T.C.

ATILIM UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

ENGLISH CULTURE AND LITERATURE MASTER'S PROGRAMME

THE CHANGING NATURE OF FEMALE BILDUNGSROMAN: GEORGE ELIOT'S *THE MILL ON THE FLOSS* AND MARGARET DRABBLE'S *THE WATERFALL*

Master's Thesis

Özlem Merve Karadayı

Ankara-2021

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Supervisor

Prof. Dr. N. Belgin Elbir

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ACCEPTION AND APPROVAL

This is to certify that this thesis titled “The Changing Nature of Female Bildungsroman: George Eliot’s *The Mill on the Floss* and Margaret Drabble’s *The Waterfall*and prepared by Özlem Merve Karadayı meets with the committee’s approval unanimously as Master’s Thesis in the field of English Language and Literature following the successful defence of the thesis conducted on 08.07.2021.

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ETHICS DECLARATION

I hereby declare that;

- I prepared this thesis in accordance with Atılım University Graduate School of Social Sciences Thesis Writing Directive,
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08.07.2021

Özlem Merve Karadayı

ÖZ

Karadayı, Özlem Merve. The Changing Nature of Female Bildungsroman: George Eliot's *The Mill on the Floss* and Margaret Drabble's *The Waterfall*, Yüksek Lisans Tezi, Ankara, 2021

Roman türü 18. Yüzyıldaki yükselişinin ardından, 19. Yüzyılda birçok alt türe ayrılmıştır. Bu türlerden biri de gelişim romanlarıdır. Bu romanlar genellikle Victoria Dönemi'nde erkek bir kahramanı merkeze alarak, onun çocukluktan yetişkinliğe kadarki gelişimini, çevresiyle ilişkisini, çatışmalarını ve olgunlaşma sürecini anlatır. Kadın yazarların da edebiyat dünyasında etkin olmasıyla birlikte, kadın gelişim romanları da popüler olmaya başlamıştır. Yalnızca erkek değil kadın kahramanların da hikayeleri ilgi çekmeye başlamıştır. Kahraman, konu ve olay örgüsü seçimleri bu türü sıra dışı kılmıştır. Kadın yazarlar, 19. yüzyılda kendi edebiyat geleneklerini oluşturmuş ve geliştirmişlerdir. Gelişim romanları da bu geleneğin iyi bir örneğidir. Bu gelenek, 20. Yüzyıldaki kadın yazarlara ilham olmuştur. Dönemin getirdiği birçok sosyal ve ekonomik değişiklik ile birlikte farklı türde romanlar ortaya çıkmıştır. Özellikle 1960lı yıllara gelindiğinde, kadın gelişim romanı bir alt tür olarak tanınmıştır. Kadınların kendi deneyimlerini anlattıkları bu romanlar 19. yüzyıl kadın yazınının devamı ve aynı zamanda güncellenmiş halleridir. Bu tez kadın gelişim romanlarının 100 yıl içerisinde geçirdiği dönüşümü ayrı yüzyıllardan büyük iki önemli kadın yazar George Eliot ve Margaret Drabble'ın *The Mill on the Floss* ve *The Waterfall* romanlarının kıyaslanması ile incelemektedir. İki kadın kahraman Maggie Tulliver ve Jane Gray arasındaki paralellikler ve farklılıklar kadın yazınının değişimini de göstermektedir. Drabble'ın Eliot'a olan hayranlığı ve ondan aldığı ilham romanları üzerinde etkili olmuştur. İki kadın kahraman arasındaki benzerlik kadınların, bir insan olarak karşılaşabilecekleri psikolojik ve sosyal çatışmaların da yıllar içinde aynı kalabileceğini göstermektedir. İki kadın kahraman açısından mühim olan ise hikayelerinin sonlarından ziyade verdikleri mücadele ve deneyimleridir. Tüm bu deneyimler ve çatışmalar Eliot ve Drabble'ı zaman ve mekanın ötesinde birbirlerine bağlar.

Anahtar Sözcükler: Bildungsroman, Kadın Gelişim Romanı, George Eliot, Margaret Drabble

ABSTRACT

Karadayı, Özlem Merve. The Changing Nature of Female Bildungsroman: George Eliot's *The Mill on the Floss* and Margaret Drabble's *The Waterfall*, Master's Thesis, Ankara, 2021

The novel genre was divided into subgenres in the 19th century after its rising in the 18th century. One of these subgenres is novel of development. These novels usually centers a male protagonist in the Victorian period and tell his development from childhood to adulthood, conflicts and maturity process. As the female writers became influential in the literary world of the period, the female novel of development began to be popular. Not only male but also female protagonists' stories started to take attention. Its choice of heroine, theme and plot made this genre unusual. Women writers shaped and developed their literary tradition and their female Bildungsroman were the examples of this tradition which became an inspiration for the 20th-century women writers. With social and economic changes of the period, new subgenres appeared in the 20th century. Particularly in the 1960s, female Bildungsroman began to be regarded as a subgenre. These novels in which women writers tell their experiences have continued the tradition of 19th-century women's writing and updated versions. This thesis will explore the change of female Bildungsroman in a hundred years by comparing George Eliot's *The Mill on the Floss* and Margaret Drabble's *The Waterfall.* The parallels and differences between the two heroines, Maggie Tulliver and Jane Gray, show the transformation of the women's writing. Drabble's admiration for Eliot and the inspiration she derived from her have been effective in Drabble's fiction. The similarity between the two heroines has shown that psychological and social conflicts that women have as human beings may remain the same through the years. An important point in terms of the two heroines is their struggle and experince rather than the ending. All these experience and struggles bind Eliot and Drabble beyond space and time.

Keywords: Female Bildungsroman, Novel of Development, George Eliot, Margaret Drabble

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INTRODUCTION

This study examines the change of the female Bildungsroman genre in one hundred years by analysing and comparing George Eliot's *The Mill on the Floss* and Margaret Drabble's *The Waterfall.* As the novels from different centuries, they have similarities and differences; however, Margaret Drabble follows the tradition contributed by Eliot and her contemporaries in her work. I aim to show this influence through the years in my study. For this reason, it will be helpful to present the historical context of the nineteenth and twentieth century before introducing the aim and method of this thesis.

The Victorian Age was an innovative and, at the same time, problematic period in Great Britain's history. It starts with Queen Victoria's coronation, whose name is given to the age in 1837 and ends with her death in 1901. The footsteps of industrialisation and colonization had already been heard in the eighteenth century. While Paris was the centre of civilization, this title shifted to London in the mid-Victorian period alongside the breakthroughs in social, political and economic fields. Dr. Thomas Arnold depicts this period that as if they were living three hundred years in thirty. (Robson 3) The period was associated with Queen Victoria's characteristics such as sincerity, morality and domesticity. With her identities as a wife, mother with nine children and the Widow of Windsor, she stood for the virtues that her people adopted. (5) Although Victorians were satisfied with these changes, they felt they were losing their spirit because of sharp technological and social changes.

The Victorian Period can be considered in three parts; the early, middle and late periods. Although *The Mill on the Floss* takes place in 1820s provincial England, Eliot looks at the past from her present Victorian period with nostalgia. In order to understand her motives and development of the women's writing in terms of historical context, I will introduce the Victorian period in relevant terms. These years are characterised by social, political and economic changes. In the 1830s, the first railways in the world were opened in Liverpool and Manchester. This development enabled people to travel and also trade in a faster way. Britain turned into an industrial country from an agricultural one. However, it also led people to ask for

more parliamentary reforms to travel and see the places outside their environment. Britain was a country in which only rich people had the right to vote. With the 1832 Reform Bill's passing, all males who had property equal to 10 pounds in a year could vote. This development changed the class system for a while however working class could not benefit from this reform. Although lower middle classes were included in the 1867 Reform Bill, working-class members were still out. Clearly, these reform bills were effective in increasing middle-class incomes and influence. The 1830s were troubled times because of bad harvests, unemployment, poverty and uprisings in the lower class. Working-class families living in the industrial centre, Manchester, were suffering from poor conditions.

After decades of trouble, Britain saw a time of prosperity. Institutions were working well and issues of the previous decades had been handled. The Queen was the representative of modern Britain and middle-class values. Apart from trade and industry, agriculture was also satisfactory. The Mid-Victorian period's most attractive event was the Great Exhibition opening in Hyde Park in 1851. It was settled in The Crystal Palace in the capital's biggest park. The Great Exhibition was an opportunity for Britain to display its power and potential to the rest of the world. In a way, Britain was showing off and boasting about its developments and contributions to the civilization. Modern, industrial and scientific tools were exhibited in the event.

There were also debates about religion in this period as the missionary activities increased along with the colonisation. The Church of England was divided into major groups and it led to a variety of comments in religion, such as approving modern advances. This created a more rationalist thought and became efficient in the Victorian period. Utilitarianism was one of these thoughts and it is dated back to Jeremy Bentham's views. According to the doctrine, "human beings seek to maximize pleasure and minimize pain" (12).

It will be useful to provide an overview of nineteenth century in order to see the transition to the twentieth century. The Mid-Victorian period was a time of prosperity despite social imbalances and the wage gap. In addition to the Great

Exhibition, a census was carried out and it shows how Britain transformed into an urban nation. People living in rural places moved to the cities for better living standards and job opportunities. According to Susie L. Steinbach, this critical shift displays that Britain is irreversibly modern and advanced in many fields. (Steinbach 94) The middle class was the winning side of this advanced society. Their living standards and incomes were getting higher, as well as the gap between the classes. New factories were starting to be opened, cotton and steel production was increasing. However, while Britain was a country with a mixture of industry and agriculture in 1820, it turned into an utterly industrial country in the following years. After the 1860s, agricultural activities began to fall.

The last years of the Victorian age summoned to the collapse of Victorian values. Prince Edward, the heir, was one of the representatives of this collapse with his scandalous actions contrary to his respectable father. Instead of joy, melancholy and pessimism were ruling over the last decades. Artists and writers were in despair since they were at the end of a glorious age. (16) Now, the Mid-Victorians were considered ridiculous and corrupted by the new intellectuals of the decade. Moral values, religious beliefs and hard work began to be questioned. (Sanders 465) Family life was also one of the changing institutions in these years. According to the high population increase in the Victorian Age. Most women stayed at home and did not join the working life unlike they did in rural life. Through the end of the century, women's issues and the family began to be discussed as a natural consequence.

Steinbach presents the differences between men and women in the nineteenth century in different aspects. Men and women were separate spheres in Victorian society. While men were seen as public beings, women were private as if they belonged to the house. Men were outside dealing with politics and business and charged with caring for their families. Women stayed at home, raising their children, caring for their husbands and doing household, which made them dependent. As a result of these conditions, men became dominant in the political and social field while women were a paragon of morality. (Steinbach 166) Domesticity was an important value in the period as it made the house sacred. It was away from malice and greed, likewise, full of happiness, comfort and morality. Women were the

"angels" of the houses "by the rise of evangelical religion, which elevated women as the moral and spiritual centers of their families" (168). As a result, women could only shift in social roles without any rights; daughter to wife and wife to mother. When they chose not to get married and needed money, they could be a governess or a teacher as an exception. As to sexuality, Steinbach states that women were considered passionless according to the high Victorian values. It means that they did not need sexual intercourse before marriage, although they were expected to desire their husbands. However, men could have sexual relationships before and sometimes outside marriage. (Steinbach 168) As can be understood, men and women were considered highly different biologically and physically. This was reflected in social and economic life since men could have status and power in social life, unlike women. While England was boasting of being modern and civilised, women were deprived of all these rights.

Margaret Drabble's *The Waterfall* takes place in 1960s England. I will introduce the historical background of the twentieth century briefly in order to present the social effects on the development of women's writing and the genre. The twentieth century began with changes in many spheres such as politics, society, art and literature. It was actually started in the late Victorian period, as it shows the decline of the Empire. Nation-states gained importance as the colonies of the big empires and states lost their power on the political stage. Along with the rising of nation-states, conflicts among these countries became unavoidable. They resulted in uprisings, revolutions and great wars. Fascism, Soviet Revolution, Spanish Civil War and two World Wars brought radical changes to all the world. So, Britain became one of the most affected powers throughout the first half of the century. In the Victorian Era, the Empire controlled a great deal of the world and held most of the economic and political dominance on its hands. Britain entered the twentieth century with the Boer War. During three years, it tried to establish control over the South African countries. These countries were against British imperialism, although British Commonwealth was still active. Britain was also dealing with its internal problems; the Irish question caused disorder until the 1920s.

Edwardian period symbolized stability as it protected Victorian values. Until the First World War, Britain established a balance in this transition period. With the start of the war, old regimes began to break up and new orders took their place. Men had to go to the war and women took their jobs to maintain production and life itself. These challenges continued after the war with the Great Depression in 1929 and unemployment. With the end of the Second World War, Britain began to change politically, economically, and socially.

The Labour Party came to rule after the war and brought many social changes such as the nationalization of industries and the health system. With all these social reforms, Britain became to be a welfare state. However, at the same time, the rise of nationalism caused the decolonization of Britain. In the 1960s, the economy was growing and middle and working-class people could improve their living standards. Men and women were living together without getting married which was accepted as immoral before. Also, homosexual relationships and being a single parent became legal even if there were some difficulties. Birth control methods were developed and became common; therefore, the increase in population was under control in a way. At least, it enabled women to decide about their fertility. The 1969 Divorce Reform Act made divorces easier as it required severe reasons such as insanity and adultery before.

Women's position also changed rapidly in this century. Women's rights in the social and economic sphere were being argued since Mary Wollstonecraft in Britain. In the first decade of the twentieth century, Emmeline Pankhurst encouraged women for the Suffragette movement, an aggressive approach to the issue. Suffragettes fulfilled protests and planned bombings and strikes. Finally, women over thirty achieved the right to vote in 1918. The age limit became twenty-one and over in 1928. With the rise of the civil rights movement, women's liberation ideas were divided around the 1940s. Different feminist approaches defending civil, political and social rights appeared. In the 1960s, Barbara Castle was elected as a member of the parliament from the Labour Party and she became the first who ever to be elected as the secretary of the state. The 1970s and 1980s were the years in which the

socialist movements were on the rise. Women were still fighting for equal pay, rights and abortion in these years.

As mentioned earlier, I will study the changing nature of female Bildungsroman by comparing two examples of the genre, *The Mill on the Floss* and *TheWaterfall* in my thesis. These novels are the works of the women's writing shaped in one hundred years. I aim to analyse each novel in terms of elements of female Bildungsroman and the cultural context. Also, I will maintain to reveal how George Eliot contributed to forming the literary tradition of women and inspired the twentieth-century women writers with her intellectuality and art. Margaret Drabble is one of these contemporary writers following Eliot's tradition in her fiction. She borrows plot and structure from George Eliot in *The Waterfall*and she reconstructs it in her style.

In the first chapter of my thesis, I will introduce background information about the Victorian novel and the development of the Bildungsroman genre in the nineteenth century by mentioning its German context. I will also present the significant writers of the period like Charles Dickens and William Makepeace Thackeray. The reason why I focus on the male writers first is to show their differences from the women's writing. I will explain how women's literary tradition was shaped by the women writers of the period. As the female Bildungsroman is a product of this tradition, it will be useful to see its development in detail. I will also mention major women writers and their works which became an inspiration for the next century. In the second part of this chapter, I will introduce twentieth-century fiction until the 1960s. In this part, I will benefit from Elaine Showalter's theory of gynocriticism to explain the development of women's literary tradition in the twentieth century. I will focus on Showalter's cultural model as it is the most explanative one for the collective experience of women writers from classical and contemporary fiction. I will talk about the variety of subjects in the modern fiction as a result of social and cultural changes. Female Bildungsroman's acceptance as a sub-genre in the twentieth century has great importance regarding its transformation in one hundred years. I will show the differences of the contemporary female Bildungsroman from the conventional one and its previous examples in the

nineteenth century. Then I will mention the examples of the genre in the twentieth century, especially in the 1960s.

In the second chapter, I will introduce George Eliot's life and career, her intellectuality, and the variety of her subject matters in her essays and fiction. Also, I will mention her role in the women's writing of the nineteenth century and her contributions to the field. In the second part of the first chapter, I will analyse Eliot's second novel, T*he Mill on the Floss,* by taking attention to its differences from the conventional Bildungsroman. Then, I will examine the novel in terms of female Bildungsroman elements. Narrative technique and plot structure will also be analysed in detail. I will focus on Maggie Tulliver's, the heroine, life from childhood to young adulthood. Her relationship with her family, especially with her brother Tom, is important while analysing her struggles during her adolescence. I will also analyse Maggie's personality and explain what makes her different from a typical nineteenth-century woman. In addition to her physical and psychological development, her sexual development matters in the novel. I will introduce how Maggie represents not only the condition of being a woman, but also being a human.

In the third chapter, I will introduce Margaret Drabble's life and literary career and discuss her contribution to contemporary women's writing. I will pay attention the way she follows the literary tradition of the nineteenth century in her works. In the second part of the chapter, I will analyse Drabble's *The Waterfall* in terms of female Bildungsroman elements. First, I will mention its differences from the conventional Bildungsroman. Then, I will explain the plot structure and narrative technique by giving textual references. At this point, I will compare Eliot and Drabble's narrative and plot structures with references from both texts. Then, I will focus on Jane Gray's heroine, personality, and relationship with James Otford. I will also explain Jane's psychological and sexual development throughout the story. Drabble's inspiration from Eliot is quite direct in *The Waterfall*. For this reason, I will also compare Maggie Tulliver and Jane Gray in different aspects as Jane directly compares herself with Maggie. Not only Jane, other characters like Lucy, James and Malcolm are reflections from Eliot's work and I will refer to their similarities and differences in this chapter.

In the conclusion part, I will explain the findings of my thesis and its contribution to the field. I will evaluate *The Mill on the Floss* and *The Waterfall*in terms of their similarities and differences within the context of female Bildungsroman. I will explain how Eliot inspired Drabble and her contemporaries regarding women's writing and makes a difference in one hundred years. I will also explain how Maggie Tulliver cannot live Jane Gray's life and in what ways their experiences are different and complete one another. How Eliot and Drabble form and develop their heroines and determine their destiny will also be explained in this part. I aim to show how these women writers and their heroines connect in the literary tradition formed within the female Bildungsroman genre.

CHAPTER I

THEORETICAL BACKGROUND AND LITERARY CONTEXT

1.1. Victorian Novel and the Bildungsroman

The Victorian age is the most fertile period of English Literature with its variety of genres. The number of newspapers, books and periodicals raised as a result of the spread of printing machine. In addition, the rate of literacy highly increased in this period. Until the end of the century, most of the population had basic literacy. Another development was the compulsory education regulated in 1880 for the age of ten. The cost of books was high; therefore, people used to borrow books from the libraries. Periodicals were quite common in the nineteenth century and there were different styles for every reader. Monthly magazines were also very popular as they mention public issues and published the fictions of famous writers such as Dickens, Thackeray and Eliot. Magazines also published the writings of the period's essayists such as Mill, Carlyle and Ruskin. For this reason, they became the vital source of growing literacy. Fiction and nonfiction writers were publishing their works in serial form and it brought many advantages to them. For instance, Charles Dickens's novels were in serial form and lasted more than one year. Therefore, readers could read the works in a short time and make interpretations for the characters and the plots. Writers paid attention to these interpretations and shape their stories according to reactions. In this chapter of my study, I aim to introduce detailed background information about the literary atmosphere, development of the Bildungsroman theory and the representatives of the genre in the nineteenth century. In the second part of this chapter, I will be focusing on the appearance of the female Bildungsroman and its acceptance as a sub-genre in the twentieth century. I aim to present the change of the genre in a hundred years and its transformation into a rebellious and innovative style within the context of women's writing from George Eliot to Margaret Drabble.

Serial publications were highly demanded during the Victorian period. A special sense of group readings became prevalent in society and these publications encouraged people to read aloud among family meetings. (Robson 21) Robin

Gilmour refers to Anthony Trollope's statement in his book *The Novel in the Victorian* Age: "We have become a novel-reading people. […] Novels are the hands of us all, from the Prime Minister down to the last-appointed scullery maid. We have them in our library, our drawing-rooms, our bedrooms, our kitchens and in our nurseries" (Trollope qtd. inGilmour 1).However, the reading community began to dissolve through the end of the century due to social concerns. Some writers considered themselves outside of the public. With the emergence of various tastes in art and literature, writers could not ensure reading unity again.

The novel is the most popular genre in nineteenth-century literature. Drastic changes in social, political and economic spheres, industrialization and technological developments enforced the novel's popularity. The novels were published in different forms such as periodicals and short fiction. Dickens's *A Christmas Carol* (1843) was an excellent example of the serial stories. *The Strange Case of Dr. Jekyll and Mr. Hyde*(1886) was also one of the most celebrated works of the period. The novel was the prominent and popular literary genre of the nineteenth century. Although they were published in serial forms, they appeared as "three-deckers" or in three volumes. As an allusion to their size, Henry James described the novels of the period as "loose baggy monsters" in 1907. (Robson 22) The novels' size was in fact, an indication of their purpose. Victorian novels depicted a panoramic and inclusive social world with various classes and social institutions. They were full of characters and sub-plots structured with the vision of the writer. (22) The primary purpose of the novelists was to bring changes and give reactions to the social problems. They aimed at raising awareness in society during the time of dramatic changes. In a short period, work, travel, reading, and life habits transformed uncontrollably, and it unavoidably created a sense of dizziness in society. Each writer used different techniques to convey the sense of reality from their point of view. Even though they refined their realities in their own way and depicted different worlds in their works, they created ordinary characters with extraordinary features from real life. This age is described as domestic realism by Gilmour. Writers could write their novels in a stable atmosphere of middle-class daily life. It was also a time in which regional difference was being realised and recent changes were sharpened. This inspired Eliot, Gaskell and

Trollope by writing their provincial novels. (Gilmour 5) Unlike previous samples, their characters were familiar to the reader, so they were embraced and questioned by them. According to Franco Moretti, this style enables the reader to look at normality from the inside instead of its exceptions to turn normality into something interesting and extraordinary. (Moretti 11) The novelists mostly depicted the social relationships in their works due to the changing class system. Middle-class was the focus of Victorian fiction in which social positions were determined by money and property. Gilmour states that: “The relations between the novel and society is particularly close and fascinating here: nearly every major novel of the decade can be seen as a response, direct or indirect, to the upheaval of time” (Gilmour 4).

Novelists such as Charles Dickens and William Makepeace Thackeray used different styles in their works during the nineteenth century. They were significant writers of the early period. As they are efficient figures in shaping the literary tradition of the period, I will present details from their works. Dickens became famous with his picaresque novel *Pickwick Papers*(1836).It was followed by *Oliver Twist*(1838), *David Copperfield*(1849)and *Hard Times*(1854). Dickens created distinctive characters adopted and loved by the readers. He was concerned with the social problems and a good observer of them, as shown in his depictions. His novels include social criticism in relation to the issues of the early Victorian period. He focused on poverty and the poor conditions of children in his books. As Robson remarks, Dickens aims to influence his generation's moral sense and tried to change the conditions of the injustice era of the Victorian period with his writings. (Robson 262) William Makepeace Thackeray was regarded as the contemporary and rival of Dickens. Like Dickens, he wrote not only novels but also stories and essays. Thackeray focused on human behaviour in his novels and formed his characters according to deficiencies in society. He mentioned class mobility, snobbery and hypocrisy as a criticism of contemporary life. He was known for his usage of irony and satire in his novels. He published his famous novel *Vanity Fair* in 1847, in which he criticized the education and class system. Thackeray depicted his characters with certain features as representatives of the shortcomings in society. This period created a conflict between idealism and realism. Writers like Eliot and Thackeray preferred

to deal with human behaviour and failure rather than happy endings and marriages as they thought art takes its material from daily life. Therefore, they stressed the characters' unheroic features and effects in certain novels like *Adam Bede*(1859) and *Vanity Fair*(1848). (Gilmour 9-10) Although Victorian novelists responded to the radical changes and the problems in society in their particular styles such as satire, irony, romance and tragedy, they mainly aimed at a compromise between classes and generations as a regenerative duty of them. Gilmour explained this duty as: "The central task of Victorian culture was mediatory, seeking always to reconcile and synthesize reform with tradition, present with past, doubt with duty, romantic feeling with domestic stability" (11-12).

