



The Depictions of Psychological Conflict In “Middlemarch” by George Eliot

Feruz Rashidova

Philological Sciences, Namangan State University, Uzbekistan

DOI:

<https://doi.org/10.47134/emergent.v3i4.46>

*Correspondence: Feruz Rashidova

Email: feruza.rashidova.uz@gmail.com

Received: 01-10-2024

Accepted: 17-11-2024

Published: 19-12-2024



Copyright: © 2024 by the authors. Submitted for open access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license

(<http://creativecommons.org/licenses/by/4.0/>).

Abstract: This article explores the portrayal of psychological conflict in George Eliot’s “Middlemarch”, focusing on the inner struggles of key characters, particularly Dorothea Brooke and Tertius Lydgate. Eliot’s detailed psychological realism presents the complexity of human emotion, moral dilemmas, and internal battles with social expectations. The narrative examines how personal ambitions clash with societal roles, creating a web of inner turmoil that affects each character’s decision-making and development. Through close textual analysis, the article demonstrates how Eliot’s use of free indirect discourse and deep psychological insight shapes the narrative and enhances the reader’s understanding of the characters’ moral struggles. By exploring these internal conflicts, the article aims to shed light on how Eliot’s work reflects broader questions about human agency, responsibility, and self-understanding in a rapidly changing society.

Keywords: “Middlemarch”, Psychological Conflict, George Eliot, Dorothea Brooke, Tertius Lydgate, Moral Dilemmas, Social Expectations, Free Indirect Discourse, Psychological Realism, Victorian Literature.

Introduction

George Eliot’s “Middlemarch” (1871–1872) stands as a cornerstone of Victorian literature, renowned for its multifaceted portrayal of social, moral, and psychological dynamics within a rapidly changing society. The novel is a meticulous study of provincial life, interweaving the personal and the collective to create a rich tapestry of human experience (Prime, 2020; Ryff, 2013; Teede, 2018; ten Brummelhuis, 2012). Central to its enduring appeal is Eliot’s exploration of psychological conflict, a theme that resonates across generations due to its universal relevance. The characters in “Middlemarch” grapple with profound inner struggles, shaped by the intersection of personal ambition, social expectations, and ethical considerations (Andreassen, 2012; Gelfand, 2011). These conflicts are not merely individual but reflect the broader societal tensions of the Victorian era — such as the clash between tradition and progress, the limitations placed on women’s aspirations, and the moral challenges of navigating a rigid class structure (Amstad, 2011; Scannell, 2010; Steel, 2009). Eliot’s narrative artistry, particularly her use of free indirect discourse and omniscient narration, offers readers a window into the minds of her characters. This technique allows for a nuanced portrayal of psychological depth, revealing the layers of thought, doubt, and emotion that drive their decisions. Characters such as Dorothea Brooke,

Tertius Lydgate, and Rosamond Vincy become vivid embodiments of the era's ideological and emotional struggles, their internal dilemmas mirroring the complexities of societal transformation.

This article aims to analyze the portrayal of psychological conflict in key characters of "Middlemarch", focusing on how their internal struggles serve as a driving force for the narrative (Gajendran, 2007; Jha, 2007; Knippenberg, 2007). By examining these conflicts in the context of broader societal and moral frameworks, the study seeks to illuminate Eliot's skill in blending individual psychology with social commentary. Ultimately, "Middlemarch" emerges not only as a novel of its time but as a timeless exploration of the human condition.

Methodology

Previous studies on George Eliot's "Middlemarch" have extensively examined its psychological realism, emphasizing the intricate portrayal of characters grappling with personal aspirations within the constraints of 19th-century English society. Barbara Hardy (2000) underscores the moral complexity and psychological depth of Eliot's characters, highlighting how their internal struggles reflect broader social and ethical dilemmas. Hardy's analysis points to Eliot's nuanced understanding of human behavior and the ways in which her characters embody the tensions between individual desires and societal expectations.

