

The Literary Analysis of the Novel *Daniel Deronda* by the English Writer George Eliot

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ABSTRACT

The various literary symbols and images in the work are not simply created, but are selected by the author based on a specific purpose and act as a kind of mirror that shows the writer's artistic skill and the value of the work to the readers. When the writer embodies each episode, he creates the composition of the work with such talent, embodying a very meaningful image of society, a certain idea, a portrait of a character, etc. with the speech of images. In this, the precise perception of the creative purpose is raised to the level of a work of art in terms of its impact on the reader.

*This article aims to more fully reveal to the readers about the novel *Daniel Deronda*, which is considered the last novel by George Eliot, and the nature of character, drawing upon definitions and attitudes to that term. It looks at how certain of Eliot's characters are formed, considering them in their varying levels of success as representations of people.*

Keywords: Characterization, novel, literary analysis, image, symbol, speech, lexical meaning, spiritual world, motif, character, composition.

INTRODUCTION

Words are considered as the main tool of literature and play a key role in creating the character and type, theme and idea, plot and composition, image and imagery, type and genre while creating a work of art. When it comes to the analysis of any work

of art, it is necessary to pay attention to the words used in it. Simply put, in order to read a work for the purpose intended by the writer, to “feel” it, it is necessary to read it without neglecting every detail and element in it, and it is here that artistry becomes especially important. F. M. Dostoevsky said that artistry, for example, in the case of novel writing, is the ability to express one’s thoughts clearly in the characters and images of a novel, so that the reader, reading the novel, can understand it in the same way as the writer understood it when writing his work [7; 69].

For example, there are words used in a novel that can have only one meaning in ordinary speech, but many meanings in the work. After all, in this case, the word, in addition to its lexical meaning, now appears in a figurative sense or acquires a new artistic and aesthetic meaning. For this reason, in the analysis of a work of art, special attention should be paid to issues of artistry, the artistic speech used in the work, its specific features, such as imagery, animation, metaphor, and symbol. Because correctly used artistic speech serves to clearly, convincingly, and most importantly, “lively” embody the realities and objects depicted in the work before the reader’s eyes, and ensures the achievement of imagery and emotionality. The ability to use them appropriately and correctly depends on the author’s skill in creating a work of art.

MATERIALS AND METHODS

George Eliot’s (real name is Mary Ann Evans) *Daniel Deronda* was written in 1876 and is considered the last novel in her work. This work is distinguished from other works by its dramatic nature and the fact that it is the first novel to cover previously undisclosed real aspects and realities of English society. Through the depiction of the characters of the two main characters in the novel: Gwendolen and Daniel, and the realities associated with them, the writer also emphasized social and psychological issues, a number of aspects related to human emotional experiences, morality, spiritual world, and self-understanding.

From the very first pages of Mary Ann’s novel *Daniel Deronda*, the author skillfully places psychological reality in the

reader's mind, so that the reader, without knowing it, can feel the emotions of the characters of the work as if they were his own and begins to imagine himself as a companion on their paths of life. Starting from the first chapter of the work, the reader begins to live with Daniel's thoughts and feelings, and sometimes in the whirlpool of Gwendolen's incomprehensible, slightly confused emotions.

The author pays great attention to every detail in describing the mood of the work to the reader from the very first pages. From the beginning of the novel's events in the autumn season, in September, to the bad luck at the roulette table in the casino, to the depiction of Gwendolen as a snake in a green-gray dress, everything speaks about the spirit of the novel:

It was near four o'clock on a September day, so that the atmosphere was well-brewed to a visible haze. [3; 9]

Eliot, based on the prevalence of gambling in English society at that time, begins the story with a depiction of gambling in a casino. The writer gives the reader examples of the tragic consequences of this harmful vice and the way it derails human life through the lives of the characters in the novel at several points. By describing Gwendolen's misfortunes, her penniless life, the tragic fate of another character, Mira, her father's addiction to gambling and, as a result, his desire to sell his own daughter for money, and even the tragic death of Gwendolen's husband, Grandcourt, which occurs after a gambling game, the author Mary Evans tries to warn the reader that gambling can only end in evil.