The nineteenth century novels mainly focused on the protagonist who was trying to define his position in the story and the plot was formed around the life and experiences of the hero. This revealed a new genre, Bildungsroman, which became highly popular in this period. Bildungsroman is a genre based on the growth and development of a young male character. It is originated from German as compound of the words Bild (formation) and roman (novel). The term emerged with Goethe's famous novel *Wilhelm Meister's Lehrjahre* (*Wilhelm Meister's Apprenticeship)* in 1796 as the first formation novel. Goethe depicts the story of Wilhelm, who escapes from his bourgeoisie life and sets out on a journey for self-realization. Goethe's work was accepted as a prototype of the Bildungsroman. The word "apprenticeship" refers to the education of the hero. In conventional Bildungsroman, as the protagonist is trained by a mentor and develops himself with experiences, he is considered an apprenticeship in the story. Bildungsroman is also a fictional autobiography or biography as it tells the protagonist's story in a certain period in the third or first person. However, it is not an autobiography as it includes the imagination of the author. Petru Golban makes a detailed definition of the genre:

> The standard definition regards Bildungsroman as a novel, frequently autobiographical (or pseudo-autobiographical), dealing with the development of a young protagonist, usually from adolescence to maturity. Most of the times a long, extended narrative, this form of fiction recounts the childhood, emphasizes the youth and young adulthood of a highly sensitive character who attemps to learn the essence of living, to discover the meaning and pattern of the world, acquiring the 'art of living' and a philosophy of life. (Golban 9-10)

In relation to Golban's definition, the hero searches for himself during the process of self-discovery. This process requires a psychological perspective to the Bildungsroman. Golban also emphasizes the social and psychological side of the genre as the hero is in conflict with society and its ongoing norms. For this reason, Golban also defines the Bildungsroman as "the novel of evolution, growth and formation of a character in his development against the background of different social environments, picturing the epoch" (109). As the hero clashes with society's challenges, he leaves his immaturity behind. He enters the outer world as a child and exits as an experienced young adult. Going into life is a significant feature of the Bildungsroman as it symbolizes the starting point of the hero's journey. Dilthey defines the Bildungsroman within this context:

> They all portray a young man of their time: how he enters life in a happy state of naivete seeking kindred souls, finds friendship and love, how he comes into conflict with the hard realities of the world, how he grows to maturity through diverse life experiences, finds himself, and attains certainty about his purpose in the world. (Dilthey 335)

Jerome Hamilton Buckley examines the Bildungsroman genre in English Literature and mentions the hero's journey in his book *Season of Youth: The Bildungsroman from Dickens to Golding.* He also points out the psychological aspect of the genre by emphasizing intellectual growth and self-recognition. Buckley makes a detailed definition of the Bildungsroman and points out the motives of the hero while starting his journey:

> A child of some sensibility grows up in the country or in a provincial town where he finds constraints, social and intellectual, placed upon the free imagination. His family, especially his father proves doggedly hostile to his creative instincts or flights of fancy, antagonistic to his ambitions […] He therefore, sometimes at a quite early age, leaves the repressive atmosphere of home, (…) to make his way independently in the city. (Buckley 17**)**

Buckley emphasizes education's role in the Bildungsroman by which the hero gets to know the outer world and deals with the challenges to reach his full growth. Buckley continues that:

> By the time he has decided, after a painful soul-searching, the sort of accommodation to the modern world he can honestly make, he has left his

> adolescence behind and entered upon his maturity. His initiation complete, he may then visit his old home, to demonstrate by his presence degree of his success or the wisdom of his choice. (17-18)

In addition to the mentioned characteristics and definitions, the Bildungsroman is a genre that has been transforming throughout the years as it enters in many countries' literature in relation to their social aspects. Therefore, new rules and methods have been introduced by preserving the original version. According to Tobias Boes, the Bildungsroman or "the novel of formation" term could be used quite widely, especially in English fiction; thus, any novel might be regarded as the Bildunsgroman due to the genre's inclusive characteristics. (Boes 230) In general, the Bildungsroman includes a linear plot composed of the hero's development from childhood to adulthood; however, according to Buckley, not all novels should follow the classic pattern. It starts with childhood and conflicts; continues with alienation and self-education in a larger community. Then it gets complicated with a love story and goes on with the search for a profession. (Buckley 18) In a way, the hero should come back home to reconcile with society and family at the end of his journey.

The Bildungsroman is presented with a double perspective, especially in English versions. The authors use this technique to question and introduce the actions of the hero to the readers. Therefore traditional Bildungsroman is divided into three phases: childhood, adolescence and maturity. These stages will be explained in detail in order to determine the varieties of the genre. During these periods, the hero connects with his experiences and memoirs to make decisions and take action. Childhood is the most critical phase of the formation as it shapes the character's destiny and choices in life. However, the hero should draw a line between childhood and adulthood on his way to maturity to be successful. The childhood period symbolizes innocence as the child does not face any bad events but there may be some exceptions. He lives in a limited place without any connection with the outer world. This peaceful atmosphere is ended with an unfortunate event, mostly loss of a parent. Most of the heroes are orphans or fatherless and live in a provincial area. In addition, he may conflict with his parents and education is not accomplished. These motives make the hero leave his family house and settle in a larger place or a metropolis. Education is an important element in the Bildungsroman as it provides

the hero to move upwards in society and become financially sufficient. Therefore, the hero tries to discover his mental and imaginative capacity as away from home. In the second phase, the adolescent period, the hero enters the outer world and may encounter evil. He meets with new people and deals with the challenges of life.He becomes ready to change and learn new things. Buckley refers to the function of the childhood period: "The child was an entity in himself responsive to experiences that might alter the entire direction of his growing mind and eventually influence for better or for worse his whole maturity" (19). Adolescence is a transition period in hero's life as he is expected to make proper decisions and fulfill his aims. As the hero carries out self-recognition, this period is turbulent and critical. S/he also realizes his intellectual and physical potential as a requirement of his growth. Also, the hero accomplishes his education in this period in order to reach social accomplishment. Buckley emphasizes hero's depiction of psychology as a new dimension in the genre. Along with the physical changes, the hero undergoes a sexual evolution, and it brings a psychological dimension to his transformation, which was not taken seriously as a literary matter until the English Bildungsroman. (19) During this period, the hero discovers his sexuality and experiences love in urban life. Buckley states that hero experiences "at least two love affairs or sexual encounters, one debasing, one exalting, and demands that in this respect and others the hero reappraises his values" (17). Hence, this crisis period causes alienation and separation from society as the hero cannot deal with the norms and expectations. The hero passes to the maturity phase by gaining self-awareness in a mental and physical sense.

Maturity is when the hero completes his development and feels fit to society. This phase results in the new identity of the character as a mature person. While he was searching for a place in the outer world for himself at the beginning, as Buckley states, he gained that position after a painful process. (17) However, maturity may not be accomplished in some cases and may result in failure. The author can end the novel with suffering and death as well as a happy ending as a reward to the hero. Along with reaching maturity, the hero returns home for reconciliation as a different person. After his self-discovery journey accompanied by new people, experiences and education, he finds the opportunity to look at his childhood from his adult

perspective. The Bildungsroman may have common points with the author's or any person's life; however, it is not an autobiography. Buckley quotes from Somerset Maugham to explain the difference:

> In his comments on *Of Human Bondage*, Maugham makes a distinction we should bear in mind when approaching any Bildungsroman "It's not an autobiography, but an autobiographical novel; fact and fiction are inextricably mingled: the emotions are my own, but not all the incidents are related as they happened and some of them are transferred to my hero not from my own life but from that of persons with whom I intimate" **(**Maugham qtd. inBuckley24**)**

The genre is composed of the author's imagination and it may include criticism and irony. As mentioned earlier, the novelists aimed at making a difference and raising awareness in society through their works. They became successful by mingling their imagination with the realities of life.

In the nineteenth century, there were various examples of the Bildungsromanfocusing on a hero's experiences and position in society. With the influence of individualism, the novels began to be shaped by focusing on the hero's identity, psychology and survival in society. "The novel thus constructs a tension between surrounding social conditions and the aspiration of the hero or heroine, whether it be for love, social position, or a life adequate to his or her imagination" (Robson 22). I will present male representatives of the Bildungsroman in the nineteenth century in this section. I aim to introduce male writers in order to show their differences from the female writers of the Bildungsroman genre. I will present female writers separately within the context of women's writing. Charles Dickens is a very popular and productive novelist of this period. He gave many examples of the genre such as *David Copperfield* and *Great Expectations*. The former was written in an autobiographical style and told the story of an orphaned child. The hero, David, is sent to a school after his mother passed away and then to London. He encounters poverty and unfortunate events. He meets with many people in London, which is portrayed as a big city full of hypocrisy and evilness. London is also the place where David's personality and inner struggles were formed. He discovers his true personality and origins and returns to his hometown and the novel ends with his happy marriage. David himself told the story as a grown-up man, which brings a

double perspective to the novel. Golban explains this style with the following statement:

> In this respect, the writer of a Bildungsroman has to imagine his character's experience of life, and to create a consciousness in formation other than his own. It is an accomplishment of every Victorian author of Bildungsroman, which allows for the creation of a narrator who not only narrates a remembered life but also reveals, as a character, a hero, or none of these (…), the process of remembering this life. (Golban 115)

The author reconstructs David Copperfield's story with an adult perspective and enables the reader to trace the hero's formation. Along with Dickens, Hardy with *Tess of the d'Urbervilles*(1891*)* and Meredith with *the Ordeal of Richard Feverel*(1859) also gave examples of Bildungsroman in the nineteenth century. However, the Victorian Age is essentially the period of female novelists. The Bildungsroman genre opened a road for the development of women's writing as the drastic changes in society were required to be discussed in the literature as well as in every course of life. Not only for females but also male writers created heroines who were in conflict with society's norms and restrictive traditions. These heroines were the spokespersons of these writers on their journey to discover themselves.

The portrayal of women was quite popular in the history of fiction; however, in the Victorian Period, female writers were the significant authors, not figures for the first time. (Robson 23) Jane Austen, George Eliot, The Brontes, and Elizabeth Gaskell were the period's prominent female writers. They were tried to be discouraged from writing freely and sharing their experiences. Nevertheless, female novelists did not give up and succeeded in writing from their perspective and introduced a female perspective and experience in literature. Although the literary market was male-dominated, female writers also had a reading audience in the nineteenth century. The printing market was demanding female writers as well as male. Elaine Showalter emphasizes the female tradition in this century. Women writers formed an "autonomous self-expression" by their writings. Showalter states that women writers always had self-awareness; they were aware of their identities and experiences. However, they did not think that their experiences may exceed personal and local limits and establish a collective consciousness in writing.

(Showalter “Literature” 4) In this study, I aim to present this collective conscious and women’s culture ranging from the nineteenth to twentieth century female Bildungsroman genre. Showalter describes women’s writing as a “sub-genre”: “Women themselves have constituted a sub-culture within the framework of a larger society, and have been unified by values, conventions, experiences and behaviours impinging on each individual” (11).

Until the twentieth century, female Bildungsroman term was not used. There are various reasons for this. First of all, conventional Bildungsroman’s protagonist is male and he could leave his home and try to establish a life for himself. Abel, Hirsch and Langland explain the situation of female fiction in the nineteenth century:

> Women in nineteenth-century fiction are generally unable to leave home for an independent life in the city.When they do, they are not free to explore; more frequently, they merely exchange one domestic sphere for another. While. the young hero roams through the city, the young heroine strolls down the country lane. Her object is not to learn how to take care of herself, but to find a place where she can be protected, often in return for taking care of others. Nor do women severe family ties as easily as men. (Abel et al. 8)

In a social and economic sense, being independent was not possible for women. In this sense, female Bildungsroman could be accepted as a revolutionary sub-genre. As the social conditions were not convenient, female Bildungsroman could not be mentioned as a new genre in the nineteenth century. However, female writers created this particular field of women’s fiction even if it was not named yet. Unlike male characters, female characters were expected to accomplish their growth by becoming a wife. Female writers mingled this social expectation with their main goals. Whether women can have an identity without getting married and starting a family was the main challenge in formation of female Bildungsroman. As Esther Kleinbord Labovitz remarks, the writers created fictional heroines who developed an identity and a self with the pressure of fulfilling a feminine duty. (Labovitz 7) Female Bildungsroman may share similar characteristics with the conventional one, like personality and reconciliation with the society. However, the gender factor should not be forgotten. Being a female protagonist changes every aspect of the story, such as narrative structure, psychological approach and social background. (Abel et al. 5) Female writers in the nineteenth century aimed to react to the heroines'

singular identity, such as becoming the daughter, mother and wife. As a requirement of human nature, defining an individual with just one title is not possible. Sarah E. Maier explains the multiple identities of women in her essay. Female authors witnessed a complicated historical period and it was unavoidable to mention female self-definition with a single identity. Thus, female texts maintained to show the transitions between the identities by emphasizing the heroines' potentials to reach subjective selfhood. (Maier 320) Unlike the male protagonist, the heroine has to deal with more challenges in order to gain an identity and express herself by adapting to the social norms. For this reason, the genre "is not a single path to a clear destination but as the endless negotiation of a crossroads" (Fraiman qtd. inMaier x). In addition, the heroines are more sensitive to the change as they were directly affected by it. Grace Moore explains the social influence on heroines; female character's self-formation is more influenced by society as they have to determine their destiny among the historical and social changes. (Moore 15)

John R. Maynard points out the importance of marriage in the nineteenth century in his article "The Bildungsroman." Apart from education and social roles, love is also a privilege for women. Victorian marriages were known for their rational sides, like a social contract. While love for men could be leisure as they had the right to flirt before marriage, it is the center of women's lives as they had to wait for them to get married. (Maynard 284)Female Bildungsroman also brings a different perspective to this issue and the writers preferred ambivalent and tragic endings in their works. Not all novels were ended with happy marriages and reconciliation since these matters were not female writers' main concerns. Female Bildungsroman term was considered an oxymoron before the twentieth century. Annis Pratt explained that "growing up female" is actually "growing down" as it resulted in tragedy, victimization, and insanity. Pratt continues that:

> The novel of development portrays a world in which the young woman hero is destined for disappointment. Every element of her desired world- freedom to come and go, allegiance to nature, meaningful work, exercise of the intellect, and use of her own erotic capabilities inevitably clashes with patriarchal norms. (Pratt qtd. in Ellis 16)

Many female writers gave examples of the Bildungsroman in the nineteenth century. Each novelist has a different style and ways of depicting characters. However, it should be mentioned that a few female writers used to publish their works in male pseudonyms. From the Brontes as "Currer, Acton and Ellis Bell" to Mary Ann Evans as "George Eliot" had pseudo male names. Male writers dominated the literary scene in this century. As a result, women had no authority since writing was accepted as a "manly" profession which caused women not to be taken seriously. However, as Gilbert and Gubar remark, by using male pseudonyms, female writers did not imitate men to benefit from their privilege and write plots about the possession of women. On the contrary, when Charlotte Bronte took Currer Bell in *The Professor,* she experiences it as if it was an embodied male potency. George Eliot was considered "the stern daughter of the voice of God" by Edith Wharton as she reminded her readers of the women's commitment. Instead of having a masculinity complex, Victorian female writers adopted a male imitation. (Gilbert and Gubar185)In addition, there were publishing concerns for using male pseudonyms. These female writers aimed to remove gender bias. Also, they wanted to show that their novels addressed to both male and female readers. Another reason was the financial concern as writing was not seen as a female profession; especially in the middle class, female writers chose to hide their real names. Elizabeth Gaskell was one of the major figures in female Bildungsroman in the nineteenth century. Although she used her marriage name, "Mrs. Gaskell," she focused on the contemporary issues and the role of the women in her novels. Leading female writers and their heroines will be presented in this section in order to introduce the features of female Bildungsroman. Elizabeth Gaskell is famous for her industrial novels such as *Mary Barton*(1848), in which she wrote about the difficulties of the working class. *North and South* (1854) is an important novel about the conflict between the middle and working classes. Nevertheless, within the industrialization atmosphere, Gaskell's protagonists are females who have conflicts with society. For instance, Mary Barton as a working-class woman, desires to get married to a rich man by refusing her true emotions. As she lives in poor conditions and poverty and lost her mother and brother, Mary's motives for a better life come from these conditions. She chooses to sacrifice her happiness and it results in her nervous breakdown. In *North and South*,

Margaret is the mediator between classes; she is in fact, the spokesperson of the writer as she can express her ideas about the class conflict. Margaret is a rebellious character regarding her time. Gaskell aims to introduce the situation of working-class people to her middle-class readers and tried to raise awareness for social reforms. Both of her novels put an emphasis on class and gender issues.

Another major figure in the nineteenth-century female Bildungsroman is Charlotte Bronte. Her famous novel *Jane Eyre*(1847)inspired women's writing in the following centuries. It is an excellent example of a female bildungsroman and also a governess novel. Bronte introduces the journey of the heroine from childhood to adulthood. There is specific information about education and boarding schools for girls in the novel. Bronte used double perspective in the novel; grown-up Jane tells the story of her life and enables the reader to understand her feelings. All the places and people symbolize the heroine's growth and progress throughout the story. There are many scenes in which the heroine is alone and talks to herself by seeking self-identity. Bronte criticizes the traditional values in her novel by creating an extraordinary character from an ordinary child. She expressed the restrictive life of women in her time:

> Women were supposed to be very calm generally; but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. (Bronte 95)

There is always an emphasis on being free in the novel and Jane is in need of something new. Her using of her free will in moments of crisis shows her rebellious side. Instead of marrying St. John Rivers, who is a suitable spouse for her, she chooses Mr. Rochester who lies to her. In addition, she refused to become a mistress and abandoned Rochester. Jane is a character who is able to evaluate her actions and judge herself, which is an important feature of women's writing. For this reason, the novel has a critical value as a female Bildungsroman since it has a brave, proud and independent female character. George Eliot is one of the most inspiring writers of the period. She used a male pseudonym in order to avoid being perceived as an author

writing lighthearted novels. Eliot deals with social and gender issues in her novels. She wrote her novels mostly in a provincial atmosphere. She was also deeply concerned with women's education and she published her essay "Silly Novels by Lady Novelists" (1856) anonymously. Eliot criticizes the unseriousness of novels written by the female writers and the incompetency of the education that women had: "And the most mischievous form of feminine silliness is the literary form because it tends to confirm the popular prejudice against the more solid education of women" (Eliot "Silly"). According to Eliot, education should have a meaning for women; it should provide them to have better occupations. Apart from education, George Eliot created rebellious female characters inspired by Jane Eyre; however, her characters are different in many ways. In her provincial novel *The Mill on the Floss*(1860),she depicted a middle-class family and focused on the heroine Maggie. Apart from being a regional novel, *The Mill on the Floss* is a female Bildungsroman example. *Middlemarch*(1871) is also a provincial novel, but at the same time, it tells the story of Dorothea. Eliot's both female characters are strong and rebellious in different ways. Maggie is depicted as an unusual girl dealing with the stereotypes in a town. When she grows up, this struggle continues and she fails at the end. However, she succeeded in a way despite her tragic death. This is Eliot's uprising against the conventional Bildungsroman values. She victimized her heroine rather than adapting to the social norms. Dorothea is more different from Maggie; she gets married to an older man, which may be considered a rational decision. However, she is disappointed and struggles with her inner conflicts. Dorothea tries to reveal her emotions and desires as a young woman and discovers her real identity in the novel. Laura Green explains the connection between marriage and gender in the following statement:

> Because of gender norms and marriage laws, to achieve happiness in love. In such cases, the Victorian Bildungsroman can be seen as a genre of protest against, rather than a blueprint for, reintegration with social norms, and the marriage plot that structures happier endings fail to effect the reconciliation of competing individual desires and social interests. (Green 2)

All the female characters in the mentioned novels, represent different aspects of female identity, which was constructed during the nineteenth century. Rachel M. Brownstein explains the formation of the heroine in her book *Becoming a Heroine*.

The heroine is characterized in a critical approach to the established norms. She is differentiated with her sensitivity, self-awareness and wittiness. With all these characteristics, she tries to become a heroine and her real power comes from her capacity to discover her selfhood. (Brownstein xxii) Jane Eyre symbolizes fulfillment and Maggie Tulliver is the model for renunciation. Both heroines are strong models of growing up in the nineteenth-century England. Both novels include specific passages about feminism; they describe female physical, psychological and social growth in a realistic way. Showalter compares the heroines of the nineteenth century and emphasizes Jane Eyre's influence on them. According to her, *Jane Eyre*as an earlier fiction, influenced the later heroines like Maggie Tulliver, Mary Barton, Margaret Hale, Miss Marjoribanks. These heroines are considered "post-Jane" as they are modest, ardent and exceptional. They also have the ability of self-recognition and reasoning compared to the submissive heroines of Dickens and Thackeray. (Showalter "Literature" 122-123) Female novelists in the nineteenth century started the tradition of female Bildungsroman by conveying their experiences and expressing them in their own style. As different from their male contemporaries, female writers were interested in the human condition rather than only focus on gender. They became the source of inspiration for twentieth-century writers with their innovative and critical approaches to the issue of female identity. Although they chose women as protagonists, they also included the condition of men in their works in order to discuss the human condition.

1.2. Female Bildungsroman in the Twentieth Century

In the twentieth century, traditional values of culture, society and religion began to lose their influence within the context of two world wars. Modernity called out the change and brought new perspectives to the old order. Social and moral norms were challenged with multiculturality, individuality and identity concepts. All these changes were reflected in the art and literature in Britain. This century was quite revolutionary in terms of fiction, poetry and drama since dramatic changes affected the literature world and society itself. Due to its wide range of subjects, novels were described as "the loose baggy monsters" by Henry James. The twentieth-century novel has a wide range of subjects and this variety merges with

sustaining issues such as discovering selfhood in society. Its flexibility and polyphonic style introduced the reader to understand the new ideas and changing traditions in a multicultural, chaotic and relentless century. (Ramazani 20) I aim to present a literary background in this section in order to associate the atmosphere with this study while analyzing *The Waterfall* by Margaret Drabble.The twentieth-century novel was influenced by new approaches and written in new and different techniques. High modernism dominated 1920s fiction. Emphasis on personality, inner world, complexity and morality were seen in this decade. These writings mirrored the destruction of old values with The First World War. It also symbolizes the loss of faith, happiness and hope in people. The modernists no longer followed the nineteenth-century novel's established elements such as history, knowledge, and morality. Not only the novel's elements but also its structure changed; while the plot used to have a beginning, climax and ending, it was fragmented in the twentieth century. Novels were not linear and in chronological order. The fiction writers of the century, especially in the first decades, did not only write novels; they also brought a new perspective to the genre and aimed at a revolution in fiction. I will present literary examples of the century in order to show the transition to the contemporary novel after the Second World War.

Virginia Woolf is one of the major figures of modernist fiction. In her essay "Modern Fiction," (1919) she criticized traditional realism and Victorian values. She stated that reality could only be mentioned when it was perceived. She inspired the writers to be original and look inward to find out how to write:

> If a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style, and perhaps not a single button sewn on as the Bond Street tailors would have it.Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit. (Woolf "Modern" 3)

Unlike nineteenth-century fiction, the plot is not an important matter in Woolf's novels. She used the stream of consciousness method in her fiction and

focused on mental actions and the character's inner world. Woolf became an important figure also in women's writing. In her famous essay *A Room of One's Own*(1929), she focused on social injustices that women had to face and the lack of self-expression because of economic barriers. Woolf emphasizes that women must have money and space to write. Also, they should feel free from their social duties such as being a wife and mother. Without this awareness, women may lose their interest and potential in writing. Woolf influenced other novelists of the twentieth century with her ideas and new techniques such as James Joyce. Joyce improved the stream of conscious technique in his works *Ulysses*(1922) and *Finnegan's Wake*(1939). Although these writers' works were the representatives of modernist literature, they could not be popular among the reading public because of their abstract and complex style. During the First World War and after, the rise of modernism was influenced by the shattered values and beliefs. Ideas, approaches, language, and expression styles were highly affected and made something new as a result.

Along with the Spanish War and Second World War, new writers began to appear. There were diversity in genre in the twentieth century. William Golding wrote his allegorical novel *Lord of the Flies* in 1954. He focused on human nature, primitive instincts, individuality and morality in his work. George Orwell, who joined the Spanish Civil War, wrote two famous novels, *Animal Farm* (1945)and *Nineteenth Eighty-Four* (1949).Orwell created dystopic worlds in his novels and emphasized equality, justice and freedom in his works. After the Second World War, English fiction came back to depict the social and historical sphere. New genres such as detective, gothic and science fiction began to emerge. In addition, realist novels such as *Sword of Honour* (1952)by Evelyn Waugh and *Ministry of Fear* (1943) by Graham Greene appeared in the literary scene.

Like the other genres, the Bildungsroman genre also transformed into a new style from its conventional structure. Social, cultural and political changes influenced its thematic features. Just as it represented the changes in society by focusing on a hero in the nineteenth century, the genre's function also evolved into something new in the twentieth century. It includes the themes of gender, racism, identity and culture

from the writer's perspective. *The Portrait of the Artist as a Young Man* (1916) by James Joyce and *Sons and Lovers* (1913) by D.H. Lawrence are the first examples of the Bildungsroman in the twentieth century. Although it was not named in the nineteenth century, female Bildungsroman was defined as a sub-genre in the twentieth century with women's social and economic mobility within the feminist movement.

