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TRANSNATIONALISM AND IDENTITY DISCOURSE IN GEORGE ELIOT'S

DANIEL DERONDA

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SPECIALISATION: BRITISH LITERATURE

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DEDICATION

To my parents

Mr. and Mrs. FONGANG

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No research work can be carried out singlehandedly without the help of others. In fact, no matter how equipped the researcher is, they still need the collaborative help of other researchers since no researcher is an island. While I take total responsibility of some of the shortcomings of this work, I still wish to thank a number of people who helped me in its realization and completion.

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ABSTRACT

This study, entitled ‘Transnationalism and Identity Discourse in George Eliot’s *Daniel Deronda*’ examines the relationship between transnational migration, representation, and identity in the 19th century multicultural British context. It explains the complexities that are brought to bear on the society especially in a context where different cultural communities coexist. In specific terms, the study discusses Eliot’s *Daniel Deronda* within the context of nineteenth century European society in general and British society in particular to show the idea of transnational migration, representation, and identity projection. In other works, cultural diversity in the 19th century British society caused by transnational migration necessitated the concept of identity protection during this period. The work therefore, will show how the transnational characters in the novel represent themselves in relation to the 19th century British society.

The nineteenth century British society was characterized by cultural or identity coexistence. In this society there was a huge Jewish community that interacted and cohabited with the native British. The presence of the Jewish community in Britain, at this time, made the British society a cultural mixing pot. The Jewish people were in Britain, at this time, because they had not yet had a Jewish homeland and, thus scattered all over the globe. This Jewish diasporic situation in the world and in Europe, in particular, is visibly presented in George Eliot’s extensive and insightful narrative fiction, *Daniel Deronda*. The research problem of this work, therefore, is the fact that the transnational characters, in the above narrative, are in constant effort to assert their identity in the British society and not to allow the any leeway for cultural integration in the British society. In fact, these Jews are conscious of their migrant status and also aware that Britain is not their homeland. It is in this context that they reject any activity that will result to the loss of their Jewish identity.

From the theoretical paradigm of Social Representation Theory (SRT), the work is based on the premise that George Eliot’s *Daniel Deronda*, is a fictional narrative which is constructed on the discourse of transnational migration, collective representation, and identity preservation. In the novel, the transnational community, in the nineteenth century British society, that is the Jewish community, is in the process of asserting its collective identity in the society, thereby, blocking any leeway for integration and eventual assimilation into the British society. The attitude of this Jewish diasporic community has influenced the ideological perception of the author as revealed through her narrative stylistics.

RÉSUMÉ

Le présent travail est intitulé «Transnationalism and Identity Discourse in George Eliot's *Daniel Deronda*», analyse le rapport existant entre les migrations transnationales, les représentations et les identités dans le contexte multiculturel Britannique. Il présente les difficultés que rencontre la société en particulier dans un contexte où différentes communautés culturelles coexistent. Ce travail examine plus spécifiquement les migrations transnationales, les représentations et la projection identitaire qui ressortent de l'œuvre *Daniel Deronda* de George Eliot, dans la société européenne du XIXe siècle de manière générale et la société Britannique plus précisément. En d'autres termes, la diversité culturelle de la société Britannique du XIXe siècle, engendrée par les migrations transnationales, requerrait le concept de protection identitaire durant cette période. Dès lors, notre travail illustre comment les personnages transnationaux de ce roman se représentent dans la société Britannique du XIXe siècle.

Cette société était caractérisée par la coexistence culturelle ou identitaire. Il y existait une grande communauté Juive qui cohabitait et échangeait avec les autochtones Britanniques. À ce moment, la présence de cette communauté Juive en Grande-Bretagne fit un brassage culturel au sein de la société Britannique. La présence du peuple Juif en Grande-Bretagne était due au fait que ce peuple n'avait pas encore une patrie et par conséquent, était dispersée dans le monde. La situation de la diaspora Juive dans le monde et, en particulier en Europe, est clairement présentée dans la longue fiction narrative de George Eliot, *Daniel Deronda*. Ainsi, la problématique de ce travail de recherche repose sur le fait que les personnages transnationaux de l'œuvre précédemment citée soient dans un permanent effort d'affirmation de leur identité au sein de la société Britannique, ne laissant aucune marge de manœuvre pour leur intégration culturelle dans celle-ci. En effet, ces Juifs sont conscients de leur statut d'immigrant tout comme ils savent que la Grande-Bretagne n'est pas leur patrie. C'est dans ce contexte qu'ils rejettent toute activité pouvant conduire à la perte de leur identité Juive.

Fondé sur le modèle de la théorie de la représentation sociale, le travail est parti du postulat selon lequel *Daniel Deronda* de George Eliot est un récit fictif construit sur un discours de migration transnationale, sur les représentations collectives et sur la préservation identitaire. Dans le roman, la communauté transnationale de la société Britannique du XIXe siècle, c'est-à-dire la communauté Juive, est dans un processus d'affirmation de son identité collective dans cette société, bloquant ainsi toute possibilité d'intégration et de probable assimilation à la société Britannique. L'attitude de cette communauté Juive de la diaspora a influencé la perception idéologique de l'auteur telle qu'elle apparaît à travers son style d'écriture.

