling; and the mild loving eyes took an expression of appalled pity, as if she had suddenly discerned a destroying angel hovering over the heads of the people.... At last it seemed as if, in her yearning desire to reclaim the lost sheep, she could not be satisfied by addressing her hearers as a body. She appealed first to one and then to another, beseeching them with tears to turn to God while there was yet time; painting to them the desolation of their souls, lost in sin, feeding on the husks of this miserable world, far away from God their Father; and then the love of the Saviour, who was waiting and watching for their return. (Adam Bede 19,20,25; ch.2; my ellipsis)

The "arch" on her head, and the "calm vividness" of her "pale" face's "transparent whiteness" has strong spiritual connotations. The picture of her "as a saint", complete with halo, is certainly painted in the description of the Methodist preacher-girl, although the narrator tells her reader that there was nothing in Dinah's mannerisms saying "But you must think of me as a saint" (19; ch.2).

This passage is made up predominantly of Christian discourse. People are often referred to as 'sheep' in the Bible. The parable of the lost sheep is found in Luke 15, and in Dinah's address she likens the people of Hayslope to "the lost sheep", meaning that they have wandered away from God their divine Shepherd. There is allusion to the parable of the prodigal son in the mention of their souls "feeding on the husks of this miserable world, far away from God their Father; and then the love of the Saviour, who was waiting and watching for their return." The "husks" are what the prodigal son fed on when he had run away and when he went back to his father's house, his father was seen waiting and watching for his return.

In conjunction with the discourse of Christian sermonizing, the discourse of physiognomy appears to be operating. The interest in Dinah's appearance and the

drawn-out narrative description seem to come from the anonymous travelling horseman. Thus, the use of a narrative voice within a voice is evident at this point. The narrator is speaking from the perspective of the horseman. Following his observations of her the stranger makes the comments quoted above, whereupon the narrator embarks on a speculative appraisal of the comments: "Perhaps he was one of those who think that nature has theatrical properties, and, with the considerate view of facilitating art and psychology, 'makes up' her characters, so that there may be no mistake about them." This metaphor of nature being a make-up artist being able to make a person look the part they are 'playing' in life the type of person they are, relies on the premiss that a person's looks dictate the occupation they are suited to. The narrator is playfully ironizing this view taken by people, probably including some of George Eliot's own friends.

The narrator speaks from an external perspective with an emphasis on Dinah's psychological and emotive characteristics at the time of the preaching. The emotional response of the crowd is also noted. One of Comte's philosophical ideas was that "reverential emotions stemmed from an accurate observation of reality", that is, the religion of humanity is the emotional response of intellectual insights. The influence of her early evangelicalism has left the author with an introspective mind-style. The addition of positivist creeds led to a respect for the emotions coupled with a respect for empirical logic.

In an earlier part of the novel, the rather esoteric and certainly un-empirical practices of the Methodists are treated kindly:

... Seth and Dinah were ... Methodists ... of a very old-fashioned kind. They believed in present miracles, in instantaneous conversions, in revelations by dreams and visions; they drew lots, and sought for Divine guidance by opening the Bible at hazard; having a literal way of interpreting the Scriptures, which is not at all sanctioned by approved commentators; and it is impossible for me to represent their diction as correct, or their instruction as liberal. Still--if I have read religious history aright--faith, hope, and charity have not always been found in a direct ratio with a sensibility to the three concords; and it is possible, thank Heaven! to have very erroneous theories and very sublime

feelings. The raw bacon which Molly spares from her own scanty store, that she may carry it to her neighbour's child to "stop the fits," may be a piteously inefficacious remedy; but the generous stirring of neighbourly kindness that prompted the deed has a beneficent radiation that is not lost. (Adam Bede 35-36; ch.3)

The narrator is displaying some of the sympathetic fellow-feeling that the religion of humanity advocates in the kind portrayal of Methodism and peasant superstitions. The fact that actions are prompted by a stirring of humanitarian impulses redeems their being efficacious or not, the narrator tells us. If the faith, hope and charity of "religious history" are present in the motivation of the action there will be good done, even if the desired results are not forthcoming. By placing the Methodist practices in the same context as peasant superstition, she is linking them to the idea Comte had, that "the harmonious correspondence with the inanimate world ... envisaged for Positivist man involved his feelings as well as his intellect" (Myers 9; ellipsis added). In the primitive mind the emotions were seen by him and Bain, leading Associationist psychologist of Eliot's day, to have greater range and this was of immense moral importance when one considered that the emotions and the functions of the body and mind are inextricably linked. Eliot, then, respects a sincere adherence to spiritual, or quasi-spiritual, practices as a means of heightening one's capacity for "neighbourly kindness".

Although at first the narrator strives to retain an unbiased opinion by simply stating the facts, a personal opinion is inevitable. The word "approved" appears to have an ironic tinge; approved by whom? Possibly the church authorities. In the statement the denotation is left ambiguous as the narrator diplomatically attempts to portray a socially acceptable viewpoint whilst offering understanding and justification for unorthodox behaviour.

A blend of discourses is noticeable in this passage. There are Biblical resonances in the exclamation "thank Heaven!" The little that the widow gave as an offering in the parable of the widow's mite in Luke 21:1-3, for example, was viewed highly because it was given from her heart and out of her poverty. Similarly, Molly's actions are prompted by love and the narrator commends such motivation. Empirical

lexis based on observable phenomena--"direct ratio", "radiation"--is found in the text alongside discourse based on the emotions and feelings: "sensibility", "feelings", "the generous stirring of neighbourly kindness." "Ratio" in this context means "the corresponding relationship between things not precisely measurable" (OED 8: 98) and the example given is "1858 Buckle *Civilization* (1869) II.i.103 'The progress of knowledge bore the same ratio to the decline of ecclesiastical influence.'" The word "radiation" is a figurative denotation of the literal meaning which is "emission of rays of light, heat, or other electromagnetic waves", that of transmission or demonstration. "The three concords" refers back to the Christian qualities of "faith, hope and charity" (listed in 1 Cor.13). An understanding or intellectual knowledge of these virtues is not always a guarantee that they are put into practice.

George Eliot saw that man needs religion for moral well-being (Myers 25). The evangelical conviction of sin led to an impulse to confess, to accept responsibility for actions, to face the future with caution. This was seen to be a positive thing as it led to a respect for the truth and for one's fellow-man, as well as the healing of openness with another person. The following passages from Adam Bede and Daniel Deronda deal with the confessions of the heroines and Arthur:

"Hetty, we are before God: he is waiting for you to tell the truth."

Still there was silence. At last Hetty spoke, in a tone of beseeching,

"Dinah ... help me ... I can't feel anything like you ... my heart is hard"....

[my ellipsis]

"Dinah," Hetty sobbed out, throwing her arms round Dinah's neck, 'I will speak ... I will tell ... I won't hide it any more.'" (Adam Bede 460; ch.45; author's ellipsis unless otherwise indicated)

She was clinging close to Dinah; her cheek was against Dinah's. It seemed as if her last faint strength and hope lay in that contact; and the pitying love that shone out from Dinah's face looked like a visible pledge of the Invisible Mercy.... [my ellipsis]

"Speak to him, Hetty," Dinah said; "tell him what is in your heart."

Hetty obeyed her, like a little child.

