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Diplomová práce

*Concepts of Space in George Eliot's Novels
(Daniel Deronda)*

*Koncept prostoru v románech George Eliot
(Daniel Deronda)*

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Abstract

The aim of this diploma thesis is to introduce Victorian authoresses of the second half of the 19th century and concept of fictional novelistic spaces. Firstly, the thesis will shortly present the main authoresses of the Victorian novels in the social context of the 19th century (the Brontë sisters, George Eliot). Secondly, it will focus on the analysis of the last of George Eliot's novels, 'Daniel Deronda' (comparing it with her earlier novel 'The Mill on the Floss') with the emphasis on the changes of the concept of space in the novel, in which the Jewish theme dominates, and it will also describe searching for the roots and traditions in the personal life of the hero. Finally, the thesis will aim at European context of the concepts of novelistic spaces and it will evaluate the importance of the last novel written by George Eliot.

Anotace

Cílem práce je představit viktoriánské spisovatelky druhé poloviny 19. století z pohledu koncepce fiktivních románových prostorů. Práce nejprve stručně představí hlavní autorky viktoriánského románu ve společenském kontextu doby 19. století (sestry Brontëovy, George Eliot) a poté se bude věnovat analýze posledního románu G. Eliotové *Daniel Deronda* (ve srovnání s autorčiným dřívějším románem ‘*The Mill on the Floss*’) s důrazem na proměnu románového prostoru v díle, kterému dominuje židovská tematika, hledání a nalézání kořenů a tradic v osobním životě hrdiny. Práce se zaměří na evropský kontext románových prostor a tradic a zhodnotí význam posledního románu ve vývoji autorčiny tvorby.

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1. Introduction

This diploma thesis will not focus on the complex analysis of the last novel of George Eliot, but it will aim only at concepts of space as the title of the thesis suggests. At the beginning of the thesis, it is important to explain the concept of space in general from the theoretical point of view, so the concept of space in the analysed novel could be described. Gaston Bachelard's 'The Poetics of Space' (1994) was chosen as a crucial source of study to understand the concept of literary space.

The next part will shortly introduce the Victorian era where England experienced radical changes. The Industrial Revolution brought many innovations in the then English society and changed its concept of space. Darwin's evolutionary theory was very revolutionary for the thinking of the whole Victorian society as well as for George Eliot. Unsurprisingly, all these changes influenced the Victorian novelists and their works. The main artistic movements of the 19th century (romanticism and critical realism) will be also introduced as they brought new approaches to the literature, thus they affected its concept of space, too.

Because the thesis deals with George Eliot as the main authoress of the Victorian period, other female novelists of the 19th century cannot be left out, so Emily and Charlotte Brontë will be also introduced with their famous and significant masterpieces of English literature 'Jane Eyre' and 'Wuthering Heights'. These two novels demonstrate the popularity of the Gothic space concept during the 19th century, thus they were chosen to have some comparisons with the concept of space in George Eliot's novels.

The next part of the thesis will introduce George Eliot's life and then it will analyse the concept of space in her two novels – 'The Mill on the Floss' and 'Daniel Deronda'. George Eliot pictured some features from her life in 'The Mill on the Floss' and this novel is also suitable for comparisons and looking for the similarities because the authoress uses rivers (or more generally symbol of water) in both of her novels. Another piece of work written by Gaston Bachelard 'Water and Dreams: an Essay on the Imagination of Matter' (1999) was studied for understanding the symbolism of water and its characteristics.

2. Concept of Space in Literature

2.1. Space in Literary Theory

The thesis focuses on the concept of space in the novels written by George Eliot, thus the term 'space' should be defined before the concrete analysis. Space and time as philosophical categories can be understood as the fundamental elements of human perception and existence in the world. According to Immanuel Kant the components of human senses are given a priori by the coexistence of space and time. Ernst Cassirer followed Kant in his thoughts and proclaimed that the influence of time and space on our perception is closely related to metaphorical interpretation of space perception in language. Maurice Blanchot describes literary space as something that is created by words and the relationship between them. This relationship opens new, specific and autonomous space where the words signify existence. Authors can create unique space using metaphors and run into different realities.¹

Space is also understood as a fundamental part of literary works. Space in literature defines fictional worlds, characters, time constructions, and communication situations. In fact, these attributes could be explained as the aspects of literary space. Professor Zdeněk Hrbata suggests the following possibilities of studies of space in the relationship with the literature:

- mimetic topography between a concrete literary work and the reality
- semiotic study of space, the relationships and continuity between places, characters and happenings
- social characterisation of spaces and their impact on characters
- symbolic representation of space in the text.²

Considering Hrbata's approaches of space studying, this thesis will focus on all four possibilities. George Eliot was inspired by her own life when she wrote her novels (especially 'The Mill on the Floss' which has some autobiographical features), she also describes that the spaces changed due to different occurrences, the characters are influenced by space in both of the analysed novels – 'The Mill on the Floss' and 'Daniel

¹ MÜLLER, Richard a ŠIDÁK, Pavel. *Slovník novější literární teorie: glosář pojmů*. Praha : Academia, 2012 (404-405).

² HRBATA, Zdeněk a Martin PROCHÁZKA. *Romantismus a romantismy: pojmy, proudy, kontexty*. Praha: Karolinum, 2005 (326).

Deronda'. The concept of space in these novels shows various symbols while studying the masterpieces in more complex means.

Space in literature is pictured by linguistic tools which authors choose. Therefore, space is limited by these linguistic tools and by the imagination of a concrete reader. Maurice Blanchot highlights the importance of readers for the definition of space in 'The Space of Literature' (1982) as follows: *'The work is a work only when it becomes the intimacy shared by someone who writes it and someone who reads it, a space violently opened up by the contest between the power to speak and the power to hear.'* (Blanchot, 1982:37) The readers live in the space of literature while reading it and they are connected not only with the characters in it but also with the author. On the other hand, the translator of the mentioned Blanchot's work describes that *'literature's space is likewise inaccessible and inescapable; it is its own displacement or removal.'* (Blanchot, 1982:10) Talking about the importance of readers to depict literature's space, this quote can be understood as the disability of them to imagine the space exactly the same way as the author pictures it in his mind.

Space is purely schematic and it captures only a selection of phenomena, occurrences, and their attributes. Simultaneously, the spatial relations are characterised by different side-effects, such as characters of the book, time, dialogues etc. Readers usually find more than one space in every novel and the characters are either stuck in one space or move from one to another.³

Russian literary scholar Yuri Mikhailovich Lotman proclaims that all the stories are based on the existence of different spaces which are established by binary oppositions. Therefore, this idea can be transferred into the social, theological, political, or other worlds because all the spaces are understandable due to its characterisations. Lotman explains this theory on the example of architecture. Buildings are not understood only as big concrete constructions, but they also suggest some cultural products by human beings. This theory is closely connected with cognitive psychology which says that people solve abstract problems with the help of imagination of spaces.⁴

³ VLAŠÍN, Štěpán a kol. *Slovník literární teorie*. Praha: Československý spisovatel, 1984 (295).

⁴ Müller, Richard a Šidák, Pavel. 2012. *Slovník novější literární teorie: glosář pojmů*. Praha : Academia, 2012 (407). Lotman, Juraj Michaljlovič. 1990. *Štruktúra umeleckého textu*. Bratislava : Tatran, 1990 (203).

2.2. *Space in Narrative*

The foregoing fact about the importance of time and space in literature leads into their narrative function, especially space functions as a description of settings which are (to a certain extent) crucial for the plot. Reading a book, we cannot imagine to find a plot without settings. However, time is even more significant for literary writing. Some stories do not mention their space or setting, but the crux of time is never left out. *'In E. M. Foster's famous 'The king died, and then the queen died of grief' no concrete setting is mentioned and the text can be fully understood on the simple presupposition that the characters must have lived and died 'somewhere'.'* (Herman, and others, 2008:551) This is an example where the concept of space is left out and the readers are still able to understand the story/sentence. Nevertheless, there is the coordination relationship between space and time in literary theory. Neither of these two terms is more important than the other. *'Routledge Encyclopedia of Narrative Theory'* (2008) further demonstrates a term *'timespaces'* which literally suggests the inseparability of time and space. (Herman, and others, 2008:551)

Narrative space is defined by places where the characters are situated. The places can be changeable during the development of the plot, so there does not have to be necessarily only one described space in a concrete novel. Space in a novel is clarified by following features:

- containing various elements that help readers to imagine the concept of space in a concrete novel,
- boundaries between subordinate, superordinate and coordinate spaces,
- the characters and other living components including landscapes,
- the concept of space is bound to the temporal dimension.⁵

These features can further describe *'foreground and background spaces, open and closed spaces, accessible and inaccessible spaces, close and distant spaces, static and dynamic spaces, etc.'* (Herman, and others, 2008:552) These types of space are in the oppositions, but they also define one another in each antonymous pair. The concept of spaces can be given by a city, countryside, a whole state, a house, etc.

⁵ Herman, David, Jahn, Manfred a Ryan, Marie-Laure.. *Routledge Encyclopedia of Narrative Theory*. London : Routledge, 2008 (552).

The characters move between spaces; however, the readers usually tend to connect one character with only one space despite of the mobility of the character.

2.3. *Bachelard's Poetics of Space*

Born in France, Gaston Bachelard (1884-1962) was one of the greatest philosophers of the 20th century. His works and studies were patterned on theory of human knowledge, rationality, and belief. He applied this theory into poetics and describes his original philosophy and perception of space in his well-known 'Poetics of Space' (1958). In this philosophical and poetic masterpiece, Bachelard applies his mind to intimate space – places where human beings live or go (their homes, nature, and space in general). He believes that people find peace and safety in the places which they occupy. His thoughts and poetics of space are set in a picture of a house, and then he focuses on smaller objects such as drawers, wardrobes, nests or corners to find out the infinity of space.

2.3.1. *The Importance of Space*

Bachelard claims that life of an individual begins in a closed space in a mother's body and it carries on to another closed space after birth – to a house. '*Life begins well, it begins enclosed, protected, all warm in the bosom of the house.*' (Bachelard, 1994:7) A child is placed into the inside space of the house and it progressively discovers the world from there. Briefly said, human beings get to know the space inside and out. The ability of space to become open is clear and obvious. The house/home gives the child a sense of safety and protection.

The other function of home is integration. The occupants living in the same house create their inside space and this space helps them to become closer, to entertain themselves, and simply live. The space of the house integrates the people, who inhabit it together. '*Space calls for action, and before action, the imagination is at work.*' (Bachelard, 1994:12) Space is created and influenced by occupants' thoughts, imaginations, experiences, and memories. In fact, they bring a living atmosphere into the house, and so it gains different characteristics. An empty house without people would not be described as a living one.

The imagination of readers is also important because not only the characters and authors create the spaces in their novels, but the readers also bring special features to it. They come out of their own experience, imaginations, and memories to imagine described spaces and places while reading. Each reader gives them special and personal features. Apparently, the triangle of the author, the characters, and the readers is needed to create a concrete concept of space in a book. The readers can originate great amount of spatial descriptions from their own different experiences and imaginations, everything in an introduced house can be differentiated throughout a novel.

2.3.2. *The Opposition of Outside and Inside*

Gaston Bachelard also gives contradictoriness of outside and inside spaces some thoughts in a separate chapter in his work 'The Poetics of Space'. These two expressions (outside and inside) are purely antonymous in common spoken or written language, however, Bachelard explains a close relationship between them: '*Outside and inside are both intimate – they are always ready to be reversed, to exchange their hostility. If there exists a border-line surface between such an inside and outside, this surface is painful on both sides.*' (Bachelard, 1994:217-218) According to Bachelard the poetics of outside and inside spaces do not have any strict borders because they can influence each other, and the existence of human beings (or characters in novels). This has an important role in it, too. The void of outside space can be changed and filled by a presence of characters who come from a home (inside space) where they belong. Furthermore, the inside spaces are never inseparable units because they are connected to the outside spaces by windows and doors. Theoretically, if the doors or windows are permanently opened, they logically delete all possible borders between these two kinds of spaces and suggest the infinity of space in general.

Bachelard also mentions doors as the important connector between outside and inside. Logically, doors symbolise two contradictory expressions – open and closed. They make the borders between outside and inside when they are closed or locked. If doors did not exist in the construction industry or if people could live in the houses without doors, the space would be always open for human beings. Only drawers, chests or wardrobes would have their own closed space. 'The Poetics of Space' state that drawers are '*the foundations of the human mind*' (Bachelard, 1994:77) when introducing a character of Carre-Benoit from a novel by Henri Bosco. This character

was passionate about his filing cabinet because *'it replaced everything, memory as well as intelligence.'* (Bachelard, 1994:77). Drawers keep people's possessions, objects, memories, or papers, for instance, and they can help with remembering the forgotten.

Philosophising about the poetics of space, Bachelard's thoughts are also based on some other philosophers and linguistic scientists. He cites Jules Supervielle's views on spaces of outside and inside as follows:

'Too much space smothers us much more than if there were not enough. Supervielle is also familiar with 'exterior dizziness'. And elsewhere he speaks of 'interior immensity'. Thus, the two spaces of inside and outside exchange their dizziness. In another text by Supervielle the prison is outside.' (Bachelard, 1994:221)

The inside spaces can be sometimes felt as huge or immense; especially when they relate to loneliness, unhappiness, tragedy, or a non-functional family, for instance. Even though the inside spaces are limited by walls (borders), they do not necessarily always mean closed or locked spaces. The character of them is influenced by the inhabitants or visitors, and their feelings. This works also contrariwise – the outside can be too vast and never-ending for someone, so they can feel 'dizzy' and possibly being locked in the middle of nowhere. Some individuals can feel unsafe and uncomfortable because of too much freedom and too much space. Depending on the connotative meanings, the character of inside and outside can be easily exchanged.

The specific feature of inside is its measurability and geometrical evidence. Of course, there can be some geometrical shapes in nature, but it is not something distinctive for the outside space. The measurability of the inside gives its limits and tightness to the space. Moreover, Bachelard speaks about 'a narrow space' which is more easily inhabitable and intelligible than vastness of outside space.⁶

⁶ Bachelard, Gaston. 1994. *The Poetics of Space*. Boston : Beacon Press, 1994 (229).

3. Victorian Period

The period of the reign of Queen Victoria (1837-1901) is the crucial milestone in the history of Great Britain and the world. Historians call this period ‘Victorian Era’ according to this great monarch and the people who lived in Great Britain in this era are called ‘Victorians’. There occurred great changes and revolutions in industry, culture, politics, science, architecture, philosophy and finally in social life and literature. *‘Not only were people living differently, they were thinking differently, talking and writing differently, acting differently.’*⁷ In the 19th century Great Britain became the biggest colonial empire and had the greatest political power in the world. Therefore, the Victorian age is introduced as the golden age.

3.1. Industrial Changes

Due to the new innumerable industrial cities, the United Kingdom suddenly grew out of the urban state. Birmingham, Manchester, Bradford, Sheffield, and Leeds belonged among the biggest industrial cities in the United Kingdom. *‘By 1851 about four million people were employed in trade and manufacturing and mining, compared to one and a half million in agriculture.’* (Davis, 2004:13) Even though revolution brought new technology into agriculture, some people moved from the countryside to the cities to stop being farmers and to gain the opportunity to live better lives.

Material revolution and technological development (cotton-spinning, railways, steam-engine etc.) caused the modernisation of the Victorians’ lifestyle which was more comfortable and faster than before, especially for those who lived in the cities or moved there. People and goods could be transported faster from one place to another due to trains and new steam power system. The railways became the most important and the most used mode of transport in the United Kingdom. Life was suddenly faster and people started to travel more. The industrial progress fascinates the English society but it unfortunately brought some negative changes, too. Some people coming

⁷ David, 2001:77

to the cities were pushed into the inhospitable places; sometimes, there lived even a dozen of people in one room. Unfortunately, not all of them could find work.⁸

These immigrants and the process of revolution also changed the concept of space in cities as well as in the countryside. New factories and railways were built, population increased, streets were full of dust due to industry, and there were children and adults without jobs begging in the streets. It was a sad paradox of the fabulously perfect industrialism. Most of the people lived better lives but some of them did not. This poor fact was hidden to upper class and they could read about it in the books written by Charles Dickens (1812-1870), for instance. He pointed out the social problems of the revolutionary movement in his social novels. His famous novel 'Oliver Twist' (1838) shows an unhappy life of a small orphan living in London's poorhouse. The novel reflected social problems and problems of working class in 1830s. Those years dealt with events around Chartism.

There was an economic crisis at the beginning of Queen Victoria's reign and the important document called 'The People's Charter' was published in 1837 as a reaction to this situation. Chartism was a working-class movement named after this document and was led by Feargus O'Connor. It demanded universal suffrage for every 21-year-old man, an increase in salary, the lowering of taxes, and the reduction of working time. The Government did not accept these requirements. Few of wild and bloody rebellions were repressed, and so Chartism ended up in 1848.

The most noteworthy event that occurred during the industrial revolution was 'The Great Exhibition of the Works of Industry of All Nations' which took place in London in 1851. This exhibition showed the newly invented international technologies and during *'this celebration of trade confidence was the visible progress in mechanization, meteorology, optics, electricity, engineering, sanitation, transport and communications, and photography.'* (Davis, 2004:5) All the states across the world could introduce their discoveries but the United Kingdom had an advantage of being the hosting country. The empire with the world-famous Queen Victoria could present its wealth and prove the knowledge about technology and industrialisation. It showed their

⁸ Evans, Richard. *The Victorians: Time and Space* (lecture). Museum of London: Gresham College, 13 September 2010. <http://www.gresham.ac.uk/lectures-and-events/the-victorians-time-and-space> via <http://writersinspire.org/content/victorians-time-space-lecture>. [Cited: 26th November, 2016].

prosperity by the phenomenon that was Joseph Paxton's glass-and-iron Crystal Palace which became one of the symbols of the Industrial Revolution. The English proved their creativity by building such a palace and the United Kingdom with its colonies could introduce about '13,000 exhibits of raw materials, machinery, fine arts, and manufactures which included huge marine engines, locomotives, hydraulic presses, newly designed reapers, and a telegraph connected with Edinburgh and Manchester.' (Tucker, 1999:26) The telegraph was also very revolutionary because it brought an easier and quicker method of communication between people from different places.

