When someone talks of Psychological probe in the novels of George Eliot, he thinks of three things at a time: Structuralism, Functionalism and the Behaviourism. Structuralism's focus is on identifying the elements of consciousness and its function. Thus functionalism came into being. It was strongly influenced by Darwin's theory of natural selection. Consciousness as a unique human characteristic must serve important role when a character is judged into action. The third element is that of Behaviourism. Behaviourism in literature came after Freud's theory of unconscious human psyche. Behaviourism sketches the inner fibre of human mind:

"In short, modern psychology truly is the science of behaviour and cognitive processes. It studies all aspects of human behaviour - everything we think, feel, experience or do - and is no longer restrained by the boundaries imposed on it by various schools or isms, modern psychology is truly a "movable feast with something of interest in it for everyone". (1)

It becomes, now, clear that before psychology expanded its norms, George Eliot studied her characters from inside, and she depicted them in such a way as they became wonderful characters of psychological probe.

As one sees that George Eliot leaves her characters with free will and she allows them to choose the way they like. But there is a great psychological force that motivates the readers to analyse the inner latent motives of her characters. They realize their wish-fulfilment, but there remains a moral glow or moral height which makes them repent the too
much self-indulgence; this repentance or confession or their wrong choice further brings psychological motives of the Characters. Prof. Blum further analyses psychological properties of confession or the guilt-consciousness which emerges out of the excessive properties of moral conscious in an individual:

"Guilt or super ego anxiety has a host of reactions associated with it. Confessions, the seeking of atonement, acts of reparation, all stem from unconscious forces related to moral standards, seemingly self-destructive behaviour can serve to gratify a need for punishment and expiation of one's sins..... some criminal acts are carried out, in such an obvious manner that apprehension by the police and subsequent punishment are virtually inevitable". (2)

All this happens with Hetty. She is an adolescent girl overwhelmed with young fantastic dreams. And when these forces of desires work on her, her steps lead her towards crime. She is caught by the police but at last when her reactions of self-destructive nature affect her, the sleepy morale awakens. The regression brings piousness of soul. All this happens with gradual process, so to analyse her psychology, it is necessary to understand her at every step.

Idiosyncrasies of woman can be seen in an immature self-centered girl Hetty Sorrel, heroine of the novel Adam Bede.

She is shown fully absorbed in her own adornment and in nourishing her pride. Indeed, She is very charming and beautiful, and this consciousness
only for beauty resulted in her disappointment. She does not reciprocate any relation emotionally. Mr. & Mrs. Poyser, Adam, Dinah all are only to shape a milieu around her. Even she does not desire Arthur’s love but his status and position.

“As never could she feel rooted in her surroundings and suffered from “lack of simple affections” in personal relationship. She brings herself to complete ruin.”(3)

Her baseless hopes are supported by her vague ideals. She supposes herself deserving for the rewards that she aspires, First she speculates herself as isolated from the ordinary tenure. Though she is charming and pretty, these qualities of her beauty make her a self conceited soul.

And then she wants young men at her fingertips. Adam Bede is passionately in love with her, but “She knew that this Adam, who was often rather stern to other people and not much given after the lasses, could be made to turn pale or red any day by a word or a look from her.”(4)

But she never feels a single love emotion for him. She fascinates herself in a carpeted parlour, in large beautiful earrings, in having a fragrant handkerchief and lastly in arbitrary use of her life. And thus to attain all these materialistic womanly needs, she encourages Arthur Donnithorne in their clandestine meeting as we can see in the following scene:

“Hetty lifted her long dewy lashes, and met the eyes that were bent towards her with a sweet, timid beseeching look. What a space of time those three moments were, while their eyes met and his arms touched her”.(118)
Hetty’s feeling flow in the deep sea of vague dreaming. She mistakes Arthur Donnithorne’s coxcombr as his love and yields herself to him, for the fulfilment of her inwards desires and to make her fortune, sure she takes a very wrong step. At last, she regrets it but it useless then to keep the stable door shut after the horse is bolted.

Hetty’s is a childish and materialistic soul so we can expect her ruin, but Dinah is presented with all her intellectual and religious ardour, and even she commits what she herself pronounces as sin and that sin is already thought by her as a hurdle in her aim of God’s service. In the starting of the novel when we hear her preaching and after that preaching, we see Seth Bede courting her. He is also a religious soul and wants to marry her. But at that time Dinah’s answer denotes her ideals.

“God has called me to minister to others, not to have any joys and sorrows of my own, but to rejoice, with them that do rejoice and to weep with those that weep. He has called me to speak his word, and he has greatly owned my work.”(29)

So it is clear that she doesn’t want to be bound up in the petty mundane matters, but to give comfort who are bound up by them, but love is a feeling that makes a strong person weak.

Yet it is true that she hides her innermost needs but in Adam’s case she expected them at once and in fulfilling those needs, means to marry Adam, she lays aside her ministry, her work allotted by God.

Dinah’s love for Adam should not be criticized because it is a natural
feeling, but the point to consider is that from the very beginning we see her preaching and servicing. And this change comes as a slight deviation from her person or it can be said also that Dinah has been mis-understanding her natural desire.

“The nurturing of souls is only a natural extension of a woman’s role of motherhood, after all, and the end of the novel, with Dinah giving up her ministry to tend to her own family, seems to suggest that perhaps Dinah had been misreading her call all along.”

She has been among her vain ideology, which has no scope for her own. And it proves itself when we see her trembling and blushing in Adam’s presence, and then accepting his love. To Adam, she said:

“It is the Divine will. My soul is so knit to yours that it is but a divined life I live without you. And this moment, how you are with me, and I feel that our hearts are filled with the same love. I have a fullness of strength to bear and do our heavenly father’s will that I had lost before”.

Whatever Dinah does, is not wrong, the wrong is the ideology that she clings earlier. It is a womanly instinct to yearn a man fellowship, to have a soul mate, and it happens also with Dinah what she says to Seth that is vague and what she says to Adam is her natural feeling to fulfil her womanhood.

