George Eliot, though a Victorian novelist, differs from the rest of Victorian novelists in adopting pattern of her story telling. She regards the art of novel superior to the other form of art. Moreover, her theory of organic form is developed in the construction of her novel writing. She has got her own conception so far as the art and its artifice is concerned. Her artifice or crafty mechanism becomes suggestive of her mode of vision which is related to life itself. She writes for the form of her art:

“Plain people, though in disposed to metaphysical subtleties, can yet understand that form, as an element of human experience must begin with the perception of separateness, derived principally from touch (of which the other senses are modification); and that things must be recognized as separate wholes before they can be recognized as wholes composed of parts, or before these wholes again can be regarded as relatively parts of larger whole.”

In the above citation, George Eliot in her Essay “Notes on Form in Art (1868)” acknowledges two things for her art and artifice: Human experience refers to the empyric mode of knowledge or cognition that determines the perception of an individual. Some of the perceptions based on the empyric knowledge of an individual appear as the part/parts; but these different parts in their combination make the total properties of the art - “a device of art and artifice. Moreover the combination of different parts creates an impression of wholeness in the form of art and that too becomes the highest example of form.”
Again, George Eliot brings forth the psychological principles that can be applied to human relationships almost in all her novels. She writes:

"And what is a structure but a set of relations selected & combined in accordance with the sequence of mental states in the constructor, or with the preconception of a whole which he has inwardly evolved? Artistic form, as distinguished from mere imitation begins in sculpture and painting with composition or the selection of attitudes and the formation of groups, let the objects be of what order they may."

(3)

The terms “mental states” “preconception”, “sculpture and painting” and the “formation of groups” become suggestive of psychological mode of the novelist while working out her conception of art and artifice. George Eliot works out in her “Notes” the role of imagination. The imagination yet again becomes suggestive of revealing the two form of memories: Semantic and Episodic. She hardly comply with the traditional mode of story telling. As it happens in real life, so it is with the characters of any novel or in all novels, they grow or get fall down according to the situational and contextual realities:

"The modes of telling a story founded on these processes of outward and inward life derive their effectiveness from the superior mastery of images and pictures in grasping the attention - or one might say with more fundamental accuracy, from the fact that our earliest, strongest impressions, our most intimate convictions are simply images added to more or less of sensation. These are the primitive instruments of thoughts.”

(4)
In Adam Bede, the interrelatedness of human relations is shown as an interlinking device for uniting parts into an organic whole. George Eliot presents three families - Adam, Irwine and Mr. and Mrs. Poyser. They present a contrast in their living behaviour. She has made an extensive use of symbols and images in her novels. The use of symbols and imagery create a stimulation for the production of multiple complex meaning. The opening scene of Dairy presents the images like, “licensed trespasser”, “fear of dogs”, “spinning wheels”, “watering place”, and “new pressed cheese” which reflect the inside of the characters and their relations. The next paragraph shows Hetty’s instinctual nature. What she inwardly thinks is more fully shown:

“Hetty’s dreams were all of luxuries: to sit in a carpeted parlour, and always wear white stockings: to have some large beautiful earrings, such as were all the fashion.”(5)

The expression like ‘carpeted parlour’, ‘white stocking and beautiful earrings,’ indicate the intellectuality of the novelist; and all these expressions bring out the introversive qualities of a poor girl. She tries to fulfill the dreams of her sense perceptions. The motive of stability is very clear in these lines “If Adam had been rich and could have given her these things, she loved him well enough to marry him.”(89)

Hetty’s nature has been projected through animal imagery like “kittens,” “dawny duck,” “the little huzzy (84-85)”. These images subtly suggest animal like behaviour of Hetty. Her cheek was like “a rose petal,”
she has “curly hair” and she is also a “kitten like maiden”. George Eliot shows Hetty’s nature through - nature imagery:

“There are some plants that have hardly any roots: you may tear them from their native nook of rock of wall, and just lay them over your ornamental flower pot, and they blossom none the worse. Hetty could have cast all her past life behind her, and never cared to be reminded it again.”(6)

The imagery of some plants not having “any root” mirrors Hetty’s mental state: She becomes rootless. Water symbolizes the purity of human heart and thoughts. But Hetty during her journey does not find any speck of the water:

“She walked through field after field, and no village, no house was in sight..... Hetty’s heart gave a great beat as though there must be a pool there. She walked towards it heavily over the tufted grass, with pale lips and a sense of trembling; it was as if the thing were come inspite of herself, instead of being the object of her search.”(7)

Hetty’s day - dreaming nature has been unfolded with the images like “Carpeted parlour,” “Nottingham lace,” “self confessed hopes,” “dreams of the handsome young emperor,” “clothes of a beautiful texture” and the odour of “a flower garden” which point out her inclination to enjoy life even at the cost of her personal degeneration. The mirror imagery used to delineate her is suggestive of her illusory life:

“She threw down the letter again and she caught the sight of her face in the glass; it was reddened now, and wet with tears; it was almost like a
companion that she might complain to that would pity her. She leaned forward on her elbows and looked into those dark, over flooding eyes, and at that quivering mouth, and saw how the tears came thicker and thicker, and how the mouth become convulsed with sobs.”