The twentieth century has become the period in which women writers have composed a literary tradition. As mentioned earlier, although female writers such as Charlotte Bronte, George Eliot and Elizabeth Gaskell wrote female novels and created outcast heroines, they did not move in a collective sense. These writers discussed the human condition over female characters. However, the autonomous status of women's writing is apparent in the twentieth century. Elaine Showalter coined the term "gynocriticism" which is the study of women's writing and published a few essays and books in relation to this term. As I aim to analyse the change in the female Bildungsroman over a hundred years, I will be benefiting from Showalter's gynocriticism by referring to the relationship between the genre and the women's writing. Showalter presents four models that gynocriticism makes use of, in her essay "Feminist Criticism in the Wilderness" as biological, linguistic, psychoanalytic and cultural. She explains the functions of these models: "Each is an effort to define and differentiate the qualities of the woman writer and the woman's text, each model also represents a school of gynocentric feminist criticism with its own favourite texts, styles and methods" (Showalter "Feminist" 187). Biological criticism is the sharpest one in gender difference. Woman's body is associated with textuality in biological model. Female body and brain used to be considered inferior to male in the past. However, feminist criticism rejects this inferiority and it sees the body as the source of imagery. In linguistic model, Showalter examines whether women use language differently. She refers to French feminism regarding language as sexist and writers may not feel comfortable while using "oppressor's language" (191). Showalter focuses on women's access to language: "The problem is not that language is insufficient to express women's consciousness but that women have been denied the full resources of language and have been forced into silence, euphemism

and circumlocution" (193). She means freedom of expression in her statement. Women should not limit themselves in their texts; they should express themselves with mind and body. Psychoanalytical model is associated women's writing with the writer's psyche. Showalter refers to Freudian analysis which relates women with "lackness" She refers to Gilbert and Gubar's study *The Madwoman in the Attic* (1979) in which they reevaluate the view of lackness and examine the place of women's writing in literature as displaced regarding the nineteenth century. Although psychoanalytical model can provide a great deal of individual texts, it is not enough to explain historical, ethnic and economic factors. Showalter combines ideas about biology, psychoanalysis and linguistics with the cultural model as the difference of women's writing can only be mentioned satisfyingly in this way. Women relate their sexuality, psyche and language use with cultural forces. Showalter explains the function of the cultural model:

> A cultural theory acknowledges that there are important differences between women as writers: class, race, nationality and history are literary determinants as significant as gender. Nonetheless, women's culture forms a collective experience within the cultural whole, an experience that binds women writers to each other over time and space. (197)

Showalter refers to how historians categorized women according to their roles although these categories did not have any function in women's lives. Especially in the nineteenth century, the term "women's sphere" was defined by men in order to express separate gender roles. Contrary to this term, "women's culture" redefines women's activities and goals from a woman-centered point of view" (198). Showalter emphasizes the term by giving place to Gerda Lerner's views on women's experience in history:

> Women have been left out of history not because of the evil conspiracies of men in general or male historians in particular, because we have considered history only in male-centered terms. We have missed women and their activities, because we have questions of history which are inappropriate to women. To rectify this, and to light up areas of historical darkness we must, for a time, focus on a woman-centered inquiry, considering the possibility of existence of a female culture within the general culture shared men and women. History must include an account of the female experience over time and should include the development feminist consciousness as an essential aspect of women's past. is the primary task of women's history. The central

> question raises is: What would history be like if it were seen through the of women and ordered by values they define? (Lerner qtd. in Showalter 198)

Showalter concludes that feminist cultural perspective should cover both female and male tradition in writing rather than become a subculture. It should be separate and exist in men's writing. (202) Showalter's explanation of the cultural model of gynocriticism will contribute to the analysis of this study since female Bildungsroman is a product of women's culture and formed by women's experience.

Female Bildungsroman could be described as the female novel of development by female novelists from a feminist perspective. Although women were not able to be active in the outer world like men, a novel of formation could not be thought for them. For this reason, female characters had to be destined to an unhappy marriage or death at the end of the novels. Nevertheless, as Rita Felski remarks, the contemporary female Bildungsroman is a genre "bearing witness to women's self-identification as an oppressed group, and hence as a potential challenge to existing social values.(Felski 125). It does mean that equality and awareness have been provided in the genre. On the contrary, gender differences are still on the agenda. As Felski states:

> The feminist self-discovery narrative represents a concern with questions of identity and autonomous selfhood, tracing a distinctive plot which marks out some form of movement from alienation and lack to self-knowledge and a potential for self-determination. It does not content itself with a negative critique of existing gender relations and representations of women, but maps out an alternative vision of female identity. In this sense, it could be argued that the feminist narrative offers an imaginary resolution of real contradictions. In which the diverse social and ideological problems facing women in capitalist and patriarchal society are harmonized and smoothed over on the level of biographical narrative in the protagonist's attainment of a meaningful identity.(151)

Therefore, unlike the male protagonist, the heroine must face difficulties and overcome them to gain an identity in the social sphere. To find a female identity and reach self-discovery takes time in the female Bildungsroman. According to Felski, the genre covers childhood and young adulthood and a wide range of ages. The heroine may gain insight into her feelings and desires after marriage or at a very late stage of her life. (137-138) As a result of the established social roles and norms, a

female character cannot become a heroine and complete her formation because she has to go through psychological and intellectual development. Thus, female development novels are quite different from the conventionalBildungsroman and are revolutionary in many ways. Female writers mingle their experiences and ideas with their heroines' experiences. Thus, each heroine grows to her maturity in a more devious and particular way. Abel, Hirsch and Langland examined the history of female development novel in various texts and female writers in *The Voyage In* (1983). They express the difference of the genre:

> The fully realized and individuated self who caps the journey of the Bildungsroman may not represent the developmental goals of women, or of women characters. Female fictions of development reflect the tensions between the assumptions of a genre that embodies male norms and the values of its female protagonists. The heroine's developmental course is more conflicted, less direct: separation tugs against the longing for fusion and the heroine encounters the conviction that identity resides in intimate relationships, especially those of early childhood. (Abel, et al. 13-14)

Along with the social and political changes, women have the opportunity to be educated and work in the same jobs as men in contrast to the nineteenth century. All barriers preventing women from reaching these natural rights were mostly abolished in the twentieth century. Although social reforms and laws may allow feeling free in many fields, traditional values and norms could not be abandoned so easily. During the post-war period, female writers aimed to break the unwritten rules of society and encourage women to seek their real identity. In a way, these writers guided women to discover and define themselves in order to end their dependency on male domination. While female Bildungsroman maintains to show the potential of a heroine and her growing as an individual, it also aims to reach a female community. Rita Felski explains how the individual reaches community: "The goal of the protagonist's journey and the text is an identity which is more or less explicitly defined in terms of a notion of broader female community, and it is this which can be said to identify the genre as distinctively feminist" (Felski 138).

Elaine Showalter focuses on feminist texts in her book *The New Feminist Criticism*(1985). She states that in the 1960s, female writers discovered that they could have "a literature of their own" handling the subject in a historical and

thematic context. Many critics and writers discussed women's writing for years; however, it turned into something new when the female imagination and experience made a room. Women's writing became a specific field in which the previous female writers' letters and journals were rediscovered and analysed from a new perspective. (Showalter "New" 6) Although its differences from the conventional Bildungsroman, female Bildungsroman is the most convenient form of expressing female experience and development. In modern feminist criticism, the woman is seen as a human being who is in the process of becoming and dealing with her social and psychological condition. In other words, a woman struggles with the patriarchal culture in order to discover her selfhood and survive as a requirement of human nature. Female Bildungsroman has been regarded as a genre in the twentieth century through many changes in years. It is apparent that it can only be accepted as a term and fulfilled by the female writers without using pseudonyms when appropriate. Labovitz comments that female Bildungsroman became a reality for women and a real heroine when the social structures supported women. Thus, they could enter the outer world, make an effort for a career and recognize themselves. (Labovitz 7)

There are many examples of female Bildungsroman written in different techniques and styles from the early twentieth century to 1960s. I will introduce the examples of female Bildungsroman in the twentieth century in this section to show the way towards the 1960s which is the focus of this study. As the twentieth century includes many changes, female novels have also transformed. Therefore, it is important to be familiar with this transformation to understand Margaret Drabble and her contemporaries' motives by writing about women. After the death of Virginia Woolf in 1941, the English female novel remained undirected for a while. Throughout the 1950s and 1960s, women writers produced works in a conservative style. Most of these writers were from the older generation and kept their distance from the modernist ideas and new approaches. For instance, Rose Macaulay was one of the female writers influenced by Virginia Woolf. She published her prized novel *The Towers of Trebizond* (1956) in the autobiographical form. The novel is about a group of people travelling in Turkey. The narrator, Laurie seeks salvation for her desperate and adulterous love relationship. Ivy Compton-Burnett was also the

contemporary of Macaulay. She published her famous novel *Mother and Son* in 1955. Compton-Burnett focused on the relationships in upper-middle-class families in her novels. Both female writers can be associated with a female tradition in their style and awareness; however, they remained passive in the continuity of this tradition. (Showalter 34) Unlike the 1950s, the female novel in the 1960s took on a dynamic and original style under the influence of women's movement. Felski explains the relationship between the movement and women's literature:

> The emergence of a second wave of feminism in the late 1960s justifies the analysis of women's literature as a separate category, not because of automatic and unambiguous differences between the writings of women and men, but because of the recent cultural phenomenon of women's explicit self-identification as an oppressed group, which is in turn articulated in literary texts in the exploration of gender-specific concerns centered around the problem of female identity. (Felski 1)

Although female writers followed the tradition of the nineteenth-century novels of development, they brought new perspectives such as Freudian and Marxist approaches to the twentieth-century novel. Female identity and self-discovery issues were on the agenda in the 1960s as a requirement of the oppression that women had to face. Just as the Victorian novelists, contemporary female writers reacted to the problems of their time to make a difference. The 1960s became the revival of women's writing as the woman's perspective and experience were shaped and conveyed in a realistic way. Irish Murdoch was one the prominent figures in the 1960s women's writing. She focused on the characters' inner worlds and was influenced by George Eliot in her works. She began her career with a Bildungsroman *Under the Net*(1958), which is considered a picaresque novel. It focused on a young journalist's life and is accepted as Murdoch's best work. Although the novel seemed to have traditional elements, it has modern characteristics. For instance, the ending is not very clear and there is continuity as life itself in the novel. Murdoch's contemporary Muriel Spark was also an important figure in the 1960s. Her famous novel *The Prime of Miss Jean Brodie*was published in 1961 which was considered the most original work of Spark. The novel focuses on the life of Jean Brodie and her six female students in the 1930s. Jean Brodie helped her students to develop themselves not at school but in life throughout the novel. Her statements display that

the novel is more than women's writing. It also focuses on the education problem for the girls and the uncomfortable post-war atmosphere.

Another influential female writer of the decade was Doris Lessing. She had a different background than Spark and Murdoch. Lessing is a British-Zimbabwean born in Iran and she reflected her background in her novels. Lessing is known for her serial novels and she also received the Nobel Prize in 2007. She published her novel *The Golden Notebook*in 1962 called "inner space fiction" by Margaret Drabble. The novel tells the story of Anna, who is a writer recording her life in the notebooks. Lessing focuses on the mental breakdown that Anna is experiencing in the novel. The reader sees the healing period of the heroine during the novel. In addition, like the other Bildungsroman samples, the novel emphasizes anti-war discourse and the women's liberation movement. There are also younger writers who gave notable works of women's writing in the 1960s. Margaret Drabble and A.S. Byatt were remarkable female writers as sisters in real life. Drabble focused on modern British society and the inner worlds of the characters in her novels. She also voices the tragic acts of her heroines within the theme of being a mother and woman. Her novels described the economic and social background of Britain. Drabble published her prized book *The Millstone* in 1965, in which she tells the story of a young academic woman who is not married and pregnant. Although there is not a father figure and all reactions against her decision, the heroine decides to give birth. The novel was written in the first person and it enables the reader to see the emotions and thought of the heroine directly. Drabble's older sister, A.S. Byatt, is regarded as one of the greatest British writers. She published her first novel, *The Shadow of the Sun*, in 1964 in the Bildungsroman genre. The novel tells the process of a young girl's growing up. Byatt's works depict the situation of mid-twentieth century Britain and she also focuses on education. In her novel, *A Whistling Woman* (2002), Byatt describes her revolutionary ideas in the late 1960s. She tells the story of Frederica Potter who is a single mother and also a young academic. Byatt was also inspired by the Victorian period themes in her works and draw an analogy between her times and the nineteenth century.

According to Showalter, female writers have benefited from the female tradition of the last two centuries. They integrate the challenges of the past with a new language and experience. They focused on “the conflicts between self-fulfillment and duty.” They also used the vocabularies attributed to male writers and reveal the previous taboo issues of female experience. (Showalter “Literature” 34**)**Contemporary female writers feel the responsibility to define autonomy for their experience in literature. They created exceptional heroines from ordinary women as the representatives of their ideas, desires and needs. Showalter mentions two kinds of heroines for female writers. The heroine should be a role model inspiring women and also be a romantic who shares the passion and pain of the women struggling for their rights. (35) Therefore, female Bildungsroman appeared as the result of a necessity which women were seeking. This study will be analysing the female Bildungroman’s turning into a rebellious and revolutionary genre that mirrors women’s potential of discovering identity and fulfillment in a hundred years from George Eliot to Margaret Drabble.

CHAPTER II

ANALYSIS OF *THE MILL ON THE FLOSS* AS A FEMALE BILDUNGSROMAN

2.1. George Eliot's Life and Literary Career

George Eliot was an English writer, poet, translator, and journalist in the Victorian Age. She was born in 1819 and died at the age of 61 in 1880. In this chapter of my study, I will analyse Eliot's work *The Mill on the Floss* in terms of female Bildungsroman elements. First, I will introduce details from Eliot's life and literary career and continue with the analysis of the novel. George Eliot's real name was Mary Ann Evans, but she wrote her work pseudonymously due to social and personal issues. She began to write novels at her late age. She published her first novel *Adam Bede* (1859), when she was forty. She reflected her childhood and environment in her novels with the feeling of nostalgia. She also portrayed her characters in their psychological dimension. As Catherine Robson remarks: "The lives of her characters are, therefore, viewed from the vantage point of maturity and extensive experience, and this perspective is accentuated by her practice of setting her stories back in time to the period of her childhood, or even earlier" (Robson 399). She mostly pictured rural areas and provincial life before industrialization in her works. Eliot spent her childhood at Arbury Farm in Warwickshire countryside. The farm was owned by her father as land agent around the 1820s and 1830s. Eliot was a passionate reader since her childhood. As Robson states that although many great novelists such as Sir Walter Scott influenced her writings, she found fiction time-wasting in her girlhood as she was deeply affected by Evangelicism. Eliot left school at the age of sixteen with the death of her mother. She dealt with depression for five years, and she expressed her state of mind with the words: "Hopelessness has been to me, all through my life, but especially in the painful years of my youth, the chief source of wasted energy with all the consequent bitterness of regret" (Eliot qtd. in Robson 399).

Eliot and her father moved to Coventry when she was twenty-one. She entered into a new intellectual society and found the chance to meet new people. As mentioned before, Eliot was influenced by Evangelicism in her childhood. However, with her association with many intellectuals, her ideas about religion began to change. She thought that she was no longer a believer and her decision caused a conflict with her father. Her study of theology resulted in her translation of *The Life of Jesus* by D. F. Strauss. Eliot moved to London in 1851 after her father's death. She became the assistant editor in the Westminster Review with her intellectual skills. During her years in the journal, she published many essays such as "Margaret Fuller and Mary Wollstonecraft" (1855) and "Silly Novels by Lady Novelists" (1856). In "Silly Novels by Lady Novelists," Eliot criticizes the unseriousness of novels written by the female writers and the incompetency of the education that women had. She states that: "The most mischievous form of feminine silliness is the literary form because it tends to confirm the popular prejudice against the more solid education of women" (Eliot). According to Eliot, education should have a meaning for women; it should have better occupations. Her works in the journal enabled Eliot to contact many writers and critics. George Henry Lewes was one of them as a critic of literature and philosophy. Eliot fell in love with Lewes although he was married and had three children. As he could not get divorced, Eliot chose to live with him. Though they never got married, Eliot called herself Mrs. Lewes. They welcomed guests in their house together on various occasions. However, her illicit relationship and sharing a life with Lewes caused her to break from her family and social ties. Particularly her relationship with her brother Isaac was deeply affected by her decisions. Although, she was fond of her brother since their childhood; he refused to speak to Eliot because she eloped with Lewes. (Robson 400) Her broken relationship with Isaac showed itself in her works in different guises. Her characters were tested with various situations and forced to make choices like Maggie Tulliver and Dorothea Brooke. Virginia Woolf made a parallel between Eliot and her heroines by imagining them as different versions of the writer:

> In real life, she had sought her fortunes elsewhere; and though to look back into the past was calming and consoling, there are, even in the early works, traces of that troubled spirit, that exacting and questioning and baffled presence who was George Eliot herself. In *Adam Bede* there is a hint of her in

> Dinah. She shows herself far more openly and completely in Maggie in *The Mill on the Floss.* She is Janet in *Janet's Repentance,* and Romola, and Dorothea seeking wisdom and finding one scarcely knows what in marriage with Ladislaw. (Woolf 4)

Eliot focused entirely on writing fiction after her affair with Lewes. In 1857, she published her *Scenes of Clerical Life*in serial form with a pseudonymous name to be perceived as male. This work was followed by seven novels during the 1860s and 1870s. Eliot's novels always became popular in the Victorian reading public and most of them caught the success of *Adam Bede.* George Eliot was influenced by Jane Austen in her fiction regarding provincial life, satire and courtship. (Robson 400) However, Eliot's style differed from Austen in depicting characters from a psychological and philosophical perspective. Eliot also combines her moral ideas with characters' pulses and emotions. As Robson asserts, "She focuses on the intersection of a few human lives at a particular time and place in her country's history" (401). In this respect, she saw herself as a historian and scientist as she observed and examined the daily lives of people. Thus, she is considered one of the greatest English realists. Robin Gilmour states in his book *The Novel in the Victorian Age* that Eliot writes "natural history" of English life. Her style takes her back to her childhood, in which she portrays the web of society as her favourite metaphor. This results in a double perspective. (Gilmour 131) Gilmour also quotes from Sidney Colvin about Eliot's creating a double perspective that: "She has walked between two epochs upon the confines of two worlds, and has described the old in terms of the new. To the old world belong the elements of her experience, to the new world the elements of her reflection on experience" (Colvin qtd. in Gilmour 131).

George Eliot was interested in contemporary issues. "She used realism as a way of narrating and negotiating a world that is in a state of dynamic and, at times, frightening change" (Moore 41). The Woman Question was one of her passionate debates, and Eliot was highly concerned about it. She published her essay "Margaret Fuller and Mary Wollstonecraft" (1855), in which she compared Fuller's and Wollstonecraft's major works about women's social role. Eliot was attracted by the Woman Question, as can be seen in her mentioned work and novels. Robson comments on this aspect of her work:

> She typically chooses for her heroine a young woman, like Maggie Tulliver of *The Mill on the Floss* or Dorothea Brooke of *Middlemarch*, with a powerful imagination and a yearning to be more than her society allows her to be. The prelude to *Middlemarch* speaks of the modern-day Saint Teresa, with the ardor and vision to found a religious order, caught at a historical moment that gives no outlet for her ambition. In her portrayal of the frustrations and yearnings of such a heroine, Eliot seems sympathetic to a feminist point of view. (Robson 401)

It can be understood that Eliot engaged with the theme of gender in her novels by conveying her ideas with her young heroines. She placed her heroines in difficult situations socially and emotionally, and they struggle with the social rules as rebels.

Mary Ann Evans used the male pseudonym George Eliot not as an obligation but she obviously wanted her identity to be a secret. Also, she was able to elude discriminative attitudes. Alexis Easley explains Eliot's using a pseudonym, in his article "Authorship, Gender and Identity." Her anonymity in the Westminster Review enabled her to obtain a narrative voice that she could use as a cultural power. In this way, Eliot widened her subject matters and reading community. Thus, "she was able to position her work within 'high-culture' literary tradition during an era when women's writing was increasingly assigned low cultural status" (Easley 146). Easley points out that when Eliot published her works pseudonymously, her identity and gender created speculation. Nevertheless, Eliot's pseudonym should not be regarded as a defensive strategy, it provided an advantage to her. Easley gives place to Alexander Welsh's remark upon Eliot's pen name: "It was not only enabled her to establish a reputation without personal acquaintance with the public, but also allowed her to enhance public speculation and publicity for her work" (Welsh qtd. in Easley 152). These speculations increased demand for Eliot's novels so she provided economic advantage from this situation. Easley also explains how Eliot's real identity was revealed. After she had published *Adam Bede,* someone called Mr. Liggins was identified as the possible George Eliot due to the letters sent to the Times' editor. However, this claim was not denied by Mr. Liggins which made Eliot angry at that time. Her identity was revealed in 1859 as a result of many speculations and predictions. Eliot worried that her financial status would be affected. Thereby,

when *The Mill on the Floss* was published in 1860, it was received less compliment than Eliot's previous novels, as Eliot expected. (153-154)

Female writers were popular in the reading public and they were highly demanded in the literary market. However, as George Eliot did, most of them wanted to break the tradition that women could only write romantic novels for ladies. George Eliot and her female contemporaries proved with their works that women could think, criticize and write about critical contemporary issues of their time. Another reason for using a male pen name for Eliot that being an author was not considered a female profession. Therefore, she wished to hide her real identity to be able to publish her writings. Eliot was being read without prejudice due to her pen name. She did not allow gender to be a determiner for her novels' literary value. In many ways, Eliot was different from a traditional Victorian woman. She represents the modern, educated and liberated woman. She was able to work in the Westminster Review thanks to her unusual talent and personality in her time. Sheldon Rothblatt remarks upon Eliot's intellectuality in his essay "George Eliot as a Type of European Intellectual." According to Rothblatt, George Eliot was interested in philosophy, aesthetics, biology and utilitarianism. Her letters were essays including important ideas about human condition and her novels had characters such as Casaubon, Lydgate and Felix Holt who can be considered intellectuals. (Rothblatt 47) In addition, Eliot concerned about results of egoist and self-regarding behaviours in her novels. Rothblatt continues that: "She seemed to favour collectivity over self, community over family. She constantly referred to the necessity of duty in a world of selfish acts" (53).

However, her heroines had differences from her as well as similarities. Eliot aimed at showing the other possibilities for most women who did not have any choice and courage like her. Virginia Woolf mentioned Eliot's approach to this issue in her essay with the following words:

> For her, too, the burden and the complexity of womanhood were not enough; she must reach beyond the sanctuary and pluck for herself the strange bright fruits of art and knowledgeClasping them as few women have ever clasped them, she would not renounce her own inheritance. (Woolf 5)

After *Adam Bede*, Eliot published her novels *The Mill on the Floss* (1860), *Silas Marner* (1861), *Middlemarch* (1871) and *Daniel Deronda* (1876). She gained popularity with her novels and earned a lot of money. This enabled her to be accepted by society and become known across the country. Eliot got married to J. W. Cross, an admirer and twenty years younger than her, after Lewes' death. She died at the age of 61 in 1880 a few months after her marriage.

As mentioned earlier, Eliot reflects her experience and ideas on society and individual in her novels. For this reason, it will be useful to mention her major works in this section of my study. Eliot states that: "My function is that of the aesthetic not the doctrinal teacher" (Robson 401). It means that Eliot did not teach her reader; she aimed at showing facts and inspiring them. Her novels are complex as they contain different perspectives and are knitted with characters' consciousness. In her first novel *Adam Bede* (1859) Eliot portrays a country life of four characters. It is based on an anectode told by Eliot's aunt Elizabeth Samuel to her about child murder which was one of the neglected issues of the period. Josephine McDonagh explains the child murder issue in her article:

> In a Nottingham prison Elizabeth Samuel had visited a condemned criminal, a very ignorant girl who had murdered her child and refused to confess. The young woman was awaiting execution, and Samuel ministered to her until she confessed and sought redemption. The bearing of this occasion on *Adam Bede* is very clear: it prefigures the scene toward the end of the novel - a scene that Eliot intended as its climax in which Dinah Morris (who, like Elizabeth Samuel, is a Methodist preacher) elicits a confession from Hetty Sorrel, the child murderer. (McDonagh 228-229)

McDonagh continues that this issue was confirmed by the literary historians and it was not the only resource for George Eliot. It can be understood from her journals and letters that she used many literary sources while writing *Adam Bede*. (229) Eliot combined her satire and moral approach in this novel. Eliot's characterisation and realistic depictions were admired by the reading public. In her following works, Eliot focused on human psychology. Despite its briefness, *Silas Marner* (1861) is known for its strong realism and variety of subjects from industrialization to religion. Her next novels were *The Mill on the Floss* (1869) and *Middlemarch* (1871). *Middlemarch* is considered Eliot's masterwork and one of the

greatest novels in the history of fiction. Virginia Woolf's remark on *Middlemarch* displays its quality: "The magnificent book which with all its imperfections is one of the few English novels written for grown-up people" (Woolf 4). It tells the intersecting stories of people living in an imaginary town. The story includes many themes and subjects such as marriage, the status of women, science, religion, political reform, idealism and education. Eliot created many characters and each has an important function in the novel and a story of their own. Eliot portrayed her characters from the psychological perspective; therefore, she made them exceptional in their ordinariness. Eliot's last novel *Daniel Deronda* (1876) is about two character's marriage for money and their remorse. The novel is a combination of moral searching and satire. Eliot also depicted Jews in this novel, which was a controversial issue. She received compliments from the Jewish community due to her positive portrayal.