“Because her observation has not destroyed her inherent warmth of spirit, Dinah is not chastised.... Instead she is brought to the perfection of complete womanhood.”
Through all this discussion on the vague ideals and their consequences, we come to know that both the heroines have their own ways. This is different that the two ways are opposite to each other. It generally happens with everyone that if one’s find ways in selfishness, one has to endure conformed results, and if one just sits on a right path, even if he doesn’t walk on that, he nourishes and cherishes the consequent blessings. And to choose the paths everyone has his or her will. Similarly Hetty Sorrel sees herself and leads herself in her own vanity. Her mind is tended towards her selfish pleasures. She plays with her life as she likes and thus having no guidance or effect on her, she misleads it. George Eliot narrates here:

"Her mind so unprepared for them all, bent merely on little foolish, selfish, pleasure, like a child hugging its toys in the beginning of a long toilsome journey in which it will have to bear hunger and cold and unsheltered darkness". (142)

Hetty follows her selfishness everywhere at every step, she has no preference for other’s, her little selfish soul is shrunken and can not be widened to flow in a sacrifice for human love. Her spoiling dreams, her low passion and unconsciousness of morality, penetrate her inwardly, and the hole they create is something that is to be fulfilled by regret only. But this is an end point. The initial steps which lead her towards her doom are also confirmed by D. S. Dalal, when he says:

"Hetty lives in a dream of luxurious future and exults in the belief
that some day she will be Arthur’s wife. yields to him and dooms herself eternally.”

Her relying on Adam or Dinah is the condition, which can save the tragedy of being so painful. But she doesn’t lay her faith in them and steps out in search of Arthur. This entire calamity falls on her because of her raw beliefs. She regrets at last but ‘Time once gone can never be recalled.’ Dinah’s way is of righteousness, she feels and sees with others. Her propensity to help others takes her away in the profession of ministry. And on the question of society, she says to Mr. Irwine:

“I understand there’s been voices raised in the society of late, but I can not but think counsel will come to nought. It is not for men to make channels for ‘God’s Spirit’, as they make channels for the water courses, and say, ‘Flow here, but flow not there’. (79)

We see that both Hetty and Dinah are not considering society for their intentions, but the subjects of their intentions are different.

Hetty’s ways to attain her target are immature because she herself is immature. She is a teenager, she doesn’t think on the matters which are out of her limited criterion. And her limited criterion is her adolescent feminine delicacies, which she exposes before handsome, aspiring young men. See her between the emblazonments of ‘The Dairy’ of Mrs. Poyser, as a very pretty girl of seventeen.

“One gets only a confused notion of these details when they surround a distractingly pretty girl of seventeen, standing on little patterns rounding
her dimpled arm to lift a pound of butter out of the scale.”

She is busy here with her dairy work but immediately, with the entrance of Arthur, her attitude changes at once. She shows her coquettish air.

“Hetty tossed and patted her pound of butter with quite a self-possessed coquettish air, slyly conscious that no turn of her head was lost.”

So these type of trivial things pregnant her mind. Every praising glance increases her pride. Teenage is an age, when one is full of dreams and enthusiasm. So is with Hetty sorrel. She is also full of dreams and fantasies. She thinks herself alien from Hayslope, as is also said by D. S. Dalal; “Hetty’s tragedy lies in her feeling herself an alien in Hayslope.”

She knows that young men including Adam and Arthur are fond of her and still she enjoys everyone’s fondness for her. And in her selfish desiring she considers Arthur as her future husband and for Adam, she feels:

“This strong skilful, keen eyed man was in her power, and would have been indignant if he had shown the least sign of slipping from under the yoke of her coquettish tyranny and attaching himself to the gentler Mary Burge.”

Her dilemma ends when she virtually engaged herself with Arthur, because he is the heir of the landlord and able to quell her thirst and more when she finds that Arthur also loves her. Whatever is shown of her, all is
in a touch up manner. Her thoughts always tangled with fantasies, that how she could attract him, cast a glance here on these lines:

“Her imagination “was busy fashioning what would happen tomorrow where about in the chase she should see him coming towards her, now she should put her new rose-coloured ribbon on, which he had never seen and what he would say to her to make her return his glance - a glance which she would be living through in her memory, over and over again ,all the rest of the day.”(90)

So in the sipping of nectar from her fantasy flowers this young girl of seventeen has no intention to cast her attention somewhere else out of this pleasant delirium.

“As never could she feel rooted in her surrounding and suffered from “lack of simple affection, in personal relationships, she brings herself to complete ruin”.(92)

In efforts to realize her fantastic imagination, she enters into a liaison with the “Young squire” and cuts Adam dead, cuts true love dead. She is incapable to recognize the true norms, and in her willful immature deeds she makes her life a hell:

“In the same way much of her tragedy spring from the fact that she is a wilful child performing adult actions throwing social norms to cut winds.”(9)

The unripe mind of Hetty takes its decision itself as if they are the wise decisions and can make her life a real dream. And in this way she leads the wrong way. Repentance comes at last when all is done.
Through this tool of mutual love, George Eliot passes through all emotions and all states of mind. She sits at the core of heart of her characters and then her observation exhibits itself in the acts and thoughts of them.

In Adam Bede also her accent through Adam’s inner agonies, Hetty’s peak & pine, Dinah’s noble morality and Arthur’s regret is very touching.

Adam Bede is presented as a man of the world. He is shown as a firm, soft-hearted man, with his skilful senses towards his work and his emotional vulnerabilities. His sensibilities lie first in his ego and then in his love for Hetty. But when these sensibilities are attacked, he extracts sympathy from us:

“She tells us of Adam’s sense and susceptibility, and it is by virtue of these qualities that he is capable of canvassing sympathy on his own behalf.”⁽¹⁾

If we consider Hetty, her interior region is partially innocent and partially guilty. She is shown as a bimbo, and then what can go in brainless beauty is fully exposed. Hetty’s nonsense imagination bring the severe pain to her at a stage when she couldn’t grok them:

“She is desperate but unable to imagine or anticipate, unable to look tragedy in the face until it is upon her, she can not believe in it.”⁽²⁾

So it is her innocence that lies here in her ninny person, But the crisis smacks when she gives birth to a baby. Then our pity rises for her, she is really between the devil and the deep sea. She can not go backward or forward. Her inner state of mind in this baffling situation once again
come to her selfishness when she leaves her infant child alone in a hole of nut tree and covered it by grass and chips.