"Adam ... I'm very sorry ... I behaved very wrong to you ... will you forgive me ... before I die?"

Adam answered with a half-sob: "Yes, I forgive thee, Hetty: I forgave thee long ago".... [my ellipsis]

"And tell him," Hetty said, in rather a stronger voice, "tell him ... for there's nobody else to tell him ... as I went after him and I couldn't find him ... and I hated him and cursed him once ... but Dinah says, I should forgive him ... and I try ... for else God won't forgive me." (Adam Bede 470-71; ch.46; author's ellipsis unless otherwise indicated)

"Adam," Arthur said, impelled to full confession now, "it would never have happened if I'd known you loved her.... But I was all wrong from the first, and horrible wrong has come of it. God knows, I'd give my life if I could undo it." (Adam Bede 480; ch.48; my ellipsis)

"I saw him sink, and my heart gave a leap as if it were going out of me. I think I did not move.... I had the rope in my hand--I don't know what I thought--I was leaping away from myself--I would have saved him then. I was leaping from my crime, and there it was--close to me as I fell--there was the dead face--dead, dead. It can never be altered. That was what happened. That was what I did. You know it all. It can never be altered"....

The word "guilty" had held a possibility of interpretations worse than the fact; and Gwendolen's confession, for the very reason that her conscience made her dwell on the determining power of her evil thoughts, convinced him the more that there had been throughout a counterbalancing struggle of her better will.... He held it likely that Gwendolen's remorse aggravated her inward guilt, and that she gave the character of decisive action to what had been an appreciably instantaneous glance of desire. But her remorse was the precious sign of a recoverable nature; it was the culmination of that self-disapproval which had been the awakening of a new life within her; it marked her off from the criminals whose only regret is failure in securing their evil wish. Deronda could not utter one word to diminish that sacred aversion to her worst self--that

thorn-pressure which must come with the crowning of the sorrowful Better, suffering because of the Worse.... There were no words of comfort that did not carry some sacrilege. If he had opened his lips to speak, he could only have echoed, "It can never be altered--it remains unaltered, to alter other things."
(Daniel Deronda 761-62; ch.56; my ellipsis)

Hetty's, Arthur's and Gwendolen's confessions involve them telling the person they have wronged, or a confidant(e), Dinah and Daniel, their crime. The excerpts are emotional dialogues expressing a sorrowful knowledge of the irrevocable nature of the crime, and asking forgiveness of the wronged. One could be forgiven for making a conventional Christian reading of the above passages also, but George Eliot's religion was Positivism and the religion of humanity is the more accurate reading, as we see by the emphasis on human aid as opposed to Divine aid. As the confessions are made, the reliance of the confessor on their confidant(e) is emphasized. To Hetty "it seemed as if her last faint strength and hope lay in that contact." Dinah is a character representative of religion. In her conversation with Hetty, imperatives are used where she offers advice to Hetty in her distress: "Speak to him ... tell him what is in your heart." Gwendolen's hope too is in her human confidant Deronda and "she would no more let go her hold on Deronda's help, or deny herself the interview her soul needed, because of witnesses, than if she had been in prison in danger of being condemned to death [as Hetty literally is]" (Daniel Deronda 833; ch.64). The language of the confession is not so overtly Christian in the later novel Daniel Deronda, perhaps a sign that her ties with her childhood Christian beliefs had loosened by this stage. Hetty in Adam Bede still recognizes that "the pitying love that shone out from Dinah's face looked like a visible pledge of the Invisible Mercy", the personal name being attributable to God.

There is a merging of the discourses of determinism, religion of Humanity and Christianity in the passage from Daniel Deronda, another example of Bakhtin's theory that there are various discourses operating in the same narrative within the novel. Gwendolen's "aversion to her worst self" is defined by the narrator as "sacred", "that thorn-pressure which must come with the crowning of the sorrowful Better, suffering because of the Worse." The words used are not Christian terminology, but rather that

of Comte's Development theory. The notion of 'better' and 'worse' are used instead of 'repentant' and 'sinful'. This highlights the notion of progress in the idea of man's moral development, without any of the Christian connotations. The discourse of Christianity does however creep into the latter portion in the allusion the mention of "thorn" and "crowning" makes to the crucifixion of Christ where "the soldiers plaited a crown of thorns and put it on his head" (John 19:2). "The awakening of a new life" in Gwendolen is another instance of Christian terminology, particularly as "awakening" is used almost technically in evangelical writings to mean "to arouse to a sense of sin" (OED I: 591). It has a contestable denotation in humanist terms, not an awakening to a new *Christian* life specifically, but a new moral awareness. The unalterableness of the event as exemplified in the repetition of the negative form of the verb 'to alter': "it can never be altered" illustrates the presence of the discourse of determinism.

The emotive aspect of confessions is obvious in the previous examples--"tone of beseeching", "Hetty sobbed out, throwing her arms around Dinah's neck", and Hetty's broken conversation. In the following passage from Dinah's sermon to the villagers the same earnestness that goes with any religious belief taken seriously is illustrated:

"Dear friends," she said, in a clear but not loud voice, "Let us pray for a blessing." "See!" she exclaimed, turning to the left, with her eyes fixed on a point above the heads of the people--see where our blessed Lord stands and weeps, and stretches out his arms towards you. Hear what he says: "How often would I have gathered you as a hen gathereth her chickens under her wings, and ye would not!.... and ye would not," she repeated, in a tone of pleading reproach, turning her eyes on the people again. "See".... "Ah, how pale and worn he looks!".... "Ah! what pain!" (Adam Bede 20,25,27; ch.2; my ellipsis)

She "appealed" to the crowd, with "an expression of appalled pity" "beseeching" them to respond, having a "yearning desire to reclaim the lost sheep". A stylistic feature associated with the idea of the religion of humanity is the use of the imperative.

"Liturgy and preaching show a particular need for the shared imperative, 'let us...'"⁵ In the sermon, Dinah uses imperatives, exclamations and also commands which are

pointer words--"See", "Hear".

In the following passage we see the use of rhetorical devices and emotive language by the narrator to arouse the reader sympathies on behalf of Hetty:

Poor wandering Hetty, with the rounded childish face, and the hard unloving despairing soul looking out of it--with the narrow heart and narrow thoughts, no room in them for any sorrows but her own, and tasting that sorrow with the more intense bitterness! My heart bleeds for her as I see her toiling along on her weary feet, or seated in a cart, with her eyes fixed vacantly on the road before her, never thinking or caring whither it tends, till hunger comes and makes her desire that a village may be near.

What will be the end?--the end of her objectless wandering, apart from all love, caring for human-beings only through her pride, clinging to life only as the hunted wounded brute clings to it?