2.2. Analysis of *The Mill on the Floss* as a Female Bildungsroman

George Eliot's second novel *The Mill on the Floss*, was published in 1860. The novel takes place in the 1820s and 1830s countryside of England. The narrator tells the story of Maggie, the heroine from childhood to young adulthood. She focuses on her inner world and her relationship with her family and society. It is also a provincial novel in terms of its focus on depicting rural England and the relationships of the people. George Eliot is one of the major representatives of the provincial novel. She describes the provincial life authentically as she remembers her childhood days in Warwickshire and feels the loss of provincial culture. Ian Duncan explains the function of provincial novel in his essay "The Provincial or Regional Novel" as such: "The provincial county town or parish becomes the generic and typical setting of a traditional England, responsive to the pressures of modernity. (…) Historical change and modernization is the condition through which the province or region becomes narratable" (Duncan 323). Eliot also responded to the effects of modernization on the country life from a psychological and philosophical perspective in *The Mill on the Floss* and her other novels. However, *The Mill on the Floss* is one of the examples of female Bildungsroman in the nineteenth century with her extraordinary heroine Maggie Tulliver. For this reason, I will analyse the novel as a

female Bildungsroman, and I will focus on the characterisation of Maggie, the heroine and her development, psychology and relationships with society and her family throughout the story. This chapter will also focus on George Eliot's views and her writing style as a female writer in the nineteenth century.

The Mill on the Floss starts with a description of the countryside around St. Ogg's and the River Floss. The narrator depicts the environment and Dorlcote Mill where the Tullivers live. Eliot refers that the story is a memory of hers with her last statement of the opening scene: "I remember those large dipping voice of one who deaf and loving. I remember those large dipping willows. I remember the stone bridge" (Eliot 3). It shows that the narrator uses retrospective narration throughout the story which hints at childhood memories and nostalgia. In the first book, the narrator refers to chilhood's importance: "Life did change for Tom and Maggie; and yet they were not wrong in believingthat the thoughts and loves of these first years would always make part of theirlives" (38). Belgin Elbir comments on the author's above-mentioned remark:

> The comment underlines the emphasis on 'memory' already established in the opening chapter, and creates a tone and mood in which the experience of the past and the childhood acquires a timeless and universal significance. The assertion that 'life did change for Tom and Maggie' is full of implications for the future, a glimpse of which has already been offered by the author-narrator in an earlier comment after Tom has treated Maggie harshly.(Elbir 14)

The novel is composed of seven books and each has its own chapters. These books symbolize a phase in characters' lives, especially in Maggie's. I will follow the chronological order in the book in order to demonstrate the growth of Maggie, the heroine, from childhood to her young adulthood. It is important to follow this order as the story has a circular plot which is a feature of female Bildungsroman genre. The novel does not follow a linear and progressive evolution of the heroine. The circularity enables us to see the heroine from a psychological aspect. Mary Anne Ferguson explains the circular plot in female Bildungsroman in her chapter in *Voyage In*:

> The pattern for the female novel of development has been largely circular, rather than spiral: women in fiction remain at home. Instead of testing their self-image

> through adventures in the outside world, they are initiated at home through learning the rituals of human relationships, so that they may replicate the lives of their mothers. Since they must assume their husband's name, learning their patronymic is not significant; for women, identification with the father can only interfere with development. Women who rebel against the female role are perceived as unnatural and pay the price of unhappiness, if not madness or death. (Ferguson 228)

The novel starts by describing the childhood period of Maggie who is nine and her brother Tom and their lives in the Dorlcote Mill. Maggie, unlike ordinary little girls of the period, is impulsive and ardent. She is fond of her brother Tom and wants his attention and love all the time. Maggie's mother, Mrs. Tulliver wants her daughter to be like other kind and nice girls. Therefore, she always tells her to be tidy and decent. However, Maggie refuses to do so and it shows her rebellious nature from the beginning. Her mother is not so affectionate to Maggie and she wishes Lucy, her niece to be her daughter. George Eliot also did not have a warm relationship with her mother. As Kathryn Hughes remarks, Eliot's mother has similarities with Mrs. Tulliver; Mrs. Evans is "intrusive yet remote, a tension which left Mary Ann edgy for affection until the end of her days" (Hughes 17).

The narrative structure in the novel shows how George Eliot constructed her story as a female Bildungsroman and provincial novel. Eliot tells the story in her voice at the beginning and then introduces her characters in the third person narration. However, she interferes and comments on the events in some parts. She also narrates the events and depicts the characters in detail with irony. Carl D. Malmgren describes the narrator of *The Mill on the Floss* in his essay "Reading Authorial Narration." According to him, the author-narrator takes the role of a guide and teacher. Malmgren presents four narrative styles in his essay. I will explain personal and ideological commentary as the novel was heavily marked by them. Personal commentary is exemplified with the following passage from the novel: "They had gone forth together into their life of sorrow, and they would never more see the sunshine undimmed by remembered cares. They had entered the thorny wilderness, and the golden gates of their childhood had forever closed behind them" (Eliot 193). Malmgren explains that this comment displays the final of the childhood and hints at a thematic shift into a new process by preparing the reader what will

happen. It also shows the author-narrator's control over the history and knowledge. (Malmgren 481) Ideological commentary is explained with the following quotation:

> I share with you this sense of oppressive narrowness; but it is necessary that we should feel it, if we care to understand how it acted on the lives of Tom and Maggie,–how it has acted on young natures in many generations, that in the onward tendency of human things have risen above the mental level of the generation before them, to which they have been nevertheless tied by the strongest fibres of their hearts. (Eliot 276-277)

This comment starts with the evaluation of the Dodson and Tulliver families' values and generalizes from the two families toward the similar ones in the real life by an "ideological statement" as Malmgren states. (Malmgren 481) He also explains the transition to the next generation as a means of relating the fictional sphere with the real one indicating their affinity and harmony. (481) Malmgren states that: "These two sets of commentary, often used in conjunction, act to interpret the fictional world for the reader and to relation with extratextual reality" (482). The using of personal pronouns I and you in the passages above, also the conversational and ironic tone of Eliot strenghtens the dialogue and interaction between the author-narrator and the reader.

George Eliot focuses on Maggie's childhood in the beginning while depicting her family, environment and her brother Tom. As the heroine of this Bildungsroman, Maggie's childhood period includes many hints that will affect her future life. From the beginning of the novel, Maggie becomes the neglected child. This becomes more apparent with the family's interest in Tom's education and future. While Maggie is expected to be a decent lady in order to find a good husband in the future, Mr. Tulliver looks for a good tutor for Tom to make him an independent businessman. On the other hand, Mr. Tulliver is aware of Maggie's intelligence which makes him worried: "A woman's no business wi' being so clever; it'll turn into trouble, I doubt" (Eliot 13). Mr. Tulliver also knows that Maggie is more clever than Tom and he feels pity for her skills as she is not a boy. Mr. Tulliver thinks that women should not be so clever for their fortune and he refers to his choice of Mrs. Tulliver as she is weaker and less smart compared to other Dodson ladies. Mr. Tulliver's words symbolize the mentality of the period which is not only girl's education but

education in general. Even though Mr. Tulliver thinks that Tom will get a good education, it does not function in real life. Tom learns courses such as Latin and Geometry which will not help him find a good job as Mr. Tulliver assumes. In addition, Mr. Stelling, Tom's tutor also shares similar ideas with Mr. Tulliver. When Maggie visits Tom at school, she feels excited and is attracted by the atmosphere as she is deprived of the right to be educated. She is so eager to learn new things that she challenges Tom in Latin and Euclid since Tom is not good at these courses. When Tom says that: "Girls can't do Euclid; can they Sir?" and waits for Mr. Stelling's approval, he says: "They can pick up a little of everything, I dare say, they've a great deal of superficial cleverness; but they couldn't go far into anything. They're quick and shallow" (151) Mr. Stelling's remark disappoints Maggie, who is expecting admiration for her cleverness. Also his words show the views about women's education the period. Unfortunately, Tom patronizes Maggie whenever he finds a chance. He emphasizes her gender even in their allowances. Tom thinks that Maggie has less money than him as she is a girl, which is the result of being raised in a patriarchal society.

In the novel, Mrs. Tulliver's sisters the "Dodsons" are important secondary characters. The Dodson Aunts are invited to St. Ogg's in order to discuss Tullivers' decision about Tom. The depiction of the Dodsons' visit is quite detailed by the narrator to show an example of a provincial family. Also, the Dodsons and Tullivers symbolize the social restriction and established norms in society. There are many remarks on the physical appearance of Maggie in the family. According to Mrs. Tulliver, a girl should have curly hair with beautiful ribbons. However, Maggie is quite the opposite of this description. She takes people's attention with her intelligence, not her beauty. George Eliot was also not a beautiful woman, but she was able to read complex texts, speak many languages, and discuss intellectual issues with her male contemporaries many issues. For this reason, she contrasts Maggie's appearance and character in the novel with Lucy. Maggie's cousin Lucy Deane represents the ideal beauty of the period. She is well-behaved, pretty and a typical girl. Her difference from Maggie becomes apparent when the Dodson Aunts arrive at

the Tullivers' house. Eliot refers to the contrast between Maggie and Lucy as follows:

> Certainly the contrast between the cousins was conspicuous, and to superficial eyes was very much to the disadvantage of Maggie (…) It was like the contrast between a rough, dark, overgrown puppy and a white kitten. Lucy put up the neatest little rosebud mouth to be kissed; everything about her was neat, — her little round neck, with the row of coral beads; her little straight nose, not at all snubby; her little clear eyebrows, rather darker than her curls, to match hazel eyes, which looked up with shy pleasure at Maggie, taller by the head, though scarcely a year older. (58)

While Lucy is lovely, Maggie is seen as an ugly duckling which causes her to be excluded from her family. According to the Dodson Aunts, there is no other beauty than their understanding, so they see Maggie as an ugly girl. The Dodsons' attitudes lead them to shape their own culture. They love to exaggerate the ordinary things that they do in daily life and they see themselves as superior to other people. The narrator depicts the Dodson habits as "particular" in an ironic tone:

> The Miss Dodsons had always been thought to hold up their heads very high, and no one was surprised the two eldest had married so well,–not at an early age, for that was not the practice of the Dodson family. There were particular ways of doing everything in that family: particular ways of bleaching the linen, of making the cowslip wine, curing the hams, and keeping the bottled gooseberries; so that no daughter of that house could be indifferent to the privilege of having been born a Dodson, rather than a Gibson or a Watson. (40)

The quotation above shows how the Dodson clan consider themselves peculiar and rightful in an insignificant issue. Eliot uses irony while depicting the Dodson family. The aunts do not care about people who are "no kin" to them. Kristie M. Allen explains the Dodsons' "particular style" in her article "Habit in George Eliot's " as follows:"The emphasis on the undeviating performance of these ordinary tasks defines the sisters' continuity with family traditions as well as their sense of moral superiority over their neighbors. It is the novel's first indication of how significant domestic life to the development of habit" (Allen 836). They also, especially Mrs. Glegg, talks to Mrs. Tulliver and her children in a sarcastic tone.Maggie is exposed to her aunts' judgments and repression throughout the novel. Eliot does not only criticize subjection and discrimination against women by men in the novel, she criticizes all kinds of subjection and stereotyping.

Mrs. Glegg could tell her opinion about Tom's education as she has lent money to Mr. Tulliver. She asks for her money and Mr. Tulliver thinks of getting his money from his sister. However, the Moss family is very poor and it is not possible to pay his money back. Although Mrs. Glegg is aware of the difficulties, she reminds his debt to Mr. Tulliver. However, Mrs. Glegg does not ask for her money, she and Mr. Tulliver do not like each other since the very beginning. She does not approve Mr. Tulliver's actions and attitudes. Mrs. Glegg and other aunts think that Mrs. Tulliver is the least Dodson of the family She also resembles Maggie's behaviours to him and humiliates Tulliver blood.

Mrs. Glegg and other Dodsons are fond of material things as can be understood from Mrs. Glegg's references to her legacy and Tulliver children's share in that. The Dodsons also comment on Maggie and Tom's appearances and behaviours negatively. When they criticize Maggie's brown skin and long hair, Maggie goes upstairs and cuts her hair. :

> Maggie felt an unexpected pang. She had thought beforehand chiefly of her own deliverance from teasing hair and teasing remarks about it, and something also of the triumph she should have over her mother and her aunts by this very decided course of action; she didn't want her hair to look pretty,—that was out of the question,—she only wanted people to think her a clever little girl, and not to find fault with her" (61-62).

This is one of the scenes showing Maggie's rebellious side. As she is not listened to and admired, she gives her reaction by her actions. The main reason why she cuts her hair is the destroy the appearance stereotypes. She does not want to be judged according to her physical characteristics. Maggie is aware that she is more than that. Her family does not show the respect to her intelligence that it deserves.Sarah E. Maier remarks upon Maggie's reaction in her article "The Portraits of the Girl-Child":"Maggie feels inadequate if she does not conform or live up to the expectations of her parents while at the same time she does not desire to become the limited, idealised image of a woman that she is trained and socialised to desire to emulate" (Maier324).She also wants to show her anger to her family as she is not accepted as she is. Maggie feels insufficient in meeting the expectations of her family. For this reason, she refuses to adapt to them. She does not want to be seen "a

small mistake of nature" (Eliot 9). She wants more in life than looking like a pretty girl.

In one particular scene where Maggie's resentment is illustrated; in the Pullets' house, at Garum Firs, Maggie, Tom and Lucy are playing together near the mud. Tom behaves nicely to Lucy and this makes Maggie angry as she is never behaved like that. Although Maggie needs to be loved and cared by Tom, she is rejected by him all the time. She gets jealous and throws Lucy into the muddy water. After this, Maggie escapes to gypsies as she is resembled to a gypsy by Aunt Pullet. Maggie thinks that she will be respected by gypsies and her intelligence will be appreaciated. However, her ideas about gypsies change as she spends time with them. She begins to be afraid of them and feels insecure. When she is taken home by them and sees her father, she is relieved and feels penitence: "She sometimes though that her conduct had been too wicked to be alluded to" (114).

Book one "Boy and Girl" describes Maggie's childhood atmosphere, home, and relationship with Tom and her family. The childhood period is the most important and critical period of a person, according to Eliot. She wrote to a friend of hers when she was twenty-five that: " Childhood is only the beautiful and happy time in contemplation and retrospect- to the child, it is full of deep sorrows, the meaning of which is unknown" (Hughes 37). Book two "School Time" tells the school years of Tom and Maggie. However, while the narrator mentions Tom's school life, lesson, and tutor, she does not give any details about Maggie's education. Eliot makes it intentionally to draw attention to girls' education. The society thinks in the same way with Mr. Tulliver that a boy's education must be more important than a girl's. As mentioned earlier, when Maggie visits Tom at school, she feels excited due to the school's atmosphere. She also meets Philip Wakem for the first time. Philip is the son of Lawyer Wakem, whom Mr. Tulliver sees as an enemy. The reason why Mr. Tulliver does not like Wakem is that he thinks lawyers are unreliable. However, he has to borrow money from Wakem's client in order to pay his debt to Mrs. Glegg.

Philip Wakem has a deformity, a hump because of a childhood accident. He is interested in books, he can draw and tell stories. Tom abstains from Philip because

of his father's word about Wakem. One important scene between Maggie and Philip from their childhood takes place in the library. Maggie sees the affection that she cannot find in Tom and she wishes Philip was her brother. Her emotions are described as follow:

> Maggie, moreover, had rather a tenderness for deformed things (…) she was especially fond of petting objects that would think it very delightful to be petted by her. She loved Tom very dearly, but she often wished that he cared more about her loving him. (Eliot 178)

Maggie desires to show her love to weaker creatures and she sees Philip as weak and timid. When she finds the love she needs in him; Maggie even tells her father and Tom how much she loves Philip. Even though Mr. Tulliver considers Wakem as an enemy, he approaches Philip moderately. He tells Tom to behave Philip kindly as he is "a poor crooked creature" (186) but not too close.

Through the end of Book two, Maggie starts a boarding school with Lucy and she, like Tom, grows rapidly, "which her aunts considered highly reprehensible" (Eliot 187). Maggie asks for Philip in her letters to Tom and she sees him in the summertime. She remembers her kiss promise to Philip when they were children and feels embarrassed as she is not a little girl anymore. In addition, as Mr. Tulliver and Lawyer Wakem's lawsuit starts, Tom becomes more distant to Philip and Maggie has complicated feelings towards him. Tom is visited by Maggie at school one day and she tells him that Mr. Tulliver has lost the suit and he had to pay a lot of money to Wakem. It means that the Tullivers will lose the mill, land and everything. The news creates disappointment in Tom as he thinks that his father never fails. He understands that his school days come to an end because of his father's bankruptcy. This news is not an ending only for Tom's education. This marks the end of their childhood. The narrator describes the end of this stage as follows: "the golden gates of their childhood had forever closed behind them" (193). It also shows that life is getting hard not only for Maggie but also for Tom. Eliot takes attention to Tom's story in order to show human condition instead of focusing only on woman issues. As a young man, he has lost what he is used to in his family and he will be expected to grwo fast due to his family's financial crisis.

Female Bildungsroman focuses on the outer conflicts of the heroine as well as inner conflicts. Book three starts with the “downfall” of the Tullivers as can be understood from its title. Maggie and Tom come back home to be with their families. Maggie is thirteen now. The Tullivers’ house goods and furniture will be sold because of bankruptcy and it creates a crisis in the family. At the same time, Mrs. Tulliver is very worried about her possessions and behaves quite sensitive in this issue like a typical Dodson woman. While Mr. Tulliver is very sick and they have lost everything, her attachment to materials and the Dodsons’ accusing attitude towards Mr. Tulliver’s actions make Maggie angry. While Tom tries to calm his mother, Maggie expresses her anger:

> Mother, how can you talk so; as if you cared only for things with your nameon, and not for what has my father's name too; and to care about anything butdear father himself!–when he's lying there, and may never speak to us again.Tom, you ought to say so too; you ought not to let any one find fault with my father. (207)

Maggie’s outburst shocks Tom for a while because Maggie states her opinion clearly in a violent way. Instead of behaving like a well-behaved lady, she says what she thinks is right and she takes over a dominant role for a moment. As she is always loved and protected by her father, Maggie does not hesitate to defend her father’s right.

The Dodson Aunts agree to buy some possessions of Mrs. Tulliver instead of buying everything or paying off all the debt. Although Tom asks for their share of legacy from Mrs. Glegg, she rejects to give the money. These actions again show how the aunts are fond of material things and how they can be hypocritical in family issues. While the Dodsons avoid helping the Tullivers, Bob Jakin from the lower class, a friend of Tom’s offers a small quantity of money later on. Bob becomes the symbol of generosity despite his poor conditions. When her aunts are reluctant to help her family, Maggie this time reacts against her aunts severely:

> Why do you come, then," she burst out, "talking and interfering with us andscolding us, if you don't mean to do anything to help my poor mother–yourown sister,–if you've no feeling for her when she's in trouble, and won't partwith anything, though you would never miss it, to save her from pain?

> Keepaway from us then, and don't come to find fault with my father,–he was betterthan any of you; he was kind,–he would have helped you, if you had been introuble. Tom and I don't ever want to have any of your money, if you won'thelp my mother. We'd rather not have it! We'll do without you. (218)

This is another striking instance of Maggie's passionate rash nature. Just as she defends her father's right against her mother before, she defends her family this time due to the aunts' arrogant attitudes. Aunt Pullet condemns Maggie and tells Mrs. Tulliver that: You haven't seen the end o' your trouble wi' that child, Bessy, She's beyond everything for boldness and unthankfulness" (218). Maggie could not control herself and her anger and she speaks in a very sharp tone. However, even if she is condemned and she does not behave like a lady, she shows her strong-mindedness and insurgent character.

The end of Book Three shows the change in the Tulliver's life. The mill is sold to Lawyer Wakem and Mr. Tulliver becomes a tenant in his earlier property. In other words, he has lost his capital and respectability in society. Because of Mrs. Tulliver's health issues, Tom becomes the man of the house. He goes to Uncle Deane to ask for a job. However, he later recognizes that his education in Mr. Stelling's tutoring has no function in his life. He even says that he will forget all his learnings. Eliot aims to show the consequences of a useless education for young people in the nineteenth century. Although Mr. Tulliver desires her son to be "a fine gentleman" and a businessman, Tom could not benefit from his education, especially when he needs most.

The female Bildungsroman is shaped according to the heroine's inner struggles. These inner conflicts clash with the outer ones. Book four opens with the analysis of society and provincial lifestyle by the author. She mentions the Dodsons and Tullivers' family structure and their style. She also refers to the "oppressive narrowness" that Maggie and Tom are exposed to in their families. This phrase has also been mentioned in the narrative structure section of this study. I will explain the effect of family ties on the younger generation in this part. Tom and Maggie are at an age in which their destiny may be shaped in this part of the book. Therefore, Eliot introduces the influence of family and place on these two young people. It is not easy

to be different and distant from their families. For this reason, they are experiencing conflicts with their family.

After the sale of the mill, Tom begins to work, however, Maggie has nothing to do; “her lot was beginning to have a still, sad monotony, which threw her more than ever on her inward self” (280). This chapter shows the inner world of Maggie while she is growing up. Her life is in a new phase because she grows physically and psychologically and her family’s situation is not good. She feels quite lonely and unhappy. She is envious of even Bob Jakins when he visits her. Bob brings books to Maggie as he knows that she loves to read. Maggie wishes to be aware of nothing, to be ignorant to feel happiness like Bob. Mr. Tulliver also worries about Maggie as her marriage age is coming. As they are not wealthy anymore, he thinks that: “She had a poor chance for marrying, down in the world as they were. And he hated the thought of her marrying poorly, as her aunt Gritty had done; that would be a thing to make him turn in his grave” (284) As can be understood, Mr. Tulliver is afraid that Maggie will get married to a poor man like his sister and suffer from poverty during her life. Maggie begins to feel more hopeful when she meets the teachings of Thomas a Kempis. She finds her book among the ones Bob has brought to her and starts reading randomly. She chooses to educate herself and achieve self-awareness by reading again. Maggie is influenced by the following words of Kempis: “Forsake thyself, resign thyself, and thoushalt enjoy much inward peace…Then shall all vain imaginations, evilperturbations, and superfluous cares fly away; then shall immoderate fearleave thee, and inordinate love shall die" (295). Maggie finds the solution to her unhappiness by suppressing all her passions:

> With all thehurry of an imagination that could never rest in the present, she sat in thedeepening twilight forming plans of self-humiliation and entire devotedness; and in the ardor of first discovery, renunciation seemed to her the entrance into that satisfaction which she had so long been craving in vain. (295)

Maggie thinks that she has found the key to happiness. When she decides to follow Kempis’ teachings, she becomes more submissive and calm. Also, her relationship with her mother gets better as she does not behave rebelliously.

However, her renunciation constrasts with her nature. She encounters many situations challenging her thoughts and desires.

Philip Wakem appears in Book five; Maggie is seventeen now and she turns into “a dark beauty” from “an ugly duckling.” Philip is one of the critical characters in Maggie’s life. Philip accepts Maggie as she is and becomes good company for her. However, as he is Wakem’s son, Maggie wants to hide their meetings in the Red Deeps since she wants to see Philip. Her conflict is described by the narrator as follows:

> Must shealways live in this resigned imprisonment? It was so blameless, so good athing that there should be friendship between her and Philip; the motives thatforbade it were so unreasonable, so unchristian! But the severe monotonous warning came again and again,–that she was losing the simplicity andclearness of her life by admitting a ground of concealment; and that, byforsaking the simple rule of renunciation, she was throwing herself under theseductive guidance of illimitable wants. (332)

Maggie cannot resist seeing Philip as he cares and listens to her as nobody does. Although she tries to control herself, she is a human being and cannot become successful at controlling her desires. Her desire to be loved and respected is fulfilled by Philip for a while. Philip declares his love to Maggie and she tells that she loves him; however, Maggie’s love for Philip is more like a pity and need. She does not feel a passion for him. However, at the same time, she cannot help thinking that she acts against her father’s will. Tom discovers Maggie and Philip’s relationship and talks to Maggie and Philip in a violent tone: “A love for a deformed man would be odious in any woman, in a sister intolerable” (348). Tom insults Maggie and Philip at the same time by thinking of his father’s will. He asks Maggie to “renounce all private speech and intercourse with Philip Wakem” (350). Therefore, Maggie promises that she will stop seeing Philip Wakem but not for Tom’s urge but her father’s regard. Philip becomes Maggie’s intellectual partner as he could understand her hunger not only for love but also for knowledge and life. He also tries to persuade Maggie to stop following Kempis’ teachings. Maggie explains why she is influenced by Kempis that:

> I must always be doing things of no consequence, and neverknow anything greater. But, dear Philip, I think we are only like children that someone who is wiser is taking care of. Is it not right to resign ourselves entirely, whatever may be denied us? I have found great peace in that for thelast two or three years. (334)

Thomas a Kempis does not lead to renunciation, on the contrary, one should renounce his/her passion and desires even if it does not maket them happy. Although Maggie chooses to leave her passions to become happy, she again finds herself in a complicated situation as she desires to see Philip secretly. Philip guides her to end her dilemma. He tries to convince her that:

> You are shutting yourself up in anarrow, self-delusive fanaticism, which is only a way of escaping pain bystarving into dulness all the highest powers of your nature. Joy and peace arenot resignation; resignation is the willing endurance of a pain that is notallayed, that you don't expect to be allayed. Stupefaction is not resignation;and it is stupefaction to remain in ignorance. (335)

Philip recommends to Maggie that avoiding emotions and desires cannot bring happiness and peace. It can only leave her ignorant, and if she does not taste emotions and desires, she will have fake happiness. Philip Wakem has a critical function in the novel in terms of understanding Maggie. Barbara Hardy explains Philip's role as follows:

> His understanding of Maggie is perfectly in character: he is one of George Eliot's male characters who fully convinces us of his humanity as well as his powers of moral criticism. His relation with Maggie has its strong didactic element, and though, practically speaking, it does little for Maggie, it warns and prepares the reader. He sees it all—or nearly all. He recognizes her need, her clamping control of the need, and all the consequent dangers. (Hardy 54)

With Tom's intervention to Maggie's relationship with Philip, Maggie as a woman cannot act with her free will. She is expected and forced to obey her father and brother's directives. As he is the son of Lawyer Wakem's, Philip is seen as an enemy and no choice is left for Maggie as an individual.Her self-repression will come to light in different situations, according to Philip: "You will be thrown into the world some day, and then everyrational satisfaction of your nature that you deny now will assault you like asavage appetite" (Eliot 336).