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INTRODUCTION

The movement of people from one geographical area of the world to another has always been part of man's existence. This is due to the fact that, the human being is exploratory in nature and also akin to a comfortable condition of livelihood. This mass movement of peoples reached its apex in the 19th century especially in Europe where some people undertook such movements for exploratory reasons while others were looking for better conditions of life. Thus Philip D. Curtin, "Migration in the Tropical World", notes that European emigration of the late nineteenth century "seems to be associated with the industrialization of Europe and North America" (27). Since literature could be read as a reflection and articulations of the activities of a people in time and space, European migration during the 19th century formed the thematic discourses of literary texts written and published during this period. In the European literary tradition, migration discourses could be read in the works of writers such as Virginia Woolf, Emile Bronte, Charles Dickens, E.M. Forster, and George Eliot

Research Problem

The nineteenth century British society was characterized by cultural or identity coexistence. In this society there was a huge Jewish community that interacted and cohabited with the native British. The presence of the Jewish community in Britain, at this time, made the British society a cultural mixing pot. The Jewish people were in Britain, at this time, because they had not yet had a Jewish homeland and, thus scattered all over the globe. This Jewish diasporic situation in the world and in Europe, in particular, is visibly presented in George Eliot's extensive narrative fiction, *Daniel Deronda*. The research problem of this work, therefore, is the fact that the transnational characters, in the above narrative, are in constant effort to assert their identity in the British society and not to allow the leeway for cultural integration in the British society. In fact, these Jews are conscious of their migrant status and also aware that Britain is not their homeland. It is in this context that they reject any activity that will result to the loss of their Jewish identity.

Research Questions

- What is the historical context of the novel under study?
- What was the situation of international migration during this period?
- What is the social interaction between the transnational characters and the native British in the novel?

- How do these transnational characters represent themselves?
- Why are these transnational subjects resisting integration in the novel?
- What is the ideology of the writer?

Hypothesis

The work is based on the premise that George Eliot's *Daniel Deronda*, is a fictional narrative which is constructed on the discourse of transnational migration, collective representation, and identity preservation. In the novel, the transnational community, in the nineteenth century British society, that is the Jewish community, is in the process of asserting its collective identity in the society, thereby rejecting every form of integration, eventual assimilation and preserved their identity into the British society while waiting for their state to be constructed. The attitude of this Jewish diasporic community has influenced the ideological perception of the author as revealed through her narrative stylistics.

Definition of Concepts

It is important to define the major concepts of this topic which are “transnationalism” and “identity discourse”. Paul. R Viotti, et al. in *International Theory*, traces the history of the concept of transnationalism and notes that it first appeared in the 1960s in the International Relations discipline and by the early 1970s the concept of transnationalism “entered the mainstream theory of International Relation theory (IR)” (142). In the International Relation discourse, the concept was used to describe multinational companies and corporative such as international banks church groups that had the capacity to operate in different countries. Paul. R Viotti further affirms that the term “transnational itself was used to describe either an actor or a pattern of behavior”. Thus, “The new focus was on studying these actors, their interactions, and the coalitions they formed across state boundaries that involved diverse non-governmental actors such as multinational corporations” (143) which includes institutions such as banks, churches, and eventually human rights, environmental, and terror or criminal networks.

It was after this concept was used in International Relation that supporters of cultural studies appropriated it and gave it an extensive definition. In the context of cultural studies, therefore, the concept of “transnationalism” does not only limit itself to multinational companies and corporations but also the general movement of people across national and state boundaries for various reasons. Concepts such as migration, displacement, diaspora, international migration are all sisterly concepts under transnationalism. In the context of this

study, transnationalism is used from the cultural studies dimension – that is, the movement of people across national borders. In this regards, Valens Kejain, *Home Cooking: Diaspora and Transnational Anglophone Caribbean Cookbooks*, hold that:

Transnationalism, the other end of the dialectical diaspora and wedded inextricably to it, can be defined as immigrants who “live their lives across borders and maintain their ties to home, even when these countries of origin and settlement are geographically distant.” As such, the term “transnationalism” is used “to emphasise the emergence of a social process in which migrants (and trans migrants) establish social fields that cross geographic, cultural and political borders”, maintaining all the while multiple relations-familial, economic, social, organisational, religious, and political that span borders. A key element of transnationalism, then, is the multiplicity of migrants’ involvement in both the home and host societies(Schiller, toward ix), including a situation where networks, activities and patterns of life encompass both the host and home societies’(Jones 219). For him, transnationalism shows immigrant maintaining connections between homeland and host land, building social networks, drawing upon and creating ‘fluid and multiple identities grounded both in their social of origin and the host social. (page xxiii and xiv).

From the above quotation, Valens sees transnationalism as movement of people across national borders mainly in the search for better living conditions. Despite the interaction and good living conditions these people may have, they do not stop having clear connection with their original place. Transnationalism for him therefore, addresses issues such as homeland and host land. It also lays emphasis in the special processes which migrants overcome in terms of cultural, social, political, religious and economic challenges.

Another concept worth defining is identity discourse. The concept is made up of two distinguished terms that is, identity and discourse. Identity refers to either a social category, defined by the membership role and characteristic attributes or expected behavior. It could also be defined as a socially distinguishing feature that a person takes a special pride in or view as unchangeable but socially consequential. According to Merriam Webster online defines identity as ‘the distinguishing character or personality of an individual. It is also understood as the relation established by psychological identification that is the condition of being the same with something describes or asserted establish the identity of a stolen good’. James .D. Fearon, in “What is Identity?” argues that:

Identity in its present incarnation has a double sense. It refers as the same time to social categories and to the source of an individual self-respect of dignity. There is no necessary linkage between these things. In ordinary language at list one can use identity to personal characteristics or attributes

that cannot be naturally being express in terms of social category, and in some context certain categories can be described as identities. Even though no one sees them as central to their personal identity. Nonetheless, identities in its present incarnation reflect and evokes the idea that social categories are bound up with the bases of an individual self-respectarguably much of the force interest of the term derivesitimplicate linkage of these two terms (2-3).