3.2. Victorian's Education and Thinking

The 1870 Education Act caused more people (men as well as women) to become literate and helped them to gain the ability to read. The Victorian novels had their own audience and books were easier to get than before. Paper was much cheaper due to the colonies and big British Empire, the book market grew, and so there were better prices and better accessibility for getting the books. Again, this happened thanks to the Industrial Revolution. The new number of emerging novels recorded the industrial progress, described everyday life of the Victorians, and they were important for showing all details realistically. Newspapers also brought lot of information about new changes.⁹

The literate Victorians could learn about things they did not know before and could get new information more easily. This progress in education prospered to the United Kingdom. In addition to that, population became more educated all over the world, nevertheless, the biggest scholars concentrate in the universities of Oxford or Cambridge. Historians have more sources to study from the second half of the 19th century due to faster life style, easier printing, and better publishing because people were eager to know about anything that had just happened. It led to the appearance of not only more new poets and novelists in the English society, but also many publishing houses, editorships or new newspapers and magazines that wanted to be successful and capture people's attention.

⁹ David, Deirdre. *The Cambridge Companion to the Victorian Novel*. New York : Cambridge University Press, 2001 (78).

The improvement of microscopes and telescopes brought a great progress and contribution to the Victorian society and all over the world. Science started to influence people's thinking and it began to change their religious principles and beliefs. Next to the Bible, the most fundamental book of the 19th century was Darwin's 'On the Origin of Species' (1859).¹⁰ The English naturalist and chemist Charles Darwin (1809-1882) inspired and changed people's way of thinking. He brought a radical opinion about evolution which influenced religion, science, literature, and other kinds of arts. Darwin's theory eliminated God from the creation of the world and everything alive on it and determined a new statement. Based on his research, he claimed that '*each place was occupied by those that adapted better to its demands and opportunities than did their competitors*'. (Davis, 2004:64) The scientific discoveries and evolutionary science of Charles Darwin also caused many people's conversion to other religions and resulted in some losing complete faith. People started to have doubts about God due to Darwin's discovery because suddenly life could be explained not as a masterpiece of God but as an accidental evolution.¹¹

Having talked about religion and beliefs in the 19th century in the Victorian United Kingdom, it should not be forgotten that this century was full of religious revival and cults, people also believed in ghosts, supernatural phenomena, and magic. Historians and scientists sometimes do not take these Victorian beliefs into consideration because it does not correspond to the rise of education and industrial advance. Nevertheless, religion used to be more important in the earlier times, so people could not simply forget about it when all the changes came. Paradoxically, the world suddenly seemed to become more enigmatic than it used to be before all the new technological and scientific discoveries.¹²

¹⁰ A complete title of Darwin's work is 'On the Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life'.

¹¹ Evans, Richard. *The Victorians: Religion and Science*. (lecture) Museum of London: Gresham College. [Online] 14 March 2011. <http://www.gresham.ac.uk/lectures-and-events/the-victorians-religion-and-science>. [Cited: 26 November 2016].

¹² Luckhurst, Roger. 2012. *The Victorian Supernatural*. British Library. [Online] 10 March 2012. <https://www.bl.uk/romantics-and-victorians/articles/the-victorian-supernatural> [Cited: 26 November 2016].

4. Artistic Movements of the 19th century and their main representatives

Not only the concept of space was changed but also people's thoughts became more realistic (also due to Darwinism) during the Victorian period. Society, literature, and people's thinking were full of romantic ideals and dreams at the end of the 18th century and at the beginning of the 19th century. In contrast to romanticism, realism started to form after the revolutionary year 1848 as a reaction to the unfulfilled romantic ideals, changes in the society, and industrial progress with all new inventions. Literary historians characterise the 19th century as the period of two tendencies (romanticism and realism) coexisting next to each other.

4.1. Romanticism

Romanticism as a movement of art, literature and intellectualism has its roots dating back to the end of the 18th century in Germany, from where it was spread to England and other countries. It depicts the ideas of individualism and subjectivism, the importance of the personal feelings, and the soul of the individual.¹³ One of the most fundamental attributes of romanticism is love. The romantic authors hunger for perfect never-ending love. They want to find an absolute harmony between people's love and nature which reflects love in its beauty.

The romantic idea is mainly about human freedom. People should believe in their dreams and ideals instead of being foisted collective values and opinions. This approach of individuals' freedom brought intimacy, originality, spontaneity, emotionality, free imagination, free way of expression, mystical features, and desire to seek absolute liberty into the romantic art. The conflict between an individual and the society was one of the main themes of romanticism.¹⁴

The romantic authors and artists look for a solution of the contradiction between dreams and reality. Firstly, they try to escape from the reality to a dream world by idealising the past and using some exotic and fantastic elements, they remind

¹³ Vlašín, Štěpán a kol. *Slovník literární teorie*. Praha: Československý spisovatel, 1984 (322-323).

¹⁴ Vlašín, Štěpán a kol. *Slovník literární teorie*. Praha: Československý spisovatel, 1984 (323).

of Christian values and principles of love. Secondly, these authors accept their inner pain and disagreement; therefore, they often write about their true pessimistic feelings and lonesomeness. Finally, the active group of romantic authors highlight their nation as an important element in the world, and so they are interested in folklore art, national history, and in people's life itself.¹⁵

Literary genres such as short story, novel or lyric-epic poetry were resurrected by romantic authors who also mixed literary genres and styles together. The intimacy in the romantic literary works is closely connected with the authors' personalities. In fact, the main characters of these works merged with the authors. The characters and the authors immersed into their souls and heart to find the answers to the questions of living.

The most notable romantic writers in England were the so-called 'Lake Poets' – William Wordsworth, Samuel Taylor Coleridge and Robert Southey with their collection of poems called 'Lyrical Ballads' (1798) at the forefront. The authors were fascinated by supernatural powers, they believed in destiny, and they pictured ordinary people in everyday life. These Lake Poets were influenced by the appearance of Northern England with its cold and gloomy nature.¹⁶ Similarly, Emily Brontë was enchanted by this part of England in the following century. It is obvious from her only novel 'Wuthering Heights' (1847).

George Gordon Byron, Walter Scott, Thomas Moore, and Percy Bysshe Shelley were poets of the next period of romanticism. G. G. Byron and P. B. Shelley defied conventions, travelled a lot and lived their own individualistic riotous lives. Walter Scott is known as a founder of historical story and as a writer of such stories and novels from the reign of Queen Elizabeth I.¹⁷

¹⁵ Vlašín, Štěpán a kol. *Slovník literární teorie*. Praha : Československý spisovatel, 1984 (322-323).

¹⁶ Forward, Stephanie. *The Romantics*. British Library. [Online] 10 March 2012. [Quotation: 26 November 2016.] <https://www.bl.uk/romantics-and-victorians/articles/the-romantics>.

¹⁷ Vlašín, Štěpán a kol. 1984. *Slovník literární teorie*. Praha : Československý spisovatel, 1984 (323).

4.2. *Critical Realism*

When speaking of Aristoteles' term 'mimesis' as the imitation of reality, the roots of realism date back to ancient Greece. 'The Blackwell Guide to Literary Theory' (2007) defines 'mimesis' as

'a theory of representation according to which an object is faithfully imitated or copied, with mirror-like accuracy. Literary realism in its conventional mode is often referred to as mimetic in that it creates the illusion in language of a faithful reflection of the world.' (Castle, 2007:316)

Both terms 'mimesis' and 'realism' are related to each other and they reflect the appearance of the world. Using the language, authors describe the reality objectively.

The substance of realism comes from its objective principle in art, true knowledge of reality and from its depiction. Specific attributes of realism are life in shanty towns, problems with social inequalities, suffering, and unreachability for justice. The movement of realism insists on perfect knowledge of described phenomena and the then social life.¹⁸ The descriptions of the reality are very detailed and objective, and relationships between characters are rather complicated.

Explaining artistic movements in the 19th century, literary scientists talk more about critical realism in this era than about realism which is considered as a former expression. Critical realism occurred during the same period as the romantic point of view in the 19th century as the opposition to the romanticism. 'Critical realism' as a term of literary history is sometimes overlapped with the term 'Victorian literature' but they do not mean the same. Critical realistic novels and poems best characterise the literature of that time but the Romantic Movement was still alive, so these two terms cannot be mixed up.

Realistic and complex description of society and ordinariness characterise this movement of critical realism. Its origin is influenced by development of philosophy and aesthetics, art, and literature. A man is in the centre of the interest and the art pictures him in concrete appearance in different situations. Critical realism uses

¹⁸ Mikulová, Michaela. *The Literary Work between Romanticism and Romantism*. Praha, 2013. Diplomová práce. Univerzita Karlova v Praze. Vedoucí práce Tomáš Kubíček.

psychological analysis of characters and watches their development. Primarily, the complex depiction is the main attribute of critical realism. Authors and artists criticise, judge and evaluate everyday reality including detailed descriptions of environment, people's lives, settings or costumes, technical development, political situation etc. Long depictions of space and situations are typical for critical realistic works.¹⁹

As it was already mentioned, critical realism and romanticism coexisted next to each other, so it cannot be said that novels written during the 19th century are completely realistic or romantic. Some features from both movements can be almost always found in the Victorian novels. Nevertheless, it can be deduced that one piece of work is more realistic or more romantic than the other one as it is evident from George Eliot's novels, for instance.

Prose in general came to the forefront in the 19th century, especially realistic novels and other long literary genres became popular. The most distinctive writers of the critical realistic movement were Charles Dickens, Thomas Hardy, William Thackeray, John Galsworthy and George Eliot. They chose the characters of their books from the whole of society – the rich, the poor and also those from the middle class.²⁰

Critical realism, unlike romanticism, prefers present time to the past and the authors are not usually parts of the plots. The lives of the Victorians characterise the domestic realism by their typical chintz sofas, a nice piano in the hall and by the Victorian jewellery and clothing. This artistic movement of the 19th century gave us a detailed insight into the Victorian society and culture.

'The Cambridge Companion to the Victorian Novel' (2001) says that the Victorian period itself and its literature inspired many film makers to create some favourite Hollywood films in the 1930s and 1940s.²¹ Even in the 21st century, film makers create their movies based on novels from the 19th century. For instance, 'Oliver Twist' written by Charles Dickens was made into a film in 1948, 1968 and in 2005, 'Daniel Deronda' (1876) by George Eliot was shot in 2002 and the main character of 'Jane Eyre' (1847) by Charlotte Brontë is also known from more than two film

¹⁹ Vlašín, Štěpán a kol. 1984. *Slovník literární teorie*. Praha : Československý spisovatel, 1984 (189).

²⁰ Vlašín, Štěpán a kol. *Slovník literární teorie*. Praha : Československý spisovatel, 1984 (189).

²¹ David, Deirdre. *The Cambridge Companion to the Victorian Novel*. New York : Cambridge University Press, 2001 (2).

versions. It proves that the period of the Industrial Revolution and the 19th century is still a favourite topic for audiences nowadays.

4.3. *The Influence of Gothic Space*

Romanticism and critical realism characterise English Victorian literature. One of the main distinctive attributes in the novels written during the second half of the 18th century and throughout the 19th century is a Gothic atmosphere. Some Gothic elements already appeared in the works from the 18th century such as ‘The Castle of Otranto’ (1764) by Horace Walpole, ‘The Mysteries of Udolpho’ (1794) by Ann Radcliffe and Matthew Lewis’ ‘The Monk’ (1796). ‘Northanger Abbey’ (1818) by Jane Austen and Marry Shelley’s ‘Frankenstein’ (1818) came after and were followed by the Brontë sisters who also used Gothic motifs in their novels, and then by Bram Stoker with ‘Dracula’ (1897).

Edmund Burke’s ‘A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful’ (1757) had a major impact on the artistic movements of the second half of the 18th century and whole 19th century, especially on the romanticist approach and Gothic motifs in literature. Burke distinguished the meanings of ‘sublime’ and ‘beautiful’ and places them into the opposites. *‘Burke proposes that beauty stimulates love, but that the sublime excites horror. While beauty relaxes, the sublime brings tension. The feeling that something is sublime is triggered by extremes – vastness, extreme bright, difficulty, darkness or excessive light’* (Bowen, 2012). Whereas beauty or the beautiful brings a pleasant, peaceful, and happy feeling to us, the sublime shocks us. The sublime cannot be reasonably explained; it offers an idea of supernatural and uninterpretable. The sublime phenomena can be terrifying, amazing, or stunning at the same time. Burke claims that fear causes pleasant feelings in us, when we are not physically in danger, thus the dread is joined with the sublime.²² According to Edmund Burke, the most valued arts are those with lack of clarity, with features of vagueness and boundlessness.²³

²² One of the perfect examples can be a storm. It is scary and frightening because of the rain, wind, and other stormy features, but it also evokes excitement and amazement.

²³ ŠVECOVÁ, Eva. *The Influence of the Gothic Novel on the Theme of Interpersonal Relationships in Emily Brontë’s Wuthering Heights*. České Budějovice, 2010. Diplomová práce. Jihočeská univerzita v Českých Budějovicích. (11)

The sublime originates from the immediate feelings and *'is treated in a wider context of individual relationship to the surrounding world, with the emphasis on psychological and emotional experience'* (Vránková, 2016:21). The world cannot be perceived without experience and imagination, which are crucial especially for understanding the concept of space in novels. The magnitude of the sublime depends on the individuals. Everyone can imagine and feel the danger and fear differently, although the features of the Gothic atmosphere are characterised in the same way. To sum it up, Gothic space tends to be interpreted by the sublime experiences rather than the beautiful ones.

Defining the differences between the beautiful and sublime, Gothic fiction can now be interpreted more closely. *'Burke's philosophy can be characterised as a readers' guide to the Gothic fiction, with its dark forests, wild mountains and precipices, gloomy castles or monasteries, raging storms, mysterious sounds, villains and victims, crimes and ghosts...'* (Vránková, 2016:24) Authors of the Gothic novels choose mysterious landscapes and surroundings which are often dark, misty and cold. Medieval castles or old houses with bizarre past are also the next typical motif of the Gothic fiction. Supernatural characters and phenomena including ghosts and souls of dead people do not absent in such novels. The Gothic fiction is full of questions, spiritualism, melancholy and doubts. These Gothic features make the readers think that there might be things in this world which cannot be rationally explained. The authors want to shock the readers, excite them and they tend to arouse fear.²⁴

Some Victorian authors used elements of psychological terror to terrify the readers. Their novels were uncanny with supernatural characters or ghosts, and thus these novels are characterised as the Gothic ones. The concept of the Gothic novels' space is more familiar to the then readers than to the contemporary ones. The environments of the novels are often cities of the 19th century which the Victorian readers knew very well (a never-ending labyrinth of streets in Charles Dickens' novels) or modern Victorian mansions. However, the atmosphere of the setting is still mysterious, and melancholic. Spiritualism also has its place in Victorian Gothic literature. People in the 19th century believed that there is a possibility to communicate

²⁴ Bowen, John. *Gothic Motifs*. British Library. [Online] 10. March 2012. [Quotation: 28 November 2016.] <http://www.bl.uk/romantics-and-victorians/articles/gothic-motifs>.

with the dead, and it is not surprising that this topic also appeared in Victorian literature.²⁵

4.4. Modern Authoresses of the 19th Century

George Eliot (1819-1880) is considered one of the main Victorian novelists. She started her writing career in her late thirties publishing stories in some magazines and journals. She then wrote her first long novel 'Adam Bede' in 1859 followed by 'The Mill on the Floss' (1860), 'Silas Marner' (1861), 'Felix Holt, the Radical' (1866), 'Middlemarch' (1871-1872) and finally 'Daniel Deronda' (1876). Her novels are well-evaluated for development of psychological analysis of the characters. Her work was modern, realistic, and also consisted of some rural features. Eliot described the lives of women and men from upper-class and middle-class societies of the Victorian era, and being a modern woman, she also dealt with controversial topics, such as respecting Jewish people in the society.²⁶

George Eliot was not the only modern novelist of the 19th century. The Brontë sisters are the fundamental female representatives of the first half of the 19th century and their novels were modern, too. Charlotte (1816-1855), Emily (1818-1848) and Anne (1820-1849) Brontë were literary talented sisters brought up in Yorkshire. Charlotte and Emily got to know the inhospitable conditions of Clergy Daughters' School where they were sent by their father. This experience strongly influenced their lives and novels. 'Jane Eyre' (1846) contains some autobiographical features from Charlotte Brontë's childhood and her teaching experience. She also wrote 'Shirley' (1849), 'Vilette' (1853) and 'The Professor' (published posthumously in 1857). Charlotte's sister Emily died in very young age, so she published only one novel 'Wuthering Heights' which is set on Yorkshire moors. The youngest of the Brontë sisters, Anne, published two novels during her short life – 'Agnes Grey' (1847) and 'The Tenant of Wildfell Hall' (1848), but her two older sisters' novels achieved

²⁵ Barrett, Charlotte. *Introduction to The Victorian Gothic*. Great Writers Inspire. [Online] 14. September 2014. [Quotation: 28. November 2016.] <http://writersinspire.org/content/introduction-victorian-gothic>.

²⁶ Haight, Gordon S. *George Eliot*. Encyclopaedia Britannica. [Online] 1 August 2016. [Cited: 21 December 2016.] <https://www.britannica.com/biography/George-Eliot>.

bigger success and they are still sought-after by readers nowadays. The Brontë sisters also composed some poems, however, the sisters became popular due to their novels.²⁷

Even though the Brontë sisters represent romanticism related and influenced by the Gothic spaces and George Eliot is considered more as a critical-realistic author than a romantic one, their novels have something in common. All of them use male pseudonyms to become more popular in the 19th century when women had a harder time trying to become successful and accepted writers, they choose characters who are chased by difficulty throughout life in their novels, and all of them were more or less inspired by their own lives, experiences and spaces where they had grown up.