The images like the glass shows that she has developed thicker tears, thicker tears personify the thickness of Hetty’s past sins. When Arthur leaves Hetty and goes to join his regiment, Hetty begins the search of Arthur. She leaves Hay Slope and comes to Windsor. After sleep at night, she awakes and faces two roads. The road imagery symbolizes Hetty’s the inner and the outer:

“There are two roads before her - one along by the hedgerow, which will, by and by, lead her into the road again; the across the fields which will take her much farther out of the way into the Scotland, low shrouded pastures where she will see nobody. She chooses this, and begins to walk a little faster as if she had suddenly thought of an object towards which it was worth while to hasten...... she sits down on the grassy bank, against the stooping stem of the great oak that hangs over the dark pool.”

The above passage makes a comparison of Hetty with the protagonist of T.S. Eliot in The Waste Land, in which even the protagonist does not find a pool of clean water, Here, water symbolizes the purity of human mind and thoughts. She trembles and her face becomes like that of wondrous “Medusa’s face” and she looked like a wild woman. She gives birth to a baby and murders her baby. She feels darkness everywhere. Ultimately
she is arrested for murdering her child. Thus, the set of animal image in the novel gives it a unity of vision of the novel, and here in one feels even the concept of form in Eliot’s novels. “She felt that dry eyed morning misery which is worse than the first shock because it has the future in it as well as the present.”

George Eliot once again uses in the above paragraph, the image of personificated morning misery to show that from here starts the life of her misery that is dried eyed because she has also to hide it from others. She hides her pregnancy, wanders here and there in vain and at last she causes the death of her baby and imprisoned.

In the prison she feels the presence of Dinah, a divine presence, she comes over her silent dullness, confesses her sin and has some peace of soul.

“Dinah, Hetty sobbed out, throwing her arms round Dinah’s neck “I will speak... I will tell... I won’t hide it any more.”

For Dinah, she is totally different from Hetty. Her views are always for other’s pains and sorrows. And her this world, we see in her bedchamber when we find her seated on a chair:

“And look out on the peaceful fields beyond which the large moon was rising, just above the hedgerow elms... she thought of all the dear people whom she had learned to care for among these peaceful fields, and who would now have a place in her loving remembrance forever.”

The difference represented by the two bedchambers is remarkable in the characterization of egoist and altruist.
So we see that George Eliot has never left any emotion or inward thought of her characters unexplained. And she does it more skillfully by using the different literary devices. Finding fault with the art of construction in The Mill on the Floss, Henry James puts the charge that George Eliot deliberately spoils the unity of the form in the novel, which is helpful in our analysis of over all unity in the use of images:

"As it stands, the denouement shocks the reader most painfully. Nothing has prepared him for it; the story does not move towards it; it casts no shadow before it. Did such a denouement lie within the author’s intentions from the first or was it a tardy expedient for the solution of Maggie’s difficulty."[(13)]

George Eliot herself accepts the fault of denouement in one of her letters:

"The tragedy is not adequately prepared. This is a defect which I feel even while writing the third volume and have felt ever since the M. S. left me. The Epic Breite (Epic Breadth) into which I was beguiled by love of my subject into the two first volumes, caused a want of proportionate fullness in the treatment of the third, which I shall always regret."[(14)]

The defecting structure of the novel it might be, but the dexterity in using the varied images and symbols provides it an organic unity of the structure. The river becomes a mighty symbol in this novel, because it symbolizes the degeneration and regeneration in the lives of Tom and Maggie Tulliver. Maggie’s destiny is decided by the river Floss. Her
destiny is to be revealed itself like the course of an unmapped river....