In this light, he sees identity as a group of traits that characterize a thing and makes it distinct from the others. He further argues that the concept of identity refers to the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities' (Jenkins 1996,4)'National identity describes that condition in which a mass of people have made the same identification with national symbols of the nation ...' (Bloom 1990, 52) Identities are "relatively stable, role-specific understandings and expectations about self" (Wendt 1992,397)

Discourse, on the other hand, is a term that is used in many disciplines in the social sciences and the humanities. In sociolinguistics, for instance, discourse has to do with the speech rendered by an individual within a specific context. In other words, discourse concerns the utterances of people and the manner and context in which they are altered. Chris Barker and Emma A. Jane, in *Cultural Studies: Theory and Practice*, contends that "Discourse constructs, defines, and produces the objects of knowledge in an intelligible way while excluding other forms of reasoning as unintelligible" (102). Identity discourse, therefore, has to do with discussions on identity and identity-related issues such as race, ethnicity, gender, representation etc. This present study will handle identity discourse from the above-perspective.

Aim of the Study

. This study, therefore, examines the relationship between transnational migration, representation, and identity in a multicultural context. In other words, it explains the complexities that are brought to bear on the society especially in a context where different cultural communities coexist. In specific terms, the study discusses Eliot's *Daniel Deronda* within the context of nineteenth century European society in general and British society in particular to show the idea of transnational migration, representation, and identity projection. In order works, the complexity and the cultural diversity of the 19th century British society caused by transnational migration urged the quest for social representation and search for an identity during this period. The work therefore, will show how the transnational

characters in the novel represent themselves in relation to the 19th century British society. In this guise, the work will elaborate on the ideological conception of George Eliot as diffused through her aesthetic craftsmanship.

Scope/Delimitation of the work

This work is limited to discussion, and interpretation of George Eliot's *Daniel Deronda* with the aim of disclosing the dual relationship between transnationalism and identity discourse. George Eliot, as an eye witness of the 19th century British society, reflects the realities of the transnational characters that are faced with the problem of representing themselves in the multicultural society and live in the continuous quest for their identity. In other words George Eliot's *Daniel Deronda* could be seen as a path through which the politics and laws of transnationalism, representation, and identity crisis are represented in this novel and how this novel has contributed in shaping the ideological vision of George Eliot has reflected in her narratives. Also this novel will be our main text of analysis in which all other works that will be included will serve as supporting material.

Significance of the Study

The significance of this study could be analyzed from two main perspectives: from the scholarly perspective and at the discourse perspective. From the scholarly point of view, the work is important in that it examines the 19th century female writer who experiences the realities of this period, and discusses these realities in the context of transnationalism, social representation, and identity discourse. The work is going to bring this writer in the forefront of research in the Department of English, the University of Yaoundé I. In the course of this research, it was discovered that George Eliot has not been given much critical attention in the department. Only two students had worked on the author. In 1998, Yuh Benard Ndichia, under the supervision of Mr. Tarkang Ebai Victor, defended a Master's degree (Maitrise) in English literature on the topic "The Influence of Romanticism on George Eliot's Work: A Study of *Silas Marner*". Nine years after (2007), Akwo Marie Manya wrote a master's dissertation on the topic "Female Representation in Victorian Fiction: A Study of Thomas Hardy's *Tess of the D'Urbervilles* and George Eliot's *Silas Marner*", supervised by Dr. Athanasius Ayuk Ako. From the above, one will understand that George Eliot is not a household name in the Department of English in the University of Yaoundé I. This present

work will further introduce this author in the department who ranks amongst the best in British literary history.

The work is also important at the discourse level especially within the Cameroonian society where within the past 10 years there has been waves of young Cameroonians who move across international borders especially Europe for better living conditions. This work, do not only reflect the realities of transnational migrants of the 19th century British society but also, the transnational young Cameroonians who move to other countries and how they try to integrate themselves in these places. The work is therefore, not only going to reflect the realities of the 19th century British society but also the realities of the 21st Cameroonian society. This is because literature, although regional in nature, contains universal ideas that useful to those in other societies.

The reason why I have chosen to write on George Eliot's *Daniel Deronda* is because after several research done in the Department of English at the University of Yaoundé 1 it had been discovered that just two people have written their works on the author which their main concern was based on her third novel *Silas Marner*. This work extends critical discussions on the other novels of George Eliot especially, *Daniel Deronda*.

George Eliot: Authorial Biography and Shaping Influences

The biography of an author is very important in the analysis and interpretation of his/her works. A firm grasp of the life and time of the author, in question, will shed light on some of the issues which are articulated in his/her creative works. In his treatise, entitled "Literature and Society", the British critic and scholar F.R. Leavis argues that:

[...] you can't be interested in literature and forget that the creative individual is indispensable. Without the individual talent there is no creation. While you are in intimate touch with literature no amount of dialectic, or of materialistic interpretation will obscure for long the truth that human life lives only in individuals: I might say, the truth is only in individuals that society lives. (Leavis, 1979, p. 2353)

In fact, the strength of this argument is the reason why knowing the biography of George Eliot is of absolute necessity. This is because a grasp of George Eliot's biography will help us interpret and understand some of the issues discussed in her works, especially *Daniel Deronda*.