The author, who wants one of the main characters of "Daniel Deronda" to be embodied in the eyes of the reader, creates her image precisely through the language of other characters in the work:

"the "light-brown hair", "long narrow eyes", the "warm paleness" of her complexion, the "delicate nose with its gradual little upwards curve", "And then her mouth –there never was a prettier mouth, the lips curl back so finely..." [3;8]

From the very first image of Gwendolen, the reader sees her charm through Daniel's eyes:

Was she beautiful or not beautiful? And was the secret of form or expression which gave the dynamic quality to her glance?...Why was the wish to look again...[3; 8]

RESULTS AND DISCUSSION

The dramatic image in the work is clearly visible from the first page, where the events of the work begin with gambling in a casino, which brings a conflict to the moral values of people, and the two main characters' two different approaches to these gambling games serve as an impetus to form different attitudes towards these characters in the reader's heart from the very beginning of the work. The images of gambling, which turn into a dramatic image, prepare us to understand the problems. It is in this scene that the charming Gwendolen's inability to control her own actions, her lack of will, her quick defeat in the face of problems, and her strong desire to control and dominate others, and her feeling that she is far superior to those around her, are contrasted with the main character Daniel. It is here that the author presents Daniel to the reader as a man who 'has mastered himself, who can control his emotions according to his mind, and who carries out his actions in accordance with his position in life, a Deronda who is able to control himself even over his initial interest in Gwendolen:

To say that Deronda was romantic would be to misrepresent him: but, under his somewhat self-repressed exterior there was a fervour which made him find poetry and romance among the events of every-day life. [3; 9]

Gwendolen's world, the life she strives for and lives, is very "fake" when viewed from the outside, because Gwendolen's fakeness, such as her attempt to always show herself to others as rich, elegant, and superior to other women, later leads to her having a "fake happiness" - a family that she wants to achieve in

exchange for wealth. Her attempt to show the people around her that she is superior to others in these gambling games, even though she loses the game and all her money, but the fact that she hopes that Deronda will “like” her, pretending to be “calm and confident”, and losing all her money, was only the result of her “fake life.”

The writer also shows us selfishness through the image of Gwendolen. Although Eliot does not portray Gwendolen as overtly selfish, her actions convey a great deal to us. For example, when Gwendolen knew from her mother’s letter, (her mum’s Mrs. Fanny) that their family has gone bankrupt, is in dire straits, and that her mother can no longer send money to her daughter, her initial reaction is not pity for her mother, but a despondent thought about how she will survive in her poverty:

There was no inward exclamation of “Poor Mamma”.
The first effect of this letter on Gwendolen was half-stupefying. The implicit confidence that her destiny must be one of luxurious ease, where any trouble that occurred would be well clad and provided for, had been stronger in her own mind than in her mamma’s. It was almost as difficult for her to believe suddenly that her position had become one of poverty and of humiliating dependence, as it would have been to get into the strong current of her blooming life the chill sense that her death would really come... .”[3;17]

The writer, while condemning selfishness, also mentions its cause and the factor. She embodies the injustice and wrong upbringing of children through the image of Mrs. Fanny. Because Mrs. Fanny always openly preferred Gwendolen because she is from her first marriage, rather than other daughters from her second marriage. And the superiority of Gwendolen over her sisters gradually became her nature, and even later, instead of loving her mother, she considered herself superior to her mother, and “selfishness” was formed in her heart. For this reason, instead of looking for solutions to the difficulties and problems in her fate, she would look for the blame in others, although she was “smart” enough to bet her last money on gambling, she

would never look for the blame in herself or her actions. On the contrary, it was better for him to blame his fate and complain than to solve the problem.

Her impulse was to survey and resist the situation rather than to wail over it. [3;17]

But despite all these negative aspects, the writer does not make her completely “bad,” on the contrary, he gives a positive assessment of Gwendolen’s journey despite the opposition of her family, of her fear of traveling alone on a train, of her striving to overcome her fears, and of the freedom and joy that this journey brings her, because this is based on Eliot’s own life experiences, and through this he encourages women to work for their dreams.

But the contradictions in Gwendolen’s character prevent the reader from clearly distinguishing what Gwendolen’s character really is, what kind of person she is: Gwendolen, who seems to be the most selfish, the worst, and has the highest point of “ego”, at first glance, seems like a woman who is trying to be good, trying to be strong to save her family, unable to figure out what she wants, unable to understand her feelings, and helpless in the face of her fate.