"Under the charm of her new pleasure Maggie herself was ceasing to think."(489) Philip has also a vision that Maggie was slipping down a "glistening, green, slimy channel of a waterfall."(519) The river Floss symbolizes both the passion and renunciations in the life of Maggie Tulliver. When Maggie flirts with Stephen Guest, he too remembers the water image in his flirtation with Maggie. The Book six ‘The Great Temptation’ puts Maggie Tulliver in a great dilemma over her conduct. It is on the bank of this river, she reveals passion of a young lady and in a fit of her pleasure loving instincts, she desires to fulfill her sensuous life. While in a sailboat with Stephen Guest, Maggie feels:

“That she was being led down the garden among the roses, being helped with firm tender care into the boat, having the cushion and cloak arranged for her feet, and her parasol opened for her (which she had forgotten) all by this stranger presence that seemed to bear her along without any act of her own will, like the added self which comes with.... the sudden exalting influence of a strong tonic and she felt, nothing else. Memory was excluded.”(15)

It seems that river becomes a living companion, which shows the weakness and strength of Maggie’s character. Therefore the flow of the river provides a "sudden exalting influence" and this influence excludes the memory of Maggie Tulliver. The sailboat follows the images like "shadow of past thoughts; fatal intoxication; the indignant fire,” and "flutter
of a new hope." These images present the sensual perception of Maggie. These images of light become suggestive of dispelling the darkness. This shows the process of self-awakening in Maggie. The image of the same river presents a living role. A girl at the age of nineteen with her passionate desire flirts with Stephen Guest. But after regaining her inner conscience negates all the claims of her passions when she sees:

"Stephen’s face turns towards her in passionate reproachful misery; she lived through again all the tremulous delights of his presence with her that made existence an easy floating in a stream of joy." (16)

She determines to follow henceforward the higher motives of life; now she feels "the touch of reddening eastern light," which effect a metamorphosis of her personality. At the close of the novel, she feels helpless in the flooded river, but she does not care for anything. The images become functional. The images mark the strength of spiritual growth in Maggie. The images like "current of the Floss", "old home", without effort", "growing light" in watery field" are reminiscent of Maggie’s childhood. Thus, flowing current, an image itself opens this novel and the flooded river closes the novel. The water imagery through the currents of the river symbolizes the spiritual regeneration and the structural unity of the novel. The imagery of water is "repeated and woven into pattern." (17)

Maggie’s wildness is also a point from where we can get a thorough study of Maggie’s psychology, and this wild psycho is presented by the wild images. She possesses "the air of a small Shetland Pony" (07), her
hairs are always against the will of her mother, “Sky terrier suspecting mischief”\(^{(257)}\), “rough, dark, over grown puppy”\(^{(49)}\), “lovely wild animal”\(^{(395)}\) all these images are used by George Eliot to show Maggie’s nature.

A very interesting instance when she goes upstairs, cuts her over grown heavy hair, her aunts and uncles are taunting and her own humiliation in the comparision of Lucy. The Expression for her this feeling is demonstrated in a way that it completes the sense of wildness:

“Maggie stood cropped in jagged, uneven manner, but with a sense of clearness and freedom, as it she emerged from wood into the open plain.”\(^{(18)}\)

She has also been called as “fatal child” “gypsy”, “half wild (87-88), and contrary child”\(^{(257)}\) Maggie’s life is just opposite of her expectations and hopes, And because of this parched and dull life, she always feels under tide tumult of her feelings. This condition of Maggie is represented by a very touching and thoughtful phrase: “Volcanic upheavings of imprisoned passions”\(^{(257)}\)

George Eliot uses imagery and metaphorical expressions drawn from nature to show that human life follows the same laws as the rest of the organic world.

George Eliot’s next novel, Silas Marner presents simply the influence of a pure human nature. Her previous novels, like Adam Bede and the Mill on the Floss where the imagery plays a vital role for the regenerative and degenerative powers. The Scenic-imagery symbolizes the theme of
alienation and isolation. Through the use of imagery, the Christian idea has been revived in this novel.

From chapter I to X image pattern shows that Silas Marner is a restless man who proceeds from abstract to concrete. In chapter I the images like "vagueness and mystery," "winter life" "skill in handicraft" "a state of loneliness," "stone cottage" "hedgerow" and "deserted stone pit" become suggestive of protagonist's psychological state of mind. Having been deceived by his friend Mr. William Dane and robbed of his betrothed Sarah, Silas Marner leaves Lantern Yard and comes to Raveloe. Here the weaving image creates an insect like existence for him. He seems to:

"Weave, like the spider, From pure impulse without reflection......... Silas's hand satisfied itself with throwing the shuttle and his eyes with seeing little squares in the cloth complete themelves under his own breakfast, dinner and supper to fetch his own water from the well......and all these promptings helped, alongwith the unquestionning activity of a spinning insect. He hates the thought of the past; there was nothing that called out his love and fellowship towards the strangers he had come amongst." (20)

The image of spinning insect symbolizes the loneliness of Silas as he is ostracised from the community in which he used to live. But in chapter X, the water image frequently recurs. It symbolizes the flowing current of water in the heart of Silas.
With an insect like life, he changes his negativism. He once again aspires for love and the familiarity of society he belongs to. With a dry heart, he tries to seek the drops of water for fulfilling the want of human love:

“The foundation of human love and divine faith had not yet been unlocked and his soul was still the shrunken rivulet, with only this difference, that its little groove of sand was blocked up, and wandered confusedly against dark obstruction.” (21)

The image of “groove of sand” becomes an antithesis to the images like “foundation of human love” and “shrunken rivulet.” Silas feels an inner quivering to enlighten his sorrowful heart by human love.