George Eliot, whose real name is Mary Ann Evans, is one of the most prolific female British writers of the 19th century. She changed her name to "George Eliot" because during this period it was believed that women could not write anything of artistic substance. So, since

she wanted to be read, she had to take a male name. She was born into a middle-class family on the 22nd of November 1819 in Warwickshire during the reign of George iii. She was the third and last child of her parents but before then her parents had twins after two years that she was born. Eliot had two younger brothers who died 10 days after they were born which caused her mother's health problem. Actually, Eliot does not lay much emphasis on her mother's health problem because for her she made her to be traumatize at the age of 5 years old. After her younger ones death her mother had been unable to take care of her and the two other children that her father had made them to travel to other places. Due to this she was now forced to travel in and out of countries for school purpose and stayed especially in boarding schools. Henry, in her work *The Life of George Eliot: A Critical Biography*, testifies that Eliot was a voracious reader of books which explains her subsequent interest in writing. In fact Nancy records:

“She was ever at the head of her class, and certainly loved learning for learning's sake; so devoted, indeed, was she to it that, to the astonishment and perhaps disgust of her schoolfellows, she always cried when the holidays came” (Collins, Interviews 4). This schoolfellow's distant memories of Mary Ann's love of learning are no doubt correct, but the revelation that she cried at holidays may also suggest, that for some reason, Mary Ann did not look forward to returning home’.(32)

This clearly shows the devotion of Mary Ann in her studies and how she performed very well at school. She was amongst the best of her school which marked the differences between her and the other children that her parents had. She is then appreciated by one of her teachers who become very friendly to her who even come to her house there then she starts learning Judaism this is seen when Nancy says:

‘She was deep into reading about Judaism. The German Jewish scholar Emanuel Deutsch, to whom the Lehmanns had first introduced her in 1866, had been an important influence on her as she studied Hebrew with him and corresponded with and visited him when he was ill and living with his neighbours, the reverend Reginald and Mary Eliza Haweis. (211)

As seen above we then understand the devotion of George Eliot in reading extensively on works which help her to develop love and determinacy in learning Hebrew and other works of great writers like Wordsworth and others during that period she read extensively in the history of religion and romanticism. The family moved to Griff when Eliot was just few months old. Eliot cheerfully redbrick, the family owned covered house where the novelist spent twenty-one years of her life among people whom she depicts in her novels this can be seen when Nancy says ‘ I will be drawing on Eliot's own view about telling life stories because her

novels, essays, poetry, and letters provide insights into the possibilities for constructing such narratives with a self-consciousness associated with later, post-modernist assumption about the fluid boundaries between fact and fiction' this clearly supports Eliot's point of view about not having an autobiography on her works but to implement them in her storytelling. Also, she was educated at home and in several schools, and she was imbued with an intense Evangelicalism that dominated her life at Mr Wallington's school at Neneaton until she was 22.

However, she later rejected her Christian faith when her mother died in 1841. That same year she took charge of her family and moved to Coventry with her father and lived with her family. She became acquainted with the family of Charles Bray, a free-thinker, and was persuaded to translate Strauss's *life of Jesus* (3 vols., 1846). Eliot was influenced by the work on his sister Sara Hennell who became her friend; the author of the work entitled *An Inquiry Concerning the Origin of Christianity* (1838). The reading of this work and other rationalistic works which greatly influenced her thoughts that permitted her to collect information about different spheres during her period of observation before writing.

After her father's death in 1849, she spent six months in Geneva reading widely. On her return she lived in London in the house of the publisher John Chapman, editing the *Westminster Review*. At the focus of many radical ideas here she met George Henry Lewes, a versatile journalist, whose marriage was irretrievably ruined. Although divorce was impossible, in 1854 she went to Germany with him, and for twenty-four years lived openly with him as his wife until his death in 1878, but were not married. This is seen when Nancy says:

Why she and Lewes could not marry and the importance of Agnes Lewes as the 'other woman' in her married life. In addition, I will draw on George Eliot's own thinking about the shape of individual lives – articulated by the narrator of her 'political' novel, Felix Holt (1866) who contends that 'there is no private life which has not been determined by a wider public life' (43; ch. 3) (7).

We understand Eliot though she was imbued with religion and studied Judaism for many years at a point in time she lost faith and decided to concentrate in what she regained more passion which was to narrate her life story in her novels so that the general public should be aware of what she has undergone in life.

Through Lewes' encouragement at the age of 37 she began to write fiction. *Scenes of clerical life*, serialized in *Blackwood's Magazine*, and reprinted (1858) under the pseudonym

George Eliot this is because in the Victorian era, writing was a male profession. This is why the success of *Adam Bede* (1859) became a best seller; declared that its author takes rank at once among the masters of the art this is because here the protagonist who is a man is a model of Eliot's father who had a tragic love story. He is known for his great physical strength which enables him to carry loads that three average men could hardly handle.

In *The Mill on the Floss* (1860) a story about a destructive family and *Silas Marner* which is the story of a linen weaver who is falsely judged, guilty of theft by the casting of lots. This work of hers falls in the romantic period which is published in 1861; here, she tries to treat up to date issues like human struggle to improve his status and achieve social comfort in the 19th century society.

In 1876 Eliot published *Daniel Deronda* which happened to be her last publication and the focus of this present research. We are meant to understand that since the Victorian age people started migrating from one place to another which permits us to understand the movement that we identify in the novel is something which was prominent during the traditional period till date. This is seen when Nancy Henry in her text says, 'Also the way people represented themselves due to the movement made them not to assert themselves in the foreign land in which they are. This is why in this novel, George Eliot express all her wishes and called on the attention of many societies to make foreigners feel free though they are not in that settlement.' She did it because of the sickness of her companion Lewes and he had cancer knowing well that he was going to die; this prompted her to write more so that they shall be remembered after their death. Also with increasing skill, continued the subtle probing of human motive that leads many modern critics to regard her as the greatest novelist of the nineteenth century. But after Lewes's death, it was a devastating blow that ended her writing career.