The characters of their novels (Jane Eyre in the eponymous novel by Charlotte Brontë, Heathcliff and Catherine in 'Wuthering Heights' by Emily Brontë, and Maggie Tulliver, Gwendolen Davilow and Daniel Deronda in the novels 'The Mill on the Floss' and 'Daniel Deronda' by George Eliot) go through love affairs, deal with their origins, religion and finding the right identity for a future life, they are forced to solve some property relations and lawsuits, and last but not least they get used to a new financial situation of living in poverty.

²⁷ Britannica, The Editors of Encyclopaedia. *Anne Brontë*. Encyclopaedia Britannica. [Online] 21 December 2006. [Cited: 21 December 2016.] <https://www.britannica.com/biography/Anne-Bronte>.
Tompkins, Joyce M.S. *Charlotte Brontë*. Encyclopaedia Britannica. [Online] 22 July 2015. [Cited: 21 December 2016.] <https://www.britannica.com/biography/Charlotte-Bronte>.
Tompkins, Joyce M.S. *Emily Brontë*. Encyclopaedia Britannica. [Online] 14 March 2012. [Cited: 21 December 2016.] <https://www.britannica.com/biography/Emily-Bronte>.

5. The Brontë Sisters

Undoubtedly, the Brontë sisters are considered as talented authoresses of classical English literature. Even though the Victorian society did not always accept their novels, they have become very popular nowadays. Novels written by the Brontë sisters were often criticised by the people of the Victorian era. Charlotte Brontë openly and vividly described the imperfections of the Victorian society and her sister Emily provokes people by terrifying scenes in her only novel 'Wuthering Heights'. Charlotte and Emily Brontë are well-known for portraying characteristics of Gothic features in their novels.²⁸

Charlotte and Emily Brontë's mother died very soon, so their father had to take care of all six siblings in the English county of Yorkshire. He wanted all his children to be raised to a high standard, to be educated and to have strong religious beliefs. He managed to succeed at his goals of having well educated children as three of his children (Anne, Emily and Charlotte) had a good understanding of literature. They published their work under the male pseudonyms Currer, Ellis and Acton Bell because of the prejudice against female authors. Unfortunately, they all died at a young age, but they are considered some of the leading classical English novelists for their extraordinarily impressive masterpieces – 'Jane Eyre' by Charlotte Brontë and 'Wuthering Heights' which was written by her younger sister Emily.

5.1. *Jane Eyre in Gothic Imprisonment*

Charlotte Brontë was influenced by the tough experiences from the girl's school in Lowood where she was sent with her three sisters. Two of them died there due to inhospitable space and environment. Charlotte described this place in her most popular and still favourite novel 'Jane Eyre':

'This morning we were obliged to dispense with the ceremony of washing: the water in the pitchers was frozen. A change had taken place in the weather the preceding evening, and keen northeast wind, whistling through the crevices of our bedroom windows all night long, had made us

²⁸ ŠVECOVÁ, Eva. *The Influence of the Gothic Novel on the Theme of Interpersonal Relationships in Emily Brontë's Wuthering Heights*. České Budějovice, 2010. Diplomová práce. Jihočeská univerzita v Českých Budějovicích. (29)

shiver in our beds, and turned the contents of the ewers to ice. (Brontë, Ch., 1994:55)

No wonder that two of Charlotte's sisters died in this unwelcoming cold place because of tuberculosis. Whistling winds, freezing temperatures, terrible weather and the bleak atmosphere of the boarding school in Lowood are typical features of Gothic space.

Death was a daily occurrence at this boarding school. This Gothic symbol of death is quite mysterious because it can come unexpectedly and it also brings questions about posthumous life. Jane Eyre was always curious about what comes after death and her faith in God became stronger when she met her friend Helen. They had some discussions about God who symbolises hope and belief in the posthumous life. This belief in God brings light and warmth to the cold space of Lowood. When Helen is dying due to tuberculosis, Jane stays at her bedside until Helen's death, and they discuss where Helen will go afterwards. She will not be imprisoned in Lowood anymore and her space will widen because she will go to Heaven, whereas Jane's space becomes narrower without her best friend. However, Jane got to know God better due to Helen and thus her faith helps her to stay positive.

The readers can feel the coldness and fear from the setting of the girl's boarding school which the main character of the novel 'Jane Eyre' was forced to attend. In fact, Charlotte Brontë is identified just with Jane Eyre which is believed to be a fictional autobiography, especially in the first part of the book which takes place in the school for girls in Lowood. She criticised the inhospitable conditions for living and education in Victorian Britain. The author depicted this chapter of her own life truly and realistically in the first part of her novel and highlighted what was problematic with education at boarding schools during the Victorian period. However, the novel shows more romantic features than realistic ones. The first part of the work can resemble a social novel such as 'Oliver Twist' by Charles Dickens, but the rest of the book which focuses on the central character Jane Eyre is better understood as romantic.

The novel about the life of Jane Eyre includes a Gothic atmosphere in the dark manors which can depict historical dark medieval castles. The world in 'Jane Eyre' is realistic without ghosts or murders, however mysterious happenings do occur. Charlotte Brontë indirectly practises some of the Gothic features such as coldness, darkness,

misty weather, and mysterious characters, so the readers can experience fear and excitement.

There is the red-room situated in the house where the orphan Jane Eyre lives with her aunt and cousins. Because of bad behaviour, she is sent to spend a whole night in the red-room. It is called the 'red-room' because a lot of the contents were chosen to be red – some pieces of the furniture, the carpet and the curtains, for instance. This colour symbolises blood, violence or even death, thus the reader cannot be surprised when they find out that someone previously died there. Death can also be associated with coldness and emptiness; *'this room was chill, because it seldom had a fire; it was silent, because remote from the nursery to the kitchens; solemn, because it was known to be so seldom entered.'* (Brontë, Ch., 1994:15) Again, the elements of Gothic literature are in place. Jane Eyre is never in safety, and her future is not certain until she and Mr Rochester become a couple at the end of the novel. The fascination of emotions, description of children's fear and the secret appearance of a mad woman in Rochester's house are other specific characteristics of Gothic elements in the novel.

Charlotte Brontë wanted to write a story with some Gothic features of anxiety, loneliness, imprisonment, isolation, and motifs of searching self-identity. In fact, Jane Eyre, being an orphan, is looking for a place where she belongs, and where she would be satisfied. That could be the main theme of the novel – searching for her own identity and extricating herself from the space she had not chosen, because she went from one imprisonment to another and was not given any other choice.

Firstly, she is raised by her aunt and bullied by her cousin. She cannot consider such an unbearable place as a proper home and those people as real family members. Secondly, she is sent to Lowood's school for girls where she experienced even worse moments in her childhood. As a child, she cannot choose where she wants to be and she is unfortunately stuck in an unpleasant space. Both places suggest a Gothic atmosphere although have different Gothic qualities.

The manor, where Jane lives with her relatives, is presented as a castle with chambers inside and with the red-room which seems to be haunted by the dead soul of Mr Reed who died in this room few years ago. Charlotte Brontë uses both expressions – chambers and rooms – to describe the inside space in the houses where

Jane Eyre spends her time. Clearly, the word 'chambers' evokes Gothic atmosphere better than the common word 'rooms'.

Jane Eyre did not choose either of these two places to stay and live. She was not responsible for being an orphan and there was not any other opportunity for her than to stay and be brought up by her aunt. She was forced to learn at the boarding school and maybe her relatives somehow hoped she would die there because they knew about the inhospitableness there.

Romantic thoughts of Jane Eyre are obvious when she starts to be friends with Helen in Lowood. She dreams of being part of a concrete place and having a real home and Helen assures her that they will both end up in Heaven. She gives Jane the certainty of the endless space in Heaven where she will meet her real family and the only God. Jane also would like to experience happiness and love while she is alive. The romantic topic of the novel can be characterised also as a story of loss to find. Jane Eyre lost a lot before she found the right place to live. She is looking for a place where she would be safe and would have a feeling of belonging to someone and somewhere. She finally finds it in the house of Mr Rochester and is rescued from her own imprisonment.

5.2. *Wuthering Heights*

Emily Brontë, the author of 'Wuthering Heights', also experienced the horror atmosphere of boarding school with her sisters. She was also influenced by this experience for the rest of her life. She had an anxiety of closed spaces and she got respect from all the institutions like the one she lived in. The setting of 'Wuthering Heights' takes place in Northern England, in Yorkshire, where the Brontë sisters were born. This area is always depicted as cold, foggy and gloomy, so the atmosphere of the novel can even sound depressive or melancholic. This is probably the thing that Emily Brontë enjoyed due to previous terrifying experience in the boarding school in her childhood. She enjoyed this sombre mood of Northern England. This atmosphere corresponds with the mood of Mr Heathcliff, the main hero of the novel.

The origin of the main male character, Mr Heathcliff, is not explained at the beginning. He was an orphan and he always tried to find a real feeling of affiliation with someone during the whole story of 'Wuthering Height' (similarly

to Jane Eyre). Unfortunately, he is not accepted by any of the families that appeared throughout the novel. Mr Heathcliff is a mysterious character of the novel, and rather negative. The readers are unsure about his acting while comprehending the story. He evokes the sublime feelings in readers' minds, so he is one of the main representatives of Gothic characters.

Mr Heathcliff always dreams about being together with Catherine who he fell for, however, their love is not meant to be. Even though Catherine died during the story and Heathcliff passed away at the end of the novel, they met in the posthumous life in Heaven similarly to siblings Maggie and Tom in the novel written by George Eliot 'The Mill on the Floss'. The feeling of love in the novel is represented as a blessing on one hand and as a curse on the other hand.

Mr Heathcliff's death can be understood as a deliverance from too much suffering during his life to meet his love Catherine afterwards. The death is one of the main topics of the novel and it also confirms the Gothic features. Not only Catherine dies in the story but also other characters leave the space throughout the novel. This fact brings a depressive tone into the novel next to the pure fact of the cold and sombre setting.

The novel is rather romantic than realistic. The romantic concept of space is created by two Gothic houses called Wuthering Heights and Thrushcross Grange, ghosts in the houses, cold surroundings with wild moors, depressive mood of the story line and by stormy or foggy weather. These elements with the tragedy of unfulfilled love are set into an uncanny landscape and they give the novel a terrifying tone. Wuthering Heights is a homestead on a hill, so it is a dangerous position for stormy weather and wind. By way of contrast, Thrushcross Grange is a luxurious mansion created for peaceful, calm and idle life of the wealthy.

Emily Brontë grew up in an industrialising world in Yorkshire but she was still captivated by the natural world. Nature is never simple in her novel; it is rather inhospitable than peaceful. The wild moors are symbols of gloominess and death. They never grow up and they are everywhere around Wuthering Heights as death is always omnipresent. The wild moors also symbolise freedom because of their topsy-turvy existence around the houses of Wuthering Heights and Thrushcross Grange. The authoress speaks about the nature in one of her essays:

'All creation is equally mad. [...] Nature is an inexplicable problem; it exists on a principle of destruction. Every being must be the tireless instrument of death to others, so itself must cease to live, yet nonetheless we celebrate the day of our birth, and we praise God for having entered such a world.'
(Brontë, E., 1996:176)

When nature is 'an inexplicable problem' and 'destructive' in Emily Brontë's eyes, then the choice of the moors and foggy surroundings is understandable because they can be destructive, too. She reminds the deadly attributes of nature and joins them with human's living and dying.

Of course, there are some realistic elements in the novel but they appear more commonly inside of the houses than outside. This realistic point of view helps readers to imagine the real Victorian domestic lifestyle. Only two houses appear in the novel and they are pictured in the contrast to one another. Whereas Thrushcross Grange is amongst the upper social class with all the luxurious interior, Wuthering Heights seems to have natural interior and simple furniture.

Mr Lockwood depicts Wuthering Heights as follows:

'Wuthering being a significant provincial adjective, descriptive of atmospheric tumult to which its station is exposed in stormy weather. Pure, bracing ventilation they must have up there, at all times, indeed: one may guess the power of the north wind, blowing over the edge, by the excessive slant of a few, stunted firs at the end of the house; and by a range of gaunt thorns all stretching their limbs one way, as if craving alms of the sun. happily, the architect had foresight to build it strong: the narrow windows are deeply set in the wall, and the corners defended with large jutting stones.' (Brontë, E., 2008:2)

The north wind is typical for Yorkshire and it brings cold to its surroundings. The house is built from stones which is a typical Gothic material and it also evokes coldness and firmness. The house has narrow windows, so the light struggles to creep inside the house. Considering this fact, the other frightening feature of this house is darkness.

Wuthering Heights seems to be a mystical place because it is full of secrets and history. This mysticism can be also explained from the author's point of view because she did not focus on materialism but rather on spiritualism. In fact, Emily

Brontë does not depict the concept of space in her novel directly. The landscape is unfamiliar to the readers. The authoress wants the readers to focus on the spiritualism and mysticism which is introduced through the characters of the book. Similarly, George Eliot does not emphasise the importance of the concept of spaces in her novels directly but she points them out through the happenings, feelings and behaviour of the characters.

Supernatural powers (next Gothic elements) also appear in the story of 'Wuthering Heights'. The soul of dead Catherine haunts Heathcliff throughout the story. Death and eerie phenomena often appears in the novel. Catherine's soul cannot rest either and it is still imprisoned on earth although she should have been in a different world, in the posthumous one. She is unable to find free space after her death.

Paradoxically, Mr Heathcliff seems to be a part of the outside space of Yorkshire because being an orphan, he does not get to know what a real home looks like. The moors and the gloomy landscape are his actual home even though it is terrifying. The same as the Floss river symbolises the infinity due to its flow in the novel 'The Mill on the Floss', the moors which appear in 'Wuthering Heights' represent the space having no borders. In other words, they also show the never-ending appearance of the nature around.

Talking about the space without any borders, the two houses are four miles from one another and the characters permanently keep getting lost on the paths (if there are any) because there are wild moors everywhere. This fact even more suggests the features of Gothic spiritualism and mysticism because the characters can move smoothly in this blank space. People in the novel get lost on their way from one place to another like when they get into troubles in their lives. This space between those houses can be described as a Gothic labyrinth from where they must find the correct way to go. Similarly, the lives of the characters consist of a number of decisions, directions, and options they can choose.

The space between Wuthering Heights and Thrushcross Grange is completely open. Even though Wuthering Heights is a rather simple house, it is situated on a hill, whereas Thrushcross Grange with its high society life is built in the valley. Mr. Heathcliff moves from one place to another and is not accepted anywhere.

Metaphorically said, he is always floating between two homes without finding any pleasure anywhere. The concept of space always stays open for him even after his death.

6. George Eliot

George Eliot (1819-1878) is one of the crucial representatives of critical realism. Her modern way of living also displays the changes of the society, changes in the literature and finally changes in thoughts of the 19th century. She was a coeval of the Brontë sisters, Charles Dickens, or William Makepeace Thackeray. She started her writing career quite late into her thirties, nevertheless, she became one of the best-selling authors of the 19th century.

6.1. *Personal Life*

Mary Ann Evans is the real name of George Eliot who was born in Warwickshire in 1819. Even though she grew up in an agriculture area, where mostly poor people with only elementary education lived, she was a well-educated woman who studied German, Italian, Greek and Latin. Losing her mother in her teenage years, she had a close relationship with her father and brother. This changed when Mary Ann converted from being an evangelist to a religion without God which led her to have an interest in criticising Christianity, translating and writing her own essays about the topic.²⁹

She was suspicious of the Christian belief, but she still used Christian moral values in her work. Since she grew up in a family with such faith, she could never fully get away from it. She refused to believe in the Christian God, but she never called herself an atheist. *'Eliot establishes a religious world of her own, a world without belief in God but in Man, that is, religion of humanity.'* (Zhang, 2013:445) This 'religion' is probably inspired by the evolutionary theory of Charles Darwin and by the critical-realistic movement in the 19th century. Realism puts human beings into the centre of importance, and so Mary Ann Evans focuses on the characters' strength and their desire to be independent.

Evans' father did not agree with this faith involving the evolutionary theory but Mary believed in it careless of what her father thought. When her father died, she spent some time travelling around Europe. She visited France, Italy and stayed in Geneva for a number of months. In 1851, she moved to London where she became an editor

²⁹ Dolin, Tim. *George Eliot (Authors in Context)*. New York: Oxford University Press Inc, 2005 (5;14-15).

at the Westminster Review and later she was one of the most important intellectuals of the capital city. She worked mostly with a male workforce and this was thought of as scandalous during this time.³⁰

Having been influenced by the relationship with her father and brother, she always preferred to work in a workplace with men rather than with women. *'She met George Henry Lewes in 1852 and, trapped as he was in an unrewarding marriage, she lived with him from 1854 as effectively his wife.'* (Davis, 2004:574) G. H. Lewes was a writer choosing various topics from history, biology or philosophy for his literary work and fully supported his partner. Although he was married, he lived with his common-law wife M. A. Evans who stayed with him in this relationship until his death in 1878. Their relationship was frowned upon by Evans' brother Isaac and the whole of society but the couple stood up for their love firmly.³¹

The Lewes' divorce was not allowed because he had children with his wife. *'At the time of Victoria's ascension married women had no legal rights regarding their offspring.'* (Tucker, 1999:38) Lewes' wife knew that her husband was having a relationship with somebody else. In fact, they both believed in free love. She had eight children and Lewes was a father only to three of them. She did not want to get divorced due to this situation as she would lose all of her children. G. H. Lewes believed that he had no reason to get divorced from his wife even though he was also in a relationship with Mary, so the three of them lived within a love triangle. He knew that somehow, he was married to Mary in Heaven and so she did.³²

As stated previously, G. H. Lewes died in 1878 and Mary Ann Evans was devastated. She could not stand to be alone, so she got married to her big admirer and twenty-year younger friend John W. Dross. Despite of the generation gap, she finally became a respected woman. Unfortunately, the marriage lasted only seven months because then Mary Ann passed away and was buried in Highgate Cemetery next to Lewes.