God preserve you and me from being the beginners of such misery! (Adam Bede 397-98; ch.37)

With this impassioned appeal, the omniscient narrator is encouraging our sympathy for Hetty, who is suffering--"despairing", "toiling along", "tasting sorrow", "apart from all love", "clinging to life", "never thinking or caring". The continuous form of the verb is used to highlight the prolonged nature of her agony. The narrator is on the scene: "as I see her"; "my heart bleeds for her". The use of rhetorical questions and exclamations engages the reader's emotions in the action at hand. As J.Bennett records concerning George Eliot, "she responds to her characters rather than thinks about them, the reader feels with them and the total effect of her novel is an increase of understanding and of compassion"⁶ However, this appeal for sympathy is tinged with irony in the mention of "hard" and "unloving" to describe her soul, "narrow" to describe her heart and thoughts in the rhetorical exclamation, and also in the likening of her to an animal being preyed on: "hunted, wounded brute". All of this casts a negative light on the state of her soul in her suffering. Hetty is deficient "in that instinctive sympathy with the world which Positivists associated with the fetishism of primitive experience" (Myers 31), and thence arises the likening of her to small

animals throughout the novel. In this chapter Dinah sees her in a picture in her mind as the lost sheep of Luke 15 in the Bible and refers to her as "poor wandering lamb" in chapter three (31). Common among evolutionists such as Lewes and Spencer were assumptions about the unbroken continuum between animal and human states. So Hetty is portrayed as isolated from humanity, tending towards the more 'animal' state, on account of her lack of natural affection. This lack of spontaneous fellow-feeling is reflected in the likening of Hetty to animals. But these observations are thrown back on the reader by means of the rhetorical question and exclamation, to decide for themselves their ultimate evaluation of her with the solemn injunction not to be the cause of such suffering themselves.

Seth's love for Dinah is likened to religious fervour in the third chapter which relates his feelings towards her. Again, the reader's sensibilities are appealed to on behalf of the character:

But instead of taking the direct road, he chose to turn back along the fields through which he and Dinah had already passed; and I think his blue linen handkerchief was very wet with tears long before he had made up his mind that it was time for him to set his face steadily homeward. He was but three-and-twenty, and had only just learned what it is to love--to love with that adoration which a young man gives to the woman whom he feels to be the greater and better than himself. *Love of this sort is hardly distinguishable from religious feeling.* What deep and worthy love is so? whether of woman or child, or art or music. Our caresses, our tender words, our still rapture under the influence of autumn sunsets, or pillared vistas, or calm majestic statues, or Beethoven symphonies, all bring with them the consciousness that they are mere waves and ripples in an unfathomable ocean of love and beauty; our emotion in its keenest moment passes from expression into silence, our love at its highest flood rushes beyond its object, and loses itself in the sense of divine mystery. And this blessed gift of venerating love has been given to too many humble craftsmen since the world began, for us to feel any surprise that it should have existed in the soul of a Methodist carpenter half a century ago, while there was yet a lingering after-glow from the time when Wesley and his fellow-labourer

fed on the hips and haws of the Cornwall hedges, after exhausting limbs and lungs in carrying a divine message to the poor. (Adam Bede 34-35; ch.3; emphasis added)

"I think" is a subjective account of the narrator's, expressing speculation on Seth's condition, rather than simply relaying facts. The effect of the narrator making guesses about the character's state of mind is that of distancing herself from the character. The narrator puts herself in the position of an unprivileged external observer, the mediator between us and the characters. Rhetorical questions imply a dialogue between the narrator and the reader, and the nature of the question here implies a negative answer from the reader. "What worthy love is so?" The "so" refers back to the previous sentence, and with an expansion of the ellipsis would read: "What deep and worthy love is distinguishable from religious feeling?"

The 'historic present' or 'timeless present' is the tense in which the generic statement (italicized) is cast. George Eliot's mature, philosophical voice comes through in the subsequent discourse on Seth's love where she likens it to religious fervour, specifically Methodist. The language is metaphorical and lofty and the specific situation of Seth's love for Dinah is widened to encompass humanity in general by the use of the 'we' pronoun: "our", "we", "us". The discourse of idealism with its characteristic poetical and emotive language is present in this passage. The list of 'loves' merged with religious feeling, and the idolizing portrayal of the early Methodists have the cumulative effect of exalting such deep devotion as displayed by Seth.

In the chapter 'In which the story pauses a little', a reader faulty of understanding is projected in order to awaken in the real reader the capacity for sympathy with the character.⁷ The narrator anticipates adverse reactions to her portrayal of the rector Mr Irwine as failing in his role of moral mentor but acceptable as country parson and the narratorial voice proceeds to engage in ardent justification of how she has constructed the character of Mr Irwine "with whom I desire you to be in perfect charity, far as he may be from satisfying your demands on the clerical character". She is anxious that her readers come to a compassionate perception of her true-to-life story which does not attempt to make people any better or more virtuous

than they are in real life:

All honour and reverence to the divine beauty of form! Let us cultivate it to the utmost in men, women, and children--in our gardens and in our houses. But let us love that other beauty too, which lies in no secret of proportion, but in the secret of deep human sympathy. Paint us an angel, if you can, with a floating violet robe, and a face paled by the celestial light; paint us yet oftener a Madonna, turning her mild face upward and opening her arms to welcome the divine glory.... I can't afford to give all my love and reverence to such rarities: I want a great deal of those feelings for my everyday fellow-men, especially for the few in the foreground of the great multitude, whose faces I know, whose hands I touch, for whom I have to make way with kindly courtesy. (Adam Bede 181; ch.17; my ellipsis)

Christian discourse merges with the religion of humanity in this passage; there is an ethereal air in the descriptions of the hypothetical paintings. The references to "angel", "a face paled by the celestial light", "Madonna", "divine glory", are Christian and remind one of the description of Dinah when she is preaching (chapter two), and in her bedroom and in the prison where pale (celestial?) light was present in the darkness. "Love", "reverence", "kindly courtesy" are all Christian virtues, reverence is given to God, and he is regarded as the source of love. However, they also have relevance in a religion of humanity discourse in which they are cultivated without divine aid.

The use of shared imperatives in Eliot's treatment of her religion has been noted earlier. Here, the injunctions are to the reader not to idolize the divine but to concentrate their philanthropy on "common coarse people", our "everyday fellow-men": "Let us cultivate (the divine beauty of form).... But let us love that other beauty too...." (my ellipsis). The narrator invokes the hypothetical painter, "Paint us an angel", "paint us yet oftener a Madonna". The reader is drawn into a community of values with the narrator by the use of the inclusive pronoun "us" and is encouraged to adopt more realist than idealist notions concerning other people, specifically in this case, the characters in the novel. The personal empirical authority of the narrator is

strongly asserted: "I have a friend or two", "I have seen", "I believe" (paragraph preceding that above), "I have come to the conclusion that human nature is lovable--the way I have learnt something of its deep pathos, its sublime mysteries--has been by living among people", "I have observed", "I have often heard", "I think" (final paragraph of chapter).

In the narrative defence of Mr Irwine's character, however, Adam is an authority figure, a voice for the transmission of some of George Eliot's ideas on true religion. His speech is presented in dialect as opposed to in the narrator's own voice which brings the narration to character level and not above it in a condescending manner. He speaks in direct speech, within the framework of narratorial speech. The narrator admits to actually having met Adam in later life and having had this conversation with him concerning the past and present rectors. The character of Adam is still under the control of the overseeing authorial voice 'I' who uses his words for her own purposes, in effect guiding the conversation with her questions.