On 6 May 1880 she married John Walter Cross, a banker twenty years her junior. They went on a honeymoon trip to Italy where, though not certain, Cross jumped in Venice from their hotel balcony into the Grand Canal. The remains of Eliot were buried in the Highgate cemetery. Haight thought that Eliot lost her sense of humor during the years that Cross knew her, a notion that is discredited by her fiction, especially *Impressions*, which she originally intended to present as a manuscript edited by George Eliot, thereby revealing her own thinking about the value of an editor of manuscripts to the future reception of an author's work. An example of this sense of humor is Eliot and Lewes's relationship to her admirers' and worshippers. It has been assumed by biographers that the Lewes lost perspective on the

absurdity of the feet-kissing, gifts of underwear, and semi-religious services at the Priory. But their private sense of humor was very much alive. Of the acolytes, apostles, or worshippers that Eliot attracted in the last phase of her life and career, Alexander Main stands out as a figure who was simultaneously encouraged and ridiculed by the Lewes. He may not have sat at her feet like Edith Simcox, or been buried next to her like Elma Stuart, or married her like Johnny Cross, but he published books that remain today as either testimonial to the devotion she inspired or embarrassments to the flattery she encouraged.

They returned to London where Eliot died of a kidney ailment in the same year on the 22nd of December, Cross never married again and she never had any child. He instead after Eliot's death he tried to bring up her biography and her way of thinking to the general public this is seen when Nancy says, 'Cross was Eliot's Boswell, and he attempted to establish an accurate, respectable, historically situated biography of her. Like the subsequent biographers who have taken their turn, Cross realised that life and fiction informed each other and also that the author is born into historical context that shapes the works she writes' (269) that is Eliot becomes his source of inspiration and which permits him to start putting more interest in writing. He then starts laying emphasis on George Eliot's biography which makes her to be his source of inspiration for his writing.

Structure of the work

The work is structured as follows; an introduction, four (04) chapters and a conclusion. The introduction comprises of the aim of the study, definition of key terms, research problem, the research questions, the objectives, the significant, hypothesis, the scope of the work, and the structure of the work. The chapter one of this work title theoretical framework and review of literature. This is subdivided into two main parts that is the first part, is the theoretical framework. Here, we are going to discuss about the theory we are to use in order to support our work. The theory that we are to discuss about is Social Representation Theory and the second part is the review of literature which will be talking about the different articles, books, and essays that other writers have written concerning our text *Daniel Deronda* which brings the novelty of my work. The second chapter examines constructing the antecedence of transnational crossing. It is in two parts which the first part is; the search for homeland and the second is the search for business or commercial space. This chapter discusses the reasons why the transnational subjects or characters in the novel migrate from one country to the next. Chapter three is resisting transculturalism which is further divided into two parts that is; resisting interethnic marriages and rejecting the belief system of the others. In this chapter, we are to

show how the diasporic characters in the novel are resisting to integrate themselves in the British society. The final chapter that is chapter four is the authorial ideological perception. This is also divided into two that is the cultural equality and coexistence and communitarianism. In this chapter, we will discuss the author's ideology as revealed in the text under study. Discuss at least two of these ideologies. Lastly, we have the conclusion and bibliography of the work.

CHAPTER ONE

Theoretical Framework and Literature Review

This chapter focuses on three major aspects. It discusses the theoretical framework which has been adopted in the analysis of the novel *Daniel Deronda* and it also reviews existing literature on the novel and the works of George Eliot as a whole. The purpose of this review is to show how the present research endeavors depart other works which have been written on this author as a whole. Finally, this chapter gives summary of *Daniel Deronda* in order to help readers understand the present analysis of the text.

Theoretical Framework

The theoretical paradigm which has been adopted for the analysis of the text under study is the Social Representation Theory (SRT). This theory came from the social psychological concept of social representation which was a concept that was introduced in the discipline of social psychology in the 1960s by Serge Moscovici. Moscovici's concept of social representation was a counter-discourse to Emile Durkheim's concept of collective representation. In "*The Potential of Social Representation Theory for Gender Equitable Research*", the writer argues that the concept of social representation theory is rooted in the sociological tradition of social psychology. She says that the concept is a useful theoretical and practical tool in the social science which had been flourishing in the European and Latin American contexts. In this view, "At the broadest", Willem Doise argues, "social representations are defined as organizing principles of symbolic relationships between individuals and groups" (57). According to Moscovici, Emile Durkheim's concept of *collective representation* was limited since it treated representation as a static commodity with no possibility of change. Thus, his concept of social representation is dynamic and constructivist in nature, and gives allowance for change, thereby, making it "social". It is in this context that Serge Moscovici defines social representation as :

[...]a system of values, ideas, and practices with twofold function; first to establish an order which will enable individuals orientate themselves in their material and social world and master it: and secondly to enable communication to take place among members of a community by providing them with a code for naming and classifying unambiguously the various aspects of their world and their individual group history. (qtd in Duveen et. al (1)

From the above words of Moscovici, social representation, in other words, is the process in which a group of people construct social reality based on the social structures in which they belong and also the method in which they communicate their construction of social reality to the rest of the world. Thus, Moscovici argues that social representation is always the constructive representation of someone or something. In other words, the concept of social representation is constructed in culture; it is not a psychological or cognitive or individual construct. In this connection, culture is the bedrock on which social representation is constructed and presented to the material world. This is due to the fact that the way people look at social reality, in general, is conditioned or influenced by their culture and other social structures in which they belong such as schools, churches, political parties, just to mention a few.

Since Moscovici, the concept of social representation has attracted the critical lens of many social psychology researchers who have further expatiated on it from different perspectives. Thus Gail Maloney's "Social Representations and the Politically Satirical Carton: The Construction and Reproduction of the Refugee and Asylum-Seeker Identity", acclaims that "social representations are distinctive through their construction, which is concerned across individuals, groups, and institutions as a symbolic and dynamic system that melds both cognition and behavior" (62). In other words, Moloney thinks that social representations are constructions of social reality by a group of people who are conditioned by the institutions to which they bear allegiance.