Regret follows the guilt and it happens with Hetty in her confession hours, in the Jail. “There’s a sort of wrong that can never be made up for.”

And this wrong is done by Hetty.

The next novel of George Eliot, The Mill on the Floss, is important in the sense that it catches the inner most psychic regions of human mind. Psychologists have studied states of consciousness, the position of consciousness whether waking states or in sleeping position, for several decades.

What do you do when you pass a mirror. Certainly one becomes aware of one’s own figure, This awareness is known self-awareness. Why do we enter this state to start with. The psychological researches done in our time prove that the key factor behind this awareness lies in the belief whether we can change ourselves with effects. The results of recent studies by Green and Sedikides offer the support for these predictions:

“These researchers found that people show one kind of self awareness (awareness of their own inner thoughts and feeling, known as private self-consciousness) when induced to experience reflective moods such as sadness or contentment but do not experience increased self awareness when induced to experience socially oriented moods such as being thrilled or being angry. Still another type of self-awareness involves
the tendency to focus on our public image - how we appear to others; this is known as public self-consciousness.”

A closer study of The Mill on the Floss bring the fact into being that its heroine Maggie Tulliver is a case of study between private self-consciousness and public self-awareness. On the one hand, she is tied with social obligations which are based on the authority of the past and her personal fulfilment first as an adolescent and then as a young lady.

Maggie Tulliver’s natural behaviour without any affectation expresses every details of her person and thus gives one of George Eliot’s views of life, we behold Maggie struggling for the fulfilment of her desires, but her desires are high aspirations, which she can not get within those surroundings. And thus she accepts ‘self-abnegation’ as a relief for her painful uneasiness.

“I have been a great deal happier.... since I have given up thinking about what is easy and pleasant, and being discontented because I couldn’t have my own will, our life is determined for us and it makes the mind very free when we give up wishing, and upon us, and doing what is given us to do.”

Her inward passionate sensual sensitivity chuckles when an imaginary love takes the from of Stephen, she forgets everything under the charm. Her emptiness of heart beings to be filled and thus in such a situation when an individual ever since has been waiting for his something special all in his or her life, gets at once her wishful dreams, we should not expect something wise but craziness. And the same entry is in Maggie’s life.
“Under the charm of her new pleasures, Maggie herself was ceasing to think, with her eager prefiguring imagination, of her future lot; and her anxiety about her first interview with Philip was loosing its predominance: Perhaps, unconsciously to herself, she was not sorry that the interview had been deferred”\(^{(353)}\).

When her sensual powers become overpowered upon her, all her ideals proved themselves as failure. Maggie is depicted very deftly but she is a weak character, she has no control over her failing tendencies, and to find her dream boy, to give a romantic colour to her life, she falls in love with Stephen. He is also a frail person but he has all the qualities of Maggie’s Prince of heart. All this is natural to her, but the society and readers are perplexed that such a noble soul can do such an error, under her tempting feelings.

Her elopement with Stephen is a part of her deceiving instant. In world’s view she falls there, but there is no view that this fall has a crisis behind it. Maggie’s withering has no other option at the time of her struggle. She has been struggling under the grudging motive of life, However it is true that Stephen dosen’t deserve her but a small hole can give full outlet, and the same happens with the poor soul. She at once gives way to all her emotion, and thus this step, gives a definition to her feeling that is infatuation.

“Not only Tom, but many eminent critics, who have descanted with fond partiality on Maggie’s early life, seem to be shocked by that part of
her story in which she allows herself to fall passionately in love with such an ordinary specimen of manhood as Stephen Guest.”

Past moment can never be recalled. And thus one has to endure what can not be cured. Similarly Maggie can only regret her follies. She has now nothing to convince, she hurts Philip, Lucy and Tom; she hurts her moral person. And to recover these wounds, at last she renounces Stephen. At this time she realizes true renunciation and also comes to know that Philip is right in his exhortation to her.

Self- willingness of a little wench is seen here in the very early pages of the novel. And then annoyed by the rebuking tones of her aunts she gets so much frustrated that in a revengeful manner she cuts her bitterly insulted locks. Her speedily bouts of anger, love, regret and frustration are shown time to time. Her jealousy for Lucy has always been a matter of frustration for her, from the pretty childish scenes of her childhood to her young passionate teenage. Tom’s anger for her and love towards Lucy makes her too much depressed, and this depression give way to her inner jealousy:

“There were passions in Maggie at the moment to have made a tragedy, if tragedies were made by passions only; but the essential which was present in the passion was waiting to the action: the utmost Maggie could do, with fierce thrust of small brown arm, was to push poor little Pink - and - White Lucy into the cow-trodden mud.”

And then her running to the gypsies is a consequence of her thinking that the misery reached a pitch and gypsydom is her only shelter from her
crisis. She ran to this qualified shelter at once without considering any thought in her little heart. Mathilde Blind says:

"In all Poetry and fiction here is no child more delicious then the little wench with her loving heart and dreamy ways, her rash impulses and wild regrets; her fine susceptibilities and fiery jets of temper - in a word, her singularly fresh and vital nature. The same charm pervades every phase of her life. In her case the child, if I may so far modify Wordsworth's famous saying is eminently mother of the woman."\(^{(14)}\)

Ultimately she accepts her love for Stephen, inspite of her virtual engagement with Philip, in spite of the fact that Stephen is Lucy's fiancee and in spite of the fact that Tom would contempt this act of her forever. But what she can do else, when the passions are at war within her, when she is unable to get over these conflicts. The age factor, immature instinct and her former agonized life force her to lie on the condition as they are. Barbara Hardy has rightly remarked:

"George Eliot uses her heroines to demonstrate both the importance of sensibility and the tragic problem of the break between feeling and reason."\(^{(15)}\)

Truly Maggie's sensibilities towards her relation help her to save herself, and besides it, her tragedy takes place because she separates her passionate feeling with her reason. Maggie's study unfolds the inevitable forces, in forming a character. A major fact is past. The relation of past with present culminates in Maggie with her conflicts between instinctual
and outer fact. A true assessment of her character can not be taken without background of her past where she is shown dominated by love, fantasy, renunciation and impulsiveness and an attitude towards separation, D. S. Dalal says here :