³⁰ Dolin, Tim. *George Eliot (Authors in Context)*. New York : Oxford University Press Inc, 2005 (17).

³¹ Women still had a worse social status than men in the second half of the 19th century. Eliot's attitude (throughout her whole life) seemed to be modern. Living with a married person was not accepted and despite this fact, M. A. Evans lived the way she felt.

³² Dolin, Tim. *George Eliot (Authors in Context)*. New York: Oxford University Press Inc, 2005 (23).

6.2. *Writing Career*

Working for few newspapers and journals in London, George Eliot always dreamt about writing novels. In 1856, her short stories were first published in one of the journals named 'Blackwood's Magazine'. These short stories were later published as a book named 'Scenes of Clerical Life' (1857).³³ After the popularity of her first book, she carried on writing.³⁴ M. A. Evans came up with the male pen name George Eliot to start her writing career at the age of 38. She used it to avoid public criticism because having a relationship with a married person was not accepted by society and although the 19th century became the new age of female novelists and poets; she had found a larger audience with a male pseudonym.

When knowing about her scandalous and completely unacceptable way of life, the literary historians agree that she earned a better reputation by writing novels using a male name. Although the real author was later discovered, the readers still loved her books despite her improper way of life. She wrote both poems and novels but she became respected and well-known because of her longer novels.

Concept of space in George Eliot's novels is rather realistic. The area where she grew up was important for her imagination and the imagery used in her novels. '*One of her chief aims, indeed, was to make her readers see the poetry of this flat unpoetic region. [...] Eliot describes it rather as that unique region of the English countryside.*' (Dolin, 2005:7) Eliot was fascinated by the area of Warwickshire where she was born. She presents it with the industrial progress on one hand and with the agriculture tradition on the other. She was inspired by this area while writing her novels. There are no supernatural powers, false moralising, angels, or devils that appear in her works. The surrounding is completely realistic and depicts the inside and outside space of the 19th century. The novels reflect the reality of Eliot's life. For example, she describes a thwarted love in 'Adam Bede', and 'The Mill on the Floss' is her autobiographical book in which a brother of the main character Maggie does not agree with the feelings of his sister towards somebody who is already engaged. It reflects

³³ Dolin, Tim. *George Eliot (Authors in Context)*. New York : Oxford University Press Inc, 2005 (28).

³⁴ George Eliot's work is fully mentioned in one of the previous chapters 'Modern Authoresses of the 19th Century'.

the relationship of George Eliot and George H. Lewes. Readers also get to know about lives in different social classes for both men and women through Eliot's novels.

George Eliot concentrates on the changes of the world in the 19th century in her novels and depicts them in a way how they inflected lives of urban and rural people and how they changed the space. The described changes do not deal only with industrialism, growth of cities and urbanisation but also opens topics about the scientific discoveries, working-class people, and the changes in marriage laws and education. Authors also discuss the problems regarding feminism. The literature of the Victorian era also suggests the solution of those changes by action or thinking.

George Eliot is considered to be one of the greatest novelists of the Victorian era. She was not afraid of scandals on the grounds of her writing because she had already experienced one in her personal life. The cultural aspect plays its role, too. Women in general were in a difficult position. They could not say their attitudes and opinions; they were not supposed to comment on politics and other issues. They were always under the influence of men and could not make decisions by themselves.

7. The Mill on the Floss

George Eliot wrote her second novel 'The Mill on the Floss' in 1860 and it guaranteed her the following success of her writing career. This novel contains some autobiographical elements and next to the chronological edition of Eliot's novels that is reason why it is chosen to be introduced first before the novel called 'Daniel Deronda'.

The novel deals with family relationships of the Tullivers, especially with the life of the main character Maggie. Even though the novel was published in 1860, the story is set in 1829 when the Queen Victoria had not ruled the United Kingdom yet. George Eliot takes the readers to the time of her own childhood when all the industrial changes were at the beginning. Childhood of Maggie Tulliver is comparable to George Eliot's, thus the novel has some autobiographical features.

The story of the book mainly depicts Maggie's life from her childhood until her death in a very young age. The book narrates the story about relationships among the other members of the family (especially the relationship between Maggie and her older brother Tom), the lawsuit due to which the Tullivers lost their beloved mill on the Floss, it deals with the individuality of Maggie who does not want to live as others wants her to, love that cannot be fulfilled because of family issues and last but not least the novel makes the reader shocked when everything is buried in the greatest symbol of the book – the Floss.

The novel was suitable for mothers and their daughters in the 19th century next to Charlotte Brontë's 'Jane Eyre' or Jane Austen's 'Pride and Prejudice' (1813) and her other novels with female characters at the forefront. In fact, R. T. Jones admits the popularity of these novels in the introduction to 'The Mill on the Floss' saying: *'It is interesting to consider why these novels were so often chosen. Of course they were all gripping stories, but were they also saying something that the older women thought the younger ones needed to know?'* (Jones, 1995: xiv) Women searched for some motivation to have power to stand up to men and have a better position in the society. Even though the main heroine Maggie Tulliver in 'The Mill on the Floss' is not strong enough to deal with the men's authority (especially with the authority of her older brother Tom), her character inspires the female readers to be different from her. To sum up, this beaten figure of unhappy girl was the crucial reason why the novel became so popular among female readers in the second half of the 19th century.

7.1. *The Concept of Space*

Because ‘The Mill on the Floss’ ranks among rural fiction, the importance of nature in it should not be forgotten to mention. The narrator emphasises a beauty of nature³⁵ throughout the novel and depicts it in different seasons and months. It seems to be magic in every single month and it shows George Eliot’s love and relationship to that specific area where the story is set in. She is brilliant in using colours to depict the nature around and focuses on every detail on the scene, but we cannot say she is one of those authors who like to depict a concrete space on plenty of pages. There is only couple of short descriptions of the nature and the space around the mill in the book.

The authoress expresses her deep feelings to the place no matter if it is spring or winter because it is always beautiful for her. The narrator also admits that when a person experiences a particular space as a child it will be always familiar and close to him/her even if he/she does not stay there. In fact, George Eliot widens the space and thinks about whole Earth saying: ‘*We could never have loved the earth so well if we had had no childhood in it...*’ (Eliot, 1995:136) Basically, we create our feelings to a native land since childhood. While we grow up and become adults, the landscape goes through the changes as well. It looks differently each season, and it reflects the time of people’s lives.

Talking about the outside and inside space, it must be admitted that both of these worlds are closely connected. The inside space suggests the space which is limited, whereas the outside space is represented by nature, the mill and everything that belongs to them. The outside space does not have any borders, it is infinite. Both spaces influence one another. The outside space has a massive impact on the man’s happiness in a way and how he feels about a particular place – if he accepts it or refuses it. Those affections sway the person’s inner world: ‘*There is no sense of ease like the ease we felt in those scenes where we were born, where objects became dear to us before we had known the labour of choice, and where the outer world seemed only an extension of our personality.*’ (Eliot, 1995:135)

³⁵ With the reference to Edmund Burke’s explanation between the beautiful and sublime, the beauty of nature here is understood as something George Eliot has a close relationship to.

7.1.1. *St Ogg's as a Symbol of a Closed Space*

The setting of the novel is mainly situated in the Midlands in a small town called St Ogg's with Dorlcote Mill at the river banks at the beginning of the 19th century. The narrator mentions that this town is pretty important because there are '*the broad warehouse gables, where the black ships unlade themselves of their burthens from the far north, and carry away, in exchange, the precious inland products, the well-crushed cheese and the soft fleeces.*' (Eliot, 1995:102) The town seems to be small, but it is known for its broad warehouses. They are important for the goods that go somewhere else by ships on the Floss. The river is the connection with the world. The authoress expresses the importance of the goods and rejoices them.

Even though George Eliot was not fascinated by Gothic images or atmosphere like the Brontë sisters were, she depicted St Ogg's as a town built by the Normans with architecture which used stone as the main material to build '*the Gothic façade and towers*' (Eliot, 1995:102), churches or halls. As it was explained in the chapter about Gothic space, stone was a typical material in Gothic novels. On the other hand, the novel does not include any other features of Gothic novels.

Apparently, St Ogg's has a long history. The legend of the town narrates a story about a ferryman Ogg who helped a woman to cross the river in a stormy weather. When she reached the other bank of the river, '*her rags were turned into robes of flowing white, and her face became bright with exceeding beauty, and there was a glory around it*'. (Eliot, 1995:103) The woman became the Blessed Virgin, she blessed Ogg, who saved her. The legend also reminds the time of floods which '*swept as sudden death over all smaller living things.*' (Eliot, 1995:103) George Eliot mentions floods as a prediction that they can come again and whenever.

The families of Mr and Mrs Tulliver have very deep roots in this little town and surroundings, so Maggie and Tom are born as the heirs of this land and are educated with the affection for their home. They are meant to be closed in the space of this little town from the very beginning of their existence because of the deep and stable roots of the rest of family members.

Surprisingly, George Eliot does not depict this town fully at the beginning of the novel. Reading the novel and becoming closer to the characters, the reader slowly understands the importance of St Ogg's as something which is stuck in the hearts

of the Tullivers, something that is characterised as a real home fulfilled with love and belonging. The pure fact that the family of the Tullivers always stays in St Ogg's deepens the idea of closed space in the whole novel. They are locked there because of their weakness and affection for their Dorlcote Mill, the Floss and landscape surrounding whole St Ogg's.

St Ogg's is not the only town that appears in the novel. George Eliot also pictures other places where the relatives of the Tullivers live such as Garum Firs or Basset. The house of Garum Firs is set in the countryside and the Pullets, the relatives of the Tullivers, live there on the farmyard. This place belongs to the rural community next to St Ogg's and helps picturing the life as the one that George Eliot herself experienced before.

The Midlands were one of the most important industrial areas in the 19th century. This area was full of farmers and businessmen who wanted to earn money. The revolutions in the 19th century also brought some changes and innovations (for example the steam engine or new irrigation techniques) into the agriculture so the farmers' work seemed to be easier in some ways. George Eliot grew up in an agricultural area with farmers around and unsurprisingly she had a leaning towards nature. Her first novels including 'The Mill on the Floss' are regarded as rural fiction and she wrote it in the nostalgia for times that were not influenced by the industrial revolution and new technologies.

7.2. Maggie's Imprisonment

St Ogg's as the main setting of the novel symbolises the devotedness to the born place because any of the characters do not want to leave their home even though they are treated badly by the hand of destiny. Especially at the end of the novel, readers are witnesses of such devotion and love for the native land. Maggie Tulliver has to deal with prejudice, gossips and wrong judgements in St Ogg's. She could have had a better life if she moved away but she wants to stay saying: *'I have no heart to begin a strange life again. I should have no stay. I should feel like a lonely wanderer – cut off from the past.'* (Eliot, 1995:445) In fact, she put herself into the prison which is symbolised by St Ogg's itself and by all the inhabitants who keep gossiping and judge Maggie for falling in love with a potential fiancé of her cousin Lucy. It seems to be obvious that

the town is quite small otherwise the rumours would not have appeared so fast and easily.

Love is the feeling which Maggie cannot share with anyone. When she fell in love with Philip Wakem, whose father had caused the loss of the Tullivers' property, she knows it cannot be fulfilled because of the issues of both families. She lives in the space where she cannot make decisions on her own because her family would not want the relationship between Maggie and Philip to happen. Her feelings are locked in her heart. Even though Philip guides Maggie's thoughts, lends her books when she lost them due to the lawsuit between Philip's and Maggie's fathers, and inspires her to be herself, they both understand that nothing can happen between them. They cannot stay friends either. Only the space of the Red Deeps connects them together, although they meet there secretly.

The Red Deeps was the place where Maggie had run to since her childhood. *'The beauty of the Red Deeps is symbolic as is its name, with the bluebells like a glimpse of heaven contrasting with the ugliness of Maggie's life. It is 'deep' and shadowy, reflecting the secret meetings with Philip that will take place there.'* (Griffin, 1999:38) Maggie could have stayed there in silence with her thoughts in a peaceful atmosphere and without being irritated by others. It was her way of escaping from the imprisonment in Dorlcote Mill. To sum up, Maggie's internal conflict deals with the feelings to Philip, with the imprisonment in the space where she is not allowed to decide on the basis of her needs and desires, and she also has to live in poverty without her beloved books needed for living. She is also always influenced by her childhood in her future life.

The main character, Maggie Tulliver, is not imprisoned only at the end of the novel. She has been in the prison even from the beginning when everything seemed to be perfect in her life. Unfortunately, she was brought up by her parents in the shade of her older brother Tom. She was always the one who did something wrong and she often found herself running away from the reality to the books. The world and space around her is not as cruel as it seems to be in the reality:

'...everybody in the world seemed so hard and unkind to Maggie: there was no indulgence, no fondness, such as she imagined when she fashioned the world afresh in her own thoughts. In books there were people who were

always agreeable or tender, and delighted to do things that made one happy, and who did not show their kindness by finding fault. The world outside the books was not a happy one, Maggie felt... (Eliot, 1995:210)

The space in the books that Maggie reads widens her thinking and imaginations. She finds satisfaction in Philip's paintings and music as well, but on the other hand she lets herself down by being a woman who does not have any right to live her dream. She becomes reconciled to stay stuck in her own imprisonment.

The wicked reality caused Maggie's unhappiness and imprisoned her in her home of Dorlcote Mill as well as in her own heart. She went through her life only dreaming, not fulfilling her desires. She enjoys art in general but she never wishes to become a musician, a writer, or a singer. She tends to live in a better world and to find a real love but she is still influenced by the past. When the love comes to her, she refuses it. *'The crisis of the narrative turns on Maggie's need to choose between her fidelity to the rural society of St Ogg's and her love for Stephen Guest. This is not a choice between duty and affection, head and heart, but between two kinds of affection.'* (Eliot, 1995:175) Only when Maggie met Stephen Guest, the reader understands that the feeling to Philip Wakem was not love and passion, but compassion for his physical disability and admiration for his education and willingness to help her clean her mind. Unfortunately, her devotion to her brother and to her relatives does not let her go with Stephen and be loved for the rest of her life, so she better stays imprisoned.

It is also important to mention the fact that Maggie spent some time in different place from St Ogg's to experience being a governess, but being away from her born place she only found out that her heart and life belong to that small town of St Ogg's, and her values became firm and steady. Dorlcote Mill is her home with all the good and bad, the place which was always locked in her heart.

Symbolically, Maggie Tulliver could be compared with women in the society of the 19th century. They were all imprisoned in the inside world of that time, they struggled for independence and they dreamed about being accepted as men were. There were women who had strength to become revolutionists (as same as Virginia Woolf) and change the position of women but most of them only lived their lives under the influence of the husbands, fathers, brothers and other relatives. Maggie's brother

Tom had a massive impact on her decisions. She always thinks about what Tom would have thought before she makes up her mind. Firstly, Tom is the one who imprisons her in herself, but secondly it is Maggie's weakness to change her attitude. She is afraid she would lose her brother. In fact, she is trapped by her own family which wants her to be always righteous as her older brother Tom is.

7.3. *Dorlcote Mill and the Importance of Home*

Dorlcote Mill is the home of the Tullivers' family and it seems to be a pillar of the family happiness. The authoress depicts it as follows: *'The rush of the water, and the booming of the mill, bring a dreamy deafness, which seems to heighten the peacefulness of the scene. They are like a great curtain of sound, shutting one out from the world beyond.'* (Eliot, 1995:6) The Tullivers' home does not include only the building of the mill but also a great surrounding with a meadow and chestnut trees. The powerful machines in the mill symbolise the progress of the industrial revolution and their noise separates the mill from the outside world. Especially Maggie as a child is fascinated by the strength and the noise of the machines and admires the great space in the mill.

The narrator admits that the mill is beautiful in every season in a year, especially in winter. She depicts the coming winter through Tom's eyes saying that December seems to be better to live in than sun in August. Tom does not even mind the dark afternoons and cold outside. He thinks that winter in St Ogg's is magic because the snow covers everything and gives a different appearance to it. The snow and freeze is described here as something noble that gives a special coat to the landscape and the town. Tom feels happiness when he passes the cold air to the warm Dorlcote Mill. There is nothing better than the feeling of coming home after some time and

'feel the scenes where we were born, where objects became dear to us before we had known the labour of choice, and where the outer world seemed only an extension of our personality: we accepted and loved it as we accepted our own sense of existence and our own limbs.' (Eliot, 1995:135)

No matter what St Ogg's and the landscape around look like because the home is one and only, and the affection for it stays the same. The home creates family members' personalities and the space around it only extends them by the various appearance.

Apart from Maggie's foolish behaviour, the Tullivers look like a perfect family where love and respect have their own place in the house. Once the mill has already been described as a prison before, it can be explained now as the happy prison. The family lives there with satisfaction, they do not look for some wider space to be part of because the mill gives them everything they need. It is also their source of livelihood. All the members of the Tullivers developed a great home which is not created only by the family but also by the space they live in, by happy moments, memories and by everything inside the house. The feeling of having home is not created only by the physical appearance of it, but it has a deeper sense. Its space is made up also from the relations among the family members and their feelings to each other. The concept of space means something more metaphorical.

The certainty of having such home makes the family satisfied. Unfortunately, the certainty was only transitory. The crucial moment of the Tullivers' family's life comes, when they lost their beloved mill due to the lawsuit between Mr Tulliver and Mr Wakem, Philip's father. Losing the property, the characters have to deal with a completely new situation.

Suddenly, the whole family is worried about their future. The space around them is destroyed and although they can still stay in the house, they lose the family happiness, furniture and other stuff which create the pleasant space there, the beloved books do not belong to Maggie anymore and everyone feels desperate because of such an unpredictable situation. This huge loss of the property influences a mind of Mrs Tulliver. She became very negative and devastated, and only with such awful change of her life she started to think more deeply about her life than she ever did: *'Mrs. Tulliver, seeing that everything had gone wrong, had begun to think that she had been too passive in life; and that, if she had applied her mind to business, and taken a strong resolution now and then, it would have been all the better for her and her family.'* (Eliot, 1995:219)

Tom Tulliver, Maggie's older brother, also went through some disappointment when his father lost the lawsuit. The forfeiture caused that he lost his believe and

admiration for his father. Mr. Tulliver was always the man of the house and sure about what he was doing. His failure influenced thoughts of whole family and broke his health, too.