In the same light, Hoijer citing Moscovici describes three types of social representations: hegemonic representation, polemic representation, and emancipated representation. According to Moscovici, hegemonic representation has to do with the way members of the ruling class or those who constitute the influential class in society look at aspects of social reality. In other words, it is the way those who have power represent the society in which they are found making the people to shape their way of seeing the society and this shapes also their way of representing themselves in the society. Therefore, hegemonic representation is that which shared by most members of political parties, a nation or other structured macro-unit. They are uniform and prevail "in all symbolic or affective practices" (221). Olausson argues that in contemporary societies, climate change is conceived as a threat toward human life and society may be an example of hegemonic social representation. politicians generally agree that it is a severe problem, the media reporting is dominated by certainty about the existence of anthropogenic climate change (2001). This is to say a certain

idea may be propagated by the political class and the idea is seen as a social representation in the entire social set up.

Emancipated representation, on the other hand, relates to how subgroups create their own version of social reality from their own perspective which might not be *in tandem* to those who enjoy hegemonic representation. In other words, emancipated representations are associated sub-groups or micro group who want to put forth their own ideal and vision of life. This is to say “have a certain degree of autonomy with respect to the interacting segments of the society” (221). This is to say that a group of people may want to disconnect with the ideals propagated by the ruling class which they see as a threat to their being. For instance, the working class in the society may dissociate themselves from the ideal of the upper-class citizens in terms of political, social and economic policies and have their own social representation of these social areas. This type of representation always leads to conflict in the society because the break in ideal always lead to confrontation between the two classes.

Finally, polemic representation is contrary to hegemonic representation in that “they are related to social conflicts, struggles between groups and controversies in a society, they are determined by “antagonistic relations” and “intended to be mutually exclusive” such as political ideas of liberalism and communism” (5). This is to say, it relates to social disagreement, conflict, and struggle between groups or individuals in the society. They are determined by “antagonistic relations” and “intended to be mutually exclusive” (221). For instance, political ideals such as liberalism and communism may be a source of conflict.

There are two basic socio-cognitive communicating mechanisms, according to Moscovici, that generate social representations: anchoring and objectification. In this regard, Veltri notes that “The role of social signification is referred to very frequently in the theory of social representation, in particular in terms of the process of anchoring and objectification” (235). He goes further to affirm that ‘Anchoring and objectification are thus the outcome of communicative games perfumed by social groups in the public sphere that reach temporarily stables social meanings, and the latter feed into potential new communicative games” (243). Anchoring mechanism, as the first process in social representation, can be defined as the process through which an object is assigned meaning as it is associated with other symbols. To this effect, Hoijer affirms that “anchoring means that new ideas or phenomenon are related to a well-known phenomenon or context” (7). Thus, there are different types of anchoring mechanisms such as naming, emotional anchoring, thematic anchoring, metaphoric anchoring, and anchoring via basic antimonies.

Objectification, on the other hand, implies linking existing knowledge with emerging one; it is the exercise of translating something unfamiliar into something concrete. In fact, objectification takes place through metaphors and analogies or materially linked to objects and entities. Hoijer defines objectification as what “makes the unknown known by transforming it into something concrete’ one may “perceive and experience with our senses” (12). In paraphrasing Moscovici, Hoijer says that objectifying is much more active process than anchoring because it “occurs almost automatically each time we are confronted with new phenomenon” (12). In this guise, is the materialization of abstract phenomenon into concrete reality.

It is from this socio-psychological concept of social representation that the theory of social representation (SRT) has been derived with supporters such as Gerard Duveen, Barbara Lloyd, Wolfgang Wagner, Robert Farr, Sandra Jovchelovitch, and a host of others in the field of social psychology. Wolfgang Wagner et al, in “Theory and Method of Social Representations’ argue that social representation theory is “a social psychological framework of concepts and ideas to study psychosocial phenomena in modern societies’ (96). In other words, social representation theory aims at analyzing the psychosocial processes that come into play in the context of representation. These critics, further, expound on the content of Social Representation Theory (SRT) and contends that the theory maintains that “social psychological phenomena and processes can only be properly understood if they are seen as being embedded in historical, cultural and macrosocial conditions” (95-96). This concise description of the theory shows that it takes into consideration the social context of the individual or group in order to explain the reasons why they visualize reality from their given perspective. Because of the extrinsic nature of this theory, Wagner et al further notes that the theory “attempts to overcome the shortcomings of those currently widespread theories and approaches in social psychology which are based on methodological individualism and on an epistemology which functionally separates the subject from the object” (96).

Also Giuseppe Veltri, in “Social Semiotics and Social Representations” explains the relationship between these two theoretical constructs: social semiotics and social representation. In the opening lines of this article Veltri states that his aim is “to explore the points of convergence between the theory of social representations and semiotics in order to accommodate both the communicative and the contextual knowledge functions of social representations through the idea of multiple and layered signification” (236). As he navigates into the article, he notes that the theory of social representations is “a social psychological

theory of the social origin of the relationships between knowledge, representations and contexts” in which “the role of communication is central for the production of representations” (235). Veltri, just as Wagner et al, is also of the critical opinion that context is of invaluable importance in any discussion of social representation theory, since representation does not exist in a vacuum but within a socio-political and cultural frame. Thus, he argues “many studies applying the theory of social representations deal with processes of communication and instances of social signification in the public sphere and yet include references to the notions of signs and symbols that are heterogeneous and unsystematic” (235).

In addition, Kay Deaux and Shaun Wiley explain how the concept of social representations manifests itself in the making of the immigrant identity. In “Moving People and Shifting Representations: Making Immigrant Identities”, they present the way immigrant represent themselves and how their host country represent them. In fact, they handle the issues of immigration and identification “specifically asking how a social representational analysis can contribute to a greater understanding of this pressing social issue” (9). In their treatment of these issues, they opine that “social representations are shared in the sense that particular objects organize groups thinking, but they are not consensual, that is, all groups do not necessarily have the same view of the object despite a common categorization scheme” (11). In this vein, they argue in favour of social representation theory that the theory “raises the question of how these groups come to be represented in host countries and how immigrants position themselves to the representation” (20). These writers, therefore, shows the importance of social representation theory in analyzing the condition of immigrants in the different countries in which they find themselves.