"These almost self-contradictory attributes of Maggie's personality fairly indicate that in the early stages she had no definitely formed consciousness and all through her little life, her efforts were consciously or unconsciously directed at finding a 'Shape' for her presumptions."\(^{16}\)

Maggie is a girl in whom there are lots of dreams but no tool to make them reality. And whenever she tries, her personality traits or her weaknesses or her strongness, foible her. The sequences of instances from her early childhood to her teenage can provide us a true character forming process. We can know the fact that she is always dominated by love and a desire to be loved,

There is just an introduction with the bitter sorrows of childhood, when they are new, when Tom is angry with her for recklessness to the rabbits, which he gives her to nourish. He does not speak with her, this makes Maggie desperate. She brings out her depression in the attic. Her little thinking of love and renunciation are with her. She decides to strave herself; she decides not to come down until Tom forgives her on the basis that he loves her :

"This resolution lasted in great intensity for five dark minutes behind the tub; but then the need of being loved, the strongest need in poor Maggie's
nature, began to wrestle with her pride, and soon threw it.” (28)

Her dreaminess cause a blunder for her that can never recall her previous image. In her dreaminess she boats with Stephen to such a distance from where they can not return the same day. Eliot has dexterously presented this early childhood picture of Tom and Maggie. In these days the heart is filled with imaginations, hopes and lovely madness:

“But I am sure the child is half an idiot something; for if i send her upstairs to fetch anything, she forgets what she’s gone for, and perhaps she ‘ll sit down on the floor in the sunshine and plait her hair and sing to herself like a bedlam creature all the while I’m waiting for her down stairs.” (66)

These impulses work on her in her relationship with Philip and Stephen. It was these impulses that make her to kiss both Philip and Stephen. She accepts her love with Philip, and with Stephen as well. Her unsatisfied impulses make her frail and she commits error after error.

“In this tumult of deviating ways, the intrusion of her morality and spiritual feelings make thing somewhat endurable. Because of this intrusion she comes to know “ that the real ties lie in the feelings and expectation we have raised in other minds. Else all pledges might be broken, when there was no outward penalty. There would be no such thing as faithfulness.” (395)

Her relations with Tom, Lucy and Philip remind her her duty. She comes to know the value of faithfulness in life, and we realize it in the
final denouement, in her love for Tom and his for her, the life quenches its thirst with true feelings of love.

Silas Marner is psychologically a case study of memories. The problem of his memories mar his interest in life. According to psychologists the memory as an information of the inner region of human mind can be divided into two parts: Episodic and Semantic memory. Episodic memory holds information one acquires at a specific time and place. It is the kind of memory that allows you to go back in time and to remember specific thoughts or experiences you had in the past: Semantic memory in contrast holds information of a more general nature-information we do not remember acquiring at a specific time or place. Such memory includes the meaning of words, the properties of objects, typical events in every day life and the countless facts.

Silas Marner in Silas Marner becomes an example for the context dependent memory. The external facts meet with the internal demand and meeting together they creat a kind of new personality. Prof. Robert A. Baron, a noted psychologist, holds the following view:

“External cues are not the only ones that can serve as aids to memory, however, a growing body of evidence indicates that our own internal states can sometimes play this role, too. The most general term for this kind of effect is state-dependent retrieval, which refers to the fact that it is often easier to recall information stored in long term memory when our internal state is similar to that which existed when the information was first entered into memory.”

(17)
In view of above example, Silas becomes an example of semantic and episodic memories. George Eliot's Silas Marner is a very natural novel, in which it seems that she rested a while from her deep attention from Romola. This book is related with her instinctual feelings for simplicity and naivety of expression. In Silas Marner besides Master Marner and Eppie other characters are also of concern, if we take Nancy Lammeter for instance, we see that her ideas are different from her actions, though they are not idle but the steps towards fulfilling her warm womanly wishes.

She believes that to adopt a child is against God's will and thus she always refuted Godfrey's wish to adopt Eppie. She says to her sister:

"To adopt a child, because children of your own been denied you, was to try and choose your lot in spite of providence, the adopted child, she was convinced, would never turn out well, and would be a curse to those who had nullified and rebelliously sought when it was clear that, for some high reason, they were better without." (18)

But after her cognizance that Eppie is Godfrey's daughter, she keeps aside her firm belief and agrees to adopt her to fulfill her motherhood. Eppie's being Godfrey's daughters is just a support to Nancy, while in her inner sub con-sciousness she wants to be a mother to shower all her love upon a child. For Godfrey's astonishment she answers:

"And-O, Godfrey-if we'd had her from the first, if you'd taken to her as you ought, she'd have loved me for her mother- and you'd have
been happier with me: I could better have bore my little baby dying, and
our life might have been more like what we used to think it’ud be.”\(^{242}\)

So we see Nancy’s affections wake here but to her dissatisfaction, Eppie refuses this appeal. At this point Eppie shows her wisdom and takes the decision of her own will. She cuts Godfrey dead on his appeal of fatherhood and clings to her foster father, Silas, who is in need of her. She remains with him and punishes her biological father in an indirect way, “I can’t feel as I’ve get any father but one.”\(^{25}\)

In the Communal Lantern yard he is highly held, but an unfortunate moment comes and he is deceived by his own friend William Dane. Dane himself is guilty of the crime of theft but he accuses Silas and he is proved to be guilty in an illegal way. He is suspended from his Church membership and the worst happens when his beloved breaks off her engagement with him. Being depressed of the Communal Lantern yard, he becomes bitterly upset by his lopsided life. He passes his days in the company of ever-increasing gold heap. He is obsessed, he makes a narrow criterion of only weaving and collecting gold. He loses all his hopes, sympathies, desires, love and adoration, but some tints of human affection still remain in him and help him in his remedy help and when his earthen - ware pot of water breaks in three pieces, he picks up the broken pieces and keeps them as a memorial.

Till here we see him aloof because he has no love and faith for any being of his kind. Being struck by the human companionship, he
covers and nourishes himself in the company of non-living things, which can not deceive him. He is passionately in love with his golden hoard but one day it is also grabbed from him.