In her letters, one dated 8 May 1869 to Mrs H.B. Stowe expresses her mind concerning religion, and Christian discourse merges with that of the religion of humanity in that expression:

Both travelling abroad and staying home among our English sights and sports, one must continually feel how slowly the centuries work towards the moral good of men. And that thought lies very close to what you say as to your wonder or conjecture concerning my religious point of view. I believe that religion, too, has to be modified--'developed,' according to the dominant phrase--and that a religion more perfect than any yet prevalent must express less care for personal consolation, and a more deeply awing sense of responsibility to man, springing from sympathy with that which of all things is most certainly known to us, the difficulty of the human lot. I do not find my temple in Pantheism, which, whatever might be its value speculatively, could not yield a practical religion, since it is an attempt to look at the universe from the outside of our relations to it (that universe) as human beings. As healthy, sane human-beings, we must love and hate,--love what is good for mankind, hate what is evil for mankind. (GEL 446-47)

The theory of religious development is Comtean and in this portion from one of her letters written in the latter period of her intellectual life Eliot's point of view accepts this theory. The "perfect" religion to her mind was "a more deeply awing sense of responsibility to man, springing from sympathy with that which of all things is most certainly known to us, the difficulty of the human lot." It is a belief system, as is any religion. A similarity can be noticed between her 'statement of belief' and a statement of belief which one confesses in the Christian church, for instance in the Creeds such as the Apostles Creed and the Nicene Creed: she uses the same wording: "I believe...."

Contestable denotations are adopted for Biblically-based concepts. "Temple" refers to a place of worship, "a building devoted to the worship, or regarded as the dwelling-place, of a god or gods or other objects of religious reverence" (COD 1256) and is used figuratively to denote Eliot's religious belief system. "Love what is good for mankind and hate what is evil for mankind" is an adaptation of the numerous Biblical injunctions to "hate the evil, and love the good" (Amos 5:15, Romans 12:9, etc) where the standard of good and evil is the Bible. A subtly variant denotation is assigned to this injunction in this letter by the addition of "for mankind", which lends a more humanistic slant to the meaning.

The discourse of the religion of humanity is evident in this passage from Daniel Deronda:

Could there be a slenderer, more insignificant thread in human history than this consciousness of a girl, busy with her small inferences of the way in which she could make her life pleasant? --in a time too, when ideas were with fresh vigour making armies of themselves, and the universal kinship was declaring itself fiercely: when women on the other side of the world would not mourn for the husbands and sons who died bravely in a common cause, and men stinted of bread on our side of the world heard of that willing loss and were patient: a time when the soul of man was waking to the pulses which had for centuries been beating in him unheard, until their full sum made a new life of terror or of joy.

What in the midst of that mighty drama are girls and their blind visions?

They are the Yea and Nay of that good for which men are enduring and fighting. In these delicate vessels is borne onward through the ages the treasure of human affections. (Daniel Deronda 159-60; ch.11)

"Universal kinship" speaks of that unselfish concern for the welfare of others intrinsic in the concept of humanity, "the treasure of human affections" of the same sympathetic caring. The tone is of highly charged emotion as the instances of human heroism are recounted.

The concept of Gwendolen's story as an "insignificant thread in human history" is introduced in a rhetorical question posed in the narrator's voice. This is another example of overt narratorial control, of direct appeal to the reader. Attention is arrested by the question, and the reader is subconsciously challenged to form an answer taking into account previous and subsequent observations. A further, somewhat cynical-toned rhetorical question alerts one to the author's attitude to "girls and their blind visions". This word with its connotations of faulty understanding is used of Hetty also, in chapter fifteen of Adam Bede. The conclusion is rather unconvincing and idealistic--girls embodying "the treasure of human affections"--after the weighing of their relative insignificance beside the importance of events displaying international altruism.

Humanism is a man-centred religion, the main focus being love and concern for one's fellow man. The stylistic features which we have noted as characteristic of Eliot's concern with the religion of humanity are the presence of Christian discourse and to a lesser extent scientific discourse merging with that of the religion; some deixis, placing the narrator in a position of mediator between character and reader, and imperatives are also evident.

NOTES

¹ "Restoration through feeling in George Eliot's Fiction," Victorian Newsletter 22 (1962): 10.

² The Novels of George Eliot (London: Athlone, 1959) 1.

³ E.C.Traugott and M.L.Pratt, Linguistics for Students of Literature (New York: Harcourt, 1980) 295.

⁴ G.Leech, M.Deuchar and R.Hoogenraad, English Grammar for Today (Basingstoke and London: Macmillan Education, 1982) 165.

⁵ R.Chapman, Linguistics and Literature (London: Edward Arnold, 1973) 49.

⁶ George Eliot: Her Mind and Her Art (Cambridge: Cambridge UP, 1954) 101.

⁷ Pace, "'The Sad Fortunes of Rev. Amos Barton': George Eliot and Displaced Religious Confession," Style 20 (1986): 78.

CHAPTER FIVE

Speaking Subject

Everything I recognize as good and beautiful in another must also be in me
to enable me to recognize it in the other.

Paraphrase from the words of Lacan

In her writings, George Eliot constructs her speaking subject as a sage. She herself was well-educated and moved in upper-middle class circles of culture, refinement and intellectual stimulus. This is reflected in her somewhat elitist comments when she talks about her characters and also her acquaintances, as we shall see in the examples which follow. She creates a standard of superiority to which people and things are compared. While maintaining a sympathetic viewpoint of events, places and people, Eliot "is more than the omniscient recorder of her narrative, she is also the privileged intellectual commentator on it." This stance of commentator with privileged knowledge runs contrary to her belief that art should stimulate a outflow of spontaneous feelings. (Wordsworth's influence can be seen here: he advocated the moral value of spontaneous feelings.) Her fiction "has to negotiate the tension between a stance of sympathetic identification with her characters and her readers alike, and one of theoretical superiority to both" (Myers 106).

The speaking subject also has an empirical bias, as is evident in the emphasis on close and careful observation. The descriptions made are lengthy and involve the narrating ego's response to the character or scene as well as guidance of the reader's response by the narrator.

Lacan said concerning object and subject, "the subject's ego is 'that which is reflected of his form in his objects'" (Lacan, *Écrits* 194, cited by Easthope 39). This is relevant to discourse in its linguistic sense of "a connected series of utterances; a text" (COD 333) in that the speaking subject finds its expression often through an identification with the qualities and feelings represented by the character(s), the object(s) of his discourse. This brings about a union of subject and object which is

characteristic of the experience-based Romantic poetry which Eliot delighted to read. In Romanticism, "experience is represented in language". For example, the speaker in Tintern Abbey by Wordsworth "begins to see external nature as a mirror in which his own subjectivity is reflected back" (Easthope 125-26).

In George Eliot's letter of 4 September 1839 we see the early birthing of an interest in science as Eliot broadens her vision from the narrow confines of evangelical piety. The mind is likened in archaeological, anatomical terms to rock strata:

I have lately led so unsettled a life, and have been so desultory in my employments, that my mind, never of the most highly organized genus, is more than usually chaotic; or rather it is like a stratum of conglomerated fragments, that shows here a jaw and rib of some ponderous quadruped, there a delicate alto-relievo of some fern-like plant, tiny shells and mysterious nondescripts encrusted and united with some unvaried and uninteresting but useful stone.
(GEL 29)

The description of her mind is an accurate construction of the narrating ego/subject we find in her subsequent writings,

My mind presents just such an assemblage of disjointed specimens of history, ancient and modern; scraps of poetry picked up from Shakspeare [sic], Cowper, Wordsworth, and Milton; newspaper topics; morsels of Addison and Bacon, Latin verbs, geometry, entomology, and chemistry; Reviews and metaphysics,--all arrested and petrified and smothered by the fast-thickening everyday accession of actual events, relative anxieties, and household cares and vexations. (GEL 29-30)

She is constructing a picture of her self as she sees it according to her knowledge and experiences. It is not a transactional, market-place model of the mind or self that she uses, but a "reflective and representational" mirror model which reflects her "internal experience and her external reality." Information and experience are received and stored up, being reflected through her interaction with others.

