The Victorian age is chiefly characterised by inconsistency of ideas in diverse spheres of life and literature. Every literary output is intimately and even organically jointed to the social and political ambience in which it is created. The fact is predominantly true of the Victorian era as all the creative outputs exhibit a clear stamp of the age in which it was created. Furthermore this era also marks a perpetual conflict between the traditional and the dogmatic conventions on one hand and the growth of scientific tendencies and temper on the other. Amidst this conflict and confusion, George Eliot stands like a hard granite rock, unruffled by the disturbing contemporary tendencies, and is eager to profess her own artistic vision which was far above the prevailing apprehensions of her era. It is noteworthy that she was strongly influenced by the idea of newly developed science and technology and she excelled in the depiction of the psychological conflict at the heart of characters. She leaves an indelible impression on the reader by her deep, profound, and penetrating understanding of human psyche. George Eliot’s contribution as a fiction writer is profound and unique. It goes to the credit of the unconventional and modern Victorian novelists like George Eliot that the novel became the most popular genre of this
age. George Eliot, who have imbibed the thought of her day, gave new dimensions not only to English novel but also to European novel by dint of her genius.

The focus of this research work has been consistently on the study of all the novels of George Eliot in the light of her philosophical cannons. The visionary aspects of George Eliot include the theory of progress, a key point to the process of individual growth and a secret of social development. She has also her own theory about the form of novel. For her, the logical sequence of incidents is not the only test of the structural unity, rather she achieves it by the consistency of principal thought and the unified effect of the scenes and images.

The entire corpus of this thesis has been divided into seven well balanced chapters. The textual comprehension has provided basis for the analysis of her visionary and artistic trends.

Dealing with a sketchy account of the Victorian Fiction, the first chapter of my research work ‘Introduction’ explores George Eliot’s life and formative influences which moulded her character, personality and intellectual fibre. The chapter also brings to light the humanistic as well as scientific theories propounded during the Victorian era.

The chapter second ‘Plot of her novels’ presents the gist of all
her novels with a view to giving a broad outline. It also reveals George Eliot’s craftsmanship in weaving a logical and unified plot out of rambling stories. Seemingly her plots appear disorderly, but she is successful in bringing coherence, orderliness and the structural unity in her novels by the unity of psychological motifs of human psyche.

‘Psychological Probe’, the third chapter of my research work, is an endeavour to exhibit George Eliot’s deep, incisive understanding of dark regions of human conscious and sub-conscious self. Eliot studies her characters from inside and depicts them in such a way as they become wonderful representatives of human psyche. The question of self and the social obligations, the process of guilt, guiltlessness and moral realization, have been assiduously explored in the light of the fiction of George Eliot.

In the fourth chapter of my thesis “Tragic Vision”, I have attempted to explore how a uniformity in the tragic scheme in the novels of George Eliot is visible. A typical George Eliot’s tragic story is a revelation of personal egoism leading to convulsive retribution. Eliot has portrayed Egoism as the the cause of tragedy and moral realization of the sin as the ultimate goal of life.

The fifth chapter of my thesis ‘Altruism and Social Conformity’ shows how the concept of altruism is directly associated with the social conformity in the entire bulk of Eliot’s fiction. All the
altruists in her fictional world are seen swinging between the self-fulfilment and altruistic motifs of life. I have tried to display how egoism is transformed into self-effacing altruism in the fictional world of George Eliot.

Chapter sixth ‘Art and Artifice’ focuses mainly on the study of modern techniques of the delineation of the invisible and untrodden regions of human psyche through the use of striking and relevant images and symbols, situations and suggestions. It is also noticed that in Eliot’s fictional world images and symbols eloquently express the hidden motives and urges. Eliot evolves a new language, consisted of images, objects and symbols to unlock the unexplored secrets of human psychology.

I take this opportunity to express my deep sense of gratitude to my supervisor, Dr. M. B. Chaturvedi of D. V. College, Orai (U.P) for his scholarly suggestions and discussions of literary issues related to my research project.

I also place on record my sense of thankfulness to Dr. (Mrs) Alka Rani Purwar, Head of the English Department D. V. College, Orai for her constant encouragement to me to complete the thesis in time.

I must also register my gratitude to my principal Dr. N. D. Samadhiya who showered his paternal love and affection on me and
provided all the facilities at his command to complete my work successfully.

It would have been well neigh impossible for me to complete my research work without the affectionate blessings and encouragement of my dear parents (Sri U.S. Vashishtha and Smt. Chandrakanta Vastishtha) who have helped me in a numerous ways and always inspired me to transform their dream of a thesis by me into a reality.

I heartily thank all my friends including Sri Mradul Bhatnagar (Raj Infotech, Orai) who helped and supported me during my research work. Finally, I bow my head before the Supreme power of God who always enlightened my path to complete my research work successfully. May God always be with me.

Date- 21 - 4 - 08

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