This moment makes him awe struck, and this moment is also the beginning of his recovery from trauma, when he cries out: "I've been robbed."\(^{(80)}\)

A critic says:

"As I see it, this cry reveals the unconscious depths of which Eliot's story emerges. With these words, Silas, acknowledges his pain and loss, breaks out of his defensive withdrawal and silence, and becomes part of the social fabric of Raveloe."\(^{(19)}\)

The instance of his coming to Raveloe shows his first step towards the belief of human existence. Pain stricken Silas once again falls in vacum. No consciousness of anybody but of the pain, and his this pain enhanced the showers of sympathy from Raveloe inhabitants.

"When Silas's pain produced the out cry that cracked open the wall of his isolation, the empathic response of others came like spring rain, reaching the dormant seed of love."\(^{(20)}\)

Then the second phase is concerned with the entrance of Eppie in his hard and narrow life. He finds a two years old girl with golden hair, just at the place where he used to place his golden guineas. First he sees the girl's golden hair as his golden hoard, but when he finds a charming baby, it leads him towards his past, he thought his little sister has come back, Silas
adopts the child and welcomes all suggestions. Once again he is surrounded by human faith and fellowship. With growing child, his consciousness also grows. Child’s needs and cares allure him out from his tedious monotonous linen weaving.

Hence we see that Silas’s character is not made of marble. The events good or bad affect his life and in conformity of them he moves. Through Silas’s example George Eliote shows that “no human being can live without fellowship, and if he does so, he is just in a vacuum. Silas’s psychic numbing, profound withdrawal, and addictive oblivion”\textsuperscript{21}, gets at last a garden of lively flowers with some old soil. And ultimately:

“With the changes brought by Eppie, the story of the alienated hermit, hardened for self protection, and cut off from self and others becomes a story of regeneration, Silas returns to life after a death like existence.”\textsuperscript{22}

Through this story George Eliote unfolds a human soul with all its eccentricities. We have much seen it in Silas’s case. What a misery it can be if one is without any mate, and what a heaven it can be if one is with his true mate, and if one has been lingered in the first condition, he cherishes the latter in its fullness.

Eppie is just used as a torch to focus deep corners of Silas’s soul. His insight changes, from a dumb, passive creature, he becomes an adorable father. Thus George Eliot has poured out her feelings that how the ups and downs, desolation and adoration change one’s psychology to the extent where a shrunken soul can place love for other souls.
Her next novel Romola is replete with the psychology of human emotions. Romola, the heroine of the novel, falls prey to what is known as psychology of human relationships; and the psychological approach shows the heuristics or the quality to get short cuts in decision making process:

"Where Cognition is concerned human beings often follow the path of least resistance. Making decisions is hard work, so it is only reasonable to expect people to take shortcuts in performing this activity, one group of cognitive short cuts is known as heuristics rules of thumb that reduce the efforts required though they may not necessarily enhance the quality, or accuracy of the decisions reached. Heuristics are extracted from past experience and serve as simple guidelines for making reasonably good Choices quickly and efficiently."(23)

Romala, the heroine, commits the mistake of anchoring - and - adjustment heuristic by which she decides to marry Tito only on the available information from, the barber. The decision that is based only the range of human emotions instead of following the steps of reasoning. Thus, the theory of emotions suggests the following points in the life of Romola, the heroine of the novel. First, the emotions one experiences following decisions can greatly be influenced by the extent to which the decision outcome matches our expectations. Secondly, large deviations from the outcome one expects tend to amplify our joy (when the outcome is positive) or our disappointment (when the outcome is negative). Thirdly, our emotional reaction to decision outcomes extend to be influenced by the comparisons one makes with other
possible outcomes, depending on the comparison, the same outcome can be exciting or disappointing.

Woman’s love is the sole cause of her weakness and strength. In Romola also we see that her love feelings lead her towards her spoiling and her love feelings make her a madonna. But earlier her suppressed feelings can not be seen by anyone, because she has no companion, only a blind father, who can only pour out his robbed feelings but can not understand a single one of her growing lonely daughter:

“The most penetrating observer would hardly have divined that this proud pale face, at the slightest touch on the fibers of affection or pity, could become passionate with tenderness or that this woman who imposed a certain awe on those who approached her, was in a state of girlish simplicity and ignorance concerning the world outside her father’s books.”(24)

Like Tessa, Romola is also very simple and ignorant, her reading of books and assistance to her father made her rather proud and dignified, she has no knowledge of outer practical world. The room of her world is made up of bricks of book, and the cement is of her father’s commands. Being ignorant also of mutual human relationship, she lives in dreams. So her loneliness, her devotion to her father, her self-possession and her vague dreaminess make her a self-conceited person. She has no true knowledge of humanity and thus it happens with her that at the entrance of Tito Melema, she at once admits him as her comrade. “Ramola had never dreamed that there was scholar in the world who would smile at her for a deficiency
for which she was constantly made to feel herself a culprit. It was like a
dawn of new sense to her, the sense of comradeship.\textsuperscript{(80)}

She has sense of judgement and thus here her judgement is led astray
by Tito’s charms and soft eloquence. To use the words of Jerome Thale
this infatuated Romola falls in love with Tito for his “good looks” and
“ingratiating manners.”\textsuperscript{(25)}

For the first passionate infatuation, she avoids even the divine
message by her brother, Fra Luca. She marries Tito without considering
the major facts of life and thus regrets and gets disillusioned. She marries
for her own fulfilment. Romola clings with Tito at once as if one gets a
desirable thing after a long weary waiting. For her this passionate feeling
enclosure she first gets fascinated by him and then takes a wrong decision
of marriage.

She receives shock after shock by her hypocrite husband. He sells
her father’s industriousness, then deceives his foster father, his wife and
his mistress. He also serves as spy and counter spy for opposite political
factions. Romola’s heart gets weak by these hammer strokes And then she
takes a rebellious decision that is of leaving her husband and Florence.
She meets Savonarola, during her process of flying. He moves her, he
makes her to realize her duty if not wisely, then humane.

“He moves her through ardour but also through reason and dogma.
He meets her when her wife’s ardour has chilled and her new ardour leaps
to accept the dogma she had been brought up to reject.”\textsuperscript{(26)}
Here to recall the fact that at the age of 22, George Eliot refused to go to the Church because she did not believe in dogmas, she opined that people can be good without god.