The sudden loss of the beloved home destroyed each member's happiness. It was not only the certainty of having home, but the family also had to deal with the fact that it was the second loss of the mill. There used to stand a half-timbered mill, which was ruined by the latest great floods. The previous generation with Tom's grandfather found strength in himself and built a new mill on the same place. The concept of space went through some changes to save the existence of the mill.

Mr. Tulliver is an honest man and wants to protect his family under all circumstances. He feels devastated when the family loses the property but he blames the ambient world for that. He is perplexed because he cannot believe that something like that can happen in the modern world. The modern way of living can be changed rapidly and quickly. This modern world does not care about the individuals or honesty and that is exactly what makes Mr. Tulliver live in the past memories when he becomes ill after falling off the horse. Everyone from the family tries to deal with the new situation, but Mr. Tulliver does not want to accept the fact that he lost the lawsuit. He still keeps the appearance of the old space in his head and heart. Unfortunately, he dies when he gets to know that the mill is going to be in the Tullivers' hands. His death was a result of relief and release.

7.4. *The Accompaniment of Music*

It was already mentioned that space in the books influenced Maggie's mood and thoughts when she was upset. She enjoyed art in general. In addition to books her next favourite art that kept her relaxed was music since her childhood. Philip Wakem played the piano and Maggie used to listen to him. The existence of such an instrument with its special and beautiful tunes helps Maggie to run away from her imprisonment and from the closed space. Listening to the piano, she simply forgot about everything that worried her at the moment.

The piano was usually situated in a drawing-room in the Victorian houses of the higher social class. The drawing-room was meant to be a room for the visits that

came to see their friends or relatives in the house or it could have been used as a room for some official appointments. This room was always the one that joined the family members all together because they usually met there to have a cup of tea and to build proper close relationships between each other.

The piano is an inseparable part of this room because it helps to evoke a pleasant atmosphere and its sounds make the world real because the world is never silent either the concept of the space in this analysed book. Music is everything for Maggie and she depicts her feelings as follows: *'I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs, and ideas into my brain. Life seems to go on without effort, when I am filled with music.'* (Eliot, 1995:345) Music means something emotional for Maggie and it is also a source of energy, joy and happiness, which helps her to stay sane.

When someone could play any instrument, he or she was considered as the one who was well-educated. Being in the space with piano and its splendid sounds, Maggie feels that she becomes someone better and more honoured as a lady. The same feelings appear when she is surrounded by books or another art such paintings are. We can presume that Maggie was fascinated that much because education for women was not something certain in that period and maybe she just dreamt about being educated. Altogether, education allowed people to have wider choices so the space which Maggie lived in could have become vast.

The drawing-room with the musical instrument in it means a closed space where people meet and talk. It brings them together and surrounds them by its walls and atmosphere. In general, music and art used to be an important entertainment in people's lives. The language of the piano is simply pure and it represents Maggie's affections, sorrows and other feelings. It expresses her the way as she exists and she would have been very limited without it.

Playing the piano and listening to its sounds set people's minds free and keep them relaxed. In fact, the music helps them to feel like being in more opened space and think about the tunes sounding and literally flowing around the drawing-room. Similarly, the water flows in the banks of the Floss and reproduces musical tunes with its gurgling or whispering. Thus, when the fact that Maggie is obsessed

with the river in St Ogg's is accepted, her weakness for music due to the connection between these two elements is not surprising.

Maggie feels devastated, when the mill is lost because of the lawsuit between Mr. Tulliver and Mr. Wakem, because she was losing not only her home but also all her books and piano. *'There was no music for her any more – no piano, no harmonized voices, no delicious stringed instruments, with their passionate cries of imprisoned spirits sending a strange vibration through her frame.'* (Eliot, 1995:256) Those voices helped Maggie to not feel imprisoned and it does not matter whether they were joyful or not. The books and music created through the piano used to be Maggie's happiness and when it was gone she did not see any reason to stay happy and finally, she imprisoned herself deeply.

7.5. *The Floss as a Symbol of Living and Dying*

The importance of the Floss is evident even from the very beginning of the novel. The book starts with the following passage: *'A wide plain, where the broadening Floss hurries on between its green banks to the sea, and the loving tide, rushing to meet it, checks its passage with an impetuous embrace. ... How lovely the little river is, with its dark, changing wavelets.'* (Eliot, 1995:5) The beginning of the novel is rather idyllic and it shows us the regional space in the 19th century with its small red-roofed houses to live in and with the hills to look at. The river Floss represents something that is always alive and in a motion. It literally brings the ships with goods to St Ogg's due to its flowing and it also influences the lives of the inhabitants. The Floss is the element that has a big participation on the appearance of the landscape around St Ogg's and in it as well. It inseparably belongs to nature and to the lives of the Tullivers; especially Maggie feels kind of connection with the river. As long as there is the river close enough to her, she is not afraid of anything.

It is interesting that the space and everything around is depicted either by the narrator or through the thoughts and feelings of Maggie Tulliver. Apparently, the reader knows that everyone from Tullivers' family loves their home, but Maggie is the crucial character when talking about the personal connections with the surrounding and the space in the book in general.

The purity of water symbolises the purity of Maggie's mind when we related water and the Floss with this character. She is always honest with what she thinks and she tries to make good decisions. She cares about others more than about herself and as it was said before she put herself into the prison and closed space being this way. If she were more selfish, she could have had freedom.

The river also dictates Maggie's life path. Its journey is not always straight but it has its curves and different depths. Maggie also has to face to the disfavours of her fate and deal with them. The appearance of the river is sometimes wide or narrow, and it can be deep or mellow, but the capacity of water is bordered by the river banks. We can literally compare this fact with Maggie's life. She is also locked in the space with losing Dorlcote Mill, losing the bond with her brother Tom, unfulfilled love with Stephen or Philip and by the fact that she is not supposed to be happy. The Floss is Maggie's destiny.

Born as a girl, Maggie had a harder childhood than Tom. The difference between women's and men's lives was distinct in the then Victorian society. Tom had studying opportunities in contradistinction to Maggie. She was always the one who did something wrong and even though her parents loved her, she was considered as a black sheep of the Tullivers. The two siblings had a very close relationship, but the concept of space influences this bond between them. When Tom started to study, their ways fell apart and Maggie had to deal with the new situation. Their common space is divided because Tom does not live in the mill anymore, but on the other hand the mill is always something that keeps their bond safe.

As long as the mill, St Ogg's and the landscape with the importance of the river Floss exist, there is always the reason to work on the sibling's relationship. They love each other and they fight sometime, but the Floss and the importance of home always get them together again. Unfortunately, the Floss is also the one that causes their death at the very end of the novel.

7.5.1. Symbolism of Water

Studying Gaston Bachelard's essay 'Water and Dreams' (1999), where he points out the fact that water is related to feminine features such as a purity or maternity

(Bachelard, 1999:14), it is not surprising for the readers that the river is connected just with Maggie as a female character and her inner imprisonment. Gaston Bachelard describes water as one of the four main natural elements and powers next to fire, earth, and air. Water is inevitably necessitous source for living in general as well as the other three elements.

Gaston Bachelard in the essay 'Water and Dreams' contemplates the deeper meanings of dreams literally saying: *'Dreams, even more than clear ideas and conscious images, are dependent on the four fundamental elements.'* (Bachelard, 1999:4) These four elements represent the main four natural powers mentioned above and they are all closely connected and cannot exist without one another. Fire, water, and air are similar in the natural movements of flowing and they would not have existed without earth. The motion of flowing also characterises dreams because they also float in our mind during the day and night. The ability to flow is next characteristic of water. Metaphorically, it can be transferred into people's mind and thoughts which flow constantly as same as water does.

'A Dictionary of Symbols' (1971) introduces some features of water as one of the elementary literary symbols. Water is considered as the oldest symbol *'because, in the beginning, everything was like a sea without light. In India, this element is generally regarded as the preserver of life, circulating throughout the whole of nature, in the form of rain, sap, milk and blood.'* (Cirlot, 1971:364) Water has a feature of maternity, being on the earth from the beginning. Life cannot exist without water as same as a child cannot be born without a mother. The flow of water relates to the circulation of life, to birth and death, and it is endless. It creates rivers, lakes, seas and oceans, and it shows its strength by its flow.

Water is the most important source of living but it can also kill. Depth is another feature of water, as anything can be drowned in water or flooded, so as a matter of fact, water provokes respect. Water can be creative as well as destructive, thus it can be defined positively and negatively. On the other hand, talking about death by water, there is hidden another symbol of water – resurrection. This fact does not have to be understood only in a religious meaning, but it can also refer to being saved by water (for example Maggie's death could be explained as the death to rescue).

7.5.2. *The Floss as a Symbol of Love*

As it was already explained, the river represents Maggie's thoughts. There is also a magic and romantic moment when Maggie and Stephen Guest are rowing pastures. Maggie and Stephen stayed in the silence for a bit but they were both certain about the love between them. The situation evoked a dreamy imagination of love in a perfect romantic space. The sun is the symbol of their joy while being on the boat together and it is their only company. The sunlight promises them happiness during this special moment and hope that everything can become all right for both sides. In fact, the sun here predicts the happy-ending. Even though Maggie and Tom die at the end of the novel, they stay happy because their souls travel in the infinity forever. Stephen realised that his space is next to Lucy, Maggie's cousin, but we never know what would have happened if Maggie does not die. She would stay unhappy and locked in her own imprisonment anyway because it was supposed to be that way from the beginning of the story line.

The river helps Maggie's dreams come true when it gets her and Stephen together on the boat. Stephen would be determined to fight for their reciprocal love and live happily in the same space but Maggie does not want it to happen because of the social conventions.

The river plays an important role in this dreamy space of love. The flow of water in the river represents the mutual thoughts and dreams of Maggie and Stephen. As long as the river flows through St Ogg's landscape and they are rowing the boat together, they can happily dream of their love which cannot be fulfilled. The river brought them together for a short time and it carries them away on its waves. Unfortunately, they cannot let the river bring them together to the unique common space where their love could have happened.

7.6. *Water as One of the Natural Powers*

Water has a deep meaning in the novel 'The Mill on the Floss'. Gaston Bachelard sees the depth of water as one of the most exact expressions of water's characteristic. The depth does not depict only the water itself but it can be also likened to Maggie's thoughts in the analysed novel because she always thinks deeply and is not superficial about what she feels. Maggie's thoughts drift in her head the same way as

the river with its water flows through the St Oggs' valley and is an important part of the landscape around. It also helps to create the home of the Tullivers family.

The depth of the water can be crucial because everything can be drowned in it and it does not have to be something material. Metaphorically speaking, thoughts and feelings can be drowned there as well. Especially when we compare Maggie's thoughts to water's stream as something which is fast and direct. They all flow via the space and end somewhere in the infinity. The infinity of the water is understood here in the meaning of its ubiquity. It appears simply in everything and everywhere even though we do not realise it. Drowning in the deep water is concerned in the both analysed novels by George Eliot in this diploma thesis. The authoress herself was probably fascinated by water element and she chooses it as the cause of death in both of 'The Mill on the Floss' and 'Daniel Deronda'.

The river Floss is a destiny for Maggie Tulliver as well as for her older brother Tom. In the connection with water in general, Gaston Bachelard in his essay contemplates how a human being can become the part of the water: *'To disappear into deep water or to disappear toward a far horizon to become a part of depth or infinity, such is the destiny of man that finds its image in the destiny of water.'* (Bachelard, 1999:12) The infinity is understood and compared just with water because it never changes. Its existence on the earth has been absolutely essential since its creation. The flowing of water never stops and carries on from its spring via space of nature to the sea. Water is the element that joins various spaces together and divides them on the same point.

7.6.1. The Strength of the Floss

The Floss, which flows via St Ogg's, is the most important and the most fundamental symbol of the whole novel. Whereas each character changes and grows up during the plot of the book, the Floss looks still the same and participates on the creating the pleasant surroundings in the town. Unfortunately, it only changes and shows its strength at the very end of the novel when it becomes bigger due to the heavy and permanent rain which causes the resulting floods. The potential ability of becoming heavy and strong is one of the fundamental characteristics of the river but when it comes up to its strength, the whole space suffers including Maggie. Suddenly,

water brings darkness into the peaceful space of St Ogg's. The strength of water symbolises suffering in this metaphor but from different point of view it also means romance, tenderness, dreams and love.

When Maggie is mendaciously blamed by the inhabitants of St Ogg's for seducing Stephen, she actually loses her brother Tom. He is too judgmental with her and blames her as well as the others do. However, they still belong to the same place and the river influences their lives a lot since they were children. Unfortunately, their mother Mrs. Tulliver predicted their fate: *'They're such children for the water, mine are,' she said aloud, without reflecting that there was no one to hear her; 'they'll be brought in dead and drowned some day. I wish that river was far enough.'* (Eliot, 1995:91) She is the only one who fears the Floss and realises its strength. In fact, George Eliot indicates the predestination of Maggie and Tom quite few times to get the readers ready for the possible unhappy ending. She tells the legend of St Ogg's where she reminds the strength of the Floss with dangerous crossing³⁶. Mentioning the river of Rhone in half of the novel, George Eliot describes it as *'the swift river'* that can rise angrily like *'destroying god, sweeping down the feeble generations'*. (Eliot, 1995:243) Even though the Rhone is a different river, the main message stays the same – the rivers are strong, destroying and they can bring desolation.

We can also find another presage of Maggie's and Tom's mutual death and that is the moment when they both stand at the Floss river in their childhood, holding one's another hand in silence. Their young bodies were found in the same position at the end of the book – they were dead but still stuck together hand in hand. Unfortunately, the Floss helps to repeat particular motifs but the reader realises that only at the very end of the novel. To sum up, when the characters inclined to water, they will end up in it. For example, Mrs. Tulliver respects the strength of the river and even though she predicted the death of her two children, she survived the floods easily.

The strength does not mean only the speed of the flow of the water or that it can become stronger based on rain and follow-up floods which can destroy everything. It actually symbolises the essential part of human's life. Anyone and anything would not have survived without water. Water has a great participation on creating everything

³⁶ See chapter 'St Ogg's as a Symbol of a Closed Space'

in nature. Contemplating the flowing of water, we can admit that there is an obvious similarity between water and death or dying next to living. Death can also come unpredictably anytime as same as heavy rain can suddenly cause floods which easily bring death afterwards.

The Floss is the one that brings Maggie and Tom together again after their little fight when Tom blamed her. When the Floss becomes bigger and stronger due to heavy rain, Maggie found a great strength in herself as well. Suddenly she was literally alone in the space because the water slowly swallowed everything in St Ogg's. The tragedy is more than predictable, it is inevitable. Considering the prediction of Mrs. Tulliver, readers are certain that the siblings are going to die. Rowing a boat, Maggie shows her bravery and tries to get to the mill to see if Tom is there. The mill is stuck on the same place, surrounded by water and locked in it.

7.6.2. *The Biblical Meaning of the Floods*

Gaston Bachelard in his essay 'Water and Dreams' talks about '*the triple syntax of life, death and water*' (Bachelard, 1999:12) and the relation of these three elements is more than obvious. Life and death both can be metaphorically understood as something which always flow like water in rivers, seas, or oceans. In addition to this metaphor, water helps nature to stay alive as well as the human beings and it enlarges the space in the world. The water is also closely related to death because of its infinite movement. It always flows and never stops similarly to the death that is always ubiquitous.

Water represents life in general and the Floss has even a deeper meaning for Maggie and Tom. It always joins them together and lets them stay together forever even after their death. When Maggie rowed to the mill, it is still visible, so she is relieved that her brother must have been still alive. The space around the mill and inside it, the loss of their home and the need not to be alone in such misery bring them together again. They forgive one another and believe in the rescue.

The water is also important for the chestnut trees that grow around the mill of the Tullivers. The roots of these trees are fed by water and they also symbolise the belonging of the Tullivers to St Ogg's. This family has also very deep roots in this small town. These trees easily recover after the floods because of their strong roots.

They always stay alive and characterise the life in that small town – as long as they are the parts of the concept of space, the place is able to recover from everything.

The appearance of God is important to mention while Maggie is being alone in the apparent infinity of the Floss. Her life was already miserable enough to become reconciled to dying. *'In the first moments Maggie felt nothing, thought of nothing, but that she had suddenly passed away from that life which she had been dreading: it was the transition of death, without its agony – and she was alone in the darkness with God.'* (Eliot, 1995:463) We would suppose that God was going to be the one who would symbolise the light and hope in this tragic space with the continuous strength of water. However, God is depicted here as a dark one, as a nightmare, and as the one who people should be frightened of.

God is Maggie's only company on her way to the mill, to her home, so she actually considers him as a help in that hard time. But on the other hand, God could be blamed as the one who causes the floods in St Ogg's because he is usually understood as the creator of nature. God is the one, who is present in each space no matter if it changes or not. Any space could not have existed without the presence of God.

The water (the floods) forms the concept of space of St Ogg's into completely different appearance. Everything slowly disappears under the water and the Floss just swallows and destroys everything bad, all the gossips and mean people but unfortunately also the good things in the town including the mill. The biblical meaning is more than obvious here. We can compare the coming floods in such strength to the story of Noah and his Ark. God also sent heavy rain on the earth to destroy everything. Luckily, Noah survived with his Ark but Maggie and Tom either were not the chosen ones to stay alive. The similarity between these two events emphasises God as the ruler of earth. He is the one who decides what is going to happen with the space in natural meaning. Water in its negative meaning is something that destroys space as it was but on the other hand it has a power of cleaning. It purifies the sin town St Ogg's from inhabitants' gossiping, it helps Maggie and Tom to become reconciled and it brings hope for new and better beginnings for everything.