Female Bildungsroman presents the sexual growth of the heroine apart from physical and psychological ones. “Great Temptation,” the title of Book six, refers to Stephen and Maggie’s relationship. This is also Maggie’s young adulthood stage. It has been two years after Mr. Tulliver’s death and Maggie is nineteen now. She starts to work as a governess. Stephen Guest is the fiance of Lucy Deane, Maggie’s cousin. He is handsome and attractive; he is also the son of a high-class family who is Guest and Co owners in which Mr. Deane and Tom work. Although Maggie and Stephen do not like each other at first sight, Stephen cannot help thinking of Maggie as: “An alarming amount of devil there" (385)so they cannot resist falling in love. Their emotions when they first meet are described by the narrator as follows:

> For one instant Stephen could not conceal his astonishment at the sight of this tall, dark-eyed nymph with her jet-black coronet of hair; the next, Maggie felt herself, for the first time in her life, receiving the tribute of a very deep blushand a very deep bow from a person toward whom she herself was conscious oftimidity. (384)

These emotions are entirely new for Maggie. She has strong feelings for Stephen, although she tries to repress them later on. However, Lucy finds out about Maggie and Philip’s relationship and plans to call Philip to contribute to Philip and Maggie’s happiness. Maggie remembers her promise to Tom that she would not see Philip again. Therefore, she talks to Tom and asks for being freed from her commitment. Tom reacts severely against her wish to do the right thing and he tells Maggie to make a choice between him and Philip if she takes Philip as a lover. Maggie says that she sees Philip as her friend, although she has told Lucy that she loves Philip. Maggie says these words to Lucy in “a sudden chill” (397) as she tries to deny her feelings about Stephen. Maggie hides her true emotions but she feels quite disturbed inside. She is sincere about her behaviour to Lucy but “confidences are sometimes blinding, even when they are sincere” (397). Back to Tom and Maggie’s conversation, Tom tells Maggie that: “I wished my sister to be a lady, and I always have taken care of you, as my father desired, until you were well married” (401). Also, he reminds Maggie of Aunt Pullet’s offer to live together. However, Maggie refuses both offers as she wants to earn her own bread and live independently. According to the social expectations, a woman is dependent on her father before marriage. Later, her life is determined by her husband. If the woman is

not married, she is unnatural.Maggie is also disappointed that Tom wants to provide money to her instead of his love and asks for her obedience. She expresses her feeling about Tom and her wish to live freely to Philip later that: “I must not stay here long. It would unfit me for life I must begin again at last. I can't live in dependence,–I can't live with my brother, though heis very good to me. He would like to provide for me; but that would be intolerable to me” (422). Maggie encounters a similar restriction in chapter 12 of Book six. In a family gathering, her decision to work as a governess is not welcomed by her aunts as “going into service was the expression by which the Dodson mind represented to itself the position of teacher or governess” (Eliot 464). Mrs. Glegg expects to be consulted by Maggie in her decisions as the eldest member of the Dodsons. However, Maggie is determined at her plans even though she is criticized and disapproved by her relatives. Maggie destroys the model of an archetypal woman who is stereotyped as a submissive daughter first, dutiful wife and devoted mother. As she is not liked by her aunt when she was a little girl because of her appearance and temper, she is not respected again because “now she was capable of being at once ornamental and useful” (464). Maggie does not ask for any permission or consent from anyone and she acts independently in some issues. It shows the rebellious and extraordinary side of her as a nineteenth century heroine. However, it does not mean that she is selfish and does not care about her environment. She escapes her faith and emotions as she cannot fit the society and meet the expectations. Maggie is tired of being in a dilemma and she wants to make an end of it. John Hagan explains Maggie’s dilemma and her conflict with Steinhoff’s words:

> Throughout the novel Maggie is revealed to be gradually losing buoyancy in her repeated failures to reconcile her individual demands with the pressures of family and society. At each failure she turns naturally back to a period of relative happiness and security, her childhood, in which her father and brother are permanent sources of comfort and authority. Gradually there is built up in her a mistrust of her own adventuring spirit, a fear of independent action, and, as a corollary, a tendency to equate self-martyrdom with goodness. (Steinhoff qtd. in Hagan 53)

As different from Philip, Stephen is tall and handsome; and Maggie is deeply attracted to him physically. She feels that: “It was very charming to be taken care of in that kind, gracefulmanner by someone taller and stronger than one's self. Maggie

had never felt just in the same way before" (Eliot 391). Stephen is protective and a gentleman in Maggie's eyes. While Philip becomes her intellectual partner, Stephen is her emotional, sexual partner in a way that makes her feel passionate and excited. Stephen is a temptation test formed by Eliot for Maggie. She sees a woman's, as an individual, sexuality as a natural impulse. Eliot did not hide her sexuality in her private life. Even though Maggie's relationship is immoral, Eliot makes her experience sexuality. However, Maggie tries to repress her emotions not to hurt Lucy and Philip. Stephen does not try to hide his feeling about Maggie. At the dancing party in Stephen's house, they go out to the garden together. Stephen holds and kisses her arm. Maggie is thrilled as this is her first sexual experience. It is also a very unusual scene for a nineteenth century novel. Young ladies cannot be alone with gentlemen and they cannot be very intimate. Eliot thinks that a woman's expressing her emotions and sexual feelings should not be condemned. At the same time, she leaves Maggie in a dilemma. Eliot is dramatizing the conflicts that Maggie experiences and pressures externally and internally acting upon her. In addition to social pressure, Maggie remembers Philip and Lucy and she feels that:

> A horrible punishment was come upon her for the sin of allowing a moment'shappiness that was treachery to Lucy, to Philip, to her own better soul. Thatmomentary happiness had been smitten with a blight, a leprosy; Stephenthought more lightly of her than he did of Lucy. (453)

Before Maggie and Stephen's intimacy, Philip suspects that there is something between them as he realizes the difference in Maggie. She prepares for renunciation again as she cannot control her emotions. Philip tells Maggie that she puts her old ideas in a new form in order to escape from her unhappiness: "You want to find out a mode of renunciation that will be an escape from pain. I tell you again, there is no such escape possible except by perverting or mutilating one's nature" (423). However he tries, Maggie feels uneasy and penitent because of her actions. As Bernard J. Paris comments on Maggie's feeling of duty: "Philip offers adoration and escape from a dreary existence; but we cannot imagine Maggie, at this point in her life, being seduced by him into a violation of all of her feelings of duty" (Paris 186).

Another compelling scene for Maggie while she is trying to control her actions and emotions is Stephen's visit to her. He declares his love to Maggie and proposes to her. Maggie thinks of her ties with her beloved ones, Lucy and Philip, as she considers herself engaged to Philip. Unlike Maggie, Stephen behaves selfishly. He tells Maggie to leave everything behind and "break all these mistaken ties that were made in blindness" (Eliot 459). However, Maggie refrains from his love and she says: "I would rather die than fall into that temptation" (459). As the title of Book six indicates, Stephen and what he offers is the "Great Temptation" of Maggie. She chooses to die instead of hurting her beloved ones. While he tries to justify their affair without thinking of Philip and Lucy, Maggie tells Stephen that these are not his true feelings as she believes that: "the real ties lies in the feelings and expectations we have raised in other minds. Else all pledges might be broken when there was no outward penalty" (460). Maggie thinks that if she does not control her feelings and sacrifice her love, she will be punished. She thinks that there cannot be loyalty in the world if one could break his/her promise easily. According to her, some duties come before love in life:

> It seems right to me sometimes thatwe should follow our strongest feeling; but then, such feelings continuallycome across the ties that all our former life has made for us,–the ties that havemade others dependent on us,–and would cut them in two. If life were quiteeasy and simple, as it might have been in Paradise, and we could always seethat one being first toward whom–I mean, if life did not make duties for usbefore love comes, love would be a sign that two people ought to belong toeach other. But I see–I feel it is not so now; there are things we must renouncein life; some of us must resign love. Many things are difficult and dark to me;but I see one thing quite clearly,–that I must not, cannot, seek my ownhappiness by sacrificing others. Love is natural; but surely pity andfaithfulness and memory are natural too. And they would live in me still, andpunish me if I did not obey them. I should be haunted by the suffering I hadcaused. Our love would be poisoned. Don't urge me; help me,–help me, because I love you. (461)

Maggie decides to refuse Stephen and has to hide her love. The quote above summarizes the novel's attitude towards promises. Even though Maggie wants to love Stephen and feel his love and passion, she cannot do it because of her duties in life and the people around her. Loyalty, memories and sacrifice matter in her life as well as love. Therefore, she chooses to renounce her love for the sake of duty. However, it is not only duty that has Maggie refuse Stephen's offer. She does not

reject him proudly. It is not easy to restrain emotions and desires. Maggie succeeds in controlling her actions but she cannot deny her passion. Apart from a passionate love, Maggie rejects the social status that she will achieve when she becomes Mrs. Guest. Apart from duty, there is also the pull of the past and George Eliot's conviction of the significance of past. In his article "The Authority of the Past in George Eliot's Novels," Thomas Pinney explains the importance of past:

> Maggie Tulliver is especially troubled by the tension between her critical judgment of the society that includes the Pullets and Gleggs, symbols of provin- cial narrowness, and her tenderness for the other part of that society in which all her most intimate loyalties are set to her father, to the mill, to her childhood with Tom, to Lucy, and to Philip. At the moment of her great crisis of decision she recognizes that her early affections must determine the conduct of her life: "If the past is not to bind us, where can duty lie? We should have no law but the inclination of the moment."Her love for Stephen is no answer to her question, and Maggie submits to her past, knowing that the pain of renunciation is the price of righteousness.(Pinney 137)

Even though Maggie's past is not perfect, it is more powerful than any new decision and emotion in her life. This is also the reason why Maggie returns Tom and her mother after she has rejected Stephen. Maggie looks for affection and understanding in her family and past.

One of the most critical events in the novel is Maggie's elopement with Stephen. It also brought many changes to her life and affected her personality. It was not an intentional elopement; as Lucy and Philip cannot join them, Maggie and Stephen took the boat trip together. Although she is unwilling to go first, Maggie does not resist Stephen as she "felt that she was being led down the garden among the roses, being helped with firm tender care into the boat" (Eliot 476). Maggie is attracted by Stephen's interest and care for her. She forgets her obligations and duties for a while:

> Stephen'spassionate words made the vision of such a life more fully present to her thanit had ever been before; and the vision for the time excluded all realities,– allexcept the returning sun-gleams which broke out on the waters as the eveningapproached, and mingled with the visionary sunlight of promised happiness. (481)

However, after a while, Maggie cannot recognize the environment. She realizes that they are not doing right by leaving together. Stephen offers Maggie not to turn back and get married instead. However, she rejects his offer and feels penitence, also she blames Stephen for abusing her thoughtlessness. Maggie asks Stephen to come back but it was too late as their absence has already been noticed. Maggie feels alone now and she thinks that: “The irrevocable wrong that must blot her life had been committed; she had brought sorrow into the lives of others–into the lives that were knit up with hers by trust and love” (483). Maggie does not know what waits for her in the future. She will experience the consequences of falling into this temptation. She wished to go back in time and give up her joy instead of this problematic situation and hurting others. Even though Stephen warns Maggie against gossip in the town if they go back without marrying, Maggie refuses his proposal as she believes that Lucy will forgive them. She thinks as follows:

> The love she had renouncedcame back upon her with a cruel charm; she felt herself opening her arms toreceive it once more; and then it seemed to slip away and fade and vanish,leaving only the dying sound of a deep, thrilling voice that said, "Gone,forever gone. (492)

Maggie once again has to renounce her feelings and lose her love forever. Although she wants to be happy and in peace, she cannot think of breaking promises and betray Lucy. Apart from this, as mentioned earlier, Stephen may be associated with George Lewes. Judith Mitchell claims that the reason why Eliot fell in love with Lewes is “a self-perpetuation of her childhood and adolescent sense of alienation from family and society” (Mitchell 117). Eliot again justifies her actions with Maggie’s elopement. Therefore, Maggie is a model for Eliot's idealized version and she seeks moral and sexual freedom by creating her heroine fighting against society’s judgements.

Maggie returns to the mill and seeks refuge at her home with Tom and her mother. However she feels that:

> Her mind wasunswervingly bent on returning to her brother, as the natural refuge that hadbeen given her. In her deep humiliation under the retrospect of her ownweakness,–in her anguish at the injury she had inflicted,–she almost desired toendure the severity of Tom's reproof, to submit in patient silence to

> that harsh,disapproving judgment against which she had so often rebelled. (Eliot 495)

Maggie's return symbolizes a cycle as she turns back home to find peace and reconcile with her family as a heroine. Maggie's return is functional in terms of her development. As mentioned earlier, the novel has a circular plot. At the end of the novel, Maggie returns shere she spend her childhood and died in the middle of her memories. Marianne Hirsch describes the novel's plot as circular instead of linear in her chapter in *Voyage In* and she explains that: "Maggie's return home constitutes a circular development: the inner landscapes she has explored and in which she has become lost have found no actualization in her work or in the love of Stephen. Their only outward analogue is home" (Hirsch 36). The circular plot as mentioned earlier is also considered a characteristic of female Bildungsroman. The genre is not identified with linear plot and progress anymore. Dissolution and circular action make a difference in terms of understanding the heroine from a psychological dimension.Hirsch explains the function of circular plot in terms of inner development in her chapter:

> The plot of inner development traces a discontinuous, circular path which, rather than moving forward, culminates in a return to origins, thereby distinguishing itself from the traditional plot outlines of the Bildungsroman. With this circularity, structures of repetition rather than structures of progression come to dominate the plot. (Hirsch 26)

Maggie's failure is described as "a type of evolutionary failure" by Richard Salmon in his chapter in *the History of Bildungroman*. He states that: "Maggie's project of self-culture fails in large measure because, for Eliot, the individual self can no longer be viewedas separate from the organic milieu which it wishes either to master or escape" (Salmon 73).

In addition, the heroines' mistakes and failures considered natural as it reflects the human condition. Maggie is turned out by Tom and blamed for disgracing their name. He also accuses her of using Philip as a screen for Lucy. Nevertheless, she was looked after by Mrs. Tulliver and they moved to Bob Jakin's house as lodgers. Despite possible gossips in town, Bob Jakins, with all his

generosity, helps Maggie and accepts her. As Maggie comes back unwed and alone, she has to burden all the blame in the eyes of St. Ogg's society. Son Jeong Cho explains failure in the sense of Eliot's heroines in her book *An Ethics of Becoming*:

> George Eliot's females fail in the sense that they can find nosocial medium for their desire outside domestic wifedom. Herardent espousal of Dutch realism is not only a politicalendeavor to expose the distorted social system but also aprotest against the hegemonic aesthetics that has devalued thefeminine and its failure; feminine subjectivity as theexperience of failure is the ultimate story to be written andremembered in women's writing. (Cho 152)

The narrator presents public opinion in St. Ogg's with Maggie's return alone. If she got married to Stephen, she would not be mentioned with compliments. George Eliot's narrator is creating a hypothetical situation where she pictures Maggie coming back as Mrs. Guest. The narrator also tells the cruel thoughts about Maggie as she comes back without husband. Maggie takes the risk of being a fallen woman. Gail Cunningham explains Maggie's situation a such: "The woman who fell, either before or after marriage, provided a striking and dramatic example of a flouting of the social and moral code" (Cunningham 33). She is expected to marry Stephen to save her family name. However, she does not care about public opinion and gossips as much as she cares about Lucy and Philip. The narrator expresses the attitude of the public as follows:

> Maggie had returned without a trousseau, without a husband,–in thatdegraded and outcast condition to which error is well known to lead; and theworld's wife, with that fine instinct which is given her for the preservation ofSociety, saw at once that Miss Tulliver's conduct had been of the mostaggravated kind. Could anything be more detestable? A girl so much indebtedto her friends–whose mother as well as herself had received so much kindnessfrom the Deanes–to lay the design of winning a young man's affections awayfrom her own cousin, who had behaved like a sister to her! (Eliot 503)

Maggie is considered a seducer by the people of St. Ogg's and she is excluded from the society. The narrator states why all the guilt is taken over by the female: "Public opinion, in these cases, is always of the feminine gender,–not the world, but the world's wife; and she would have seen that two handsome young people–the gentleman of quite the first family in St.Ogg's–having found themselves in a false position" (502). Maggie feels the emotion of alienation as she did in her

childhood. However, she is not a child anymore; as she is a young woman, she feels the effect of exclusion and neglect more violently. In addition, the society begins to be disturbed by the presence of Maggie and it is thought that: “She would go out of theneighborhood,–to America, or anywhere,–so as to purify the air of St. Ogg'sfrom the stain of her presence, extremely dangerous to daughters there!” (504). Maggie is seen as a disease by the society and people think that she may set a bad example for young girls in town. Eliot uses irony by writing the thoughts of the people. This mentality shows the narrow-mindedness of a town in the Victorian period. The narrator does not only mean the St. Ogg’s people and a particular time; she aims at showing how a woman can be victimized and blamed because of their gender in any time and place.

One of the supporters of Maggie, Dr. Kenn, the Rectory, tries to find her a position in town. Although he advises her to leave the town not to be disturbed by the gossip, Maggie chooses to stay and work in St. Ogg’s. When she cannot find a job for Maggie, Dr. Kenn takes her as a governess to his children. Unfortunately, people begin to gossip about Maggie and Dr. Kenn again and he has to release her from the position. While Maggie always thinks about Lucy and Philip, she cannot dare to talk to them. However, she receives a letter from Philip and Stephen later on. The letters coming from both men reflect their personalities and attitudes towards Maggie. While Philip approaches her in a sympathetic manner, Stephen’s letter is “a passionate cry of reproach, an appeal against her useless sacrifice of him, of herself” (526). While Philip is physically inferior to Stephen, he has moral superiority. She answers Stephen that: “how long it will be before deathcomes! I am so young, so healthy. How shall I have patience and strength? AmI to struggle and fall and repent again? Has life other trials as hard for mestill?” (528). Maggie’s words are a rebel against her fate and hunger for living. She forces herself to take the burden of not being loved and love somebody. She conflicts with her desires and also her word is like a foreshadowing for her end.

Unlike Stephen, Philip writes to Maggie that he believes in her and understands that she renounces from Stephen for Lucy and himself. With his letter, Philip is reconciled with Maggie in a way. Another person in Maggie’s life to whom

she should apologize is Lucy. Lucy finds a way to visit Maggie and she does not behave to Maggie badly as she has been betrayed by her. On the contrary, she understands Maggie and says that: “I know you never meant to make me unhappy. It isa trouble that has come on us all; you have more to bear than I have–and yougave him up, when–you did what it must have been very hard to do” (522). Eliot is dramatizing in this scene, two young women who are able to sympathise with one another. Even though she is naive and kind, Lucy is one of the most humble and generous characters in the book. She expresses her love and forgiveness to Maggie by almost consoling her. She is shown to be capable of human sympathy. It is clear that Maggie is not excluded by the people she cares about the most except for Tom. She is forgiven by her mother, Philip and Lucy, and supported by Dr. Kenn and Bob Jakin. However, Tom never forgives her and speaks to her while he is idolized and loved much by Maggie since their childhood.

The ending of the novel is unusual in terms of the Bildungsroman features. First of all, there is not a happy ending and reconciliation. Although Lucy and Philip forgive Maggie, she cannot find peace at her childhood home. She is still in pain and unhappy. Until here, there are many parallels between Maggie and Eliot’s lives. Dorothea Barrett, explains the parallels between Maggie’s story and George Eliot. İn her book *Vocation and Desire*.The story may be an alternative to Eliot’s life and character, as well as a fictional autobiography. Barrett explains that:

> In Maggie’s life, George Eliot explores an unrealized possibility of her own life. Maggie is the ıther possible Marian Evans who never left her home, never broke the ties most sacred to her, never discovered the George Eliot in herself. The only end that George Eliot can see for such a life is frustration, a deathlike life, or death itself come early. (Barrett 53)

The flood is mentioned a few times throughout the story and it comes to St. Ogg’s at the end. Maggie awakes Bob and his family and she takes the boat to take Tom from the mill. When he gets on the boat, brother and sister gaze at each other in silence for a while. At that moment, Tom is enlightened and understands everything he has rejected so far:

> He face toface with Maggie- the full meaning of what had happened rushed uponhis mind. It came with so overpowering a force,–it was such a new revelationto his spirit, of the depths in life that had lain beyond his vision, which he hadfancied so keen and clear,–that he was unable to ask a question. (533)

Although Tom does not ask anything, he understands the story of Maggie and he looks at her with the commitment and affection that Maggie expects from him for years. This may be a reconciliation of Maggie and Tom as she is forgiven and understood by him. At the end of the novel, Maggie and Tom could not save from the current and get drowned. In the concluding chapter, the narrator refers to the constructive side of nature. Five years after the flood, nature repairs itself but some people are still wounded as they cannot repair their souls completely. Maggie and Tom were buried to Dorlcote churchyard as written in the tomb that: "In their death they were not divided" (535). Two men visit their grave; Stephen and Philip. Even if it is not said clearly by the narrator, Lucy gets married to Stephen after a long time as Maggie tells Lucy to forgive Stephen in their last conversation.

Eliot chooses to kill her heroine as there cannot be an alternative ending for Maggie. Her death is also a protest against the society. Maggie could not balance her outer world with her inner self. "The lack of harmony between the outer and the inner life has here reached cosmic enough proportions to make survival for women like Maggie impossible" (Hirsch 36). She is a victim but at the same time a survivor as she does not give up her ideas and follow her desires. If Maggie did not die, there was no hope for her as a young woman. "Eliot allows Maggie a moral Bildung based on self-sacrifice and renunciation; St. Ogg's insists that women must, like Mrs. Tulliver, like Lucy, simply be-no growth is allowed them at all" (35). Eliot hints about what makes Maggie narratable and why she experiences difficulties:

> Such things could have had no perceptible effect on athoroughly well-educated young lady, with a perfectly balanced mind, whohad had all the advantages of fortune, training, and refined society. But ifMaggie had been that young lady, you would probably have known nothingabout her: her life would have had so few vicissitudes that it could hardly havebeen written; for the happiest women, like the happiest nations, have nohistory.(Eliot 393)

Maggie is not as lucky as George Eliot herself. Eliot saves Maggie from the wrath of society which is stuck in primitiveness and bigotry. Eliot also leaves Maggie in a dilemma and forces her to make a choice during her short life. Maggie is tested by its creator and tries to succeed in her actions even if she has to bear their consequences. As to the novel's ending again, Elizabeth Ermarth explains why Eliot chose an ending like this for Maggie by pointing out parallels between the two:

> George Eliot, born the same year as Maggie, left her brotherIsaac, who was born the same year as Tom; she left her homeof thirty years for London and despite the hard and lonelybeginning she never went back. Maggie went back and herfate is the strongest possible argument and justification fordoing the opposite: for doing precisely what George Eliotdid in leaving her home behind. (Ermarth 601)

The Mill on the Floss as a female Bildungsroman presents the physical and psychological growth of Maggie Tulliver. She represents the rebellious woman in the nineteenth century. She fights against the established norms of society and the rules of her conservative family. In addition, she deals with her passionate nature and tries to appease her hunger for being understood and loved. She struggles to be loved by her family and especially by her brother Tom. Although the novel does not end with a happy ending like reconciliation and marriage, it shows Maggie's development from a different perspective. Eliot's novel and her heroine are revolutionary in their period and Eliot created a more persistent heroine in women's writing. Elaine Showalter explains the function of Maggie in women's literature:

> Maggie is the progenitor of a heroine who identifies passivity and renunciation with womanhood, who finds it easier, more natural, and in a mystical way more satisfying, to destroy herself than to live in a world without opium or fantasy, where she must fight to survive. This heroine, like Maggie, has moments of illumination, awaken- ings to an unendurable reality; but she quickly finds a way to go back to sleep; even death is preferable to the pain of growth. (Showalter 131)

The Mill on the Floss as a female Bildungsroman written in the nineteenth century has a critical place in women's writing. George Eliot presents the growth of her heroine with her inner and outer conflicts, desires, beliefs and thoughts. Maggie has a silent struggle because of her conditions and environment. Her inner self is opposed to her outer world. While she wants to be loved, accepted, and adapt to society, she fights against its norms and acts like a rebel. As a result, she has to deal

with her dilemma throughout her story. Unlike traditional stories, Maggie's story ends with death as she cannot find peace in life. Her story circulates rather than progresses linearly and it ends without making her happy. Instead of depicting the ideal ending such as marriage, love and positive development, Eliot creates an unusual heroine from her memories and experiences. Eliot focuses on the process of Maggie's growth instead of the ending. For this reason, Eliot wants to show the reader that the heroine could only exist and be extraordinary with her struggle rather than her happy ending.