The company of Eppie becomes functional for the sake of imagery and for the sake of verbal pattern in the novel, the toddling of the infant baby is also linked with images like all “wet new snow” “gleam and gurgling”. (54) These water images again suggest the regenerative process at work in love to both Silas and the small baby Eppie. The water imagery has a lulling force which fills the “shrunken rivulet” of Silas’s heart. Again, the fabric of the water imagery knits the pattern of the novel as the major characters of the novel are linked with one another. The growth of Eppie symbolizes the inner and mental growth of Silas. George Eliot comments on this growth thus:

“There is the freshest blossom of youth close by his side - a blonde dimpled girl of eighteen who has vainly tried to chastise her curly auburn
hair into smoothness under her brown bonnet; the hair ripples as obstinately as a brooklet under the march breeze, and the little ringlets burst away from the restraining comb behind and show themselves below and bonnet crown.”

The images like “freshest blossom”, “auburn hair”, “ripples”, “brookelet”, “the March breeze” and “ringlets” serving the metaphoric meaning for the available of water for Silas. Hetty suffers in lack of water; Maggie dies due to the abundance of water; but Silas becomes happy by the presence of water. It is indeed a functional image, which also serves an artistic purpose. Even Godfrey reveals the secret of Eppie’s fatherhood, which as we all know is one of the three states of water. Thus the two coalesce together with the water imagery because Eppie “had come to link him once more with the whole world”.

Silas’s consciousness for Eppie is described in such an innocent way that it brings out George Eliot’s natural way of expression. Silas’s keen sensibilities for Eppie explore the deep human motives. He looks after her:

“As some man who has a precious plant to which he would give a nurturing home in a new soil, thinks of the rain, and the sunshine, and all influences, in relation to his nursling, and asks industriously for all knowledge that will help him to satisfy the wants of the searching roots, and to guard leaf and bud from invading harm.”

Besides all these images and symbols, we have a beautiful “Pitcher
imagery’, that proves a sap of affection in Silas’ lonely and dreaded life. In the stage, when Silas withers in his dreadful condition, it is one of his daily routines to fetch the water from a distance of two fields. For this purpose he has provided himself a brown earthenware pot, which has been with him for the last twelve years. One day returning home suddenly he stumbles and his brown utensil falls down and breaks into three pieces. Silas picked up those pieces and returns home with a heavy heart:

“The brown pot could never be of use to him any more but he stuck the bits together and propped the ruin in its own place for a memorial.”

From this instance we come to know that Silas’ heart is filled with love, but he has no faith in human beings to share it. Now there are some other female-centric images that reveal the character of Eppie and other female characters of novel. George Eliot shows in Silas Marner, a natural story with natural expression. The main objective of human life is to remind us that we still resemble the men of the past more than we differ from them, this concept has been analyzed in Romola. The dream imagery gives a pattern and structural unity to Romola. The dream light and a few other images like “invisible current of feelings”(16), “Under current of consciousness”(33), “the hills of selfishness”, “current of emotion”(9), “gleam of brightness,” “a forgotten dream”, “inward blindness”, “a wreath of spring”, “a wintry life” (105) describe the various states of Romola’s mind. It appears that whenever the novelist falls short of expression she falls on imagery; and it would be no exaggeration to say
that Romola becomes imaginative and reflective because of the writer’s deliberate use of imagery as a formative moulding device.

When Tito is introduced to Romola, the author depicts her romantic mood with dream imagery. This dream imagery with its linking device binds the fragments of the story together; Romola is fascinated by the presence of young Tito. Her elated affusion at the thought of fulfilment of her passionate life with Tito Melema, and the dying Dino’s warning are artistically interwoven in the texture of dream imagery:

“Romola, in the deep night, as I lay awaken I saw my father’s room-the library- with all the books and the marbles and the leggio stood a man whose face I could not see and I saw him move and take thee Ramola by the hand.... I saw men of bronze and marble springing up and crowding round you. And my father was faint for want of water and fell to the ground; and the man whose face was a blank loosed thy hand and departed; and as he went I could see his face; and it was the face of the great Tempter. And thou Romola, didst wring thy hand and seek for water, and there was none.” (215)

The total artistic and structural plan has been made very clear in these lines. Romola has been warned but she does not pay heed to the warning of Dino because she is lost in her youthful dreams.