The idea of the sun as the element of joy, happiness and hope during the romantic moment of Maggie and Stephen on the boat was already mentioned. During the flood catastrophe at the end of the novel the sun, which was rising during

the special moment when Maggie and Tom met again, is also an important element of the floods because it is understood as a symbol of the end of the rain and the floods, too. It is not a symbol of happiness anymore even though it can be still comprehended as a sign of hope – the light at the end of the darkness, the sunshine as the symbol of hope in the posthumous life.

The sun can be also pictured as the appearance of God in very deep meaning as something or someone who always attends the days and helps create the space and nature. *'Nature repairs her ravages – repairs them with her sunshine and with human labour. The desolation wrought by that flood, had left little visible trace on the face of the earth, five years after.'* (Eliot, 1995:468) The conclusion of the novel depicts the appearance of St Ogg's after five years from the floods. Nature recovered from the destruction by little help of the inhabitants. On the other hand, the surrounding nature would have never healed properly without water because it is a propulsion power of nature.

Maggie's and Tom's salvation is symbolised and predicted by the sun. Unfortunately, this special component of existence and being also represents dying and the new beginning of something – resurrection and salvation from the miserable life. *'The boat reappeared – but brother and sister had gone down in an embrace never to be parted: living through again in one supreme moment, the days when they had clasped their little hands in love, and roamed the daisied fields together.'* (Eliot, 1995:467) Their death was meant to be and it was very magical and spiritual. In their death, they could stay always together without any obstacles, in the infinity. They did not have to face and fight for their home and the concept of space of Dorlcote Mill anymore.

The very last chapter of the novel depicts how quickly St Ogg's and the surroundings recovered after the flood. The sun was the crucial healer of the town's recovering and resurrection and also the desire of the inhabitants to have their homes comfortable and peaceful again. Everything seemed to be the same after all and even the inhabitants were busy. All of them survived that natural catastrophe apart from Maggie and Tom. Their space was not open anymore. They were buried together in the same graveyard next to each other and their bodies were shut in the coffins. They had been always separated by the different space they lived in and in the end of their

lives the destiny brought them together so they could not be split up into two persons living in the different spaces anymore.

8. Daniel Deronda

'Daniel Deronda' was written by George Eliot in 1876, and it was her last novel before she passed away. Graham Handley describes this masterpiece in the introduction to 'Daniel Deronda' as

'the final and comprehensive expression of George Eliot's idealism. Its main concerns are those of personal morality, of dedication to tradition and roots, of spiritual identification and sympathy all set against a significant time of national and international awareness.' (Handley, 2009:iv)

He briefly characterises what the main themes of the novel are. At the beginning of the analysis of this novel we can say there are some similar motifs and symbols as in the previous work 'The Mill on the Floss'. The similarities are found, for instance, in strong water which can kill easily, the loss of property, characters' imprisonment, and the importance of music in both analysed novels.

The topic of searching for the spiritual identification and being subsumed into the roots and traditions of Judaism was slightly controversial in the 19th century. George Eliot does not criticise this religion at all, instead she portrays the Jews as the ordinary, loving, and caring ones and she situates them into the identical space with traditional English people. At the end of the novel, she even makes the space wider and more open for the Jews whereas other characters stay locked in the same space. Eliot's idealism is apparent as it is mentioned in the introduction to her last novel. She makes the space in the book idealistic because she joined together the discontinuity of English society and Jewish nations.

It cannot be precisely said who the main character of the novel is because the story line follows two fates of Daniel Deronda and Gwendolen Harleth chapter by chapter. George Eliot places them into different spaces and sometimes brings them together repeatedly. They were never meant to be a couple even though the very first chapter suggested it when the readers first met both characters. However, the readers would probably choose Daniel Deronda as the principle character of the novel after the title of the novel and due to his personal spiritual development. His story line expands more than Gwendolen's one.

8.1. *Gwendolen's Lust for Comfort*

Daniel searches for his origin and then deals with the new fact of him being Jewish, whereas Gwendolen focuses on her own success. '*Gwendolen oscillates between the surface level of Victorian material existence and spiritual harmony and understanding of Daniel's mind.*' (Sukdolová, 2015:97) Gwendolen and Daniel are quite opposite characters. Daniel is not eager to live in luxury and comfort, he cares about his inner peace and getting known himself better through discovering his origin more than he cares about money. Gwendolen's space is much smaller because she focuses only on her own happiness and comfort. When she and her mother lose their property, Gwendolen only wants to marry a rich man so that she does not have to work.

As it was mentioned, Gwendolen Harleth is introduced in the first chapter of the novel. George Eliot places her into a space not so typical for women of Victorian England – Gwendolen is playing roulette in casinos in Leubronn in Germany. It suggests the social class that she comes from and it also shows Gwendolen's way of enjoying life due to having money. Finding this female character in the place full of gamblers proves how modern and open-minded George Eliot was. She allows Gwendolen to travel abroad, which was also not typical for women living in the 19th century.³⁷ It started to change with the construction of railways and with women's emancipation.

The authoress also explains the meaning of roulette saying: '*Roulette encourages a romantic superstition as to the chances of the game, and the most prosaic rationalism as to human sentiments which stand in the way of raising needful money.*' (Eliot, 2009:13) Gwendolen's belief that she can gain some money by gambling represents one of the romantic dreams. The 'rationalism' stands opposite to the romantic ideals and evokes the possibility of losing money. In general, gambling is about luck and superstition. It would be too perfect if people could earn money this way. Unfortunately, Gwendolen loses money that she had invested to play roulette without realising how much she actually lost. She got a letter from her mother which tells her about the loss of their property. Suddenly, Gwendolen appears in a new space without comfort, luxury and money, which were typical for the upper-class in society. She became so used to being a part of the upper social class that she feels devastated when

³⁷ Alice Sukdolová. *Concepts of space in Victorian novels: from Emily Brontë to George Eliot*. (Saarbrücken: LAP LAMBERT Academic Publishing, 2012), 143.

she and her mother lose their fortune because of some financial collapses which were sudden and usual in the 19th century.

The readers are unsure about whether the personality of Gwendolen is good due to Daniel Deronda's thoughts at the very beginning of the novel. He asked himself: *'Was she beautiful or not beautiful? [...] Was the good or the evil genius dominant in those beams? Probably the evil...'* (Eliot, 2009:3) Even though Deronda does not know Gwendolen yet, seeing her for the first time, he can tell that she is quite mysterious or devilish. In a way, he predicted her personality because her actions, thoughts and decisions during the development of the plot sometimes suggest she could be evil.

Gwendolen chooses to marry Henleigh Mallinger Grandcourt only because of his fortune. She did not want to get used to a new life with less money and with the duty of finding a job to survive. The following thoughts were drifting in her head before she decided to marry Grandcourt:

'The prospect of marrying Grandcourt really seemed more attractive to her than she had believed beforehand that any marriage could be: the dignities, the luxuries, the power of doing a great deal of what she liked to do, which had now come close to her, and within her choice to secure or to lose, took hold of nature as if it had been the strong odour of what she had only imagined and longed for before.' (Eliot, 2009:114-115)

This statement suggests that Gwendolen was not fully confirmed in her thoughts and opinions. When the question of poverty or wealth is asked, she would do anything to stay within her normal routine.

Gwendolen does not want to accept the fact that she would ever have to live differently in a poorer space and it is the reason why she decided to get married. She would have never accepted the change of becoming poor and of living differently; thus, when her possession is lost and when she is down thinking about marrying Grandcourt or not, the readers know that she would never choose the possibility to work and earn money. She would rather situate herself in the comfortable space she already knows.

She also thinks she will find satisfaction in such life without love, but in fact she chooses the way of being locked in an empty space. The emptiness is meant in the sense

of space without feelings, the emptiness of her heart. She picked this journey and she locked herself to the space which is ruled by Grandcourt. Gwendolen loses her freedom because Grandcourt is the only one who can make decisions, she does not have any power. Women's lives in the 19th century are precisely described and shown by the relationship between Gwendolen and Grandcourt.

Almost all the women of the Victorian society were regrettably imprisoned and undervalued. However, the character of Gwendolen also shows the revolution in modern woman's mind. Gwendolen's thoughts about the importance to have her own opinions are modern in the society. She always wanted to be extraordinary and differ from others. Apparently, she locked herself into the empty and unhappy relationship with Grandcourt.

She always tended to run away from the inside space. Before she married Grandcourt, she enjoyed travelling to Germany by train and looking for various opportunities. Generally, she chose being outside rather than inside. Even when she got married, she often went out to ride a horse, to visit someone and she still lived her own life no matter she already belonged to Grandcourt. She escaped from the unhappy reality whenever she could.

The concept of space is void because there is no happy future for Gwendolen without love. She focuses on the luxury, money, and the materialistic values in her life. Unfortunately, these needs are only seemingly important for life. They can widen the space but when it is not connected with feelings, it stays always empty. Gwendolen determines her own destiny by the decisions she makes. Gwendolen was brought up in the space with freedom; she feels free to decide about anything but she can blame only herself for the imprisonment that she experiences due to her marriage with Grandcourt.

Comparing the character of Gwendolen to Maggie Tulliver from 'The Mill on the Floss', it can be seen that they are similar in a way. They both make the wrong decisions and they situate themselves into the imprisonment fulfilled with unhappiness. Maggie is influenced by the prejudice and conventions of the society, thus she really does not feel free to make her own decisions and to be happy with the man she is in love with; and Gwendolen only does not want to live in the poorer space.

8.2. *The Setting(s) of the Novel*

Obviously, there is not only one main setting in 'Daniel Deronda' as it was introduced in 'The Mill on the Floss' where the town of St Ogg's was crucial for the story line of the novel. The story of 'Daniel Daniel' is set mostly in England, specifically London and its surroundings, but the main characters also appear in Germany, Italy, and the USA due to the past story of Mirah, and finally Rex's dream to leave England to work in Canada. Generally, the concept of space in this novel is much wider than in 'The Mill on the Floss'. The space in 'Daniel Deronda' does not have borders and shows how the changes in the society, industry and thinking influenced the space to become more variable. Finally, the concept of space could become wider more easily than in the 18th century or even before thanks to effortless travelling, so people took advantage of such possibility and travel more for various reasons.

The concept of space in 'Daniel Deronda' became wider and vast not only because of Daniel's need to discover his identity but also because of all the developments of the Industrial Revolution. People had more opportunities in general and their thoughts and needs became more specific and neat. Unfortunately, women had harder positions in the Victorian society. Everyone cared about social standards and rules but women were fed up with being undervalued and so they fought against the social conventions.

Women did not want to be dependent on men as much as they originally were. They wanted to be free in their decisions and choices. This is apparent from the characters of Gwendolen, Mirah and Lydia Glasher in the novel. Gwendolen wants to live an exciting life, she does not believe in marriage and she is rebellious. She marries Grandcourt only because she focuses on herself and her comfort. Being originally Jewish, Mirah is strict with her religion and does not care about other people's judgements. She represents a pure and positive character in the novel. Finally, Lydia Glasher deals with her position in society as a single mother which was hard in the Victorian era as people would look at single mothers with contemptuousness.

8.2.1. *The Interiors of Victorian Era*

Giving the houses and mansions their own names was usual in the 19th century during the reign of the Queen Victoria. We could see it in the previous analysis of the novels by the Brontë sisters and in ‘The Mill on the Floss’. Obviously, there is no difference in this analysed novel, ‘Daniel Deronda’. For example, the house where Gwendolen lives with her mother is called Offendene, then there is Sawyer’s Cottage, the possible home of Gwendolen if she did not marry Grandcourt and finally Gadsmere, the house of previous wife of Grandcourt, Lydia Glasher, in which she lives with her four children.

As it was mentioned in the previous passage, Offendene is the house and home of Gwendolen and her mother Fanny Davilow. *‘The house was but just large enough to be called mansion, and was moderately rented, having no manor attached to it, and being rather difficult to let with its somber furniture and faded upholstery.’* (Eliot, 2009:17) The mansion was built from stones, which suggest coldness and bleakness, but it did not have a Gothic atmosphere like the houses in ‘Wuthering Heights’. George Eliot does not include any mysterious, uncanny, or terrifying features in her novel, thus it cannot be characterised by Gothic space. The interior seems to be a bit dull due to ‘faded upholstery’ but Gwendolen personally likes the old-fashioned appearance of it. She sees the place as pleasant and she can imagine joyful or good things happening in such a cosy place.

It is interesting that George Eliot chose black and yellow colours to depict the room of Gwendolen. These two colours symbolically characterise Gwendolen’s life. She has her own dark and light sides in her personality, and she develops into a better person during the story. The development of her character becomes lighter and the choice of those colours in her bedroom suggests that there are always dark and bright parts in the concepts of spaces in general. The authoress often uses colours to depict inside as well as outside space in the novel. Her style in describing the setting seems identical with the one in her previous novel ‘The Mill on the Floss’. She mentions different seasons and months to evoke a pleasant atmosphere. She does not make any differences between the features of nature in concrete seasons, but she always highlights the pleasant and enjoyable parts of it. Each season brings something unique.

Talking about the features of Victorian interior, the appearance of Mrs Meyrick's house should also be mentioned because it is depicted in detail and the readers can easily imagine what typical Victorian houses looked like. It is similar to Dorlcote Mill in 'The Mill on the Floss' because of its view to the surrounding gardens and the river. This house is also furnished by old-fashioned objects and the appearance suggests the pleasant atmosphere of home. *'Its interior was filled with objects always in the same places, which for the mother held memories of her marriage time...'* (Eliot, 2009:166) To sum it up, home is not created with simple and ordinary things, but it is filled with stuff that has a particular meaning to the members of the family. These little things are also understood as something connected to the roots and history of the family and they characterise the identity of the members and join them together. Briefly said, George Eliot emphasises the importance of a cosy home and family as one of the pillars for living.

'Daniel Deronda' and 'The Mill on the Floss' have another similarity in the concept of the inside spaces. Drawing-rooms are mentioned and characterised in the same way in both novels. This welcoming room is inseparable from the houses of the high social class. The characters of both novels meet there to spend time together and enjoy listening to and playing the piano.

The importance of art and education in music and poetry is also worth mentioning. Gwendolen is obsessed with music; she enjoys reading literature, and she wishes to be more educated in these subjects. The drawing-rooms in different houses in 'Daniel Deronda' are decorated with paintings and books so they suggest that the owners of the houses are educated. The piano in the drawing-room is a symbol of bringing people together. As a matter of fact, it is not only the piano that is an important artefact, but also the music in general. The characters can sing together at the piano and make the space cheerful and loud.

The drawing-room is also a place where serious talks happen and where characters meet to discuss anything they experience in their lives. Men like to relax there and smoke cigars, and women like to sew in this room. This place is also a symbol of upper social class and people like to present themselves there in their best appearance. The characters create untrue space because everyone wants to be the best

looking and show off, but they are different outside the drawing-room. George Eliot draws the hypocrisy of the characters and criticises the Victorians morals.

This room is also a symbol of bringing people together, but on the other hand it can symbolise separation in the case of Gwendolen and Daniel. *'He found her awaiting him in the old drawing-room where some chief crises of her life had happened.'* (Eliot, 2009:686) Gwendolen experienced quite a lot of crucial moments in her life while situated in such a room. Whilst in the drawing-room, she got impressed by music, spent some time with Grandcourt, and had to say goodbye to Daniel Deronda.

Historical objects also fascinated George Eliot, so she mentions some Persian motifs on the Victorian furniture and the readers can see Gwendolen wearing an ancient dress to a party. The ancient features are also apparent in the favourite hobby of the characters in the novel which was archery. They arrange some competitions to bring some excitement to the stereotypical way of living.

8.3. *The Importance of Having Roots*

Unfortunately, Gwendolen did not live in Offendene from when she was born. The authoress refers to the fact how important the sense of home is. She defines it as follows: *'A human life, I think, should be well rooted in some spot of a native land, where it may get the love of tender kinship for the face of earth...'* (Eliot, 2009:16) The importance of having family roots and history is one of the main topics in this novel. It is vital especially for Daniel Deronda who searches for his own identity but it is also crucial for Gwendolen. The fact she did not have only one home since her childhood deeply influenced her mind. She is constantly lost; she often escapes to the outside reality but never finds happiness.

Gwendolen's space is characterised by *'the hopeless existence and poverty [...] offering no prospects and supporting the feeling of displacement and a lost home.'* (Sukdolová, 2015:103) Once Gwendolen and her mother lost their home, their lives are changed. Poverty brings hard times to Gwendolen and she does not want to get used to it. She thinks that this situation is unjust. 'The hopeless existence' goes with the lost home and poverty. Gwendolen is inevitably lost because of the decisions she makes afterwards. She wants to be an actress and singer, then she cannot decide whether

to work as a governess or not to finally end up as the wife of Henleigh Mallinger Grandcourt because it seems to be the best idea. She chooses a comfort way of living with her rich husband but does not consider the importance of happiness at all. Home cannot be defined only by luxury but the feeling of satisfaction and happiness.

The importance of having affections for the place in which the characters were born was already explained in 'The Mill on the Floss'. George Eliot confirms this magnitude in her last novel 'Daniel Deronda'. Two main characters (Gwendolen and Daniel) are lost in the space because of searching for their happiness when they cannot find it in their own family. Even though Gwendolen has a good relationship with her mother, she still does not have a complete family. Her father died and her mother got married for the second time. Being a child from the first marriage of Fanny Davilow, she grew up into a bit of a selfish person. She enjoys being at the forefront of society and does not care about others and she likes to be different.

The story line of Daniel Deronda differs from Gwendolen's because she does not have to look for her own identity; she knows where her family roots come from, whereas Daniel feels that he has belonged elsewhere since he was a child. He wants to understand his life because he struggles with not knowing. He also experiences similar feelings of emptiness in his life like Gwendolen but his emptiness is different. It is based on the search for his identity. Comparing Gwendolen's inner empty space, which is caused by her own decision to look for happiness in luxury, to Daniel's appearance of space which is caused by others as well as by the fact that he is adopted and does not know who his biological parents are. In relation, George Eliot deals with '*the existential problem of homelessness of both the Jewish and English characters*'. (Sukdolová, 2012:138) Homelessness is understood as the issue of being lost as well as losing the a persons hometown. It may possible to suggest that Deronda experiences homelessness due to the fact that he doesn't know who his real parents are.