Geological discourse is the dominant discourse in this letter. The extended metaphorical description of her mind with natural phenomenon--rock strata--and its contents: "jaw and rib of some ponderous quadruped", "delicate alto-relievo of some fern-like plant", "tiny shells ... encrusted ... stone", "specimens", "fragments", "petrified"; all have their place in the language of geology. But there is also the suggestion of an emerging sensibility that is positivistically linking the developing intellect with the laws of nature; the shaping of a speaking subject who likens the mind to the vagaries of nature:

How deplorably and unaccountably evanescent are our frames of mind, as various as the forms and hues of the summer clouds! (GEL 30)

There is also the suggestion of a blending of discourses, geological and sculptural, in the presence of a sculptural term "alto-relievo" which denotes the raising of part of the sculpture above the level of the main body of the work. The term's apparent incongruity in the context of geology, is redeemed by its mental association with the formation of a natural 'sculpture'. This highlights the author's mental access to words from a number of varying discourses.

The following passages are from George Eliot's journal account of August to October 1854 and the Fraser's Magazine article (1855) on her three months spent in Weimar, Germany, the place of residence of literary greats Goethe and Schiller a half-century earlier. In these early descriptive accounts the narrator is in a position of viewing the scene being described. This becomes a common technique in the novels to follow. Discourse is "seeing through the speaker's eyes 'by specifically locating the speaker with reference to the everything he sees and hears" thus establishing "the concreteness ... of the speaker'" (Langbaum, The Poetry of Experience 47, cited by Easthope 129; author's ellipsis). George Eliot's writing often works "to situate the reader within the (represented) speaker", the speaking subject. The reader sees what the speaking subject sees and hears the views of the speaking subject concerning the topic at hand and "is invited into identification with the represented speaker" (Easthope 129).

Some discourse of architecture and also high culture of art, music and sculpture

is incorporated into the narrative of both the journal article and essay. There are lexical items of the various discourses:

"opera", "arabesques", "frescoes", "portraits", "miniature", "cameos", "pre-Raphaelite" (painting), "statue(tte)", "bust", "sculptor", "medallion", "marble monument" (sculpture), "bow-window", "cornice", "wooden cupolas with gilt pinnacles", "pilasters" (architectural);

and an interspersal of foreign lexical items, French and German:

"Gelehrter", "sprees", "chausée", "miserable Stirne", "ne plus ultra", "lapsus", "bien être", "déjeuner", a joke in French (in the journal), and "Saal", "allée", "hübscher Bursch", "langer Gänsehals", "Schlafrock",

and a number more (in the essay), most of which are translated for the benefit of the readership. This all tends to constitute the speaking subject as a cultured person, conversant in a number of foreign languages and not shy of revealing this knowledge. George Eliot identified strongly with the continent in the areas of intellectual and philosophical discourse, adopting (and translating some of) the ideas of French and German thinkers such as Feuerbach, Strauss, Goethe, Heine, Comte, Hegel, Rousseau, George Sand over and above English thinkers. She and Lewes were both "delighted by the German intelligentsia" Dodd notes in her book, (243): musicians of the calibre of Liszt and Wagner as well as sculptors, painters and writers.

Her own cultural sensitivity and awareness is in contrast to the simplicity of the Weimarians. She describes them as having "more than the usual heaviness of *Germanity*"; and slow reflexes like a cow: "even their stare was slow, like that of herbivorous quadrupeds" (WGE 238; author's emphasis). Her tone is somewhat derogatory, and the words she chooses are hardly complimentary. She places them in a lower class by virtue of their lack of intelligence and gives them animal-like characteristics:

"herbivorous quadrupeds", "slouching mortals", having a "somewhat stupid

wellbeing", "unedified by classical allusions", "good bovine citizens" (WGE 239,254).

She, by inference, *is* 'edified by classical allusions'. The author is obviously tailoring her article to an expected readership, the genteel, upper middle-class educated. There is a self-reflexive irony here. The narrating theorizing ego, or speaking subject, is constructing herself with reference to the 'other' she is describing. Remembering Lacan's words that what we see in others must be in us for us to recognize it in others, she is perhaps faintly mocking her own bourgeois intellectual pretensions.

The acknowledgement of changes in judgement is indicative of the construction of a narrating ego who is honestly giving an account of her cognitive processes. The preconceptions of the speaking subject are constantly being modified in this article by means of "acquired knowledge and sympathy: her novels were to conduct the reader through a similar process" (Dodd 249):

The ride to the town thoroughly roused me, all the more because the glimpses I caught from the carriage-window were in startling contrast with my preconceptions.... A walk in the morning in search of lodgings confirmed the impression that Weimar was more like a market-town than the precinct of a Court.... This was the impression produced by a first morning's walk in Weimar--an impression which very imperfectly represents what Weimar is but which is worth recording, because it is true as a sort of back view. Our ideas were considerably modified when, in the evening, we found our way to the Belvedere chaussée ... when we saw the Schloss, and discovered the labyrinthine beauties of the park; indeed every day opened to us fresh charms in this quiet little valley and its environs.... Before we came to Weimar we had had dreams of boating on the Ilm, and we were not a little amused at the difference between this vision of our own and the reality. (WGE 237-40; my ellipsis)

Stylistic features of this phenomenon of changing preconceptions are comparative clauses:

"Weimar was *more like* a market-town *than* the precinct of a Court", "we were not a little amused at the difference *between this* vision of our own *and* the reality" (emphasis added).

Throughout the article the speaking subject's viewpoint is noted, and the development of that viewpoint as a very empirical and logical one is evident in the use of contrastive statements:

"the glimpses ... were in startling contrast with my preconceptions", "the difference between this vision of our own and the reality", "The eye here welcomes, as a contrast, the white façade of a building", "In the presence of this hardy simplicity, the contrast suggests itself of..." (WGE 237,240,243,251; my ellipsis).

The emphasis on sense-data as valid information, especially sight, is a sign of an empirical bias. "Glimpses", "the eye", "back view" and "vision" all have to do with sight and observation. In the context given, it would appear that "back view" simply means 'looking back on earlier impressions.'

In these early descriptive accounts we see the tendency for the narrator to be placed in a position of viewing the scene being described thus establishing the concreteness of the speaker. This occurs where George Eliot documents the contents of Goethe's residence:

We were happy enough to be amongst these,--to look through the mist of rising tears at the dull study with its two small windows, and without a single object chosen for the sake of luxury or beauty; at the dark little bedroom with the bed on which he died, and the armchair where he took his morning coffee as he read; at the library with its common deal shelves, and books containing his own paper marks. In the presence of this hardy simplicity, the contrast suggests itself of the study at Abbotsford, with its elegant Gothic fittings, its delicious easy-chair, and its oratory of painted glass. (WGE 251)

The description serves to locate the speaker on the same plane as Goethe in the context of nostalgia and identification with the deceased. "Through the mist of rising tears" Eliot's speaking subject is emotionally empathizing with Goethe. She sees his humble study and tears come to her eyes as she imagines the great man sitting in such a simple setting. Again we see the empirical approach to the scene in the detailed description of Goethe's study, bedroom and library and the contrasting of this setting to another study, that of Sir Walter Scott in Abbotsford with its comparative opulence. In the journal account even more detail is entered into than in the article for Fraser's Magazine.