CHAPTER III

ANALYSIS OF *THE WATERFALL* AS ACONTEMPORARY FEMALEBILDUNGSROMAN

3.1. Margaret Drabble's Life and Literary Career

Margaret Drabble, born in 1939 in Sheffield, Yorkshire, is an English novelist, critic, and biographer. As Glenda Leeming states: "She grew up during war-time and vividly remembers post-war austerity, when expectations were low and simple luxuries were highly appreciated" (Leeming 1). Her father, John Frederick Drabble, was a lawyer and a novelist in his retirement. Her mother, Kathleen Marie, was a teacher at a single-sex Quaker school in which her daughters also got educated. Drabble is the second daughter of the family; her older sister Antonia Susan Byatt is also a famous novelist and critic like Margaret Drabble. Drabble comes from an intellectual family. Her parents graduated from Cambridge University. As Joanne V. Creighton remarks, although she describes her family as liberal and middle-class, she feels close to her working-class roots due to her mother's difficulty in adapting to the middle-class.(Creighton 16-17) Also, her parents struggled to study in Cambridge as working or lower middle-class students were not accepted easily. For this reason, they wished to send their children to be educated well. Drabble's family ties and portrayals are important in terms of understanding her motives while writing her novels. For this reason, there will be information about her relationships with her mother and sister to draw attention to the paralel between her life and novels.

Drabble was raised according to her family's religious views. Their liberal attitude and her education in Quaker also had an influence on her belief. Drabble's relationship with her mother was not good. She remembers Mrs. Drabble in depression because of her class problems which affected family's social relationships and mood. However, her father was quite adapted to the middle-class. He spoke standard English and had strong social interactions with people and it enabled him to be respected and loved. On the other hand, as Leeming remarks that Drabble's mother spoke in her local dialect. and refers to Drabble's words about her mother:

"She was a highly intelligent, angry, deeply disappointed and manipulative woman," as she was portrayed in *The Peppered Moth* (2000). (Drabble qtd. in Leeming 8) As a result of her mother's condition, Margaret Drabble considered adult life depressive and disturbing. She also sought mother figures for herself and the first one was her older sister A.S. Byatt. After Quaker School, Margaret and Antonia went to Newnham College in Cambridge with a scholarship. They became very successful and graduated with first-class honour degrees. Drabble's relationship with her sister A.S. Byatt is complicated as they are not like each other very much. Both are popular and successful novelists in the middle-class reading public. However, they are quite different from each other and it is understood from their works. As Leeming remarks:

> Drabble's tense relationships with her mother and elder sister, which seem to underlie the series of vampirish or inadequate and unsympathetic sisters that her heroines have to contend with. (…) Certainly "monster mothers" appear in many of the novels, oppressing their unfortunate daughters. (4-5)

Margaret Drabble got married as soon as she graduated in 1960. Her husband, Clive Swift who was also from Cambridge, was a prominent actor. Drabble also worked as an actress and she lived in Stratford-upon-Avon with her husband working at Royal Shakespeare Company. While Drabble was expecting her first child, she left her acting career and headed to writing as she found it more practical as a mother and wife. During her first pregnancy, she began to write her first novel *A Summer Bird-Cage*(1962). She was struggling with the challenges of marriage as a mother of three.After she had left acting, Drabble stayed in London while Swift was in Stratford for the plays. They got divorced in 1975 and Drabble went to Paris with her kids to live for a while. During her years in Paris, she wrote *The Needle's Eye* (1972), the story of Rose, a divorced celebrity. Drabble stayed as a single parent for the next decade and she wrote about women in her situation. (2)When she gave a break to writing novels, she published short stories in some magazines in which she used similar themes and motifs with her novels. The themes that Drabble used in her sixties novels are both personal and public problems in Britain. Leeming remarks on Drabble's themes in the following statement:

> Early marriage; the shock of domesticity for the working or intellectual woman; the impact of babies on parental lifestyle, especially in upsetting established priorities and self-image; failing marriage- Drabble's first few novels spoke directly to her generation, especially to women. These problems were being aired more vigorously throughout the sixties as Drabble's war-baby generation and baby-boomers of the late forties and early fifties reached adulthood. Full employment, rising wages, improved technology and more entertainment changed the conditions of their adolescence. Naturally women, as well as men no longer accepted the obligation of ceaseless toil, in the workplace or at home. (…) The norms of youth culture spread into all classes and regions of Britain, young women of various backgrounds were interested in the changing shape of marriage and of women's expectations in society. (3)

In 1982, Margaret Drabble married Michael Holroyd, the British writer and editor. Margaret Drabble used her maiden name throughout her writing career. She has received many prizes and been assigned as chairman of the National Book League from 1978 to 1982. She won the Rhys Memorial Prize in 1966; the James Tait Black Memorial Prize in 1968 and the American Academy E.M. Forster Award in 1973.In 1980, Drabble wrote *the Middle Ground* which is described as a London novel by Leeming as it portrays the anxieties of the decade such as materialism, bad public services and violence on the streets and a heroine dealing with a mid-life crisis. (6) Leeming continues that: "Unlike her protagonists, Drabble had a full and demanding private and professional life" (6). She also prepared *the Oxford Companion to English Literature*'s new edition until 1985. Although she found it exhausting, Drabble thought that the work increased her awareness of literature.

Margaret Drabble's fiction is divided into two stages.Nora Foster Stovel explains this division in her article: "The psychological novels of the sixties and the social novels of the seventies" (Stovel 131). The novels of the sixties are *A Summer Bird-Cage* (1963), *The Garrick-Year* (1964), *The Millstone* (1965), *Jerusalem the Golden* (1967), and *The Waterfall* (1969). As Stovel explains, Drabble emphasizes "subjective self escaping from oppressive society into communion with nature and using nature imagery to symbolize the intense inner life of the psyche" (131). The novels of the seventies are *The Needle's Eye* (1972), *The Realms ofGold* (1975), *The Ice Age* (1977), and *The Middle Ground* (1980). According to Stovel, in her novels "the mature Drabble resolves her earlier urge for emancipation in an acknowledgement of the individual's responsibility to the wider community" (131).

Drabble's work developed with her novel *The Radiant Way* (1987) and work *The Oxford Companion to English Literature* (1985) in the eighties. Margaret Drabble has seen herself as a part of English literary tradition as can be understood from her references to the nineteenth century heroines such as Jane Eyre, Maggie Tulliver and female writers like Jane Austen and Charlotte Bronte. Elaine Showalter explains Drabble's traditional part and its importance: "Of all the contemporary English women novelists, Margaret Drabble is the most ardent traditionalist. Her sense of connection to female tradition, 'the sexual doom of womanhood, its sad inheritance' (Drabble 184) comes first of all from her own past" (Showalter 304). However, as Michael F. Harper states, the form of Drabble's novels cannot be simply considered acceptance of Victorian traditions and nostalgia. "It is rather a working back to a reconstituted realism, in which Drabble begins with modernism and subjects it to a critique that is profound and contemporary" (Harper 168). Margaret Drabble has similarities to George Eliot in many aspects. Keith Cushman takes attention to these similarities and Drabble's interest to Eliot in her essay "Drabbling in the Tradition." It is important to mention parallels between Drabble and Eliot as Drabble's *The Waterfall* is inspired by Eliot's *The Mill on the Floss* in many ways. Margaret Drabble described Eliot as "my ideal novelist in a sense" in one of her interviews in 1974. (Drabble qtd. in Cushman 276) Cushman also gives place to Nancy Poland's notes from interview with Drabble in her essay. Poland reports that: "Drabble was pleased to be called the George Eliot of her generation" (Poland qtd. in Cushman 276). Margaret Drabble explains her admiration to Eliot as "she's so inclusive and she does tackle a very large range of subject matter" (Drabble qtd. in Cushman 276).

Margaret Drabble states about her novels in her interviews: "I wrote about the situation of being a woman-being stuck with a baby, or having an illegitimate baby, or being stuck with a marriage where you couldn't have a job" (Drabble qtd. in Rose "Feminine" 81). She depicts women's problems from her age group living in a patriarchal society. Drabble's early novels are subjective and autobiographical as each reflects a different phase of her life. As Nancy S. Hardin reports in her interview with Drabble: "The books are expressions of different aspects of me" (Drabble qtd. in Hardin 294). Drabble's protagonists are mostly introverted and they

analyse themselves in their stories. For instance, in *The Millstone,* Rosamund is a doctoral student trapped in the world of scholarship while writing her dissertation. Emma Evans in *The Garrick Year,* becomes the victim of her self-deception. Jane in *The Waterfall* struggles with her inactivity and loneliness. Stovel gives a remark about Drabble's portrayal of her characters: "The limitations of the artist's vision in these early novels reflect the limits of her own life and learning to develop within one's limitations is one of the themes of her early fiction" (Milton qtd. in Stovel 132). Drabble uses psychological themes and different narration techniques in her novels. Her heroines are mostly escaping from society and dealing with self-discovery and analysis. Drabble makes them achieve their individuality by using these psychological tools. As her heroines cannot fulfill their need for self-expression, she uses natural symbols such as flowers and water. Valeria Grosvenor Myer explains how Drabble depicts her heroines: "Her heroines were preoccupied with the difficulties of fulfillment and self-definition in a man's world, the conflicting claims of self-hood, wifehood and motherhood, long before the women's liberation movement got going" (Myer "Puritanism"13).

The Waterfall and *The Needle's Eye* show the transition between Drabble's private and public phases. She began to publish her public novels in the middle of the seventies when there were social changes in Britain. In addition, Drabble wrote a biography of Arnold Bennett in 1974, which also displays her changing focus in her writing. As Stovel refers to Drabble's study about Bennett: "Selecting Bennett as a critical focus is itself significant, for Bennett was a preeminently social writer, both in his life and literature" (Stovel 135). Stovel also continues with Drabble's statement about Bennett to show his influence on her: "He was a man who wished to live in society and to make sense of it and work through it" (Drabble qtd. in Stovel 135).

Drabble's first novel, *A Summer Birdcage*(1963) centres on the sisters Sarah and Louise. Sarah is a young woman who has just graduated from Oxford University. Sarah has not decided what she will do after school. Her sister Louise is about to get married and Sarah will be one of the bridesmaids. Because of Louise and her fiance's arrogant attitudes, the two sisters have a tense relationship. The novel is narrated

from Sarah's point of view and mostly focuses on two sisters' discovery of their personalities. Margaret Drabble, as a young woman, married right after her graduation, looks for alternatives and potentials for the educated woman in this novel. Drabble created her own women inspired by herself and her alternatives. As Myer remarks about the features of Drabble woman that can be identified with her reading generation: "literary, hungry, faintly attracted to the corrupt, torn between morality and desire" (Myer "A Reader's Guide" 27). The novel takes its name John Webster's comment on marriage: "Tis just like a summer bird-cage in a garden: the birds that are without despair to get in, and the birds that are within despair and are in a consumption for fear they shall never get out" (Webster qtd. in Myer 28).

Drabble's third novel *The Millstone* (1965) focuses on the young heroine Rosamund who is a post-graduate student at Cambridge University. She gets pregnant after a short relationship. Rosemund comes from an upper-class family who has high moral values. She cannot reconcile with them when she gets pregnant. While she expects support from her sister, she encounters her shock and advice to have an abortion or give the baby for adoption. However, she decides to give birth and the novel's title comes from her decision and the baby as it symbolizes a new beginning or phase in Rosamund's life. Drabble focuses on young motherhood, sexual liberation and being a single mother in her novel. Myer describes the story as "subtle and multi-layered and an enquiry into the nature of socialism as practiced by the upper-middle class" (Myer "A Reader's Guide" 35). She also points out Rosamund's giving birth as a means of discovering community. (35)

The Ice Age (1977) is the novel in which Drabble displays her political and economic consciousness for Britain. She tells the story of former BBC producer Anthony Kealing. It also focuses on the property crisis in Britain during the 1970s. The phrase ice age symbolizes the inactive years of Britain in terms of politics and economy. Drabble criticizes the property law as it turns the Edenic lands of England into a wasteland.

Drabble's *The Middle Ground*(1979) is the most panoramic novel of hers as it is considered a social document of the 1970s. She focuses on London life and the

lives of multiple characters. These characters represent social, political and feminist aspects of society. The female protagonist Kate is a middle-aged journalist. There are reflections from her past in the novel.

3.2.The Analysis of *The Waterfall* as a Contemporary Female Bildungsroman

The Waterfall is Margaret Drabble's fifth novel and it was published in 1969. As Ellen Cronan Rose states, Drabble called this novel "the most female of all my books" (Drabble qtd. in Rose "Feminine" 81). The novel focuses on Jane Gray's, the protagonist, inner conflicts and her relationship with her environment. As mentioned earlier, Drabble inspired by Eliot writing *The Waterfall*. Jane Gray compares herself with Maggie Tulliver many times throughout the story. There are many analogies between the lives of two heroines. Cushman explains these similarities in her essay: "There are basic parallels of character, situation and plot. Second, these parallels are reinforced by an imagistic motif taken from *the Mill*. Third, *The Mill* helps Drabble explore a larger philosophical concern, the question of fate and accident" (Cushman 277). The novels' structures are similar and different at the same time as they are representatives of different centuries. Margaret Drabble reconstructs Eliot's story and her heroine in a different century and place rather than reproducing by adding modern features to her characters.

The Waterfall is a contemporary female Bildungsroman as it tells the story of a young woman and her progress. However, unlike its predecessors in the nineteenth century, the novel does not start with the heroine's childhood and family portrait. Instead, there are flashbacks told by the heroine as the narrator herself. Jane's progress does not follow the conventional bildung. Unlike the conventional Bildungsroman, *The Waterfall* is told by the first and third-person narrators with a lot shifts which makes the reader confused as the two narrators do not support one another's statements. I will explain the narrative structure in detail in the next sections. The plotline is linear as we see Jane's present life but Drabble makes the plot complicated with flashbacks and narrator shifts. Also, the linear plot is confirmed with Jane's progress at the end as she gets better in many fields of her life. The novel continues linearly and the reader sees Jane's growth in many aspects like

identity, mentality and sexuality. From her "ice age of inactivity" (Drabble 7), she achieves stability in her life like communicate with others, ordering her house, writing poetry again and taking care of her children. Although these may be considered minor developments, they save her from a depressive and infertile period. As mentioned earlier, Drabble creates a complex linearity in the novel. The ending is different from the conventional Bildungsroman. Instead of reaching a traditional happy ending like success or a happy relationship, Drabble aims at "a feminine ending" (Drabble 231) as she does not limit Jane's progress. In other words, she does not end her story. Gayle Greene describes the novel's feminine ending in the following statement: "Ending lacks resolution or closure, in that it is open to interpretation and to process, in that it is unpunishing, irregular, immoral" (Greene 59). Drabble sees the feminine story as open-ended, and she creates the circular form as the symbol of it. For this reason, the novel also has a circular plot as Drabble presents Jane's renewal and turning back to her poetry as a result of her psychological and sexual changes. Although Drabble tells the story of young women, marriage and being mothers, she does not criticize and does not see those situations as regressive. Therefore the novel is presenting an exceptional heroine out of social norms. As Virginia K. Beards says: "*The Waterfall* decimates the patriarchal cliche that women are content when they loved fully and explores the paradoxical and simultaneous development of a capacity for heterosexual passion and a feeling of utter loneliness" (Beards 44). Also, as different from the conventional Bildungsroman, Jane Gray does not leave her house even if she could do that contrary to a nineteenth century woman like Maggie Tulliver. Instead, she has been abandoned by her husband because of her problems. She does not have a journey to discover herself and also she is not helped and supported by anyone. James has helped her but he is not the only motivation for her. Giving birth renews her soul as well as her body and leads her to discover her sexuality in her affair with James.

The novel starts when Jane is deserted by her husband Malcolm when she is seven months pregnant. It continues with her giving birth and sexual affair with James, her cousin's husband.Jane is a twenty-eight-year-old grown-up woman. She is a minor poet who has stopped writing during her problematic marriage. She is

introverted and rejects communicating outside and explaining herself. Throughout the story, Jane tries to recover her neurotic and depressive condition and achieve inspiration for her poetry. She also deals with her incestuous relationship with James as she thinks that she has betrayed her cousin Lucy. In this chapter of the study, I will analyse *The Waterfall* as a contemporary female Bildungsroman and describe the growth of Jane Gray as a twentieth-century heroine. In addition, I will explain Drabble's contribution to the contemporary women's writing. Also, I will refer to Eliot's *The Mill on the Floss* by comparing Jane Gray and Maggie Tulliver as heroines from different centuries within the context of changing nature of female Bildungsroman from Eliot to Drabble.

Jane Gray's story opens with her suicidal statement: "If I were drowning I couldn't reach out a hand to save myself so unwilling am I to set myself up against fate" (Drabble 7). This is the first water image that Drabble borrows from George Eliot and it is crucial as it is repeating throughout the story. However this water and drowning images have different functions in these novels. Eliot's drowning image is tragic. In their final scene, Maggie and Tom embraced and reconciled: "Brother and sister had gone down in an embrace never to be parted; living through again in one supreme moment the days when they had clasped their little hands in love, and roamed the daisied fields together" (Eliot 534). Maggie's last suffering shows revelation as she is understood by Tom. However, in a sharp contrast, Drabble's narrator refers to Eliot's tragic attempt. When Jane was expecting James to die after the accident, she thinks that: "I thought that I had been cheated, I thought that death had visited me in person, as an angel, as a presence, and had denied me the final vision, the final revelation" (Drabble 186). As James gains his conscious a bit she still thinks that: "There would be no moment of revelation, no sudden light" (218). Cushman explains the drowning image as such:

> The drowning motif seems to suggest that we come closest to revelation-if but briefly, if indeed only illusorily- through our sexuality. At the same time *The Waterfall* seems to criticize Eliot's attempt to overlay life's ordinariness with tragic meaning. Here Drabble's use of *The Mill on the Floss* involves the juxtaposition of two different conceptions of human experience, the Victorian and the contemporary. (Cushman 283)

Jane sends her little son Laurie to her parents until the birth. She has no energy and hope for continuing her life. Jane does not even care about her food, “she ate baked beans and sardines and asparagus straight from the tin” (Eliot 7). Jane prefers to be alone, so she does not tell her parents about Malcolm's leaving. She has isolated herself from her family and even from her son. Her daughter’s birth breaks her loneliness. Her cousin Lucy comes to take care of her after the birth. As she needs to go back home for her three children, her husband James stays with Jane for a while. The sexual tension between Jane and James is evident as he is willing to stay with her and Jane expects his coming inwardly: “She began to live for his coming, submitting herself helplessly to the current, abandoning herself to it, knowing then at the beginning things that were to be obscured from her later by pain and desire” (Drabble 38). This tension results in their first touch when James tells Jane that he wants to be in her bed, Jane does not refuse him and they sleep together. They could not have sex as Jane should recover her postpartum process.

The Waterfall’s most notable feature is its shifting narration. Pamela S. Bromberg mentions *The Waterfall’s* experimental structure in her essay: “She has embarked on a course of narrative experimentation that accompanies the development of a more skeptical, comic vision of human life and a more self-conscious understanding of art's relation to life” (Bromberg 179).Drabble starts the story with the third-person narrator and it shifts to the first person in some parts. This shift occurs fourteen times throughout the novel. Rose refers to Drabble’s comment on her using divided narrative structure spontaneously:

> I hate books which are deliberately confusing. I aim to be lucid. If one doesn’t know what one’s writing, I don’t see why one should write it… I wrote the first chunk [of *The Waterfall*] in the third person and found it impossible to continue with, because it did not seem to met o tell anything like the whole story. And so I evolved. I didn’t intend when I started the book to have this shifting, but it did seem quite a useful device, having got it set up. But it wasn’t my aim at all to write it experimentally. (Drabble qtd. in Rose “Feminine” 88)

Drabble has no explanation for her two narrative approaches in this novel. She says: “I don’t decide on one day to write in one way and on another day to write in the other way; they just occur” (Drabble qtd. in Leeming 13). The first change

happens on page 46 after Jane and James make love for the first time. The first person narrator is Jane herself and she says that she has not told the truth about herself and James. Then, she changes her statement and says that she omitted the story slightly as she wants James. The first and third-person narrations lead to complexities in the reader's mind as there are different views. There is another scene in which narration shifts from the third person to the first.

> 'What I meant was that *I* wanted *you*,he said.
> 'Ah, rubbish, rubbish, darling, you make it all up, you know I like to hear it,' she said, enchanted, not even caring whether he was lying or telling the truth, quite sufficiently enchanted by the elegance, the tactful charm of the lie, and knowing at the same time that he must be telling the truth, because he must have wanted her or he would not have found the words to lie with; she felt that she had known then that he had wanted her, that his attention to her had coloured that flat grey sea, that whole winter afternoon. (Drabble 83)

> Lies, lies, it's all lies. A pack of lies. I've even told lies of fact, which I had meant not to do. Oh, I meant to deceive, I meant to draw analogies, but I've done worse than that, I've misrepresented. What have I tried to describe? A passion, a love, an unreal life, a life in limbo, without anxiety, guilt, corpses; no albatross, no sin, no weariness, no aching swollen untouchable breasts, no bleeding womb, but the pure flower of love itself, blossoming out of God knows what rottenness, out of decay, from dead men's lives, growing out of my dead belly like a tulip. (Drabble 84)

In the third-person narration, Jane mentions how the protagonist is surrendered toJames' auraand her desired to be loved by him. However, in the first-person narration, sheconfesses that she lied all about her passion and converted the truth. She is aware that what the heroine experiences in the third narration is fiction. For this reason, she looks for reality for her experiences. So, the two narrations are conflicting before coming together at the end. Greene explains this division by taking attention to their functions in Jane's personality:

> Jane's division of her narrative into "I" and "she" allows her to express the complexities of her experience, to voice both surrender to and scepticism of the passion that grasps her. But it is also a means of exploring two discourses, two ways of "comprehending" her experience, the "she" testing an artictic mode and the "I" an analytic mode. This dialogizing enables her to explore not only the potentials but also the limits of each discourse. (Greene 51)

While the first person approaches Jane's love affair with sensibility, third-person expresses a more passionate and submissive woman. The first person narrator

Jane reveals that there are two narrators and there is another woman which is different from her. She makes this revelation with a shift:

> And so, if you would check, if I would check, it ends in the same place. There is no other conclusion, at this point. And since there is no other way, I will go back to that other story, to that other woman, who lived a life too pure, too lovely to be mine.
>
> Two months after the baby was born, when it was already spring, he said that he would take her out. For those two months she had hardly left the house, being afraid to expose herself to the multiplicity of objects in the outside world, and afraid to expose her baby to the cold. She lived indoors, making brief excursions to the shops or to the playground, and for the first time she felt that the house did not threaten her in its own decay. (Drabble 67)

As mentioned earlier, Drabble borrowed from Eliot's *The Mill on the Floss* while writing *The Waterfall.* The narrative structure is another element that Drabble and Eliot share in their novels. Although Drabble's double narrative is experimental and modern, it has similarities to Eliot's style. However, George Eliot as an author-narrator behaves like a teacher or mentor rather than questioning and disclaming the third person narration as Drabble does. There is not a divided narrator in Eliot's novel but the author-narrator interferes and makes comments on the situations in which characters experience. Carl D. Malmgren explains Eliot's narrator's function as: "The authorial speaker must reach out to the reader, creating a community of sympathy and under- standing or at times even a class" (Malmgren 482). Drabble makes it indirectly in order to show the heroine from the outer and inner worlds. The heroine Jane tells her story in two different narration while Maggie Tulliver did not have a direct speech. Eliot's narrator directly addresses the reader by using personal pronouns thus she could have an informal and ironic tone. The following quotations display how the author-narrator makes her comments in *The Mill on the Floss*:

> If you blame Mr. Riley very severely for giving a recommendation on such slight grounds, I must say you are rather hard on him. (Eliot 23)
>
> Mrs. Tulliver, as we have seen, was not without influence over her husband. No woman is; she can always incline him to do either what she wishes, or the reverse.(158)

Drabble focuses on Jane Gray's identity as a poet. Jane is a minor poet and as it is understood from her conversation with James, she has stopped writing: "I don't

write now. That was an old poem. I don't write, now" (Drabble 24). It seems that she cannot write because of her depressive mood and problems with Malcolm. However, through the end of the book, Jane, in the first-person narration, confesses that she lied at the beginning: "It wasn't true, though I allowed the narrative to imply that it might be" (109). Jane intentionally lied in order to make the reader think in this way. She tried to shape herself according to James's pleasures. Also, she wanted James to think that she cannot write because of abandonment. However, Jane did not feel ashamed and desperate because of her marriage. She explains how she wrote poetry ardently in the following quotation:

> The truth is that after Malcolm's departure and before Bianca's birth I was writing more copiously, more fluently than I had ever written before, the ink was pouring onto the sheets like blood. My sublime blood, my sublimated blood. I had not published, for years, having lost all contacts, and all desire to see my treacherous words in print: but there were still pieces of mine current, pieces that I had written at Oxford and in the year immediately after, which had been anthologized and reproduced. Great hopes had once been held out for me, and I kept a secret faith with them. Until James. It was after James that I stopped writing. I did not know how to write about joy, I could find no words or patterns for the damp and intimate secrets of love. (110)

Although Jane finds love in James, it is not promising as it is incestuous and mostly sexual as she says: "My own sheets, warm with my own blood, where James slept with me, in chaste, incestuous desire" (126). She feels happy with him and it makes her to write poetry as she states. She could write during the period when Malcolm left her and she was alone. Her depressive mood helps her become creative instead of affecting her artistic potential negatively.