Romola quarrels with Savonarola and separates from him. She finally leaves Florence in search of water, water as usual symbolising spiritual purity:
"She had done enough; she had striven after the impossible and was weary of this stifling crowded life. She longed for that repose in mere sensation which she had sometimes dreamed of in the sultry afternoons of her early girlhood, when she had fancied herself floating naiad like in the waters."

The image fancying herself floating ‘naiad like’ in water’s shows her still in a dream - ridden position. Her despondency is mirrored in images like “wide space of sea and sky gliding in death grave the hands of the beloved dead”.

Floating into the river, she drifts to a plague - ridden village. Here river becomes a symbol of renewal and renunciation in life. The plague ridden village, as usual, symbolizes the service of humanity as the core religion in the artistic pattern of George Eliot. As the writer shows:

“Instead of bringing her to death it has been gently lulling cradle of a new life. And in spite of her evening despair, she was glad to think that she was resting in the familiar sunlight rather than in the unknown region of death.....from behind the golden haze were piercing down towards towers and walls parted by a river and enclosed by the green hills.”

In this passage the image of new life gives us a sense that Romola has undergone a metamorphosis of her character by the familiar “sunlight”- an image showing the spiritual regeneration. Again the images like “the golden haze”, “domes and towers”, walls parted by “a river” symbolize Romola’s duties towards Florence and towards the common suffering
brethren of the society. In the end, when she parts from the plague-sticken village “she saw the little flock lingering to catch the last waving of her hand.”(653) This last waving by the multitude signifies that Romola has attained a wider vision to lull the suffering humanity as she herself is lulled by the river in her despair. To free herself from the burden of life when all motives of life are bruised for Romola, She then thinks to leave herself on destiny, what it brings, she has to accept that:

“The imagination of herself gliding away in that boat on the darkening waters was growing more and more into a longing, as the thought of a cool brook in sultriness becomes a painful thirst.”(61)

In the dark sky and lonely sea, she is alone. No one is there “but the lulling monotony of the lapping waves.”(603) She wishes to glide towards death. She covers her face and head then “she felt that she was in the grave, but not resting there; she was touching the hands of the beloved dead beside her, and try to wake them.”(62)

This water imagery shows that Romola is so much tired of the world that she wishes water to sink in. She leaves her destiny on water, which way it glides her; she goes in the very direction.

In the beginning of the novel it seems that Tito’s handsome face, his bright smile and musical voice overpowers Romola’s psyche. How it does? George Eliot explains: “Just as a strain of gay music and the hoisting of colours make the work worn and the sad rather ashamed of showing themselves.”(116) George Eliot identified Romola’s life with
differents images. The art of George Eliot glorifies the life of Romola exclusively.

Considering the charges of F. R. Leavis and Gillian Beer about the artistic form in particular and about the melodramatic elements and role of Jermyn in Felix Holt, the following statement of George Eliot can be cited:

"Ultimately there is a great deal of show matter in the volume which is only indirectly necessary to the completeness of your revision. I wish I could write with confidence and skip to everything that does not touch on law. But threads are so woven together that I do not know how to separate them without leaving you in a state of mystification as to my invention."(23)

George Eliot takes all care to cement the separate parts into artistic wholeness by the use of images, symbols and metaphors. Waiting for her son Mrs. Transome Court carries a reel of flash back in her mind. The scenic imagery gives a sense of inner struggle of Mrs. Transome Court. The images of "grand trees", "motionless" in the still "sunshine", "a heavy moth floated" by fall wearily "the tiny birds", "stray rabbit" sat "nibbling".(24)

Having "an insect" like husband she has "an eagle" like observation of "The sensibility and dread had palpitated all the faster in the prospect of her son's return; and now that she had seen him, she said to herself, in her better way, it is lucky eel that escapes skinning."(107)

A "lucky eel" she feels and thinks a side way escape from skinning of her past sins. This animal image portrays the concealing tendency of
past sins in Mrs. Transome court, “an electric shock” When, Harold Transome, a radical in his ideals, opposes lawyer for the mangement of the estate of Transome Court. Mrs. Transome finds her existence in danger. Her inner strife as through flashback darts up in her memory that is how the lizard’s egg had become brown, darting determined lizard.” (99)

She thinks Harold a lizard who takes her existence from Jermyn, another lizard. Jermyn is a lizard because he shows his animal impulse. When she reveals the identity of Harold’s real father, Jermyn is also presented through animal image. He is referred to as “Serpent”, a sleek rat having “a vicious tooth” and “a box”. These animal images and the metaphor of poison in both Jermyn and Harold make Mrs. Transome Court burn inside; for these animals have rabbies and can destroy a man. Even for Esther, if Felix didn’t continue walking, he would be a “sleek dog” Thus, the metaphor of animal decides the artistic and visionary plan of the novelist, Thus, the animal imagery is linked with human beings. Harold has been personified as “lizard’s egg”..... the term which becomes indicative of the split consciousness and the abnormal behaviour of Harold.