In her journal description of her three months in Weimar, the subject's ego is expressed in the account of Eliot's identification with Liszt. She sees in Liszt what is a reflection of herself:

I sat next to Liszt, and my great delight was to watch him and observe the sweetness of his expression. Genius, benevolence, and tenderness beam from his whole countenance, and his manners are in perfect harmony with it. Then came the thing I had longed for--his playing. I sat near him, so that I could see both his hands and face. For the first time in my life I beheld real inspiration--for the first time I heard the true tones of the piano. (GEL 177)

It is as if we empirically *see* these (personified) attributes ascribed to Liszt--"genius", "benevolence", "tenderness" and "real inspiration"--as they radiate from his countenance. They are given nominal status and foregrounded. The fact that feelings are foregrounded in the following excerpt serves to construct a similar sensitive, tender consciousness for the speaking subject. In the fronted main clause object of this extraposition, feelings are emphasized:

Strange feelings it awakened in me to run my fingers over the keys of the little piano and call forth its tones, now so queer and feeble, like those of an invalided old woman whose voice could once make a heart beat with fond passion or soothe its angry pulses into calm. (WGE 249)

The narrator's tone is more overtly confident in the appraisal of her subject in her essays than in the novels where the confidence is always reliant on her implied audience's reactions to her evaluations:

Given, a man with moderate intellect, a moral standard not higher than the average, some rhetorical affluence and great glibness of speech, what is the career in which, without the aid of birth or money, he may most easily attain power and reputation in English society? Where is that Goshen of mediocrity in which a smattering of science and learning will pass for profound instruction, where platitudes will be accepted as wisdom, bigoted narrowness as holy zeal, unctuous egoism as God-given piety? Let such a man become an evangelical preacher.... (WGE 121)

In this first paragraph of George Eliot's essay Evangelical Teaching: Dr Cumming (1855) the speaking subject presents an unfavourable picture of a certain type of person, "an evangelical preacher." The foregrounding of adjectives of a negative denotation: "bigoted", "unctuous" and "glibness" creates a picture of an intolerant, unpleasantly flattering and insincere person. The corresponding nouns hold similar meanings of unreasonable prejudice and self-opinionatedness, the implication being that the person is solely preoccupied with himself. The Biblical reference to Goshen is to a place of comfort and plenty. The narrating ego is identifying in the 'other' a mirror (reverse) image of her own self: A lack of intelligence and learning, tolerance, sincerity and humility.

The speaking subject is constituted as superior to such a person. After all, this "man" has only average intelligence, morals, no birth or money, a big ego and big ambitions. "Smattering" is a striking onomatopoeic adjective, meaning a "slight superficial knowledge" (COD 1148). In Middle English the sense of 'smatter' was "talk ignorantly, prate" and is probably imitative of "prattle". Thus the speaker is scathing towards her object of discussion.

Rhetorical questions are a means of direct appeal to the sympathies of the reader; these two culminate in the narratorial reply, which is further backed up by a long list of "Let him"'s detailing the fundamental characteristics of "an evangelical

preacher”:

Let him shun practical extremes and be ultra only in what is purely theoretic; let him be stringent on predestination, but latitudinarian on fasting; unflinching in insisting on the eternity of punishment, but diffident of curtailing the substantial comforts of time; ardent and imaginative on the premillennial advent of Christ, but cold and cautious towards every other infringement of the *status quo*. Let him fish for souls not with the bait of inconvenient singularity, but with the drag-net of comfortable conformity. Let him be hard and literal in his interpretation only when he wants to hurl texts at the heads of unbelievers and adversaries, but when the letter of the Scriptures presses too closely on the genteel Christianity of the nineteenth century, let him use his spiritualizing alembic and disperse it into impalpable ether. (WGE 121-22; author’s emphasis)

And the list goes on.

Imperatives are generally used by persons with some authority over the people they are speaking to. These commands, applying to a third person subject, might be seen as a mimicking of the sort of commands “such a man” might issue from the pulpit. The list of antithetical injunctions construct a narrating ego with strong views on the subject of her discourse. The portion above exhibits aspects of the characteristics of the person being scrutinized by citing words of a restrictive denotation: “shun”, “stringent”, “unflinching”, “cold and cautious” against words of an unrestrictive denotation: “be ultra in”, “latitudinarian”, “diffident of curtailing”, “ardent and imaginative”. The inference is one of inconsistency and polarization towards the comfortable option on the part of the preacher. Such actions as favouring the easy options are not clerical qualities and the author’s persuasive rhetoric manoeuvres the reader to agree with her in decrying the activities of “such a man”.

Read (40) notes that “antithesis has been a very popular device with self-conscious writers.” “Parallelism or balance is achieved by the simple pairing of words.”² In the above excerpt the phrases are balanced:

"shun practical extremes"	"be ultra only in what is purely theoretical"
"be stringent on predestination"	"latitudinarian on fasting"
"unflinching in insisting on the eternity of punishment"	"diffident in curtailing the substantial comforts of time"
"ardent and imaginative"	"cold and cautious"
"bait of inconvenient singularity"	"drag-net of comfortable conformity"
"hard and literal in his interpretation"	"use his spiritualizing alembic"

"Alembic" and "ether", as terms from chemistry, introduce elements of scientific discourse into the text. The first is "an apparatus formerly used in distilling" or "a means of refining or extracting" (COD 27) and "ether" has a historical denotation of "the clear sky, upper regions of space beyond the clouds; the medium filling the upper regions of space, as the air fills the lower regions" (OED III: 310). They are used in a metaphoric sense to speak of the reduction of certain spiritual truths to become difficult to understand (impalpable) and therefore powerless to cause any painful conviction to the hearer.

The journal entry of November 1858 on the 'History of Adam Bede' (GEL 254-56) and also a previous entry dated September 1856 on 'How I came to write Fiction' (GEL 204-5) provide an interesting record of the mix of voices converging to form the constructive basis of her first novels Scenes of Clerical Life and Adam Bede. We see the mirror model of the mind which Eliot uses and also the organic nature of the mind's development.

The story, told by my aunt with great feeling, *affected me deeply*, and *I never lost the impression* of that afternoon and our talk togetherHe (Lewes) remarked that the scene in the prison would make a fine element in a story; and I afterwards *began to think* of blending this and some other recollections of my aunt in one story, with some points in my father's early life and character.... While we were at Munich, George expressed his fear that Adam's part was too passive throughout the drama, and that it was important for him to be brought into more direct collision with Arthur. This doubt *haunted me*, and *out of it*

grew the scene in the wood between Arthur and Adam; the fight came to me as a *necessity* one night at the Munich opera, when I was listening to "William Tell". (GEL 254,256; emphasis and ellipsis added)

In this journal passage we see evidence of how the author viewed the workings of her mind in relation to the creation of her fiction. When others' experiences, voices, languages interrelate with her own inner voice and experience, the dialogue causes some strong reactions of a cogitating nature. George Eliot, the speaking subject, is constructed by reference to others, in this case the voices (literally) of Lewes, her father, her aunt, Blackwood (publisher), and other ideological/ social/ familial influences in her past.