J. Hillis Miller (1965) explores Eliot's symbolic use of webs as a recurring motif, representing the entrapment of characters within their circumstances, emotions, and moral conflicts. These webs serve as both literal and metaphorical constructs, illustrating the inextricable networks of social obligations, personal ambitions, and ethical dilemmas that define the lives of Middlemarch's characters. Miller's interpretation underscores Eliot's skill in depicting the interplay between individual agency and the pervasive influence of societal structures.

While these studies provide valuable insights into Eliot's psychological realism and narrative symbolism, there remains a notable gap in the detailed examination of individual characters' psychological conflicts and their entanglement with the broader social, gender, and economic frameworks of the Victorian era. Existing research often generalizes Eliot's exploration of internal struggles without delving deeply into the unique and varied experiences of her protagonists.

This article seeks to build upon and expand previous scholarship by focusing on the intricate psychological conflicts of three central figures: Dorothea Brooke, Tertius Lydgate, and Rosamond Vincy. These characters offer a lens through which Eliot's integration of personal psychology and societal critique can be further explored: Dorothea Brooke: Her idealistic aspirations to lead a morally significant life are consistently thwarted by the limited roles available to women in Victorian society. Her marriage to the pedantic Edward Casaubon becomes a poignant exploration of emotional repression and disillusionment, offering a critique of patriarchal constraints on women's intellectual and personal autonomy.

Tertius Lydgate: A progressive doctor with ambitious visions for medical reform, Lydgate's internal conflicts are exacerbated by the conservative and tradition-bound world

of “Middlemarch”. His professional ideals clash with societal expectations and his financial entanglements, particularly through his marriage to Rosamond, which ultimately compromises his integrity and dreams. Rosamond Vincy: Representing the materialistic aspirations of the rising middle class, Rosamond’s desire for upward mobility leads to emotional manipulation and personal dissatisfaction. Her conflicts stem from her relentless pursuit of social status, which often places her at odds with Lydgate’s ideals and her own deeper emotional needs.

By closely examining these figures, this study explores how Eliot uses free indirect discourse and other narrative techniques to vividly portray the inner lives of her characters. These methods allow Eliot to delve into the layered emotions, thoughts, and desires that drive her protagonists, while simultaneously embedding their struggles within the larger socio-political and cultural context of the Victorian era. This analysis aims to contribute to ongoing discussions about Eliot’s unique ability to intertwine individual psychology with societal issues, revealing the interconnected nature of personal identity and the social norms of her time. By addressing the complex interplay of ambition, morality, and societal expectation, this article sheds new light on Eliot’s enduring relevance in discussions of gender, class, and psychological conflict in literature.

Result and Discussion

Analysis of Key Characters and Their Psychological Conflicts. Dorothea is introduced as an idealistic young woman with a deep desire for intellectual and moral fulfillment. Her psychological conflict arises from the tension between her lofty ideals and the constraints of her reality. Dorothea longs to contribute meaningfully to society, but her marriage to Edward Casaubon—a much older scholar—leads to disillusionment. She believes that assisting him with his work will fulfill her intellectual yearnings, but Casaubon’s selfishness and emotional coldness stifle her aspirations. Dorothea’s inner turmoil is intensified as she struggles to reconcile her duty as a wife with her growing sense of dissatisfaction. Her eventual emotional connection with Will Ladislaw further complicates her internal conflict, as she must navigate the societal expectations of widowhood while confronting her feelings for another man. Dorothea’s journey is a testament to Eliot’s nuanced portrayal of internal conflict, as she wrestles with moral choices, social roles, and personal desires.

Tertius Lydgate, a young and ambitious doctor, embodies the conflict between professional idealism and societal pressures. Lydgate’s vision for medical reform and his dedication to scientific discovery are central to his character, yet his aspirations are thwarted by his marriage to the shallow and materialistic Rosamond Vincy. Lydgate’s internal struggle stems from his desire to maintain his professional integrity while succumbing to the financial and social demands imposed by his marriage. Eliot presents Lydgate’s psychological conflict as a slow unraveling of his ideals, as he becomes increasingly compromised by the need to provide for his wife and maintain a respectable social standing. His failure to achieve his medical ambitions and his eventual professional downfall highlight the tragic consequences of internal conflict in a society that rewards conformity over innovation.