And thus here also this fact can be seen in Romola’s case. When she cognizes that Savonarola’s understanding of sympathy for human nature reveals itself to be inversely proportionate to his belief in the righteousness of his cause, she rejects him. And again on this awareness, she takes a different decision.

“Her moral progress is based on a paradox: She learns self denial from Savonarola and then comes to reject what she sees in him as self-interest. She accepts his ideas in the warmth of her ardour, then rejects him in the same passionate loyalty which made her despise Tito’s rational defence of his betrayal of Bardo.”(27)

Generally this spiritual learning lie very much from a dreamy, unripe, adolescent mind, when we first see Romola in the novel, she has only one sense that is of dutiful devotion to her father, And the sort of beauty, that is defined, has unworthy qualities, until a young handsome eye fall on it:

“The only spot of bright color in the room was made by the hari of a tall maiden of seventeen or eighteen....... The hair was of a reddish gold colour, enriched by an unbroken small ripple such as may be seen in the sunset clouds on grandest autumnal evening.”(26)

When Tito’s eyes fall on this grand majestic girl, she gets fascinated by him. Though she still preserves her grandness and dignity but Tito’s
charming personality enchants her and she feels allured by him. And in these circumstances she is unable to have a sense of her own soul. It is a teenage frailty to get struck by outward appearance. So happens with Romola. Her senses become so nullified in this youthful addiction that she marries a scoundrel, and put the foundation of regression. George Eliot exemplified Romola, giving certain clues to avoid the fallible nature, but in the opinion of Leslie Stephen:

“Still she is one of the few figures who occupy a permanent and peculiar niche in the great gallery of fiction; and if she is a trifle chilly and over dignified, one must admit that she is not the less life-line. She is, moreover, the only one to my feeling of George Eliot’s women whose marriage has not something annoying. She marries a through scoundrel, it is true, but the misconception to which she falls a victim is one we feel to be thoroughly natural under the circumstances.”

Tito grasps Romola not in a sudden and immediate impressive moment. But Romola is arrested by him gradually. Step-by-step Romola moves forward learning deep human necessities and feelings throughout her way. When she inwardly breaks the vows of her bond with Tito, she finds shelter in Girolamo Savonarola’s admonitions. She learns self-denial and the divine bliss in servicing others. In the novel community helps in glorifying Romola as Madonna. It is for the Florence’s necessity that Ramola withdraws herself from leaving. She is also indebted to Savonarola, in making her realize this fact, “He pleads that the task of every individual is to take up the burden of
the community and his duty means staying put a hand remaining quite. He further exhorted to her that it is sinful to break the bounds of life because they are like debts that must be paid. He explained that such debts to society could be paid when we human beings “die at last by laying our bodies on the altar” of general good.”

We can say that the novel Ramola is a story of a good woman and a wicked man. Ramola progresses through each crisis of her life and Tito damns through each treachery. In perusing Tito Melema’s character, we learn a lesson that “Nature never neglects past deeds”. There is always an inevitable moment when we realize our previous evil deeds. But in Tito’s case we have no such moment, he receives his punishment at once. God doesn’t give him time even to regret, because to some extent regression purifies the soul. He is shown throughout a narcissistic personality he adjusts himself satisfactorily at every unpleasant moment.

“A quality of shallowness in relationships, achievements and convictions, along with a deficiency in genuine feelings of sadness or guilt, enable the narcissistic personality to exploit others without remorse.”

At the start of the novel Tito and Ramola are to some extent closer in their moral outlook, than they are at the close of the novel. Meanwhile in the course of pages Romola becomes progressively more altruistic while Tito becomes more selfish and egoistical. In fact this is the result of collective push or moral choices each character makes. Choices come for both Ramola and Tito but they choose differently. Ramola’s choices are
always for the good while Tito’s are of betrayal, beginning with trivial lies then more serious one, his hedonistic attitude exploit not only himself but also the persons coming in his contact. This is more evident in his relationship with Tessa.

So both in Ramola and Tito’s case we see that what they are in the end of novel, they are not in the beginning. The moral courses of their life gradually change them and in the last we see Ramola as Madonna and Tito as traitor.

Through George Eliot’s greater insight, we can peep into the soul of the characters and learn what goes parallel to their actions in their minds and souls. She breaks relation with Tito for his waywardness and that is why we don’t feel her as soft as Maggie. Leslie Stephen also sees:

“Readers in general can not feel quite so warmly to Ramola as to the childish Maggie; she is a little too hard and statuesque, and drops her husband rather too coolly, and decisively as soon as she finds out that, he is capable of disregarding her sentiments.”(31)

Ramola realizes her divine duty, and this realization is not through Savonarola but through her own conscience. She realizes that only chanting prayers, following dogmas is not religion, true religion is in our those hands which act for the objective of the others.

Vainness in ideology and then the fulfillment of that vagueness makes life bitter. George Eliot shows this piercing sharpness in Felix Holt. In this novel one of the major characters Mrs. Transome is shown in full majesty
of womanhood. We know something about her unmarried life also when she is used to indulge herself in the interest of low passion and in this infatuated involve-ment, her mind becomes addicted of these things. She is married with Mr. Transome, who is shown as an imbecile creature, whom she considers as “born old” and thus does not get her passions fulfilled. Then to nourish her senses, she convicts a sexual relationship with her lawyer Jermyn.

“All this story of Mrs. Transome shows her damn moral. For the common attractions of life, she puts off all her others responsibilities. For the chuckling of low passion, “she indulged in the sin of finding amusement in the ridicule of Biblical characters besides being interested in the stories of illicit passion”\(^{(32)}\)

Consequently, these stones have their mark on her deeds. She says to Denner’s;

“That’s one of the things you have never gone through Denner. A Woman’s love is always freezing into fear. She wants everything. She is secure of nothing.”\(^{(33)}\)

Her love for Jermyn freezes into fear, she in spite of all sensibilities acquired what she wants, that fulfill-ment of low passions, but now she is secure of nothing. So Mrs. Transome has been going forth with those vague conceptions that give a jerking diversion to her life.