Apart from the images used in Felix Holt, George Eliot’s next novel, The Middle March becomes immediately a book which is best known for its imagery and symbols. George Eliot has been charged by Henry James as “the loose baggy monster so far as the form of Middle March is concerned.”(24) She herself acknowledges the charge levelled against her:

“I don’t see how I can leave any thing out because I hope there is
nothing that will be seen to be irrelevant to my design, which is to show the gradual action of ordinary causes rather than exceptional.”

The personal pronoun “I” becomes helpless when she shows her reluctatance for leaving any part of the novel: In George Eliot’s novels the wholeness of the structure is decided only by combining the values of the different parts, these are parts which finally become an organic whole. These parts are nothing but the varied and fluctuating mental states of the protagonists. She once again reveals her design of the Middle March and which perhaps becomes her indirect reply to the charge of Henry James. She writes:

“I at least have so much to do in unravelling certain human lots and seeing how they were woven and interwoven, that all the light I can command must be concentrated on this particular web and not dispersed over that tempting range of relevancies called the universe.”

The “particular web.” which the novelist points out in the novel is to extend the range of relevancies “in human relations” that is aptly done through the language of sensory ideas, imagery and metaphors which are not ornamental but functional. The key to George Eliot’s study of Dorothea Brooke is provided by Theresa complex. The Metaphor complex of Theresa complex makes this novel a linguistic device which George Eliot freely experiments in this novel. In the beginning of the novel, the images like “Vague ideal,” “Common yearning of womanhood,” (M.M. Prelude), “Parish of Tipton.” Theoretic nature “Child like ideas,” “a dried

The Prelude of Middle March shows Dorothea as a metaphor of Theresa-complex. She has some idealistic yearning for her fulfilment as a woman. In her “child like nature” she marries Casaubon who is “a father like husband” for her emotional response. Derothea sees in Casaubon the images of “Milton and Judicious Hooker,” Her passionate nature and impassioned fervour through the images of “soul hunger” and “youthful passion” become a nice example for non-verbal pattern in the novel. Her Idealistic yearning as a young girl has been shown through passive use of images like “winding passages” and “ante-rooms” - a non-verbal linguistic device in the novel.

The image of “child like caresses” suggests that Dorothea is ready to write the dictation of the intellectual work of Casaubon. But she feels baffled when she finds her Hooker like husband having no knowledge. She decides to spend her life in moral idealistic manner. Casaubon becomes a symbol of ‘Parish Tipton’ and after a few weeks, he becomes “a stoned prison,” where Dorothea “will be buried,” Thus her soul hungry for higher learning is beaten down to the pedantry of Casaubon. In Chapter 37, the nature images tell the whole tale of Dorothea’s longings, aspirations and plight:
“Any private hours in her day were usually spent in her blue green boudoir and she had come to be very fond of its pallid quaintness. Nothing had been out while the summer had gradually advanced over the western fields beyond the avenue of elms the bare room had gathered within it those memories of an inward life which fill the air as with a cloud of good or bad angles, the invisible yet active forms of our spiritual triumphs of our spiritual falls, She had been so used to struggle for and to find resolve in looking along the avenue towards the arch of western light that vision itself had gained a communicative power.”

The linguistic interpretation of this passage from the text of Middle March unfolds a striking suggestion for two things: the non-verbal use of language and a hint of uniting the parts of the novel for the total and the organic whole of the structure. The advancement of the summer with a romantic mood of the protagonist is followed by the statement of the summer with a romantic mood of the western field beyond the avenue of the elms.” Again, the image of “bare room” is linked with a noun adjective phrase, “memories of an inward life,” which reflects the passionate-idealistic temperament of Dorothea. When the protagonist links time past (idealism) with time present (pragmatism) there occurs many possibilities for the linguistic analysis is not made through the words and their meanings, but through suggestive of metaphoric expression (“dhvani”) - “the cloud of good and bad angels.” The statement is again linked with “triumph or spiritual falls,” showing a wavering mental state of Dorothea for her future
actions. The “Western field” in the beginning of the passage is merged again with the arch of “Western field,” a suggestive aspect of Dorothea’s mind for choosing the idealistic or pragmatic approach towards life. This inner vision of Dorothea is not communicated through the verbal language but through “a communicative power” of non-verbal and sensory language, after the death of Casaubon. Dorothea is full of remorse, and is to make her decision about her future career:

“She longed for work which would be directly beneficent like the sun shine and the rain, and now it appeared that she was to live more and more in a virtual tomb. Today she had stood at the door of the tomb and seen Will Ladislaw receding in the distance world of warm activity and fellowship.” Twin images of “Sunshine and the rain” depict the internal thought of Dorothea. The Sun shine shows the light of morning, a vigour and zest for a new life and this kind of thought is linked again with a passionate image of the rain” the unity of spiritual and temporal takes place. Dorothea decides to lead a common and hard life. She prefers a hard life because she feels a part of that involuntary palpitating life.

In Middle march, Rosamond is depicted as most charming in contrast of her little vision. Mark her beauty under following illustrations: her flower like head on its white stem, her movements are compared with that of a “kitten’s paw” and is also said as “sylph”. If she weeps, the tears are not in the eyes but “water on a blue Hower”. The image of “long-necked bird” and “infantine fairness” are also used for her. But to
compare her fairness to a helpless child, is somewhat a presentiment of her being innocent - innocent for all her oddities to Lydgate, for spoiling his ambitions.

Similarly a different scene used as an image, signifies innocence of some other character:

“Dorothea I” he said with a gentle surprise in his tone “were you waiting for me?” yes, I did not like to disturb you.” “come, my dear, come you are young, and need not to extend your life by watching.”

This scene evaluates Dorothea as an angle who lifts up other’s spirits. Besides Dorothea’s goodness, the comparision of Casaubon with a lamed creature presents him less guilty. A creature that is not able to help itself, how it can be expected that it can help others? So also with Casaubon, he is hurt himself so Dorothea’s expectation of response for her feelings is then unjustified. The lack of power brings Casaubon and Rosomond together while they are very far in the novel:

“The hurt animal and the helpless child who would have thought that Casaubon and Rosamond would ever draw together in the novel? The imagery brings them together, but not mechanically or superficially.”

Dorothea prefers a hard life. She sees “the largness of the world,” In the words of Reva Stump, Dorothea recognizes that “She is a part of that life-of all life.”

George Eliot uses such symbols of human ideas. A psychologist at core, George Eliot excels her own record as a fictionist while intruding
inner ideas of human psyche. Daniel Deronda is such a novel which gives ample instances of varied images, symbols and the use of sensory language:

“Men like planets have both a visible and an invisible history. The astronomer treads the darkness with strict deduction accounting so for every visible are in the wanderer’s orbit: and the narrator of human actions, if he did his work with the same completeness, would have to tread the hidden pathways of feeling and thought.”\(^{(30)}\)

George Eliot has resorted to imagery and symbol make visible the hidden path way to feeling and thought. The chief motif in Daniel Deronda lies in the structural unity between two values - the Jewish half and the English half. The English plot of the novel is full of the images like web, animal, water and gambling. The Jewish-half has the metaphor of asylum indicating an escape of this part from the English one; but the action and counter action of the characters are set in such a way as to leave one part untouched from another. Gwendolen Harleth, the heroine, representing the English half of the plot, forms Gwendolen - Deronda - Mordecai triangular, which becomes a wonderful example for non-verbal pattern of language. George Eliot herself thinks of the same line:

“I mean everything to be related with everything else there in.”\(^{(31)}\)

The opening lines of Daniel Deronda becomes famous for two things: that the heroine becomes symbolic of man - woman equality. The gambling imagery on the gambling table with the following nouns such as “goddess of luck” and the game as “directing augury” seem up the real nature of the heroine:
"She had begun to believe in her luck. Other had begun to believe in it; she had vision of being following by a cortege who would worship her as a goddess of luck and watch her play as a directing augury. Such things had been known of male gamblers; Why should not a woman have a like supremacy."

Gambling table becomes chief linguistic metaphor in this novel. The under current and inner thought in the phrases like “male gamblers” and the “supremacy” of a woman become suggestive of the sensory language for our contemporary issue of feminism. Always an egoistic, she ignores the warning of Lydia Glasher, and marries Grandcourt for her own existence as a woman. After her marriage, she leans upon Deronda thus representing Gwendolen-Deronda relationship, obviously she has been a loser in her life gamble:

“It was not pain however that she was feeling; she has wrought herself up too much the same condition as that in which she stood at the gambling table when Deronda was looking at her and she began to lose.”