Margaret Drabble focuses on Jane's sexuality in the novel. As her psychological situation develops, her sexual experience also grows throughout the novel. Although she finds sexual love in James, she does not find love and happiness in him, or a man. This is what Drabble wants to express in the novel. Jane Gray finds herself and reconciles with her divided self at the end. In the beginning, Jane blames herself of being cold and frigid; even if she is exposed to physical violence by Malcolm, she does not blame him. She cannot even judge Malcolm because of his actions; instead, she prefers to torture herself with self-judgement: "I could not blame Malcolm for disliking this disturbance. I did not blame him at all. I blamed myself.

He behaved far better than I did, throughout our association; I didn't behave like a normal person. Almost from the beginning I gave up" (102). However, through the end of the story, Jane says that she lied about Malcolm's abandonment. She blames herself again because of her sexual problems and irresponsible actions:

> Malcolm didn't desert me: he was driven away from me by my bad house-keeping, by my staring at the wall, by my too evident frigidity. I didn't want him: my body refused to accept him, it refused the act, it developed hysterical seizures, it shut up in panic, it grew rigid with alarm. I tried to cure myself, I tried to read the right books, but the very sight of the diagrams made me feel ill. When I was a girl I fainted once, while trying to read the instructions for the first time in a packet of Tampax. So what had I expected to do with a man? (110)

However, after her first sex with James, she feels astonished as she does not feel any pain and takes pleasure. They both wait for Jane's postpartum process for making love. When Jane visits doctor six weeks after her deliverance, she is expecting the doctor's positive answer. She knew that she would be in bed with James after this visit and she was looking forward to it. However, this makes Jane surprised as "in her lovely youth, she had suffered such torments from problems of underwear, pain, health and so forth that she had given up" (42). Jane is surprised at the harmony between James and herself:

> She often though that one of the reasons for the total disaster of her sexual life was her own inability to reconcile practical and emotional aspects of the matter. (…) Human contact seemed to her frail a thing that the hope that two people might want each other in the same way, at the same time and with the possiblity of doing something about it, appeared infinitely remote" (42)

With her orgasm, Jane discovers something new even though she is afraid of her frigidity:

> She was frightened not of him but of herself, of her own coldness: but when he touched her she was unresisting. She wept, later, in amazement: she looked down at him as he lay with his head against her and she knew that there was nothing to be done about such beauty, except to try to keep it. She wanted it, she wanted it for hers. That a desire so primitive could flow through her, unobstructed, like milk, astonished her. (45)

Apart from the opening scene, water image and wetness are used many times by Drabble while describing Jane's actions and emotions. When the baby is born, the

room is in dampness, hot and wet like Jane's body. When she drinks her tea with the doctor and midwife, "she liked its thin warm wetness" (10). While Jane likes these kinds of natural wetness and warmness, she does not like it in a sexual sense until James. "One of the things she had always most feared in love had been the wetness: it had dismayed and haunted her, the fatal moisture, and she had surrounded herself with towels and tissues" (45). However, after her sex with James, she feels relieved and wetness does not disturb her: "now she lay there, drowned in a willing sea" (45). Water image is another parallel to *The Mill on the Floss.* Eliot describes Maggie as a child near River Floss and mentions Mrs. Tulliver's fears that her children may drown in that River. However, the river has also a metaphoric meaning in the novel. Eliot compares Maggie with a river while depicting her dilemma:

> Maggie's destiny, then, is at present hidden, and we must wait for it to revealitself like the course of an unmapped river; we only know that the river is fulland rapid, and that for all rivers there is the same final home. Under the charm of her newpleasures, Maggie herself was ceasing to think, with her eagerprefiguring imagination, of her future lot; and her anxiety about her first interview with Philip was losing its predominance; perhaps, unconsciously toherself, she was not sorry that the interview had been deferred. (Eliot 411)

Eliot's narrator mentions the consequences of Maggie's action; her emotions about Stephen. Eliot's water imagery symbolizes a more powerful and tragic element determining Maggie's destiny. The River represents Maggie's personality in a way. As for Jane Gray, one reason why she likes the dampness in deliverance is its renewing function. Her daughter's birth becomes a new beginning for her. Myer explains the deliverance as Jane's "ghostly resurrection." She remarks that: Jane has just given birth to a new generation and childbirth is followed by new sexual love (…) Jane's deliverance is ambiguous and multiple in its resonances. She is delivered of her child, delivered from her sexual frigidity and into divine grace through this sinful, corrupt and fleshly love" (Myer "A Reader's Guide" 65). James and Jane do not share common pleasure except for sex. They do not have social and intellectual similarities. Even so, while Jane feels frigid in her marriage with Malcolm, she thinks that she is in sexual bondage now:

> For long stretches of time I would cease to think, I would submit myself to desire. I loved him, I loved everything about him, and I would tell myself that such love, being the only credit in the situation, must not be distrusted: that

> there was nothing to do but to endure it, until it died of its own accord (…) I found the word bondage, which seemed quite elegantly to describe my condition. I was in bondage. (Drabble 152)

Jane gets the idea of bondage from a book that is old-fashioned sexual information because she is not comfortable with her subjugation to James. She finds things about male perversion. However, Jane realizes that the book hardly mentions female sexuality. She compares love and sex by reading the book and questions her situation with James. Jane compares herself with nineteenth-century heroines, Sue Bridehead from *Jude the Obscure* and Maggie Tulliver from *The Mill on the Floss* in relation to her guilty conscience:

> There didn't seem to be very many female perversions in that book. Perhaps that was because it was old. Perhaps women have developed these things more recently as a result of emancipation. But love is nothing new. Even women have suffered from it, in history. It is a classic malady, and commonly it requires participants of both sexes. Perhaps I'll go mad with guilt, like Sue Bridehead, or drown myself in an effort to reclaim lost renunciations, like Maggie Tulliver. Those fictitious heroines, how they haunt me. Maggie Tulliver had a cousin called Lucy, as I have, and like me she fell in love with her cousin's man. She drifted off down the river with him, abandoning herself to the water, but in the end she lost him. She let him go. Nobly she regained her ruined honour, and ah, we admire her for it. (153)

Jane resembles her faith to Maggie's as they have similarities. She believes Maggie could save her honour by death. Jane questions female destiny in her statement. She rebels the possible results of her actions. The older novels and heroines cannot help Jane. "She finds the fictions of the past irrelevant to her experience in the present" (Greene 47). She is proud of rejecting James' returning from his vacation and again she resembles her action to Maggie Tulliver's renunciation. However, contrary to Maggie, Jane does not control herself. Jane tries to reconstruct the story of fictitious heroines like Maggie. According to Greene, Jane's "drowning in a willing sea" is regenerative rather than regressive. (51) Jane compares Maggie with modern woman's fate in the following statement:

> Maggie Tulliver never slept with her man: she did all the damage there was to be done, to Lucy, to herself, to the two men who loved her, and then, like a woman of another age, she refrained. In this age, what is to be done? We drown in the first chapter. I worry about the sexual doom of womanhood, its sad inheritance. (Drabble 153-154)

Greene remarks that Jane attributes a new meaning to female experience by her story. Her passion is "adulterous yet redemptive," and it perplexes social and ethical systems as Jane says: "They are mutually exclusive: the social view, the sexual view, the circumstantial view, the moral view, these visions contradict one another" (46). Jane associated her falsehood and omitting the truth about James with this conflict. Cushman remarks the paralells between Maggie and Jane in her essay and refers to Maggie's renunciation: "Jane recognizes that there is more than a little 'Maggie Tulliver in me,' especially in her capacity for 'infinite self-sacrifice' (Cushman 277). Not only Maggie, but Lucy, Stephen and Philip from *The Mill on the Floss* are also recreated by Drabble in *The Waterfall.* According to Cushman, "Drabble seized upon the Maggie-Lucy-Stephen-Philip quartet in *the Mill* as a starting point for her own imagination. (…) They provide an interpretive counterpoint that enriches and adds dimension to Drabble's novel" (281). Cushman remarks upon the differences of Maggie and Jane:

> Maggie is a warm-spirited, generous person who is much given to resignation, though she has interludes of impetuosity. (…) Though Jane Gray lacks Maggie Tulliver's impetuousness, she suffers from an extreme form of Maggie's passivity. She has escaped the problem of what to do with her life by locking herself away in her stagnant marriage with Malcolm. (277-278)

Both Maggie and Jane feel split in their stories. While Jane mentions herself as "split between the anxious intelligent woman and the healthy and efficient mother" (Drabble 103), Maggie is described by the narrator as composed of "opposing elements" (Eliot 305) and "divided between dutiful daughter and passionate young woman, also struggles to establish her identity" (Cushman 278).

The Waterfall and *The Mill on the Floss* are contrasted in terms of a moral approach. Eliot's work has a moral clarity which is not available to the twentieth century. Cushman remarks that Eliot's certainty about moral is attracted by Drabble as she did not aim such a certainty. For this reason, *The Mill on the Floss* functions as a control for Drabble's ambiguous story. "The moral security of the traditional novel puts into greater perspective the moral openness of the contemporary work" (285). Greene explains how Drabble makes use of Eliot's work as "representation of the tradition that Jane must define herself against" (Greene 47). Greene also gives

Tony Tanner's remarks on Maggie's renunciation of Stephen, ending and returning to a family that does not forgive her. Tanner describes Maggie's situation as "a return to the past and its binding patterns, a reinsertion of herself into a social discourse that will deny her any social identity and that effectively prescribes her own annihilation" (Tanner qtd. in Greene 47-48). According to Tanner, Maggie is stuck in an old language and cannot generate herself, for there is no possibility to reconstruct the society she lives in. However, Jane Gray's desire for James is unpunished in contrast to the old novels. Instead of tragedy, her passion saves her from the darkness and sets her free from an isolation and presents a new life. (48)

Waterfall, the book's name comes from a card trick and it also a metaphor for orgasm. It symbolises the sexual pleasure that James and Jane take while making love. As mentioned earlier, water images are parallel to Eliot's work. Showalter draws attention to Drabble's using these symbols and regards her as the representative of the literary tradition, especially with *The Waterfall* "with its Victorian images of floods and cascades" (Showalter 131). Showalter states that the novel depicts the female experience and female inner space as *The Mill on the Floss* and *Jane Eyre* do, "through the accumulation of images and symbols" (112). Jane accepts that she can never refuse James and believes that he has changed Jane in a way. James is also the recreated version of Stephen in *The Mill on the Floss*. Both James and Stephen are elusive characters. They are attractive and handsome. According to Cushman, "their good looks are an eminent part of their appeal to the sexually deprived heroines" (Cushman 280). James becomes the person who teaches her to come to terms with her sexuality and passion. He also cares for her children and takes them out as Jane is too weak and helpless to do these things. Therefore, she knows that she may have ended up much worse if she had not had James. She expresses James's effect on her at the end:

> And without James, where would it have been, where would I have been, where would have lived the woman that writes these words? He changed me, he saved me, he changed me: I say it again, there is nothing else to say. It is too much to lay at his charge, but it was he that did it: but for him, where would I now have been? Alone and mad, perhaps: or reunited with Malcolm, more likely, dragging out his days in endless faint reproach and sick resentment. (Drabble 228)

The Waterfall is full of Jane's flashbacks to her past while describing her relationship with her family, Malcolm and Lucy. Her sexual affair with James is in the recent past as she mentions the car accident in the beginning of the story. She talks in detail about her family and how she married Malcolm. Therefore, her state of mind and emotion is conveyed to the reader. Despite her negative thought on her marriage, Jane explains why she got married to Malcolm. She gives the reason as safety not love:

> I married Malcolm because I thought he was safe. I thought I was safe with him. I thought that he would be safe with me. In view of the mutual damage that we finally inflicted, this seems a curious basis for choice, but so it was. I thought that our weaknesses and virtues were well matched. (85)

Malcolm is another character inspired by *The Mill on the Floss* as Philip Wakem. Malcolm is also rejected by Jane as Maggie rejected Philip. In Eliot's work, Philip is the foil of Stephen and Tom as he is weak and less masculine. In *The Waterfall*, Malcolm is the opposite of James. In addition, both Malcolm and Philip are artists. Philip is talented in drawing and telling stories; he is attentive and kind. Like Philip, Malcolm is talented and he is a guitarist and a singer who expertised in English Renaissance music. Cushman remarks upon Malcolm and Philip's similarity: "The cultivated, elitist nature of Malcolm's artistry marks his isolation from the mainstream of contemporary life, just as Philip is skilled draftsman in a society whose values are commercial. Like Philip, Malcolm is both feminine and vulnerable" (Cushman 281). The first person narrator Jane describes Malcolm as such: "He had a thin, sensitive girl's face; fair, rather wavy hair, with a parting and forelock; he was small and slight and had a kind of pleasing intensity about him, a nervous energy, a performer's energy" (Drabble 86). Malcolm has a feminine aura compared to James. When he learns about Jane's affair, he just breaks the windows and leaves instead of facing Jane and James. In *The Mill on the Floss*, in the scene in which Maggie kisses Philip, Eliot's narrator refers to Philip's feminine look: "she stooped to kiss the pale face that was full of pleading, timid love-like a woman's" (Eliot 344). However, when Stephen appears with his stature, Philip draws back. While Maggie feels pity for Philip, she feels sexual desire for Stephen.

Jane and Malcolm come from different classes; however, they are not into class discussion and politics. On the contrary, they want to escape from any discussion about class. As she says about their coming together: “We met in the middle, both in a sense exiled from our past, united by our isolation, by our artistic efforts, by our lack of identity without own history (…) So I found Malcolm, like me, an exile, Like me, cold to the marrow” (92-94). Jane says that class difference does not make any problem between families but she also says that her family has liked “condescension” by feeling Malcolm’s family comfortable. Although there is no huge social gap between the families, Jane thinks that her father may have relieved that she has brought a father-in-law inferior to him. Jane also says that she rejects social discrimination: “I escaped the fate of being my parents’ daughter. I declassed myself to an extent. I know, too, that by the end I could see my parents-in-law as, as real people, not merely as symbols, or as pawns in some game of my own playing” (94). Another important element that *The Waterfall* shares with *The Mill on the Floss* is the upbringing of the heroines. Jane Gray’s parents pay attention to be respectable and appearance. Jane did not even ask her mother to come her house as it is not clean and tidy. When she visits Jane to see the baby, she only notices “the thick dust, the round stains, the dirty stove, the tarnished spoons” (40) and finds the baby’s name, Bianca, odd. (41) As mentioned earlier, Jane’s parents are fond of the idea of class. Cushman comments that Jane’s affair with James is a reaction to her upbringing. She has destroyed the decades of careful pretense.” (Cushman 282) Maggie experiences situations similar to Jane’s with her mother and Dodson Aunts in the previous century. She has to deal with the Dodson values and their fondness of respectability and material things. They care about things with material value in the time of crisis. Mrs. Tulliver’s concern for her china and linen while Mr. Tulliver’s health is in danger, can be an example of this situation. As Cushman remarks: “Like Jane, Maggie must try to escape the false values of her family” (282).

Jane tells her relationship with her cousin, Lucy Otford, retrospectively from their childhood to adolescence. She mentions her younger self mostly in her memories with Lucy. By her flashbacks, she depicts her childhood as well. Jane considers Lucy as a sister, although she has a biological sister Catherine. Jane

describes her younger sister as her family's favourite. According to her, Catherine is more intelligent, responsive and normal than her. It is understood that she did not have a regular and close relationship with her and Jane never wished to be like her. They only "inspired in each other nothing but a nervous mild suspicious middle-class boredom" (Drabble 114). However, Lucy is in a different place in Jane's eyes. She is more her sister than Catherine. Lucy and Jane are similar in temperament and they are at the same age. However, they were separated during the Second World War. Lucy went to the US and she came back when the war was over. As Jane says they "never became close enough, and yet were too familiar to become friends" (115). Jane cannot be used to Lucy's American accent and clothes for a while. As they grow up, their relationship becomes closer. However, Jane has complicated emotions about Lucy. She feels envy mixed with jealousy as Lucy is more brave and relaxed compared to Jane. Lucy goes to Cambridge and Jane to Oxford. During one of her visits to Lucy at Cambridge, Jane is surprised at Lucy's life there and she compares that life with herself unintentionally:

> It was a shock to me, that visit. Before then I had heard whispers, I had heard rumours of Lucy's way of life, but that visit was a vision to me, a total revelation. I saw it all, in that crumpled single bed, that half-drawn curtain, that tangled hair, that too-easily opened door. It frightened me, it made my heart stand still, my blood run cold. One could diagnose jealousy, no doubt: a passion for Lucy, unrequited, betrayed? Such a notion, I must confess, did not occur to me, but it may nonetheless be true (…)It seemed to me that she was taking more than her share. To enjoy or to encourage a one-sided passion in another seemed to me corruption (123)

Jane is jealous of Lucy's aura and sexual freedom as she cannot feel comfortable. She cannot accept her being admired by men and does not avoid saying that it is corruption. However, Jane does not think that Lucy is beautiful as she is. She accounts for Lucy's being loved and desired by men by referring to the scarcity of female students at Cambridge. Jane says about Lucy that:

> She did not put herself out much to make people fail in love with her. She dressed carelessly, never wore any makeup other than a pale lipstick, never had her hair cut. But at Cambridge where there are ten men to every woman, effort was not required. A backward glance, a reported word, a passing smile any of these could accomplish the fatal work. And a reputation, once acquired, will work for itself. By the end of her first year, Lucy was established as a *femme fatale*, of a kind familiar to that small world not

> cheerful, not even casual about her affections, but emotionally promiscuous, faithlessly intense, universally sincere. People fell in love with her to suffer, to share her exploratory sufferings, to share a share of her bed. She collectedthem. She liked their devotions, their pain. (120)

Jane depicts Lucy as a femme fatale while she is complaining about her frigidity and distant style. Lucy is a free and careless version of her. However, when she is desired by James at the beginning Jane thinks of herself that: "She was beautiful, with a true sexual beauty, she had always been so, with a beauty that was a menace and a guilt and a burden" (37). The difference between these two statements is that they are told by separate narrators. Lucy Otford is the reflection of Lucy Deane as the desirable beauty in *The* Waterfall. Both female characters are the cousins of the heroines. Maggie's cousin Lucy Deane is "pretty and neat" (Eliot 84) and she has "blond curls" (58). Jane's cousin Lucy Otford is also beautiful and turns into a "femme fatale" (Drabble 37) in the 1960's England as mentioned above. Cushman refers to this one hundred change as such: "The Victorian Lucy of unquestioning virtue has modulated into the contemporary Lucy of unthinking promiscuity" (Cushman 278). As Cushman states, Drabble aims to make the reader think two women together by recreating a contrast to Lucy Deane. Both Jane and Maggie are jealous of their cousins and it explains their behaviour. While Jane confesses that she loves James as he is belonged to Lucy, there is not a direct reference that Maggie loves Stephen as he is Lucy's fiance. However, Maggie is jealous of Lucy due to her love for Tom.

When Jane compares herself with Lucy, her sensibility dominates: "Any meanness, any coldness, any hardness would have seemed more honourable. I could take no pleasure in being loved, I could draw no warmth from it" (124). Jane sees Lucy as an example to herself. She feels envy and admiration for her. Lucy is more talented and durable than her in relationships, marriage, appearance, cooking, and pregnancy. Jane explains how Lucy has affected her decisions and leads her:

> Sometimes I think that I married because Lucy married. I got a house because Lucy had a house. I had a baby because Lucy had a baby. One should not underestimate the force of example. There were things that she did that I could not do - the cooking, and the collecting of suitors - but I followed her where I could. When I was pregnant (and I took pregnancy badly, I found it almost unendurably frightening) I said to myself constantly that it could not

> be so bad if Lucy had done it, that it must, if Lucy had done it, be *right.(...)* I did try for some time to emulate Lucy's culinary skill - I messed around with sauces and puddings and French country cooking for some time before shrugging the whole business off in bored abandon, and resigning Malcolm and myself to a lifetime of hamburgers and sardines. (129-130)

Jane imitates Lucy in a way and she wants to be like her. She takes her desire further and she confesses that she wants to be Lucy: "Lucy. Lucy Goldsmith. Lucy Otford. It couldn't be possible that I wanted James because he was hers, because I wanted to be her. It wasn't so, it wasn't so" (130). Even though, she attempts to deny her desire, Jane is jealous of Lucy's everything including her husband. She loves James with an obsession which makes her exhausted. Also, she thinks of her affair with James from a moralistic point of view. In addition to sexual, Jane considers its financial aspect. At the beginning of their relationship, Jane feels uncomfortable sleeping with James in her and Malcolm's house and their wedding bed. In addition, she receives money from Malcolm. Therefore, she feels that she has betrayed Malcolm twice: sexually and financially. However, Jane reverses her statement again about this issue and she says that: "What a liar I am. I'd have slept with James anywhere, I spent Malcolm's money on him. I slept with him in my marriage bed, with our newborn child as witness" (131). Jane confesses that she lied again to the reader as she does not want to be seen immoral. Although it is apparent that she is committing adultery with her cousin's husband, she does not want to be looked ashamed. It shows Jane's dilemma in which she knows that she is betraying Lucy and at the same time she is satisfied with her emotional and sexual affair with James.

As mentioned in the beginning, Drabble writes the stories of young mothers of her generation. She depicts Jane as a responsible mother. Jane does not want her children to be like her as she is aware of her isolated and introverted situation. Jane's only contact with the outer world is her son, Laurie. He is three years old and he is aware that James is around, not his father. Jane has introduced James as his cousin and she is happy that Laurie sees a male figure at home. Although Jane feels comfortable at home alone and without contacting anybody but James, she is worried about Laurie. She does not want him to share the same destiny with herself: "It seemed hard that her solitude, self-inflicted decontaminating isolation, should be inflicted upon him. But she did not know how to free him from it; she did not know

how to break the fatal hereditary chain" (137). As she feels weak, Jane decreased Laurie's gatherings with his age group because she does not like the mothers: "She knew that some effort was demanded of her, some heroic sacrifice" (137). Jane considers social activities such as going to the church and birthday invitations for Laurie "sacrifice" though they are simple events for ordinary people in normal conditions. When she plans to send Laurie to the nursery group, she is afraid of social requirements like greetings and conversations with other mothers. When she leaves him in the church hall, Jane cries outside not for her weakness but her "maternal crimes- indecision, duplicity and lack of confidence" (142). Even though she tries to behave like a responsible mother, she thinks that she is unfair to Laurie: "She had meant to do the right thing, she had taken him there for his own sake so that he should have the friends that she had never had. It was the right thing, but she was the wrong mother to do it" (142). Jane tries to save Laurie from her destiny; however, she questions her motherhood as she cannot save him.

James decides to take Jane to Norway to visit his grandfather and she cannot say no as happens in everything he asks from her. However, James plans to introduce her to his grandparents as his wife, Mrs. Otford. Jane's desire to be Lucy will be fulfilled in a way. Meanwhile, Jane begins to receive calls from Malcolm. He wants to go back home and see the kids. This is not something Jane is expecting because she is used to her life with James. Although Malcolm talks about his regrets about his behaviour toward Jane and neglecting his children, Jane tends to think in reverse. Malcolm speaks in an aggressive tone but he looks for reconciliation. Nevertheless, Jane attacks him by saying that he is in a relationship with a woman and she may be tired of him. It is true that Malcolm has an affair with a woman, a musician like him. However, Jane does not behave in jealousy; she does not expect forgiveness from him:

> I could avoid any painful, exhausting, impossible threat of forgiveness. I wanted his cruelty: I did not want him back, the last thing that I wanted was his return, and I tried to deafen my ears to the note of his ugly, resentful pleading that informed even his worst abuse. (173)

As Jane is happy with James's existence and his interest to her, she does not want to make her mind confused about Malcolm.