He grew up in the house of Sir Hugo Mallinger, who was Daniel's guardian and owned a great property, so Daniel never languished. Sir Hugo always supported him and gave him the best opportunities to study and brought him up as if he was his own son. Despite having grown up in a very pleasant space, Daniel always tended to search for something else. He got to know the English society very well and was truly connected to it.

Later, Deronda became fascinated by Jewish society and suddenly felt more identified with it as well as with the Jewish religion. He developed a bigger interest in Jewish history after he had met a Jewish girl named Mirah and then her brother, Mordecai, who teaches Daniel Jewish traditions. Suddenly, Daniel's concept of space becomes wider even though he still does not have a home in the means of family. Deronda's was raised within the upper-class similarly to Gwendolen but he does not really care about money and being rich. He wants to find the roots of his soul and his family.

8.4. *The Idea of a Future Life*

Philip Davis contemplates the timing of 'Daniel Deronda' in his work 'The Victorians: 1830-1880' (2004). He compares this (the last of George Eliot's novels) to her previous work and he deduces that 'Daniel Deronda' is the only novel with hope for the future. Eliot's fiction was always set in the present which was influenced by the past of the characters. *'But Daniel Deronda' takes place in the immediate present, a rootless present in danger of forgetting the past and of having no real future.'* (Davis, 2004:400) Davis calls the present 'rootless' because Deronda does not know about his origin, where he belongs, who his parents are, and he does not understand his inner space either. Deronda only understands that he has to figure it out. The term of 'having no real future' is closely connected to the rootless present which would have suggested the unfulfilled and unreal future if Daniel Deronda had not found his roots.

Louis James talks about chronological narrative in his work 'The Victorian Novel' (2006). Reading the novel 'Daniel Deronda', we can see that George Eliot manoeuvres from the past to the present, from one space to another and from one story line to another. Louis James literally says that the story

'moved outside Gwendoline Harleth's narrative to the timeless verities of Judaism. The new genre of science fantasy gazed into futurity, and the popularity of the supernatural moved into alternate dimensions. But these gained points from being set against an unbending chronological structure. The Victorian concept of time was related to its sense of space.'
(James, 2006:98)

The story line of Gwendolen ends when she loses her husband in the deep water and the authoress pays attention to Daniel Deronda's finding his own identity closely related with Judaism.

To agree with Louis James, the relation between the time and space in the novel and in the time of Victorian period is obvious. Talking about the Victorian period in general, the time influenced the concept of space in the meaning of progress. There would not have been any revolution and transformation of the space without the running time. In general, the concept of space would not have existed the way it does now. The concept of space is constantly changing based on time.

Applying the thought of the relation between time and space to Daniel Deronda searching for his identity, we can also see the certain influence of time on his behaviour. When time goes by, he suddenly appears on a river rowing a boat and meeting Mirah. Time brought him to that space and caused the meeting. He would probably be still lost without getting to know this Jewish girl. Mirah introduced him to her brother Mordecai who brought Deronda into the spiritual and mystical space which consisted of Jewish teaching and showing its traditions and rituals.

Gillian Beer comes up with the term 'evolutionary narrative' in the title of his publication 'Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-century Fiction' (2009). This formulation did not arise by coincidence. G. Beer studied Darwin's theory of evolution and used it for the complex studying of the way of narration in fiction of the 19th century. To be precise, Charles Darwin influenced the thinking of the Victorians due to his evolutionary theory, and he more or less predicted the future of the world in the way of the continual development and changing.

Talking about the development and future, George Eliot's fiction progressed, too. *'Daniel Deronda is a novel haunted by the future, that purest and most taxing realm of fiction. For the first time George Eliot's work the dependence of the future on the past is brought into question.'* (Beer, 2009:169) George Eliot narrates the story in the present time in 'The Mill on the Floss'; she follows the story line systematically from the childhood of two main characters until their death. Unfortunately, the siblings Maggie and Tom from 'The Mill on the Floss' cannot have a future life because their journey is drowned in the water. Comparable to 'Daniel Deronda', the authoress moves

from the present to the past and leads the heroes to the future. The casual sequence of the timing and spaces in Eliot's last novel makes the story more varied. The future life in 'Daniel Deronda' is characterised by the space with the presence of God, with religion and by travelling to Middle Eastern Asia to search for roots of Judaism.

Gwendolen's space is closed after losing Grandcourt and she imprisons herself from the outside world and stays locked with her sorrow in the house that she moved to. Paradoxically, Daniel's concept of space becomes vaster due to figuring out his origin and identity, due to getting married to a Jewish girl, Mirah, and due to their mutual decision to better and deeply understand Judaism by traveling to the Middle East. The space does not focus only on England or Europe, but it goes behind the borders both in the west (in the previous chapters of the novel when Rex wants to move to Canada or when the narrator explains Mirah's past to the readers) and to the east at the end of the novel.

8.5. *The Spiritual Concept of Space*

George Eliot makes the concept of space wider and infinite in a way, because it is influenced and deepened by the spiritualism and mysticism or Jewish religion with God. The infinity of space is also obvious in her earlier and already analysed novel 'The Mill on the Floss' where she also makes the space never-ending, but only in the sense of the presence of God and of the spiritual life after the death of the main characters, whereas the spiritualism and God are participating on the story as it is narrated in the present moment with outlook into a future.

George Eliot makes the space more mystical by talking about Jewish religion through the mouth of Mordecai. This type of space appears in the second half of the novel and it is probably the widest because of the spiritualism which directs the concept of the width of space to God, to heavens, to the whole universe, and to infinity.

The authoress brings a controversial topic of Judaism into her novel. The second half of the novel deals mainly with the discussions about Jewish people, their religion and their traditions. *'The most complex and mystical space of the novel is closely associated with the Jewish character of Mordecai.'* (Sukdolová, 2015:99) A brother

of Mirah, Mordecai, introduces Judaism to Deronda who began to feel like he could merge with this religion and finally find his identity. Daniel often visits Mordecai, their talks are always serious and spiritual, and they soon become very close. The reason why Mordecai teaches Deronda and explains to him all about Jewish nations is that he wants to have a follower when he dies. Mordecai also characterised *'his life as a journey towards death.'* (Sukdolová, 2015:99) He falls ill with a terminal disease and knows that he is slowly dying but this never bothers him as he strongly believes in the posthumous life.

George Eliot focuses on Mordecai's mind and thoughts in details. Long paragraphs about his flow of ideas and long monologues while he speaks to Deronda prove Eliot's deep interest in the Jewish religion. She wants to introduce the Jewish people in detail so that the readers could get to know them better and understand their religion. Mordecai's mind is influenced by *'the thoughts of his heart'* and by *'the more beautiful, the stronger, the more-executive self'*. (Eliot, 2009:406) He knows his life does not have *'a further destiny'* (Eliot, 2009:406) because he knows he is dying. He is aware of the end of his life, but he also realises the development of himself. He is an intellectual person and his mind experienced changes while studying Jewish history and religion. A spiritualistic way of thinking has made himself reconciled and grateful.

Mordecai's perception of sky is also spiritualistic. He is fascinated by sunrises and sunsets in which he finds *'poetic aspects of London.'* (Eliot, 2009:406) The sky shows him the reality of the wide space he experiences. His mind is always open like that of the sky above London. It brings him into a meditative state while looking out of the window at *'the breadth and calm of the river'* (Eliot, 2009:406). The meditation makes him think about the river as an alive element which can breath. His whole life is spiritualistic and influenced by the pureness of his mind.

Mordecai's room is very simply decorated. *'The small room was lit only by a dying fire and one candle with a shade over it. On the board fixed under the window, various objects of jewellery were scattered: some books were heaped in the corner beyond them.'* (Eliot, 2009:443) The fire symbolises life in general and has also another meaning, when discussing Mordecai's situation and Deronda's discovery of Judaism. The fire brings light to Daniel's new journey to follow Jewish traditions and belief. 'A dying fire' is applied to Mordecai's life and his illness. He

knows he is at the end of his life's journey and this is represented when the fire slowly stops burning.

The candle, which was another source of light in the room, is a similar symbol for life like with the fire, but on the other hand it also represents the mystic part of the moment. Candles always give the impression of mysticism, romanticism and hope. All these three characteristics are present in the relationship of Mordecai, Daniel and Mirah, closely related to Judaism as well. The books heaping in the corner of the room represent the education of Mordecai and Jewish people in general.

Contemplating the existence of fire as a symbol of living and dying, this can be linked to Bachelard's classification of fundamental natural powers again. This classification was explained while talking about the water in the previous analysis, 'The Mill on the Floss'. Where the water flows incessantly, the flames of fire can be stopped whenever. *'The pain of water is infinite'* (Bachelard, 1999:6) but the pain of fire is immediate and the way of the fire itself is more symbolic of the moments of birth and death than water.

Unfortunately, Jewish people have many times experienced being treated badly throughout the history of their religion. They often moved from one place to another and they were not accepted anywhere. *'Mordecai both describes and embodies the wandering Jew, forever an alien in a foreign land.'* (Owen, 2009) The expression 'the wandering Jew' is important here because it represents Mordecai, Mirah and Deronda. Mordecai as a Jew appears in England even though the roots of the Jewish religion are based in Asia. His sister Mirah wanders to find him and reunite with him again. Finally, Daniel Deronda does not know he is of Jewish heritage from the beginning, but is in need of finding out where his roots come from. He wanders in his inner space to find the connection and sympathy for the Jewish world which is introduced to him by Mordecai. Deronda *'enters the space of Jewish consciousness [...] and takes on the symbolic role of the Wandering Jew.'* (Sukdolová, 2015:100)

Mordecai proclaims in one of his speeches that *'each nation has its own work, and is a member of the world, enriched by the work of each...'* (Eliot, 2009:452) Everyone on this planet has some destiny. Mordecai does not appear any different among people; he believes that they are all equal because they occupy the same space and because they are all related to forefather Adam, thus all people are sinners. George

Eliot symbolically helped to integrate Jewish people into the English society to show there is no need to act differently or to look down on Jewish people because of their religion and that they are equal with the rest of the society. It was probably the reason why this novel was talked about so much.

The Jewish people were not popular in Britain in the 19th century, and English society had prejudice views on them. George Eliot pictures Mordecai as a well-educated Jew with hope for a better future for the Jewish people. She describes Jewish traditions, history and culture through the thoughts of Mordecai and she shows the readers how she sympathises with this rejected religion and its followers. The novel was very controversial in the 19th century, and some critics even suggested to remove the parts dealing with Deronda's Jewish roots.³⁸

George Eliot chose a controversial topic of Jews for her last novel and deals with this topic because '*she certainly does not agree with nineteenth-century race theory which defines Jews as a separate, inferior race.*' (Mueller, 2005:160) The authoress does not want to separate Jews from others. They deserve to share the same space with English people, and there is no need to disrespect them. Putting Jews into the same space as English characters and introducing them as intellectuals and harmless people, George Eliot wanted to show the readers that this Jewish following can coexist with any other society.

Mordecai wishes and believes that Jewish people will one day have their own homeland so their identity could relate to some concrete space. They wait for the possibility to belong somewhere and have their own home to return to from their journeys. The space of Jewish people is limited. They can be happy only in a space where they are accepted. They are also limited by their faith because they always have to make decisions on the basis of Jewish traditions. Mirah only got married to Daniel when she was sure that he has Jewish roots.

³⁸ Owen, Paul. 2009. Daniel Deronda: a Victorian Novel that's Still Controversial. *The Guardian*. [Online] 10 February 2009. [Cited: 13 December 2016.] <https://www.theguardian.com/books/booksblog/2009/feb/10/zionism-deronda-george-eliot>.

8.6. Daniel Deronda's Predestination

The fulfilment of the main hero's life is slightly predicted from the very beginning of the novel. He always appears in the spaces where his help is needed by others. At the beginning of the novel, he meets Gwendolen in Leubronn in Germany at a roulette-table for the very first time, although they do not share feelings of attraction, they stay involved with one another. Deronda thinks that the space with all the gambling was not right for Gwendolen as a woman. He names the place as a demonic one and he rather sees her in the space of Offendene or Diplow in the role of a normal attractive English woman. The readers do not understand the type of connection they share, but these two main characters are situated in the same space which sometimes seems to be hopeless. Deronda always tries to give Gwendolen some advice, but she is blind. At the end of the novel, Daniel Deronda is the one who changes Gwendolen's way of thinking. She promises to become a better person in the letter which she sends to Deronda.

There is also a mystical moment of Deronda's and Gwendolen's meeting when Grandcourt died after falling from the yacht. Daniel and Gwendolen accidentally appear at the same place at the same time. Deronda is going to Italy to meet his mother, and Gwendolen is going sailing there with her husband. The author put them together in the same space maybe because the other predestination of Daniel Deronda is to protect Gwendolen, like that of a guardian angel. They are both connected to each other even though they do not understand why.

The next point of Daniel's predetermination becomes the moment when he gets to know Mirah and helps her to find herself and her family. He influences the concept of space where Mirah appears. Deronda looked for her brother and she moved there to look after him in the last days of his life. When they got married, they decided to travel to the Middle East '*to become better acquainted with the condition of my race in various countries there.*' (Eliot, 2009:688) They suddenly occupy a mutual space which becomes vaster because of their travels. If they did not meet and did not get married, Mirah would have probably died in the river and Deronda would have never found out about his true origin.

The final piece of Deronda's predestination consists of the search for his identity stemming Jewish roots and history. The readers meet Deronda in different places

throughout the story line of the novel and always see him thinking deeply and feeling unhappy. There is an obvious prediction for the end of the novel – to find out where he belongs and what his roots are, or to be lost in the indefiniteness which would have created a depressive ending.

8.7. *The Meaning of the River*

The river Floss was the most important element in the novel ‘The Mill on the Floss’. Being fascinated by water in general, George Eliot used this symbol of living and dying in her last novel ‘Daniel Deronda’, too. Deronda enjoyed rowing a boat and spending time on the river because he liked being secluded time to time. The flowing river gave him special moments when he could stay in the open space with his thoughts and meditate. The connection between his thoughts and the flow of the river seems to be more than obvious. Rowing the boat, he can choose the direction to go to, and the river helps him to move. The narrator also speaks about the sky with stars above the river which gives the space the open character similarly to Deronda’s open thoughts and heart.

Deronda is drifting due to the flow of the river. Metaphorically, ‘drift’ is related to the river as a symbol of life. *‘The river can suggest all states of life: it can wind slowly down a meandering course, it can rush impetuously, it can be dammed, it can be filled with debris, it can dry up.’* (Thale, 1954:300) The river can be dangerous as well as calm, it can become fast or slow and it changes running through nature and challenging all the curves. Being drifted by the river can be perilous, because the river can kill too. Thale further compares Gwendolen’s and Daniel’s way of drifting. Gwendolen makes decisions which do not bring her happiness. She thinks she is making a good choice of possibilities when she marries Grandcourt, but in fact, it drifts her towards doom. Deronda’s course of drifting goes towards understanding himself and his identity, but he is more relaxed in the way of drifting; Thale even claims that Deronda’s drifting *‘is simply a drifting without any set course.’* (Thale, 1954:301) Deronda accepts the opportunities that appear in his life, tries to understand Jewish religion and his life mission whereas Gwendolen always chooses the course of drifting towards luxury and comfort.

As it was mentioned, Deronda uses his boat to rest his mind on the peaceful river. The River Thames is magic in the evenings and it brings him calm moments. George Eliot gave the river with its natural surroundings speech, everything seems to be literally alive there – the trees touching the sky, the river with the voice of waves and the murmuring of wind that gives the leaves in the trees their sounds. Deronda is fascinated by this moment and he thinks about the trees *'as if they had been an unfinished strain of music.'* (Eliot, 2009:160) Daniel parked the boat at the river bank to watch the stars above. Being in the dark part of the day or in the shadow, Daniel still feels the presence of God in this space. Watching the stars, he realises the infinity of the space and the perfect appearance of God as the creator of nature and the whole universe.

The moment at the river bank is genuinely romantic. Staying alone on the river with his own thoughts, speculating about staying in this space forever, trying to focus on his lost soul, being unsure about his roots and identification, he sees a girl, Mirah, opposite the river. The girl looks like a muse for him, but he notices her look of desperation. Whereas the surroundings of the river are relaxing for Daniel, they seem to be dark and hopeless for the girl. She appeared at the river to end her life by drowning herself. Suddenly, the River Thames got the symbol of death as with the Floss in Eliot's previous analysed novel. Fortunately, she did not mean to die, because Daniel saved her due to being in the same place at the same time. *'Daniel felt himself growing older this evening and entering on a new phase in finding a life to which his own had come – perhaps as a rescue.'* (Eliot, 2009:165) Thale characterises the word 'rescue' as being saved from aimless drifting. Deronda did not go rowing in his boat with a concrete aim, but the river drifted him towards the 'rescue'.³⁹

Following Daniel's and Mirah's story line till the end of the novel, the readers finally understand that these two characters were created for one another. They both saved one another's lives – Daniel did not let her die in the river and heled to find her lost family (her brother Mordecai with their mother) and Mirah, being a Jewish girl, helped Daniel to find his identification by meeting her older brother Mordecai who

³⁹ Thale, Jerome. 1954. River Imaginery in 'Daniel Deronda'. *Nineteenth-Century Fiction*. 1954, Vol. 8, 4.

introduced him Judaism. In fact, Mirah and Deronda could be both called ‘wanderers’. Mirah wandered to search for her lost brother, and Deronda was drifting towards finding his roots in Jewish religion. They both carry on ‘wandering’ to the Middle East after they get married.

The river also symbolises the process of searching for something, and the journey to find what the characters look for. Firstly, for Daniel Deronda, the flow of the river means the direction of his search for his own identity. Secondly, Mirah tries to find the solution of her sorrow and desperation of not being able to find her family and being alone in the space of nothing by drowning herself in the river. And finally, to think about this topic generally, it can be thought that the way that the river flows is comparable to the Jewish religion which pilgrimaged throughout various spaces to be spread across the world.