Rosamond Vincy's psychological conflict is less about moral dilemmas and more about the tension between her outward charm and her inner self-interest. As a character, Rosamond is emblematic of Eliot's critique of Victorian social norms, particularly in the realm of marriage. Rosamond's manipulative tendencies and her refusal to adapt to the realities of her husband's financial situation lead to ongoing tension in her marriage. While outwardly composed and graceful, Rosamond's internal world is marked by a relentless desire for social elevation and material comfort. Her refusal to engage with her husband's ideals or to support his medical career reveals her inner conflict between self-preservation and emotional detachment. Eliot uses Rosamond to illustrate how psychological conflict can manifest as emotional manipulation and selfishness, ultimately leading to the disintegration of her marriage.

A central theme in "Middlemarch" is the conflict between social expectations and individual desires. Characters like Dorothea and Lydgate find themselves caught between their aspirations and the rigid structures of Victorian society. Dorothea's desire to contribute to society is stifled by the limitations placed on her as a woman, while Lydgate's professional goals are undermined by his need to conform to societal expectations of marriage and financial stability. Eliot uses these conflicts to explore the broader theme of individual struggle within a society that often prioritizes convention over personal fulfillment.

Eliot's characters are frequently faced with difficult moral choices that lead to intense self-reflection. Dorothea's struggle to reconcile her sense of duty with her personal desires exemplifies this tension, as does Lydgate's moral conflict between his medical ethics and the demands of his social position. These internal conflicts are not only central to the characters' development but also serve as a critique of Victorian society's moral rigidity.

Eliot's use of free indirect discourse allows for a deep exploration of her characters' psychological states. By seamlessly shifting between the narrator's voice and the internal thoughts of the characters, Eliot provides readers with insight into their inner conflicts. This narrative technique is particularly effective in moments of intense self-reflection, as seen in Dorothea's moments of doubt and Lydgate's growing despair. Eliot's omniscient narration also adds depth to the psychological portrayal of her characters, allowing the reader to understand the complexity of their motivations and internal struggles.

Eliot frequently uses symbolism to underscore the psychological conflicts in "Middlemarch". The recurring motif of "webs" symbolizes the entrapment of characters like Dorothea and Lydgate, who find themselves caught in the intricate social, financial, and emotional networks of their community. This symbolism emphasizes the inescapable nature of their internal struggles, as they navigate a world that often limits their choices.

Conclusion

In "Middlemarch", George Eliot offers an unparalleled exploration of psychological conflict, weaving it intricately into the fabric of the characters' lives and the broader societal framework. Eliot's ability to depict the internal struggles of her characters—particularly Dorothea Brooke, Tertius Lydgate, and Rosamond Vincy—underscores her deep

understanding of human nature and the complex interplay between individual aspirations and societal constraints.

Dorothea's idealism and moral quest for a meaningful life, Lydgate's professional ambitions in the face of societal resistance, and Rosamond's pursuit of status and material success each represent different facets of the human condition. Through their stories, Eliot examines the universal themes of disillusionment, compromise, and resilience, highlighting how personal conflicts are often shaped by external pressures such as gender roles, class expectations, and economic realities. Eliot's innovative narrative techniques, particularly her use of free indirect discourse, grant readers intimate access to the characters' thoughts and emotions, enabling a profound understanding of their psychological landscapes. Symbolism, such as the recurring motif of webs, further enriches the narrative, illustrating the intricate networks of relationships, obligations, and constraints that bind the characters. These literary tools not only enhance the novel's psychological depth but also cement its place as a pioneering work of psychological realism. This article has demonstrated that psychological conflict is not merely a thematic element in "Middlemarch" but a central force driving the novel's narrative and character development. Eliot's nuanced portrayal of these conflicts bridges the personal and the universal, making the struggles of her characters resonate across time and cultures.

The enduring relevance of "Middlemarch" lies in its ability to illuminate the complexities of the human psyche within its social and historical context. As society continues to grapple with questions of identity, ambition, and moral responsibility, Eliot's exploration of psychological conflict remains a vital reference point in literature. Future research might delve deeper into comparative studies between Eliot's portrayal of psychological conflict and that of her contemporaries, or explore its implications for modern discussions of mental health, gender, and societal expectation. Through her masterful integration of psychological insight and literary artistry, Eliot affirms her legacy as one of the most forward-thinking and influential figures in Victorian literature.