The author does not blame Gwendolen, because she was just a girl who had just turned 20. Life’s trials teach her such a lesson that the reader witnesses Gwendolen Harlet, who at first accepted her fate and seemed to have no way out except to blame, condemn, and find fault with the problems, but at the end of the work, she becomes a person who has gained control over her thoughts and feelings, set the right goals for herself, can act without fear, can seek solutions when faced with the blows of fate, and has replaced the “selfishness and arrogance” in her nature with kindness, humility, and an attempt to understand the feelings of others, and is now “a woman with her own dreams and goals.”

Yes – at least, I want to be good – not like what I have been,” said Gwendolen. [3; 726]

All the characters depicted in the novel have their own characteristics, which is judged primarily by the need for a special classification, based on the presence of a set of specific characteristics in all the characters involved in the work. In the system of characters in the novel, especially in the characters, including Gwendolen Harlet, the psyche of the character is revealed through various speech forms, which is the subjective side of the character. The following speech fragment is proof of our opinion. This dialogue takes place after the death of Grandcourt in the work, and through it we can see and feel the specific aspects of the psyche, experiences, and character of Gwendolen and Daniel:

“His face will not be seen above the water again,” said Gwendolen. It was with an inward voice of desperate self-repression.

“I will tell you everything now. Do you think a woman who cried, and prayed, and struggled to be saved from herself, could be a murderess?”

“Great God!” said Deronda, in a deep, shaken voice, “don’t torture me needlessly. You have not murdered him. You threw yourself into the water with the impulse to save him. Tell me the rest afterward. This death was an accident that you could not have hindered”.

“He dreaded the weight of this woman’s soul flung upon his own with imploring dependence.”

“And it has all remained in your imagination. It has gone on only in your thought. To the last the evil temptation has been resisted?”

“No, no; I will tell you everything as God knows it. I will tell you no falsehood; I will tell you the exact truth. What should I do else? I used to think I could never be wicked. I thought of wicked people as if they were a long way off me. Since then I have been wicked. I have felt wicked.

I have been a cruel woman! What can I do but cry for help?
I make you very unhappy” [3; 654].

This speech fragment presents the confession of Gwendolen Harlet to Daniel, who was horrified by the drowning of her husband, Grandcourt, and feels guilty about it, which expresses the fear and anxiety that is taking place in the inner world of both

characters. It is the scene of Gwendolen's "confession" to Daniel that she could have saved her "mentally ill" husband, Grandcourt, whom she did not love or know well, but married only for his wealth, being deceived by her desires, and now, considering this situation as "murder," she is trapped in a whirlpool of mental and emotional experiences.

Or in the portrayal of Grandcourt, another character in the work, one can see George Eliot's very skillful style:

...who can at once describe a human being? Even when he is presented to us we only begin that knowledge of his appearance which must be completed by innumerable impressions under differing circumstances. We recognise the alphabet; we are not sure of the language. [3; 106]

The author uses several symbols to reveal the image of Gwendolen's husband, Grandcourt, to the reader: "a snake," "a devil," "a lizard." In the novel, the author uses the symbol of a snake in the initial image for Gwendolen, "portraying her in a green, gray dress like a snake," and comparing Mr. Vandernut to Gwendolen "with a bright moon snake." Eliot gives us Gwendolen with the symbol of a snake, and applies the devil motif to Grandcourt, and by combining these two symbols throughout the work, the symbols of the snake and the devil are generalized:

"She has got herself up as a sort of serpent now-all green and silver"

"A man might risk hanging for her."

Also, in some places, the snake symbol itself is also used in relation to the Grandcourt:

"might as well have made angry remarks to a dangerous serpent ornamentally coiled in her cabin without invitation."

Based on the fact that a person's appearance also bears some resemblance to his inner world, Eliot describes Grandcourt's eyes, his color, and even the coldness of his nature, as if they were lizards: "his eyes are lizard-like, and he is cold-blooded like a lizard."

At the end of the novel, the demonic motif also passes to Gwendolen, describing Grandcourt's drowning and his failure to save her, using the expressions as "demon-visits" and "demon-faces" in the clouds.