In “Identity Representations within Israeli Society: A Kaleidoscope of Minority Phenomenon”, Emda Orr makes a strong case in favour of the social representation theory. She states that social representations are “verbal and behavioral forms by which members of a society co-construct the world they live in” (44). In this context, she argues that “According to social representation theory (SRT), human beings construct their world by their individual cognitive capacity, but they do so as members of a particular society by communicating with each other within specific contexts” (44). According to Orr, therefore, the concept of social representation theory is actualized within a contextual framework and not out of it. It is in this context that Moloney argues that “From the inception of social representations theory, social representations have been argued to exist in the conversations, narratives, texts, ritualized

practices, cultural artefacts, and images of a society, all of which are communicable through the mass media” (62).

In conclusion, therefore, the theory of social representation is of appropriate importance in the analysis of George Eliot’s *Daniel Deronda* especially within the framework of transnationalism and the construction of socio-political identity. This is because the present discourse in this study revolves around issues of identity and on migrant studies where representation is of great significance due to the experiences of the migrants and/or immigrants. In this context, Kay Deaux and Shaun Wiley argue that “social representations impact the identities of individual immigrants” and “The position that an individual immigrant takes to the representation is mediated by his or her personal experience” (21). Furthermore, the theory is interdisciplinary in nature and incorporates other disciplines and theoretical foundations. In fact, Patrick Rateau et al, in “Social Representation Theory” corroborate this view when they note that the importance of social representation theory is well-known after it was introduced in the field of social psychology. According to them this theoretical paradigm has an urge over the others because of its interdisciplinary nature. In this view they argued thus:

...let us start with its interdisciplinary nature located in the social and psychological interface; the social representation concept is of interest to all the social sciences. It has found place in the field of sociology, anthropology, history, geography, and economy and studies are carried out on its links with ideologies, symbolic systems, and attitudes. But it can also be found in the fields of cognition and linguistics. This multiplicity of relations with other disciplines confers on the Social Representation Theory a transversal status that mobilizes and connects different fields of research. This interdisciplinary nature constitutes without a doubt one of the most fertile and dynamic contributions made by this field of study. (479)

In the application of the theory in textual analysis, aspects of new historicism, social semiotics, and sociocriticism will be used. In this connection, the next section of this chapter will discuss review of literature. The section will review what other critics have written on the works of George Eliot and most especially *Daniel Deronda*. The intention is to show that the present topic is a novelty and not a reduplication of what has already been done by other researchers for as Bernard Nsokika Fonlon argues that the aim of research is not merely to recreate what has been done but help in molding what should be done.

Review of Related Literature

George Eliot is among the writer's novelist in British literature who has received much critical attention of her works. Critics have analyzed her works from different perspectives. In the context of this present work, only works which had been written on *Daniel Deronda* shall be reviewed to ascertain the novelty of this present research endeavors.

Nancy Henry, in *The Life of George Eliot: A Critical Biography*, gives a critical overview of Eliot's biography including an analysis of some of her literary works. In this work, she argues that Eliot's biography is found in her works. She justifies her view by quoting Eliot, who wrote towards the end of her days on earth and she believes that "the best history of a writer is contained in his writing" (1). In other words, contends that it is only by reading the works of Eliot that one can come to have a glimpse of Eliot's biography. She echoes that the personal experience of an author influences her way of writing. This is to say that Eliot's personal experience played an influential role in the way in which she writes her works. Because she has been influenced by her companions and her day to day beliefs which the society representing herself in her work of art. Nancy argues that Eliot sees a biography in a work of art in two ways: firstly in a negative sense when she quotes her saying "generally are disease of English Literature"(1) here she argues that the author's biography is a problem to its work of art and she draws this accession because she emphasize that before the Victorian period people wrote biographies but they were badly criticized by some critics that took those biographies to trace out the personal life of the authors to criticize them after which Eliot judges as very bad. Reason why she considers it a disease to English Literature.

Secondly, before then Eliot considered it good because someone had to include it in its work of art. Nancy explores it and saw that "She was deeply interested in the history of a writer, whether looking back to the origins of writing, as in her journal entry "How I Came to Write Fiction" that is she emphasize that Eliot was mostly interested in the history of a writer rather than its origins, due to it Eliot was highly criticized. Reason why she decides not to include her biography in her work of art and this is seen when she writes the *Middlemarch* and *Daniel Deronda* in the 1870s.

Also, Nancy in the chapter about *Daniel Deronda* she emphasize that when Eliot wrote the text it was at the period of many historical events that happened in Europe. That is, the Franco-Prussian war (1870) and casino and had been set to close following the Austro-Prussian war (1866). Some countries like Hamburg and German spa towns had been given

five years development but Eliot sees the strong moral reaction to gambling which is shared between both countries. This is why Nancy emphasizes that Eliot impacts on the scenes which she calls the place of Leubronn. She argues that she used her personal life or real-life experience to write her text. This is portrayed in her characters and all her fictional characters are those that were beside her. Eliot satirizes gambling and casino in the society because it brings moral decadence in a society. This is a clear indication that one evil act breeds another. Nancy further concludes that *Daniel Deronda* was Eliot's personal experience and real people she had encountered.