The italicized verbs in the above passage are verbs of feeling denoting mental states, acts of thought. They express an internal process. We find the same sorts of verbs in the earlier passage on 'How I came to write fiction': "I always thought", "I felt", "I was thinking", "my thoughts merged themselves into a dreamy doze, and I imagined myself writing a story", "I had settled in my mind", "I had thought of the plan of writing a series of stories" (GEL 204-5). It is obvious from these examples that we have here constructed a deeply introspective speaking subject, with an active imagination.

She was sensitive to what others thought of her ideas. This sensitivity is illustrated by her use of the strong word "haunted" of her doubt when Lewes expressed his opinion concerning a scene in her novel. The close interrelation between Eliot and Lewes with regard to her fictional voice is foregrounded in both these journal passages with the recurring words of suggestion and impression:

"it suggested to him", " he began to think", "his impression ... was strengthened. He began to say very positively, 'You must try and write a story,' and when we were at Tenby he urged me to begin at once. I deferred it", "George used to say", "But his prevalent impression was", "We determined" (GEL 204-5; my ellipsis).

"he remarked that", "was suggested by George", "he was so delighted", "George suggested ... he recommended me to 'space out' a little, which I did" (GEL

254-56; my ellipsis).

We notice the same words synonymous with a shaping, developing process when we read other passages referring to her creative art. When she speaks of writing Silas Marner in a letter of 12 January 1861 she refers to the fact that the story "unfolded itself from the merest millet-seed of thought" (GEL 330). This is a metaphor of organic growth which is also present in the 'History of Adam Bede' journal entry:

"The germ of Adam Bede was an anecdote", "the character of Dinah *grew out of* my recollections of my aunt", "everything else *grew out of* the characters and their mutual relations", "This doubt haunted me and *out of it grew* the scene in the wood...." (GEL 254-56; my ellipsis).

The idea of the development is a form of evolutionary thought (Myers 3) and part of George Eliot's new positivist views embracing the organic evolution of man. Spencer's evolutionary theory held that as parts of one's mental life instinct, intelligence and memory are not separate entities, but work together as body parts do. The workings of the mind are likened organically by John Stuart Mills to the chemical union of elements.

In chapter seventeen of Adam Bede the speaking subject is constituted by a process of comparison with the other. An implied reader is exhorted over and over again to exercise the same tolerance and love towards the less loveable specimens of humanity as towards the more loveable:

These fellow-mortals, every one, must be accepted as they are ... it is these people--amongst whom your life is passed--that it is needful you should tolerate, pity, and love. (Adam Bede 179; ch.17)

The implied reader is constructed as being rather pious and rather unsympathetic; as one who is idealistic and critical:

This Rector of Broxton is little better than a pagan!" I hear one of my readers exclaim. 'How much more edifying it would have been if you had made him give Arthur some truly spiritual advice....

It is so very rarely that facts hit that nice medium required by our own enlightened opinions and refined taste!....

Adam, you perceive, was a warm admirer, perhaps a partial judge, of Mr Irwine, as, happily, some of us still are of the people we have known familiarly. Doubtless it will be despised as a weakness by that lofty order of minds who pant after the ideal, and are oppressed by a general sense that their emotions are of too exquisite a character to find fit objects among their fellow-men. I have often been favoured with the confidence of these select natures.... For I have observed this remarkable coincidence, that the select natures who pant after the ideal, and find nothing in pantaloons or petticoats great enough to command their reverence and love, are curiously in unison with the narrow and pettiest. (Adam Bede 178,179,186,187; ch.17; my ellipsis)

George Eliot is attempting to steer her readers to a sympathetic appraisal of her characters and their fellowman at the same time. Her own speaking subject is being constituted as one distrusting of her readers' ability to appreciate and accept her accommodating outlook towards characters of a questionable vein, or the characters themselves.

A superior attitude is shown towards morally less astute human individuals, in the mention of "lofty", "select" and "too exquisite" to describe their mind and emotions. These individuals are the hypothetical readers with objections to the course of the fictional narrative. They are ironized by the 'unbiased' voice of the speaking subject for being too fond of an idealized characterization of Mr Irwine. "Some of us still are" (of an accepting frame of mind) implies that "that lofty order of minds who pant after the ideal" is not amongst this group. It is however a self-reflexive irony which we also noted in the speaking subject's attitude towards the Weimarians in the earlier example. The implied reader's attitude is in fact a reflection of the speaking subject whose superior stance also "pants after the ideal".

Stylistic correlates of this characteristic of Eliot's narrating ego are the

dialogism here present. A tension or conflict exists within the speaker, but one polarity of the conflict is externalized as the implied reader.

In her letter dated 15 August 1866 to Frederick Harrison, member of the Positivist body in London, Eliot writes:

Pray do not even say, or inwardly suspect, that anything you take the trouble to write to me will not be valued. On the contrary, please to imagine as well as you can the experience of a mind morbidly desponding, of a consciousness tending more and more to consist in memories of error and imperfection rather than in a strengthening sense of achievement--and then consider how such a mind must need the support of sympathy and approval from those who are capable of understanding its aims. I assure you your letter is an evidence of a fuller understanding than I have ever had expressed to me before. (GEL 401)

A speaking subject is constructed who is in a position of dependency on her addressee. She uses ingratiating language: "Pray do not even say, or inwardly suspect", "please to imagine", "consider how such a mind (morbidly desponding) must need....", "I assure you". The attributes of "sympathy", "approval" and "understanding" she finds resident in her addressee. It is her "mind", her writing centre, which craves this attention. The word "mind" is used for her self, that is her soul, "morbidly desponding."

She exchanges "thoughts" with Harrison, asking him to "consider" and "imagine" her predicament concerning her creative genius. The novelist's voice is straining in its "effort" and "agonizing labour" to provide an authentic picture; "to get breathing individual forms" in order to stir spontaneous sympathy from her readers for the characters in their humanity, "human experience"; to make concrete, "incarnate" abstract thoughts and ideas.

The speaking subject's disgusted attitude towards seeing a young girl gambling is reflected in the record of the observations in her letters to Mrs Cross, October 1872, from Homburg and to John Blackwood, 4 October, 1872. George Eliot displays strong moralistic disapproval of the vice:

The air, the waters, the plantations here, are all perfect--"only man is vile." I am not fond of denouncing my fellow-sinners, but gambling being a vice I have no mind to, it stirs my disgust even more than my pity. The sight of the dull faces bending round the gaming-table, the raking up of the money, and the flinging of the coins towards the winners by the hard-faced croupiers, the hateful, hideous women staring at the board like stupid monomaniacs--all this seems to me the most abject presentation of mortals grasping after something called a good, that can be seen on the face of this little earth. Burglary is heroic compared with it. I get some satisfaction in looking on from the sense that the thing is going to be put down. Hell is the only right name for such places....