Similarly in the early stages of moral development of Esther, the attainment of the delicate riches and finery, which she has been dreaming.
Her first meeting with Harold is the first step of the ladder which she wants to climb. His manners are so refined and delicate for woman and the woman like charming Esther they are highly sophisticated. She has been irritated by the strict pedagogy of Felix for her this vagueness and thus so much pleases by Harold;

"Esther was perfectly aware as he took a chair near her, that he was under some admiring surprise at her appearance and manner. How could it be other wise? She believed that in the eyes of a high, bred men no young lady in Treby could equal her. She felt a glow of delight at the sense that she was being looked at."(91)

As Harold’s eyes admire her, she is also admired by the people of Treby Mangna. And cosequently these instances, make her proud . She feels herself at right place in concern of her love for these affections. She has been harassed by Felix for materialism, and thus does not like him in her initial stages of progress. She is a self-justified lady. D. S. Dalai says;

"Initially, beautiful Esther is highly susceptible to vanities, fallacious notions and worldly desires. In the judgement of Felix, Esther preferred all that which was “Unusual and Ugly” but she always felt self justified in sticking to delicate refinements and graceful elegancies."(34)

Truly it is Esther’s better judgement, when she decides to leave all property to Transomes and then her best judgement of choosing poor life with poor Felix.

Mrs. Transome is much proud in her life style. She does what she
thinks right for her, though she is not aware what is right and what is wrong. She lives her life in self-conceitment. Before the starting of the novel, she falls in love with Jermyn, she creates a love relationship with him and then sexual. She does not care for any other bond. Mrs. Transome’s character is highly self-willed. In this concern if we compare her with George Eliot’s other heroines like Maggie or Hetty, She does not feel bondage with her other relations or like Maggie or Hetty, She dose not try to suicide but faces the aftermaths.

Esther Lyon’s life diverts in a good way through Felix, Felix’s first meeting with her shows her petty life. We see her reading Byron’s imaginative love poems, her love of delicacies and low patterns of her life. At this time she has no dutiful concern for her father, lonely he prays for her. She has not been a solid statue and thus finally she changes, Otherwise she could have married with Harold and could have a life of her dreams. But no, she is not cut in marble and gradually she converts and becomes a lovely soul. We can not say that she is not feminine. She is a creature who finds her completeness in marriage, but besides it she chooses a way of goodness, where she is not confirmed of Felix’s love:

“It seemed to her that she stood at the first and last parting of the ways, and in one sense she was under no illusion. It is only in that freshness of our time that the choice is possible which gives unity to life, and makes the memory a temple where all relics and all votive offerings, and worship and all grateful joys, are unbroken histories sanctified by one religion.”
And Mrs. Transome, she is a woman who melts inside her soul. She withers in inevitable pains of her emotion. We can not say that her character is fix, no with every simple emotion she moves; her whole personality is haggard because of her single wrong deed. George Eliot places her characters in a way that they bears the result of their own past deeds, and thus her every character lives a life before us and we can notice the good and the bad effects. The same happens with Mrs. Transome, we can watch her weary soul, even during her simple dairy work:

“Sometimes the stitches of her embroidery with her silent unbroken swiftness for a quarter of an hour as if she bad to work out her deliverance from bondage by finishing a scroll-patterned border..... till some thought darting within. Her seemed to have the effect of an external shock and rouse her with a start, when she looked hastily like a person ashamed of having slept.” (225)

Mrs. Transome is an aristocratic lady with all the adornments of her peerage, and thus enjoys a distinct reputation. And this reputation is weakened somewhat by Harold’s being a radical, in a tradtional conservative family. And if in these conditions her liaison with Jermyn is disclosed, what would have been her condition. So this obsession of society makes her to bear unspeakable pain. Her mute soul endures the conflicts within her. These botherings make her dotage deadly, she has no more life for her soul, while her body still bears it:

“Her whole temper is infallibly aristocratic.” Her person was too
typical of social distinctions to be passed by with indifference by any one: it would have fitted an empress in her own right."

Besides the dread of her secret, she also rolls down her tears for the very fact that the two men, for whom she lived a wretched life, she is not a thing of least concern for both of them. The insignificance of her wailing for Harold shocks her and then when Jermyn asks her to stop Harold from ruining him, by disclosing that he is Jermyn’s son. So here also she regrets that her love has been used for a selfish bargain. She says to Jermyn:

“I might almost have let myself starve rather than have scenes of quarrel with the man I had loved, in which I must accuse him of turning my love into a good bargain.” (209)

She regrets her love with Jermyn, but the sighs are inaudible. A mutual human relationship develops between her and Esther but of no use, because she has been bearing and has to bear the pangs of life.

In Middlemarch, George Eliot peeps into the soul of her characters and tells us about their psychology in a way that it applies generally in all human lives.

Dorothea Brooke is shown as regularly haunted by spiritual yearnings. She wants to attain a higher position not in wealth or reputation but in spirituality, but she is childish in her aspirations. She has no practical knowledge of the world. For this ignorance she blunders and suffers but as this novel is a bildungsroman; So it develops her mental insight. But initial stages present her as a hypocrite, because on one hand she marries Casaubon,
for his higher faculties but on finding it completely barren, both emotionally and physically, she on the other hand goes to Will to fulfill her emotional and physical demands.

At first we see her aspiring her for a father type husband and she realizes it in Edward Casaubon; “Dorothea meant to have an impotent husband, a non-incestuous relationship with the father.”

She actually dose not know the real value of life. She just clings to idealized higher norms without knowing them truly, we can say also that it is just a tempting desire to be known benignly in the world, without any experience or practical knowledge she wants to be great, this greatness is fresh fruit on which she casts her eye, and to get that she throws a stone, in the form of marriage to a man who is supposed as great, but the stone returns with a double force to wound her. David Daiches says:

“Dorothea did not really know the world she lived in; that her actions and attitudes were based on general ideas that had never been tested by experience and indeed had never been fully examined intellectually.”

The chance to experience come to her, in her matrimonial prospects with Mr. Casaubon. In a way she is also self conceited. She takes herself above than the ordinary material mind of her sister Celia, and others like Mr. James Chattem, George Eliot also says that:

“Dorothea will, in all her eagerness to know the truths of life, retain very child like ideas about marriage.”