References

- George Eliot. (2003). *Middlemarch*. London: Penguin Classics. p. 1-904.
- Hardy, B. (2000). *The Novels of George Eliot: A Study in Form*. London: Athlone Press.
- Rashidova, F. (2021). VIKTORIAN DAVRIDA GENDER ALOQALARI MUAMMOSI (SHARLOTTA BRONTENING "JEYN EYR" ASARI MISOLIDA). *Namangan: Namangan State University Scientific Bulletin*.
- Miller, J. H. (1965). *The Form of Victorian Fiction*. University of Notre Dame Press.
- Rasulovna R. F. The status of women in the victorian era //ACADEMICIA: An International Multidisciplinary Research Journal. – 2022. – T. 12. – №. 4. – C. 728-731.
- Rasulovna R. F. Characteristics of female protagonists in the literature of the victorian era //ACADEMICIA: An International Multidisciplinary Research Journal. – 2023. – T. 13. – №. 4. – C. 74-78.

- Рашидова Ф. Artistic psychologism as a general problem in the literature of the Victorian Era //Зарубежная лингвистика и лингводидактика. – 2024. – Т. 2. – №. 3/С. – С. 169-178.
- Amstad, F. (2011). A Meta-Analysis of Work-Family Conflict and Various Outcomes With a Special Emphasis on Cross-Domain Versus Matching-Domain Relations. *Journal of Occupational Health Psychology*, 16(2), 151–169. <https://doi.org/10.1037/a0022170>
- Andreassen, C. (2012). Development of a facebook addiction scale. *Psychological Reports*, 110(2), 501–517. <https://doi.org/10.2466/02.09.18.PR0.110.2.501-517>
- Gajendran, R. S. (2007). The Good, the Bad, and the Unknown About Telecommuting: Meta-Analysis of Psychological Mediators and Individual Consequences. *Journal of Applied Psychology*, 92(6), 1524–1541. <https://doi.org/10.1037/0021-9010.92.6.1524>
- Gelfand, M. J. (2011). Differences between tight and loose cultures: A 33-nation study. *Science*, 332(6033), 1100–1104. <https://doi.org/10.1126/science.1197754>
- Jha, A. P. (2007). Mindfulness training modifies subsystems of attention. *Cognitive, Affective and Behavioral Neuroscience*, 7(2), 109–119. <https://doi.org/10.3758/CABN.7.2.109>
- Knippenberg, D. Van. (2007). Work group diversity. *Annual Review of Psychology*, 58, 515–541. <https://doi.org/10.1146/annurev.psych.58.110405.085546>
- Prime, H. (2020). Risk and resilience in family well-being during the COVID-19 pandemic. *American Psychologist*, 75(5), 631–643. <https://doi.org/10.1037/amp0000660>
- Ryff, C. D. (2013). Psychological well-being revisited: Advances in the science and practice of eudaimonia. *Psychotherapy and Psychosomatics*, 83(1), 10–28. <https://doi.org/10.1159/000353263>
- Scannell, L. (2010). Defining place attachment: A tripartite organizing framework. *Journal of Environmental Psychology*, 30(1), 1–10. <https://doi.org/10.1016/j.jenvp.2009.09.006>
- Steel, Z. (2009). Association of torture and other potentially traumatic events with mental health outcomes among populations exposed to mass conflict and displacement: A systematic review and meta-analysis. *JAMA*, 302(5), 537–549. <https://doi.org/10.1001/jama.2009.1132>
- Teede, H. J. (2018). Recommendations from the international evidence-based guideline for the assessment and management of polycystic ovary syndrome. *Human Reproduction*, 33(9), 1602–1618. <https://doi.org/10.1093/humrep/dey256>
- ten Brummelhuis, L. (2012). A resource perspective on the work-home interface: The work-home resources model. *American Psychologist*, 67(7), 545–556. <https://doi.org/10.1037/a0027974>