The Kursaal is to me a hell, not only for the gambling but for the light and heat of the gas, and we have seen enough of its monstrous hideousness. There is very little dramatic *Stoff* to be picked up by watching or listening. The saddest thing to be witnessed is the play of a young lady, who is only twenty-six years old, and is completely in the grasp of this mean, money-making demon. It made me cry to see her young fresh face among the hags and brutally stupid men around her. Next year, when the gambling has vanished, the place will be delightful: There will be a subvention from Government to keep the town tolerably prosperous. (GEL 493,494; author's emphasis, my ellipsis)

Deverbatives such as "the raking up of the money" and "the flinging of the coins" foreground the uncouth activity inherent in the practice of gambling in the speaker's mind. Moral disgust is obvious in the use of religious discourse of negative denotations: "hell", "sinners", "demon" and of adjectives advocating distaste to describe the gambling and its participants: "monstrous hideousness", "mean, money-making", "vile", "dull", "hard-faced", "hateful", "hideous", "stupid", "brutally stupid". The nouns/noun phrases describing gambling and the gamblers are no less derogatory: "monomaniacs", "hags", "the most abject presentation of mortals". The speaker is identifying its supposed absolute other--the *lack* of intelligence, sympathy, love and beauty. The repetitively foregrounded adjectives are a stylistic example of this. The unusually strong reaction to what she sees in the gambling scene is another instance of

some, probably unconscious, recognition of these intense addictive qualities in her own make-up.

In the corresponding chapter in the novel Daniel Deronda (1876), which was birthed by the observation of the "young fresh face" amongst this depravity, the speaking subject is equally vehement in her views:

She who raised these questions in Daniel Deronda's mind was occupied in gambling: not in the open air under a southern sky, tossing coppers on a ruined wall, with rags about her limbs; but in one of those splendid resorts which the enlightenment of ages has prepared for the same species of pleasure at a heavy cost of gilt mouldings, dark-toned colour and chubby nudities, all correspondingly heavy--forming a suitable condenser for human breath belonging, in great part, to the highest fashion, and not easily procurable to be breathed in elsewhere in the like proportion, at least by persons of little fashion.... Here certainly was a striking admission of human equality. The white bejewelled fingers of an English countess were very near touching a bony, yellow, crab-like hand stretching a bared wrist to clutch a heap of coin--a hand easy to sort with the square, gaunt face, deep-set eyes, grizzled eyebrows, and ill-combed scanty hair which seemed a slight metamorphosis of the vulture.... Deronda's first thought when his eyes fell on this scene of dull, gas-poisoned absorption was that the gambling of Spanish shepherd-boys had seemed to him more enviable:--so far Rousseau might be justified in maintaining that art and science had done a poor service to mankind. (Daniel Deronda 35,36,37; ch.1)

Daniel's pastoral preferences for outdoor gambling of the type of "Spanish shepherd-boys" are reminiscent of Rousseau's claims for the natural life and his attack on progress and civilization as corrupting forces. "A certain uniform negativity of expression" in the gamblers in "dull, gas-poisoned absorption" reiterates the narrator's repulsion for the occupation. Upper-class gambling is treated as reprehensible. The implication is that those belonging to "the highest fashion" should know better. There is the idea in the narrator's mind that the more refined members of the human race

should only indulge in more 'cultured' events. An ironic tone can be detected in the unfavourable descriptions of the gamblers and their surroundings by both the narrator and Daniel himself. The players are made to seem like some kind of low life with animal features: "crab-like hand", "vulture". This also signals a pseudo-scientific discourse of the moral continuum linking man and animal which evolutionists such as Spencer and Lewes assumed.

The words describing the poor shepherd-boys and their gambling environment--"the open air", "tossing coppers", "ruined wall", "rags about their limbs"--suggest abandonment and freedom of expression while the words describing the rich gamblers and their environment are of wealth but a weighty, uncomfortable one. The repetition of the word "heavy" reiterates the weighty atmosphere. An interesting feature of this paragraph is the presence of a chemical term "condenser" in the midst of talk of "gilt mouldings" and "chubby nudities", making for a meeting of different discourses--scientific and architectural/sculptural--in the same sentence.

"Every concrete utterance of a speaking subject serves as a point where centrifugal as well as centripetal forces are brought to bear" (DI 272). The speaking subject in George Eliot's writings is a vehicle of this tension between unifying and disunifying forces. Whilst on the one hand recognizing certain qualities or tendencies in others, there is often a conflict within the speaker where these qualities are reflected in her own self 'mirror'. Dialogism ensues and the speaker often assumes a position of superiority towards its other. This is displayed in the style by the use of foregrounded adjectives revealing either a negative picture (Weimarians, Cummings essay and gambling scene examples) or a positive 'reflection' (Goethe, Liszt examples).

NOTES

¹ E.W.Slinn, The Discourse of Self in Victorian Poetry (Basingstoke and London: Macmillan, 1991) 10.

² Wimsatt, The Prose Style of Samuel Johnson, page not given, cited in Read 40.

CONCLUSION

George Eliot's mind-style is reflected in the varying use of language when empirical, idealist, determinist or humanist viewpoints are being expressed in her non-fiction and fiction. The construction of her speaking subject or narrating ego has distinctive features also, and is seen to be consistent despite the genre she is writing in.

Empiricism assumes that reality consists of observable and material phenomena. In the examples discussed, several stylistic features emerged as characteristic of her scientific bent: Generic statements highlight an intrusive narrative voice both philosophical and moralistic; scientific (or quasi-scientific) discourse used in descriptions mainly--phrenology, psychology, anatomy, heredity, evolution; an essayist prose style reminiscent of Samuel Johnson. Comparative and contrastive syntactic structures are indicative of the attention to detail and desire to clarify typical of a scientific rational approach.

The features of style correlating to idealism were the use of figurative language, the presence of a mythological or Christian discourse and a tension between an idealist view of reality and an empirical one.

"The rationalist aspect of our author led her to a careful estimate of how large, impersonal environmental forces determine individual conduct" (Preyer 48). These determinist views within her writings were accompanied by the stylistic features of complex sentence structure where causality is foregrounded and the complexities of cause and effect explored, conditional clauses illustrating the dependency of the principle of cause and effect on conditions, and the use of deverbatives (personified forces) instead of verbs to show the lack of initiative of the character swamped by circumstance.

Features of Christian discourse such as sermonizing and emotive appeal with imperatives emerged as characteristic of humanist views. The emphasis on showing care for one's fellow-man inherent in the religion of humanity led to some narrative interaction between the narrator's voice and the hypothetical reader who was being encouraged to be more tolerant and sympathetic.

Eliot's speaking subject is constructed as having an educated, bourgeois set of

values. She recognizes qualities in others and there is sometimes a conflict where these are inversely reflected in her own psyche. Scientific and cultural pursuits-- music, art, foreign languages-- are subscribed to by the speaking subject.

A blending of discourses was found between the five aspects which were discussed, supporting Bakhtin's theory of the dialogic nature of language. We found a strong Christian discourse emerging in her earlier letters for example, and merging with a scientific discourse. Overall, a predominance of scientific discourse was noted. While in her earlier works her ideas were more Christian-based, her later writings become more grounded in philosophy and psychology.

Such initial observations as are made in this thesis lead us to see how when the task of editing George Eliot's journal is completed, the evolution of her narrative voice will be a productive and engaging study for future scholars.

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