She is forced to relinquish her dream because of circumstances, but
still because of her soft, noble nature she creates a new idealized image of herself as a devoted person, who has no desires of her own. She decides to strengthen Casaubon’s life. And this idealized image is put to test when Casaubon asks her to promise to complete his work, if she accedes, she may ruin her future happiness if not she will hate herself for the rest of her life. Here she chooses to promise for the sake of her ideal image. Paris says:

“Casaubon dies before she makes her promise, but George Eliot celebrates her readiness to do so ascribing it to her compassion and fidelity to the ideal of marriage.”

But after his death she denies her promise. She wants herself to be free from any forceful bondage. Once again we see her taking her own decision. There is a dominating wilful power upon her that at every crucial point she takes her decision without considering its pros and cons. Dorothea is nineteen years old and whatever she learns is only an ideal philosophy, of which she has no experience. David Daiches aptly remarks here:

“A nineteen-year-old girl who has completely sublimated her sexual instincts of which of course she is wholly unaware into an idealistic yearning for service.”

Here we can also say that in cannonizing Dorothea, George Eliot fails because she first saw her as a sublime character of idealistic ways, then she shows her self willedness in an adolescent mind. And we know very well that what decision she takes is not fit for her from any corner. She decides to marry a person who is twenty years older to her and then in
understanding whom she completely fails, whatever she thinks is only a selfish desire to be known grandly.

“After being told in the “Prelude the Dorothea is a later born Theresa, we are introduced in chapter-1 to an adolescent dominated by phantasies of reparation. We are invited to see her as a saintly and heroic but are shown simultaneously the narcissistic, self-idealizing nature of her yearning for a better “grander life.” (41)

Thus by her severe experiences, Dorothea learns, what is life? It can never be completely sorrowful, it has pleasures also. The mingling of pleasures and pains gives satisfaction to life. A character of life comes before in a mature form for her.

No book of hers before this has contained so many fine characters, and betrayed so subtle an insight into the models of growth of a better moral life as Daniel Deronda. Gwendolen’s arbitrary use of her life goes against the persisting social code. Her freeness does not match with the conventional contemporary moral code and this inner psyche of her forces her to be free of any concern related to prevailed social atmosphere. She is confident of her powers. In a limited criteria of society Gwendolen’s throws everything to wind except her own super ego. She feels herself motivated by this impulse and goes onwards to more characteristic flaws. Morally she is stupid, but worldly she is heightened. One characteristic of George Eliot’s fiction is that:

“With few exceptions, her characters have psychological flaws and
conflicts: they are not all - bad or all - good. She understood the force of super ego pressures vis - a - vis impulse, she excelled at portraying interpersonal interactions from the perspectives of the participating individuals moving back and forth between them.\(^{(42)}\)

Initially, She has no religion of humanity and no sincerity for men - women relationship. She suffers because of a certain sexual fear from men. Her selfishness is limited to status, wealth and personal pleasures which nurture itself from an assumption of distinctive extraordinariness:

"Her religion consists in a vague awe of the unknown and invisible and her ambition in the acquisition of rank, wealth and personal distinction."\(^{(43)}\)

She takes life as a journey of all motifs which can fill her with a unique pleasure. She does not want to share the lives of ordinary females but also does not know what to do else. She is a naughty, cold- hearted' quick- witted poised young woman but suffers from thoughtlessness. As an unregenerate narcissistic She performs in her initial stages, using her girlish coquettish devices she allures but hence she is inwardly empty, so climbs step by step in perfect thoughtlessness. We can not say that her vague ideals contribute in her fulfillment of womanhood because she recoils herself from masculine magic. Her girlishness is the base only where upon “her individuality is established."\(^{(44)}\)

She is fully occupied with herself with her own happiness and has no moral of intellectual hunger or generosity for higher faculties of life. Gerald Bullett estimates her aptly as “she is a sophisticated Hetty Sorrel."\(^{(45)}\)
However in attaining all her self-nurtured wishes there is an illusion of society also. Having a mind for high status, rank and that entire materialistic purview, she is obsessed. After marrying Grandcourt when she comes among the giants of a high society, her material growth subsides while a new awakening takes place within her. From here starts her true growth through the burning of soul due to its performances. All this is a partial side of her personality, a girlish giddiness but from the time she consents to marry Grandcourt “Yes, came as gravely from Gwendolen’s lips as if she had been answering to her name in the court of justice.”

Her sufferings start. Sufferings are always a device to pure the soul. Gwendolen marries Grandcourt in cognizance of the fact that she is doing some crime. She hurts Mrs. Glasher by breaching her promise. She is “roused from the complacent dreams of girlhood by the realities of her married life.”

And thus starts a journey of purgation. She becomes aware of her husband’s terrible strength “to whom she felt that she had sold herself.”

She is obliged to do what he wants from her and thus this incessant harassing subjection of her leads her yearning to a criminal thought of his death. She longs him to be dead as a deliverance of her own poor soul. But as a mender, Daniel is there to help her, to motivate her from her inner sufferings. He scratches her inside, his ideal and noble cause for life penetrates her heart. She confesses her guilt and thus depends on him for her upliftment.
As a result of her previous wrong doings and terribly harmful thinking there comes sufferings but this suffering purifies her for the “Initiation of something better.” (47)

Her bitter experiences prove a blessing and as Edward Dowden says “Plunged into a purgatory of fire...... Untile her soul is released from bond and forfeiture.” (48)

It also elevates her in words eye but the most important thing is that her reconciliation on loosing Deronda, her heart felt happiness on his leading his mission for Jewish race and his marrying Mirah are the demonstrations of her uplifted moral capability that she acquired from the bitter adversity. Her last letter to Deronda on his marriage is a testimony of her well-earned higher capabilities:

“Do not think of me sorrowfully on your wedding-day. I have remembered your words- that I may live to be one of the best of the women, who make others glad that they were born. I do not yet see how can be, but you know better than I. If it ever comes true, it will be because you helped me. I only thought of myself and I made your grieve. It hurts me now to think of your grief. You must not grieve any more for me, it is better. It shall be better with me because I have known you.” (695)

A vast multiplicity of feminine psychology is described by George Eliot. She brings forth the inner platform that lay besides every mind. The deep causes of life and relations, she clarifies in a very apt manner.
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