A loser in her life, a loser in the gambling, Deronda like a mirror guides her “to her real self.” At roulette table, though Deronda has criticism in his eyes for Gwendolen’s gambling but even then he can not avoid her as one of an “insect swarm”. Then the hardness of Gwendolen for Rex’s love is compared with the hardness of a sea-anemone. Once she is shown as fresh as newly dipped swan. Her excitement is like of “Kitten" and before Grandcourt she appears as a “stupid animal."
And then again on the time of her deep agony, After her husband’s death, she is shown as a “lost, weary, storm-beaten white doe”\(^{(597)}\).

Here writer brings subtle changes in her attitude. Though Gwendolen marries Grandcourt yet she regards Deronda as mirror which is meant to her real self. The term “real self denotes that Gwendolen has two selves: real and unreal.” Grandcourt as her husband becomes symbolic of physical aspect and economic solution and, he therefore, represents the unreal self of Gwendolen. Deronda as the guide and as the moral consciousness of Gwendolen becomes her “real self - a self which fulfils her motifs of life truly.”

The gambling imagery unites the erroneous past of Gwendolen Harleth with her spiritualized presence by the guidance of Daniel:

“As She started impulsively to her full height sheathed in her white shawl, her face and neck not less white, except for a purple line under her eyes, her lips a little part with the peculiar expression of one accused and helpless, she looked like the unhappy ghost of that Gwendolen Harleth whom Deronda had seen turning with firm lips and proud self possession from her losses at the gambling table.”\(^{(753)}\)

This gambling imagery introduces, Gwendolen, the egoist with Deronda, the altruist. She confesses every mistake of her past life;

“I wronged someone else. I broke my promise. I meant to get pleasure for myself and it all turned to misery. I wanted to make my gain out of another’s loss, you remember - it was like roulette. It was as if I had
prayed that another should lose and I should win. And I had won. I knew it all - I knew I was guilty.” (757)

There are some other metaphors and imagery used for different purposes. Like Mrs. Glasher’s scorn for Gwendolen is shown as “poisoned diamond” (475) and “poisonous letter.” (503) Mirah’s stage work and the sneering of men is like a fiery-furnaces” (185), But after all she is “a pearl, the mud has only washed her” (190). Gwendolen is criticized as “young witch” (63) and is “as dangerous as gunpowder.” (137). Grandcourt’s persistent attention for her is like a “ghostly army,” (384) Mordecai is presented as a “spring in the drought.” (563).

George Eliot accepts the loose parts in her story, but this does not show the irrelevances of the parts for the structural and artistic wholeness. About the form of Romola, replying to R.H. Hutton, she presents her idea of structural unity of a novel which lies in the governing thought in it and the unified effect of scenes bound together by images and symbols:

“Perhaps even a judge so discerning as yourself could not infer from the imperfect result how strict a self control and selection were exercised in the presentation of details. I believe there is scarcely a phase, an incident, an illusion that did not gather its values to my main artistic objects.” (34)

She is not a traditional form maker giving weight to the story. She is philosopher artist first and therefore her from suits the purpose of her vision.
The overall analysis on the basis of the texts becomes a central point which reflects the necessity of different parts for the wholeness in for the concept of art and form in the novels of George Eliot:

"The Scenic presentation through imagery of lottery expresses the inner working of human psychological pattern is on the prime of cause and effect. The imagery gives shape to her abstraction to the concrete ideas. She also follows her intellectual presentation of the them that is what she has set out to perceive. A specific life vision growing up from different part-were being over worked for soldering them together as inevitable fragments of a wholesome philosophic vision."(35)

Thus, there lies the importance of organic and inorganic parts in the constructive plan of George Eliot for without parts there hardly comes the visibility of the whole of vision in her novels.
Reference


(2) T. Pinney, op. cit. P. 433.

(3) T. Pinney, op. cit. P. 434.

(4) T. Pinney, op. cit. P. 435.


(6) Ibid. P. 144.

(7) Ibid. P. 342.

(8) Ibid. P. 298.

(9) Ibid. P. 323.

(10) Ibid. P. 304.

(11) Ibid. P. 412.

(12) Ibid. P. 141.


(18) The Mill on the Floss, op. cit. P. 52. Here after the references will be inside the thesis.


(20) Silas Marner. P. 21

(21) Ibid. P. 121.

(22) Ibid. P. 192.


(26) Middle March P. 148. Here after page numbers will follow the citations in the text of the thesis.


(28) Middle March P.896.


(33) Ibid. P. 401. Hereafter page numbers of the text will be inside the body of the thesis.