Jane and James' journey to Norway has a crucial role in the novel, although it is not completed because of the car accident. It is also a scene borrowed from *The Mill on the Floss* in which Stephen and Maggie take a boat trip. Both male characters take their women on a journey that ends with an unfortunate event. James tells Lucy that he is going to Norway alone. Also, Lucy visits Jane as James is abroad and mentions their financial problems. James is a garage owner and he is fond of sports cars. James' business is not going well and Jane is also aware of all this information. Even so, she has to act that she does not know their situation. Jane feels uncomfortable with her lying to Lucy. James was with her and she realizes that Lucy has no idea and even doubt about them. She clearly betrays Lucy:

> The most sinister revelation of all, I think, was her evident ignorance of the fact that James was at that instant sitting in my kitchen eating his supper: I had always, until that point, believed that Lucy was omniscient, blessed with some supernatural awareness and forgiveness of my theft. But it was not so: she did not know he was there: she thought he had gone to Bergen the night before. She had, quite simply, been deceived. (179)

Jane thinks of Malcolm and Lucy the night before they set off. She and James are deceiving both of them, but Jane knows that it does not make any difference for her as hearing their voice will not affect Jane. She thinks of her corruption: "I would have perjured myself, I would have foresworn myself, I was beyond the reach of the appeals of justice" (180). Jane cannot think of anything or anyone but James. She even considers that she may be betraying James as she has these thoughts. However, Jane is aware that their trip to Norway is not only a romantic evasion; James is escaping from his responsibilities such as Lucy, kids and money.

Sudden events such as accidents and diseases are common in Drabble's novels. According to Leeming, they are horrifying events derived from cause and effect relationships in life. (Leeming 10). She also gives place to Drabble's statement about the inevitability of this in her plots:

> That is what so interesting about life: choosing to be something and being struck down while you do it by a falling brick. The whole question of free will and choice and determinism is inevitably interesting to a novelist. Perhaps I go on about it more than some. (Drabble qtd. in Leeming 10)

The car accident happens before James, Jane and the children arrive in Norway. Jane depicts the accident as she remembers. Even though she says that she cannot remember all, she gives a few details:

> The accident, when reconstructed for me, was so horrific in its ghastly disproportion between cause and effect that it would have shattered any delicate faith: and yet how dreadfully it reinforced my views of providence, of divine providence, of the futility of human effort against the power that holds us. (Drabble 184-185)

The car accident does not affect the whole plot; it has severe effects on Jane. She and her children recover from the accident without any harm. However, James' condition is critical and Jane is surprised he is not dead. Leeming explains the function of accidents in Drabble's novels in her article: "The accidents themselves may be causeless, but they have a logical influence on the characters and plot events, which are not causeless" (Leeming 10). Jane faces Lucy as a result of this accident. At first, she spends weeks in a hotel near the hospital after the accident and waits without doing anything as she cannot know what to do. She even thinks about James's situation that: "It would have been so much simpler if he had been dead: so natural a conclusion, so poetic in its justice" (Drabble 189). She considers in a moment that James's death and if they had both died, it may be an escape for her and it will not hurt her much as it is natural:

> The accident, it seemed, had given shape and form to my guilt: I could no longer evade it: I could no longer evade the dreadful assessments that crowded upon me, the comparisons, the judgements, the knowledge. Had he died, as all true fictional lovers die, had we both died, then these things would have been evaded forever: never would I have had to measure my claim against Lucy's, never would I have had to ask myself whose face he would rather see if ever he should open his eyes in consciousness again. We would, in death, have been forgiven. (195-196)

On the other hand, Jane avoids calling Lucy even though she decides to call every day as she cannot take the risk of losing James: "If he were to die, how could I lose him twice- to Lucy before his death and forever after it?" (196). Jane sees

James' survival as a revelation of her crime and she is afraid of facing Lucy. During the days she spends at the hotel, Jane judges herself to find a way out. As she does not call his parents and Lucy, she feels more guilty because she considers she keeps James for herself. When Jane is persuaded that there is nothing left to do, she plans to call Lucy, go back to London and gives Malcolm what he wants. On their last talk, Jane tried to get rid of him by threatening him to kill herself. Now, she is in a desperate situation as she is about to lose James and Lucy. However, before her, Lucy reaches to her by using the name Mrs. Jane Gray to respond to Jane's using her name. Lucy speaks in an aggressive tone and wishes both of them to die in a state of outrage. Although Lucy is angry with Jane, they begin to talk as Lucy has serious problems with James. She even confesses to Jane that she is having an affair and talks about her conflict with James:

> He's so insanely jealous,' she kept saying, 'he wanted all of me, all of me, and he knew it wasn't there even when I met him, he knew it was gone already and I thought of how unqualified, how unpreceded his possession of me had been, and I could see why he had so wanted it. 'He wants babies,' she said, 'he kept going on about babies, until I started to hate him for it - I hated having children, they drive me to despair, how could one have more than three children? It wouldn't be possible.' She started to cry. 'I couldn't bear him to touch me,' she said. (212)

Lucy's statement explains James's possessive actions towards Jane. In the beginning of their relationship, James says to Jane that: "You're my prisoner, here, in this bed" (37). Although Jane is flattered and impressed with his interest in her, she has been already captured by James.

Another event showing the circularity of plot is Jane's turning back to her poetry. One of the indicators is Jane's writing poetry again at the end of the story. After the accident, she starts to write when James is in the hospital. She expresses her feelings when she is in a desperate mood. Also, she values the poetry above other emotions:

> I would write, because writing is the thing that one can do anywhere, in a hotel bedroom, in solitary confinement, in a prison cell, a defense more final, less destructible than the company of love. I could feel it stirring in me. Descending, I could see the changes in the colour of the air, the faintly approaching presences of words. Forgive me. It is no less than the truth that I

try to express. (217)

Jane has written poems after the accident. As she thinks that James will die, she feels the grief to write. Jane cannot write about joy as she has said earlier because she cannot express her happiness therefore she does not write. However, sadness makes her perform his art.

> I wrote a very good sequence of poems while James was in hospital, while I thought he was dying. I shall become like a man I know who wrote his only great poem on the death of his small child, and who has lived on its reputation ever since. But James, of course, didn't die. so I am mercifully quit of such dubious prestige. I had the experience without the loss: for free. And the poems are none the worse for the fact that they were founded on an unfulfilled terror. (233)

After the accident, Jane and James relationship cannot continue as "the price of his restoration was his loss" for Jane (223). As James requires to stay in a rehabilitation center to walk properly, they separate for a while. James comes to Jane as soon as he returns. Malcolm does not divorce Jane and they become married on paper. She also continues to see James after his recovery; however, she does not feel the same towards James. Her passion and need about him is over: "What she had so wanted in him no longer existed: the level of their communication had been taken from them, and if ever he met other people again it would be on some other level that she did not know" (204). Jane decides that their only relationship can be kinship as he belongs to Lucy and his children.

At the end of her story, Jane looks at her past from her present and questions her actions. Although she has committed immoral actions such as adultery and unfaithfulness, she does not sound ashamed and remorseful in her statement. She resembles herself to Oedipus; as she escapes from her fate, she is trapped:

> In seeking to avoid my fate, like Oedipus, I had met it. In seeking to avoid the sin of treachery, I had embraced it, I had forced its inevitability upon me: and those sick withdrawals had been nothing more than the sighs by which I summoned James to my side. In presenting myself, in this narrative, as a woman on the verge of collapse, on the verge of schizophrenia or agoraphobia, I had been lying. (227)

Jane searches her conscience in a way by thinking about her past. However, all her statements about her family, life, Malcolm and kids are disclaimed by herself in the end. She states clearly that she has avoided being judged by the reader. Even so, she looks ready to take the burden of her actions:

> At the beginning of this book, I deliberately exaggerated my helplessness, my dislocation, as a plea for clemency. So that I should not be judged. Poor helpless Jane, abandoned, afraid, timid, frigid, bereft. What right had anyone to point an accusing finger? Poor Jane, lying in that bed with her newborn child, alone. Poor Jane, child of such monstrous parents. How could she not be mad? (…) I don't like guilt. I don't like being human. I don't like my own actions. But they are, after all, mine. (226)

Another indicator of the novel's circular form is Jane's returning to the life without Malcolm and James. Although she sees James, they do not have a romantic relationship. In addition, she is forgiven by Lucy and her life is in a kind of order. While she is too weak and lazy to clean her house and cook, she hires an *au pair* girl for children, which she is amazed at her decision. Also, she achieves her poet identity and publishes her poems; therefore, she brings a professional aspect to her art. Despite circularity in the story, Jane Gray changes and progresses at the end. She needs to come to terms with herself from the beginning and she succeeds it with the effect of giving birth as a beginning and James' love.

Jane, as the heroine, comments on her ending. There is no clear ending in the novel as the process and progress matter rather than the ending in this contemporary female Bildungsroman. Jane completes her Bildung by coming to terms with her actions. She considers possible conclusions at the end of the novel and refers to Jane Eyre. Jane could have had James when he is crippled after the accident as Jane Eyre did in the end:

> There isn't any conclusion. A death would have been the answer, but nobody died. Perhaps I should have killed James in the car, and that would have made a neat, a possible ending.A feminine ending?Or I could have maimed James so badly, in this narrative, that I would have been allowed to have him, as Jane Eyre had her blinded Rochester. (230-231)

Drabble does not end Jane's story, she gives the hint of progress at the end as there is no exact conclusion. Greene states about her approach that: "Jane finds

satisfaction and salvation in the most traditional places, in love and motherhood. Drabble sees sexual and maternal instincts as enhancing rather than diminishing women's energies" (Greene 60).

Leeming points out the perplexity between the first person and third-person narrator since Jane presents an alternative end. Leeming describes the first person as manipulative while the third person as truthful: "We have here a narrator who discusses how she is going to manipulate and invent her fictional material, who could be termed 'the organizing narrator,' and a narrator who asserts the factual nature of the material described, or 'presenting narrator' (Leeming 13). Leeming also resembles function of using two narrators in this novel to some nineteenth-century novels. The narrator interferes and makes comments on life in an authoritative manner. (14) However,in *The Waterfall,* despite the similarities, the narrators are divided and in conflict.Towards the end of the novel, narrative distinctions become blurred. As Rose explains, "she and I come together, as a section which begins in the third person switches to the first. This signals the unification of the divided self who is Jane Gray" (Rose "Equivocal" 62). The following quotation shows this unification by shifting directly to the first person narration:

> She could not make out what it was at first, and nearly threw it out, it looked so irrelevant. (…)
> James Otford, the solicitor's letter said. It named him. Poor James, who was in a Rehabilitation place, learning to walk again.
> Why was I always so interested in being innocent? Is it a common preoccupation? The most grotesque falsehood I have told is when I said that I didn't much care when Lucy wished me dead, over the telephone, in that hotel. (Drabble 226)

The novel ends with Jane's postscript about a health problem. She refers to the situation of becoming a modern woman, as Drabble emphasizes in her novels. Jane has felt pain in her left leg before she and James go on their Norway trip. Thanks to the car accident, she is saved from dying off a thrombosis caused by the contraceptive pill she has used. There is another reference to contraceptive methods in the novel which is neglected and criticized by Jane. Although she uses a Dutch cap after Laurie's birth, she cannot maintain it. She gets pregnant as a result of her neglect. Jane considers this the price of love and again she compares herself, the

modern woman with fictitious heroines:

> The price that modern woman must pay for love. In the past, in old novels, the price of love was death, a price which virtuous women paid in childbirth, and the wicked, like Nana, with the pox. Nowadays it is paid in thrombosis or neurosis: one can take one's pick. I stopped taking those pills, as James lay there unconscious and motionless, but one does not escape decision so easily. I am glad of this. I am glad I cannot swallow pills with immunity. I prefer to suffer, I think. (Drabble 238)

While Jane questions contraceptive methods, she also rebels against modern women's sufferings because of love. Drabble focuses on the situation of women in the twentieth century. Even though conditions are different from the previous century, women still suffer because of love, marriage, children, vocation and sexuality problems. However, the novel presents a change in the situation of women. As Rose states: "*The Waterfall* is not utopian. It does not envisage a new social order. It is much more exciting than that, because it suggests that women's liberation is not in our hands, not in our heads" (Rose "Equivocal" 68). Jane Gray eludes from the social roles imposed by the patriarchal order and she learns to live with her paradoxes and conflicts by existing as a human being. She completes her Bildung peculiar to the modern female development without paying any price.

CONCLUSION

As one of the results of my study, I have found out that Maggie Tulliver is different from conventional protagonists in Bildungsroman genre. Also T*he Mill on the Floss* is not a conventional Bildungsroman because the protagonist is female, there is not a journey in the novel and the heroine cannot complete her growth. Also, there is no reconciliation and happy ending. As Maggie cannot overcome her conflicts and save herself from her dilemma, there is not a happy ending in the novel. Even though she cannot fit into society and fulfill her desires in her short life, her struggle is admirable. Therefore, process of the heroine's struggle matters in the female Bildungsroman not the ending. This struggle inspired 20th century writers and their heroines because Maggie behaves boldly in many situations despite her time. I found out that Margaret Drabble's heroine Jane Gray is Maggie's 20th century reflection. Margaret Drabble modified George Eliot's Maggie in terms of many aspects. This modification can be explained with the transformation of the genre in the 20th century. With the feminist movements and studies, female Bildungsroman began to be considered a sub-genre in this century because women writers construct an autonomy by following the 19th century women writers. They combined that tradition with the contemporary literature. When I compared two novels, I found out that plot and narrative structure are differentiated. While third person narration is used in *The Mill on the Floss*, there is a divided narrative structure in the waterfall which makes Drabble's novel complicated and suspicious in terms of the reader. While Eliot's author-narrator interferes and comments on the events in the novel, Drabble's narrator is Jane Gray divided in the first and third person. Most of the time, they are contradicting one another until they reconcile at the end. While *The Mill on the Floss* starts from the childhood period, *The Waterfall* is full of flashbacks.

In the 19th century, there were examples of the Bildungsroman with female protagonists by women writers. However, female Bildungsroman was not mentioned as a sub-genre in the nineteenth century as it did not follow the conventional Bildungsroman elements. As a result of social conditions, women could not leave their homes and live independently. Also, they could not work for a living as this was

not welcomed in society except for being governess. Women were raised and educated to get married a suitor. For this reason, their passions, desires and ambitions were disregarded in this male-dominated society. Their stories were again told by women writers as they shared similar experiences. Women writers differentiate from their male contemporaries as not only they focused on women issues but also the human condition in general. By creating rebellious heroines who are in conflict with society and themselves, they did not ignore the male figures in their works.

Women's writing was neglected for a while as the literary market was in the hands of male writers. For this reason, female writers preferred to use pseudonyms in order to publish their works. As a result of the increasing demand for their works, they became popular in this period. The writing was not considered a female profession as women were considered inferior to men almost in every field. However, women writers were disproving these ideas. One of them is Mary Ann Evans, known as George Eliot, in the literary sphere. George Eliot was an intellectual and she was beyond her time with her ideas on philosophy, science and literature.

In *The Mill on the Floss*, Eliot used nostalgic and autobiographical elements as the heroine, Maggie Tulliver's life has common points with Eliot's in the novel. *The Mill on the Floss* is differentiated from the conventional Bildungsroman as it does not have a male protagonist, a journey and positive progress. Also, there is not a happy ending in the novel. Eliot created a heroine who wants different things from life, unlike an ordinary nineteenth-century woman. Maggie died as she wanted more and she could not be happy. Eliot shows an alternative to the readers by Maggie's story. Unlike Maggie, Eliot left home and found her way by behaving boldly. However, Maggie chooses to return to her family after she elopes with Stephen Guest, although she is aware that she will not be welcomed and accepted. Maggie tries to repress her desires by adapting religious teaching. However, her inner conflicts cannot come to terms with her outer conflicts and it drags her into a dilemma. At the end, she is victimized by Eliot as she cannot fit into society and also cannot fulfill her desires. Maggie, like George Eliot, was beyond her time. Eliot told the story of a young woman struggling with herself and society. Although Maggie is very different from a twentieth century heroine, she acts boldly in a few situations

when considered her time. Her reactions against the Dodsons show that Maggie is not an ordinary heroine. For this reason, she is an inspiration to the future women writers with her struggle for discovering herself.

A hundred years after Eliot's Maggie Tulliver, Margaret Drabble created Jane Gray in *The Waterfall* in 1969. Women's writing has changed with social effects in the twentieth century. There was a reaction to Victorian and traditional values in the beginning of the century. Just as the other genres, the Bildungsroman had a transformation in the twentieth century. The female Bildungsroman began to be named as a sub-genre with the feminist movements and gender studies. Women writers constructed their heroines with their experiences. It is a very suitable genre for women writers to share their ideas on gender and equality. Also, women's writing became a separate sphere with the rediscovery and analysis of the women writers. In the 1960s, new studies and criticism of women's writing emerged by the critics like Rita Felski and Elaine Showalter in this century. Showalter focused on the autonomy of women writers and she coined the term "gynocriticism" by her studies. This autonomy became more apparent in the twentieth century. She focused on four models¸ biological, linguistic, psychoanalytic and cultural, and emphasized the cultural model as it presents a collective experience for women writers. Showalter's theory contributed to my study as the female Bildungsroman genre became influential in creating their literary tradition.

In the 1960s, women's writing resurrected with social changes. The writers focused on the first-person narrator and inner world of the heroines. The contemporary Bildungsroman differs from the conventional and also the nineteenth century in many ways. Narration shifts to the first person mostly and the novels do not follow a chronological order. The starting point of the novels are not the heroine's childhood anymore. They progress retrospectively and do not necessarily end happily. The writers mainly focused on the heroine's psychological and sexual development and emphasized self-discovery. Margaret Drabble is one of the major figures in women's writing in this century. Her novels are the stories of young and middle-aged women. She mostly follows the literary tradition and interprets older works in a modern way. Drabble reflected her life's different stages in her novels.

The Waterfall is Drabble's most personal and female novel. She tells the story of Jane Gray in the novel. Although her traditional style, she tried an experimental technique in *The Waterfall.* Drabble's narration is divided into the first and third person. Her heroine Jane Gray tells her story in two narratives and they mostly conflict one another as a symbol of her inner conflicts. She depicts her relationships with her family, her cousin Lucy, her husband Malcolm and Lucy's husband, James. Jane looks at her past from her present and questions her actions.

The Mill on the Floss and *The Waterfall* are examples of the female Bildungsroman from different centuries. They have differences and similarities in many aspects. Keith Cushman explains how Margaret Drabble is influenced by Eliot's work and interprets it into the twentieth century:

In *The Waterfall* Drabble draws on literary tradition extensively and complexly. The countless resonances and points of contact between the two novels allow the reader to experience both continuity and counterpoint, to appreaciate how our culture has remained rooted in our shared past while at the same time has broken with that past. In creating a novel that plays off a nineteenth century work so insistently, Drabble is making an intricate commentary on two cultures, one traditional and one modern. (Cushman 286)

The Waterfall is the counterpart of *The Mill on the Floss* in the twentieth century. Margaret Drabble showed her interest in George Eliot in many of her interviews. Cushman describes Drabble as "the most literary of contemporary English novelists" (275). She benefits from the older works but she "updates and revises it" (276). Although Jane Gray and Maggie Tulliver are at different ages, they have similar experiences. Both feel isolated and deal with their inner conflicts. While Maggie is in love with her cousin Lucy's fiance, Stephen, Jane has an affair with her cousin's husband, James.

Interestingly, both heroines have a cousin called Lucy. However, their love for these men is different from one another. Jane experiences physical love as a result of living in the 1960s liberated Britain. She does not express explicit remorse

because of her illicit relationship with James. However, Maggie struggles with her passion and reason because she is afraid of betraying Lucy and Philip, who cares about her a lot. Eliot places Maggie in a dilemma and she interferes and comments on the events in some parts of the story. She behaves like a guide and uses third-person narration. However, Drabble makes Jane speak for herself and introduces her dilemma by using the first and third-person narration in a shift. Jane also feels guilty because of her relationship; however, she is not afraid to be questioned by society. She prefers to be alone at her own house and she sometimes expresses herself with her poetry, mostly in her desperate times. As a twentieth-century heroine, she has a personal space to think even though she is in depression. However, Maggie is controlled and tried to be forwarded by her family. Even so, Maggie has the courage to return single after her elopement with Stephen though she is aware of the possible gossips. As Maggie believes in family ties and duty, she has to reject Stephen and the advantages of his surname. Maggie tries to reconcile with the social norms during her short life; however, she cannot even reconcile with herself. Her desires and reason cannot complete one another, so she can never find happiness in her life.

Jane Gray compares herself with Maggie Tulliver especially when referring to the drowning image. The use of water motifs also reveals their contrasts. While little Maggie played near the river and drowned in flood, Jane is disturbed by the wetness and moisture. She begins to like it when she gives birth to her daughter and makes love with James. Jane suffers from inactivity in her life like Maggie. She escapes from her problematic marriage, responsibility for her children and relationship with her family as Maggie escapes from her passions by devoting herself to the teachings of Thomas a Kempis. Although Eliot's narrator is more convincing about Maggie's situation, Drabble's narrator leaves the reader in a dilemma as the first person narrator denies the third-person narrator. However, "I" and "she" come together at the end of *The Waterfall*, and it symbolizes that Jane reconciles with herself. James' influence over Jane's progress is evident; however, she remembers and evaluates her past during the novel and returns to her old life at the end. There is not a happy or unhappy ending. Drabble shows Jane's renewal which has started with her deliverance. Unlike Jane, Maggie cannot find a place for herself in society.

Her passions left unreturned. Although Philip becomes an intellectual partner for her, Maggie continues to keep her renunciation. Even though she could control her actions, she cannot control her emotions and falls in love with Stephen, who is her "great temptation."

Not only Maggie but also Lucy, Philip and Stephen are recreated in *The Waterfall*. As mentioned earlier, Drabble updates Eliot's characters in her novel. Even family structures of the heroines are similar to each other. Just as the Dodson aunts, Jane's parents are obsessed with the class and respectability. Jane's cousin Lucy Otford is the twentieth century liberated version of Lucy Deane. Both Lucy are beautiful and talented. Unlike Lucy Deane, Lucy Otford is described as a femme fatal by Drabble. Malcolm and Philip also have similarities; both characters are depicted as feminine by the heroines and both men are artists. Stephen and James have common features; both are handsome; physically and sexually superior to other men in the novels. They are masculine and elusive; they both attract the heroines sexually. Drabble depicted the reflections of these characters after one hundred years in *The Waterfall.*

As a female Bildungsroman feature, both novels have a circular plot. Maggie returns her childhood home and dies tragically. Unlike the conventional Bildungsroman, she cannot leave her home and makes her own way like a male protagonist. Her expectations in life cannot be actualized. For this reason, Maggie cannot fulfill a progress in her story. She comes back where she is born and dies at the same place. As for *The Waterfall,* ithas a linear plot but Drabble makes it complicated with her narrative style and flashbacks. Jane Gray makes progress in her life in many ways. Jane discovers her identity at the end of the novel. She faces her cousin Lucy and she ends her relationship with James. She arranged her life and house and continues to write poetry and also publishes it. The plot's circularity reveals when Jane returns to her earlier life without Malcolm and James.

What prevents Maggie Tulliver from being like Jane Gray is the condition of becoming a woman in the nineteenth century. Unlike Maggie, Jane has a choice to behave independently. She is not punished like Maggie by her family and society

because of her adulterous affair with James. As mentioned earlier, Drabble gives her heroine the right to speak in her name. Jane can express herself and reconciles with her inner conflicts at the end. While Maggie's story ends with her death, Jane's story is open-ended not to limit her progress and finish her story in a traditional way. In other words, unlike Maggie, Jane takes the control of her ending at the end. Helen V. Emmitt remarks upon *The Waterfall*'s ending:

> Drowning permits Jane to pass through the funhouse of distorting mirrors, but that drowning is not connected to death because Jane controls it. She chooses, uses, and finally reveals as false the mirror images like the waterfall because Drabble permits her character not only a choice of endings but also a style that releases her from the bondage of being a heroine. (Emmitt 328)

Finally, although female Bildungsroman was not named as a sub-genre in the nineteenth century, it was developed and shaped by the nineteenth-century female writers. The genre has become a valuable part of women's writing and has become influential in shaping women's "literature of their own." Unlike the conventional Bildungsroman, female Bildungsroman especially in the nineteenth century focuses on particularly women's issues within the context of the human condition. Contemporary female Bildungsroman focuses mostly on the heroine's life and conflicts from her point of view. This study has shown the changes of the female Bildungsroman genre in one hundred years in terms of women writers, heroines and narrative techniques by comparing two major works from the nineteenth and twentieth centuries. The collective experience that women writers share connects George Eliot and Margaret Drabble beyond time and space.

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