Later, Mirah reflects upon how she and Daniel met at the river. She is certain that the river brought them together and saved her. The river is the cause for their meeting and helped Mirah to become completely healed of the pain and sorrow she experienced. Deronda was the element, which changed Mirah’s perception of her concept of space. The River Thames helped them both to fulfil their lives and the meeting at the banks of the river was the beginning of love.

Similarly, the river flows via different landscapes and places to end in the sea (or ocean). The difference between the Jewish pilgrimage and the journey of the water in the river is that the Jews never knew where they were supposed to go to find happiness, whereas the water in the river is bordered with its banks so it can never get lost, its direction is already set in stone.

8.8. *Death by Water*

As it was already mentioned, George Eliot seems to be fascinated by water in general, the symbol of water appears in both analysed novels, ‘The Mill on the Floss’ and ‘Daniel Deronda’. She relates water (rivers or the sea) to death, because there are characters who die by drowning under the water in both books.

The motif of drowning is repeated twice in ‘Daniel Deronda’ and it appears as a river and as the sea, and only once the water was successful as a cause of death. What

happened to Mirah was already discussed, when she wanted to end her life. She felt miserable and wanted to die. Fortunately, she was saved as she was a good person that deserved to live. When comparing the second moment of drowning in the novel with this unsuccessful one, it should be admitted that Grandcourt was not a positive character in the novel, and in fact, he deserved to die and his death rescued Gwendolen from her sorrow. She was devastated after Grandcourt's death, but she would possibly have a better future without him and ended up determined to become a better person.

Daniel Deronda was modest with his hobby of rowing a small boat on the river, whereas Grandcourt enjoyed sailing which was obviously a luxurious leisure activity for the upper-class society. Grandcourt persuaded Gwendolen to go with him sailing in the Mediterranean Sea from the port of Genoa, even though she did not want to. She did not mind spending time at the seaside, but she did not want to stay with Grandcourt alone somewhere far from home.

It is the first time when George Eliot talks about sea in the two analysed novels in this thesis. The symbols and meanings of the rivers, which appeared in both Eliot's analysed masterpieces, were already explained. Comparing them to the sea, their boundary should be mentioned. The sea is always vaster and when looking at it, the end is not often visible. Being on the yacht together, Grandcourt's and Gwendolen's relationship is compared to the sea; it does not direct anywhere, it is not fulfilled with satisfaction and it has to be sort out somehow. The moment on the sea is crucial for their relationship because it represents its end.

Grandcourt forces Gwendolen to go with him sailing because he wants to show her who is the leader of their relationship. On one hand, the yacht symbolises an escape from the space they are both used to, but on the other hand, the yacht represents a closed space for them. *'The heroine finds herself paralyzed by her imprisonment, displaying only limited reactions and completely ignoring the glory of the sea and sky during sunset, which seems to have no particular effect on her.'* (Sukdolová, 2015:104) Gwendolen did not hope for a better future, thus she became 'empty' like that of the space of the sea. She is imprisoned and Grandcourt's death rescues her future even though she is devastated by his death.

Nature and water show their power and the fact they are fair to people who behave incorrectly. Of course, death by water can be a coincidence, but it is believed

that this is not the case when talking about Grandcourt. The water in this moment is characterised as heavy and deep and due to this description it is obvious that it can kill easily.

The sun appeared again before Grandcourt's death as it is always participating in moments of death in both analysed novels. *'The sun had set behind a bank of cloud, and only a faint yellow light was giving its farewell kisses to the waves, which were agitated by an active breeze.'* (Eliot, 2009:587) The sun brightens the space before the tragedy. Every time that death occurs in the stories (Mordecai dying in the room during the late afternoon with the sun slowly disappearing, Maggie's and Tom's sudden drowning in the flooded river, and Grandcourt's sudden drowning in the sea) the sun is always there as a sign of deliverance. Based on this conclusion, the readers do not have to assume that Mirah will drown as it was evening with very little sunlight when she was debating suicide in the river.

8.9. Mordecai's Space of Dying

The journey of the river also represents the journey of Mordecai's life. He knows that his life on Earth is slowly coming to an end and he is not terrified at all. *'Water always flows, always falls, always ends in horizontal death. [...] death associated with water is more dream-like than death associated with earth.'* (Bachelard, 1999:6) If Mordecai believed in no life after death he would not be so calm about his ill health. He believes that God is going to save his soul and welcome him into Heaven. The posthumous life is something unknown for people living on Earth, so it is characterised as a dream by Bachelard.

Mordecai explains the beginning of his slow death as follows: *'I left the sunshine, and travelled into freezing cold. In the last stage I spent a night in exposure to cold and snow.'* (Eliot, 2009:463) George Eliot put cold and sunshine into direct opposites. The sun gives safety and warmth to the space, and keeps the space alive, whereas cold is characterised with snow and freezing temperatures which is also closely related to dying and emptiness. However, Mordecai does not stop to believe in the sun as a symbol of hope as it is depicted at the end of the novel 'The Mill on the Floss'. He is dying in peace and with the feeling that there is a better space

to live in after death than there is on earth. The posthumous life is characterised by the infinity and by the presence of God.

The novel ends with the moment of Mordecai's death. He knew from the morning that he was going to leave the earth. He asked Deronda and Mirah not to go anywhere because he did not want to be alone in such a moment.

'He chose to be dressed and sit up in his easy-chair as usual, Deronda and Mirah on each side of him, [...] looking at them occasionally with eyes full of some restful meaning, as if to assure them that while this remnant of breathing-time was difficult, he felt an ocean of peace beneath him.'
(Eliot, 2009:695)

To show the deep devotedness to Mordecai, neither of them left him in the last moments of his life. Mordecai was the other element that brought Daniel and Mirah together because he taught Daniel about Judaism and showed him which journey he should go to search his lost identity. Mordecai needed to find somebody for him to pass on his knowledge about Jewish nations. When he knows that Daniel discovers that he is of Jewish descent, his life's journey is finished. His composure is described as 'an ocean of peace'. This peace also means hope for a better future of the Jewish people. Daniel symbolises *'a bridge between Mirah and Mordecai'*. (Thale, 1954:306) Metaphorically standing at the opposite banks, these two siblings were reunited only because of Daniel (the bridge). The symbol of a bridge is even more important when considering the fact of joining two religious societies together – Judaism and Christianity. Daniel was brought up in the Christian society, but later, he found his Jewish roots and proudly accepted them. Knowing Christian traditions and learning about the Jewish ones, he can be presented as *'a bridge between Christians and Jews.'* (Thale, 1954:306)

The concept of space while Mordecai is dying is portrayed in the shadow of the late afternoon sun. The sun represents the hope. At the same moment that the sun goes down and it gets dark in the room, Mordecai dies. It can be suggested that his soul was taken by the sun to a happier space because Mordecai is reconciled to the fact he was dying and he was ready to die. Mirah and Daniel were waiting for Mordecai's death so they could leave the space that they lived in and go to a wider and even more mystical and spiritual space than they had ever been before, the Middle East.

9. Conclusion

This diploma thesis deals with the concept of space in works of Victorian authoress George Eliot. The first part of the thesis focuses on the study of literary space to be able to describe and understand the concept of space in novels written by such an extraordinary novelist. Space and time are the most important elements of literary work. Gaston Bachelard's 'Poetics of Space' was chosen for a more detailed study of the concept of space. His way of understanding space is based on the opposition of the inside and outside world. These two worlds influenced and changed each other and they can become closed, open, or even infinite. Bachelard's interpretation of the concept of space was used while interpreting two novels by George Eliot - 'The Mill on the Floss' and 'Daniel Deronda'. The characters of these works live in open and closed spaces, outside and inside.

Not only studying literary space was crucial for the analysis of George Eliot's two novels. Explanation of historical and cultural contexts of the second half of the 19th century is also important to analyse the concept of space in Victorian literature. This period brought many industrial, agricultural, and cultural changes, and of course these changes influenced the works of many artists, including writers. The 'Industrial Revolution' had a beneficial effect on literature. Critical realism, literary and artistic movement of the second half of the 19th century reacted on the changes of the, then society and on the industrial progress. It coexisted with romanticism and a separate chapter of the thesis focuses on these two literary and artistic movements.

George Eliot was introduced as the main representative of critical realism. One chapter is also aimed at the two Brontë sisters' who represent classical English literature due to their works. These two sisters, along with George Eliot are still favourite authors today. Charlotte and Emily Brontë used concept of Gothic space in their novels. Short analysis of their two masterpieces 'Jane Eyre' and 'Wuthering Heights' are characterised by Gothic spaces; horror and mysterious features appear especially in Emily Brontë's 'Wuthering Heights'. The Brontë sisters' works represent a different concept of space than the works of George Eliot, and thus they were chosen to characterise another concept of space; the Gothic one.

George Eliot's two novels 'The Mill on the Floss' and 'Daniel Deronda' were chosen for the comparisons of the concepts of space. Whilst 'The Mill on the Floss' is characterised as rural fiction with some autobiographical features, 'Daniel Deronda' was considered as a controversial novel with Jewish themes and the search Daniel Deronda's identity.

The concept of space in 'The Mill on the Floss' concentrates mainly on the mill, where the Tullivers' family lives. George Eliot points out the importance of family roots and traditions. The descendants of the family are predestined to stay in the same place that they were born, thus the concept of space is closed for the main heroes, because they almost never leave their home, the mill. Contrarily, the concept of space in the second analysed novel, 'Daniel Deronda' is more open. The characters of this novel visit some places in Europe. Here the influence of the industrial revolution is apparent; it brought railways, which resulted in easier and faster ways of transport.

George Eliot focuses on the importance of family roots in her last novel, 'Daniel Deronda', however, the main hero only searches for his identity and ancestors. As soon as he discovers that his identity is closely connected with Jewish traditions, he is fully devoted to get to know them more. His concept of space becomes opened even more at the end of the novel, when Deronda leaves England and goes to the Middle East to deepen his knowledge of Judaism. Whereas the main hero in this novel has his future opened, the life of the main heroine in 'The Mill on the Floss' ends by drowning in the water.

The main symbol of both analysed novels is undoubtedly water. The Floss river in 'The Mill on the Floss' is constantly in motion, it forms the character of the landscape and it becomes the fatal element that causes death of the main heroine and her brother. According to Bachelard's concept of water, to be drowned by water means to disappear from the surface. Nevertheless, water opens the space of infinity afterwards, thus the death of young siblings can be understood as a transfer into the posthumous life. On one hand, the lives of these two characters ends in this world, but on the other hand, a completely new space opens for them.

Water has a similar role in the novel 'Daniel Deronda'. Water brings a new concept of space to the main hero. He meets a Jewish girl Mirah at the banks of the Thames, where she wanted to end her life by drowning. The meeting of these two

characters causes a concept of space which starts to be spiritual of Mirah's brother Mordecai, who is also Jewish. Thus, the river becomes a symbol of joining the English and Jewish culture together. However, water also shows its strength when Grandcourt, Gwendolen's husband, accidentally dies falling from the yacht into the sea. The sea represents the empty concept of space similarly to the empty relationship of Grandcourt and Gwendolen.

Indisputably, George Eliot ranks highly among classical writers of English literature. She claimed that literary works should picture the society critically, therefore she preferred critical realism to romanticism in her novels. The characters of her works are psychologically highly-developed. George Eliot pictured both positive and negative points of the heroes and heroines from all different types of social classes. The development of the characters is influenced by the concepts of space in where they occur. The authoress also realistically depicts the Victorian interiors and her novels show the real life of the then English society. Her last novel 'Daniel Deronda' is considered as a significant contribution to literature and it can be understood as a timeless novel due to the theme of Jewish religion and the respect of the Jewish people.

10. Resumé

Tato práce se zabývá pojetím prostoru v díle viktoriánské spisovatelky George Eliot. Aby problematika prostoru v dílech této výjimečné autorky mohla být pochopena, je část této práce věnována právě studiu literárního prostoru. Prostor spolu s časem jsou považovány za nejdůležitější složky literárního díla. K podrobnějšímu studiu pojetí prostoru byla vybrána především kniha „Poetika prostoru“ od francouzského filozofa Gastona Bachelarda. Jeho pojetí prostoru je založeno na opozici vnitřního a vnějšího světa, přičemž tyto dva světy se navzájem ovlivňují a proměňují, a mohou se tak stát uzavřenými, otevřenými, až nekonečnými. Toto Bachelardovo chápání koncepce prostoru bylo využito při analýze konkrétních románů George Eliot „Mlýn na řece Floss“ a „Daniel Deronda“, kde se postavy pohybují v otevřených i uzavřených prostorech, ať už vnějších nebo vnitřních.

Nejen problematika literárního prostoru byla stěžejní pro samotnou analýzu již zmíněných románů. Přiblížení historických a společenských souvislostí druhé poloviny devatenáctého století je neméně důležité při rozboru pojetí prostoru jakékoli viktoriánské literatury. Tato epocha přinesla velké množství průmyslových, zemědělských či kulturních změn, a tyto změny pochopitelně ovlivňovaly tvorbu různých umělců, spisovatele nevyjímaje. Průmyslová revoluce se odrazila i v literární tvorbě té doby. Realismus, literární a umělecký směr druhé poloviny devatenáctého století, se začal formovat jako reakce na proměny společnosti a průmyslový pokrok, a proto je mu společně s romantismem, jakožto koexistujícím literárně-uměleckým směrem, věnována samostatná kapitola.

Vedle George Eliot, jakožto hlavní představitelky kritického realismu, byly dále představeny sestry Brontëovy, které se díky své tvorbě zařadily mezi klasickou anglickou literaturu, a i v dnešní době jsou jejich díla spolu s romány George Eliot stále vyhledávanými. Charlotte a Emily Brontëovy ve svých románech použily koncepci gotického prostoru. Krátké analýzy jejich románů „Jana Eyrová“ a „Na Větrné hůrce“ se zabývají právě charakteristikou gotických prostorů; především dílo Emily Brontëové „Na Větrné hůrce“ působí tajemně až hororově. O koncepci gotického prostoru se nedá mluvit v souvislosti s George Eliot, a tak sestry Brontëovy charakterizují jiné pojetí prostoru devatenáctého století.

Pro komparaci koncepce prostoru, jak je představuje George Eliot, byla vybrána její dvě díla – „Mlýn na řece Floss“ a „Daniel Deronda“. Zatímco „Mlýn na řece Floss“ je charakterizován jako venkovská próza s autobiografickými prvky, „Daniel Deronda“ byl ve své době považován za kontroverzní román, kterému dominuje židovská tematika a Derondovo hledání vlastního původu. V prvním románu se koncept prostoru točí kolem mlýnu rodiny Tulliverovy. Autorka vyzdvihuje důležitost rodinných tradic a kořenů. Potomci rodiny Tulliverových jsou předurčení k pokračování obývání stejného prostoru kolem rodinného mlýna. Prostor je tedy pro hlavní hrdiny uzavřený, protože se z rodného okolí téměř nevzdálí. Naopak koncept prostoru v druhém analyzovaném románu je více otevřený. Postavy v něm navštěvují různá místa napříč Evropou. Je zde zřetelný vliv oné průmyslové revoluce, která přinesla železnice, a znamenala tak rychlejší možnost dopravy.

George Eliot se zabývá tématem důležitosti rodinných kořenů i ve svém posledním románu „Daniel Deronda“ s tím rozdílem, že hrdina svůj původ teprve hledá. Jakmile však zjistí, že jeho původ je spojen s židovskými tradicemi, je jim plně oddán a připraven je více objevovat. Jeho prostor se otevírá dokonce více v úplném závěru románu, kdy Deronda odjíždí prohlubovat svoje poznání na Blízký Východ, odkud židovské tradice pocházejí. Zatímco v tomto románu má hlavní postava před sebou otevřenou budoucnost, život hlavní hrdinky v „Mlýně na řece Floss“ končí smrtí.

Hlavním symbolem, který spojuje oba interpretované romány je bezpochyby voda. Řeka Floss v díle „Mlýn na řece Floss“ je neustále v pohybu, živá, utváří ráz krajiny a stává se osudným živlem pro život hlavní hrdinky Maggie a jejího bratra Toma. Podle Bachelardova pojetí vody vychází, že být pohlčen vodou znamená být vymazán z povrchu. Nicméně voda pak otvírá prostor nekonečnosti, tudíž smrt mladých sourozenců lze chápat jako přesun do posmrtného života. Na jedné straně se tak pro tyto postavy uzavírá zemský prostor, ale na straně druhé se otvírá prostor zcela nový, spirituální.

Podobnou roli má voda i v románu „Daniel Deronda“. Voda přináší hlavnímu hrdinovi Derondovi nový prostor. U řeky potkává židovskou dívku Mirah, která přišla k řece hledat smrt utonutím. Seznámením těchto dvou postav, prostor začíná být opředen mystikou židovského vyznání proroka jménem Mordecai, bratra zachráněné dívky Mirah. Řeka se tak stává symbolem spojení anglické a židovské kultury, kterou

představuje Deronda a Mirah. Voda však stejně jako v „Mlýně na řece Floss“ ukazuje svou sílu, když ukončí život manžela nešťastné Gwendolen. Grandcourt se utopí nešťastnou náhodou, když spadne z výletní jachty do moře. Moře zde představuje prázdný prostor podobně, jako byl prázdný vztah mezi Grandcourtem a Gwendolen.

George Eliot bezesporu patří mezi klasiky krásné literatury. Měla zájem na tom, aby literární díla přinášela kritický obraz společnosti, a proto upřednostňovala realistický popis skutečností ve svých dílech. Do svých románů přinesla propracovanou psychologickou analýzu postav, zobrazila klady i zápory svých hrdinů z vyšších i nižších vrstev, jejichž vývoj je ovlivněn prostorem, ve kterém se nacházejí. Autorka dává čtenářům možnost nahlédnout i do viktoriánských interiérů, její díla zobrazují pravdivý obraz tehdejší anglické společnosti a v neposlední řadě přínosem George Eliot je nepochybně i její poslední román „Daniel Deronda“, který se dá považovat za nadčasový díky respektu židovského vyznání.

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