Although at first the reader may think that Gwendolen and Grandcourt are different in character, their similarities come together as the story progresses. They naturally have a desire to dominate others, to control those around them, and even to be unable to truly love others. Their differences are that Gwendolen's will is only increased through self-gratification, while Grandcourt derives pleasure from the suffering of others and the cruel oppression he inflicts on them. Grandcourt is a sadist and is embodied in the novel as a vivid example of sadism. The desire to have absolute and unlimited control over a living being is the core of sadism, and the main weapon of the sadist is to strike at the weakest, most sensitive side of his opponent, the person in front of him. The main factor that creates sadism in science is a void in the human psyche and the need to fill this void, and the author describes Grandcourt as a person who fills his spiritual weakness at the expense of the suffering of others. Grandcourt is also depicted as a sociopath, which is also a term commonly used to describe people with personality disorders. People with this disorder may appear charming and charismatic, at least on the outside, but they usually have difficulty understanding the feelings of other people. They often break rules or laws, act aggressively or impulsively, feel little guilt for the harm they cause others, and use manipulation, deception, and controlling behaviors.

Eliot's deep knowledge of psychology suggests that the mental state, actions, and personality of Grandcourt's character are shaped in exactly this way.

Also, the phrase "the navy to wake from sleep and without malice or motive crush one's sleeping friend to death with a stone, is an action which fits straightforwardly into the category of overt behavior" used in the portrayal of Grandcourt is not just a simple descriptive style, but also another proof of the skilled writer's close familiarity with the modern psychological science of her time, and was created in the world of science inextricably

linked to the murder committed in France in 1825. That is, the image of Grandcourt as a man with a strong naval nature was not actually a symbol of his intelligence, mind, but was used to show the highest point of violence and cruelty, and in this he described the level of violence in the murder committed in France in 1825 - in which a young child was impulsively beheaded by a young nurse who was looking after him. This condition was later determined to be a mental illness known in science as "monomania," and the author's main purpose in giving an interpretation of the disease of "monomania" in his work "Daniel Deronda" was that Eliot concluded that deviating from the golden rules of life and living through the image of Grandcourt would cause a spiritual and moral crisis.

He is one of those who believe that everything can be achieved with wealth and power, and for Grandcourt, owning an animal and a person is seemingly the same concept. The image of Grandcourt's beloved dog is used in the work to symbolically express his attitude towards people. After all, Grandcourt treats his subordinates in the same way that he rules over his dog: to his loyal servant Lush, to his unmarried former lover Lydia Glaser.

"He exerts easily-won power over his animal subjects, adding his wife to his collection as prize showpiece:

She had been brought to accept him in spite of everything - brought to kneel down like a horse under training for the arena, though she might have an objection to it all the while ..."

It is here that the author expands the artistic image of these images by using the symbols of a horse and a dog in the work. We know that "horse" means such symbolic meanings as prestige, glory, and power, and Gwendolen is depicted in the novel as a good rider. Despite being a woman, riding a horse helps Gwendolen feel "strong and happy." Grandcourt gives Gwendolen a horse as a wedding gift, but the horse was trained to chase after Grandcourt's dog. Grandcourt has a favorite dog. After they get married, Grandcourt forces Gwendolen to regularly ride the horse he gave her as a wedding gift. Just as Grandcourt controls his dog, Gwendolen's horse and herself are

doomed to chase after the dog. This gave Grandcourt his greatest pleasure – “dominion”, because it was a symbol of Gwendolen’s servitude to him. Like the horse, Gwendolen’s power and glory had been captured and broken by Grandcourt: “Grandcourt was contemptuous, not jealous.”

While reading the novel *Daniel Deronda*, the reader sometimes encounters images of individuals with inhuman characteristics, and sometimes encounters the various pains experienced by people with diverse personalities.

CONCLUSION

Based on the above considerations, we can say that while reading the novel “Daniel Deronda,” the reader sometimes encounters images of individuals with inhuman characteristics, and sometimes faces the various pains experienced by people with different personalities. While conducting an artistic analysis of the work, we witnessed that the constant change and fluctuation of emotional tonality in an epic work is explained by its importance both in the expression of the intended content and in the reception of the work.

It was also understood how important the language of the literary work in the novel is, that with the help of scenes, episodes, and dialogues, the reader can bring realities to life in his mind, have the opportunity to “hear” the tone of the characters’ speech, and the reader, who is able to “hear” the intonation of the characters’ speech, can enter their psyche and deeply understand the essence of the events and relationships between the characters described in the work.

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