Leslie Paige Hinson in his thesis "She's Beautiful and She's Laughing" examines Laughter as Subversive discourse in the *Lady Audley's Secret* and *Daniel Deronda*. Leslie in his work talks about these texts in a feminist view. Here, he argues that the female laughter functions within these texts as the feminine committing. He goes forth to show how laughter in the nineteenth-century female authored texts may open up new possibilities for feminist criticism. In other words, he echoes on the nineteenth-century trends in the formation of lasting ideas about gender and sexuality. Moreover, he evokes the fact that during that period men were the ones providing needs of the family and women were the ones taking care of the family. The change that occurred during that period (Victorian era) made women to change especially female behavior and bodily function. This is because of the industrial revolution where many industries required workers and this made women to start working in those factories, which now change the norms of the society making women to involve in different activities. This is to say for England to remain a powerful empire; women must bear health, legitimate children and act as moral and spiritual guides to their children, in order for them to become productive members of society.

He argues that women have been oppressive and violate the social climate, women who wished to transgress boundaries were forced in to silence and subversion in order to survive but his two novelist which encroaching upon a patriarchal tradition of authorship which faced a public disapprobation for supposedly contributing to the collapse of England's moral society. This is why these authors code their subversion in the laughter of their "mad and monstrous" female protagonists. In the novels Braddon and Eliot's heroines laugh often and laid positions of those women as transgressive by Victorian standards. In *lady Audley's Secret* he argues that Lady Audley's laughter evolves to serve different purposes: firstly, she laughs to charm those around her with her femininity. Secondly, she uses laughter to hide her true emotions or motivations which mostly transgressive and defiance because of the

Victorian culture. Also even though she physically succumbs to patriarchal power, the power of Lady Audley's laughter succeeds in psychologically overpowering the men in her life.

In *Daniel Deronda*, he argues that Gwendolen suffers almost as much as Braddon's fallen heroine. After losing her ability to laugh or even smile, Gwendolen can no longer express her deepest feelings and desires because she had lost the language that enables her to hide her true self and in the process she had lost her identity. He shows how Eliot and Braddon's heroine are left without laughter which he disagrees that it is as a result of anti-feminist sentiment on Eliot's part. He lays emphasis that Eliot's realist insight into Victorian patriarchal oppression and gives her heroine what she sees as the only realistic future, an expectation of women during the era.

Mary A. Linderman's dissertation "On longer an Alien, the English Jew", she examines the Nineteenth-Century Jewish Reader and Literary Representations of the Jew in the works of Benjamin Disraeli, Matthew Arnold, and George Eliot. Mary her dissertation analyzes how literary texts were used to mediate between the "Englishness" and "Jewishness". In George Eliot's *Daniel Deronda*, Deronda occupies whole chapters. She holds that the nineteenth-century Jew and Gentiles identify themselves as different groups. That is her use of the term "Englishness" and "Jewishness" is based on the suggestion that the term represents "constructs" and are repeatedly defined in different ways throughout the century and are inherently linked to race. She instead used them to identify the adoption of certain manners, social conversions and religious beliefs. These distinct groups divide the society into two cultural debates but that they participate in them through their representations of social relations. He also echoes on the fact that many critics criticized the Jews and based their argument on the good and bad about those Jews but some came later on and decided to encourage the fact that those Jews are to judge in an anti-semitism on which those critics never laid emphasis on the social and political value of the Jews. Also, he decides to talk about the social and political values taking into consideration the behavior of the Jews that push them to react in a certain way which constructs their habit to represent and identify themselves in the society.

Equally, he lays emphasis on the biography of the authors which helps the reader to understand the text and the historical event. In other words, the historical context of the author's biography helps to understand the plot development of the story. This is the reason why he further evokes that, thanks to the literary text and history, readers can understand the semantic event of the text. In the novel *Daniel Deronda*, he emphasizes on the fact that Eliot's

argument for Jewish appears a long side. One for Zionism, implies that Jewish loyalty to the English state is indeed temporal. Reason why she encourages the Jewish to search for their home land and due to that, they had to foster the social and political stability of the Jewish community. Lastly he provides another argument for the necessity of historical and biographical literary criticism.

David Carroll in his dissertation “George Eliot and the Conflict of Interpretations” examines the crisis of interpretation which are the moments epitomized and upon which George Eliot’s career as a novelist are based on. He argues that Eliot saw her fictions as experiments in life and as such, each experiment proceeds by the testing, juxtaposing, comparing, and contrasting different ways of making sense of the world until coherence reaches its limits and break down into incoherence.

In this work, he aims at showing George Eliot’s novels view of life is assimilated, refined and extended to a whole new range of experiences by means of her special awareness of the crisis of interpretation which the Victorians were experiencing. In other words, he is showing how the real life of Eliot influences her writing during the Victorian era and she was fighting against this crisis by reflecting the impact of the crisis on the life of people and how they were experiencing some domestic revolutionary ideas and in the lives of ordinary people. It developed a whole range of intellectual discipline undergoing radical changes. He suggested that Eliot was fundamentally concerned with all these branches of learning because each was grappling in its own way with the problem of interpretation. Also, he shows how in George Eliot’s novel, this view of life is assimilated, refined, and extended to a whole new range of experiences by means of her special awareness of the crisis of interpretation which the Victorians were experiencing.

He argues that Eliot was uniquely fitted to express the implications of this crisis since her own life was a sustained response to the orthodox creeds she had rejected. In other words, Eliot as an intellectual of formidable learning, she was fully aware of the last developments in a whole range of intellectual, disciplines, undergoing radical change: that is, biblical studies, philosophy, sociology, and anthropology. That is, why she could deploy her fictions to domesticate these revolutionary ideas in the lives of ordinary people. Also, Eliot’s career and fiction can best be understood in the context of the nineteenth-century hermeneutics. She was able to refine the nature of Victorian fiction in its presentation of characters, the role of the narrator, structure of its narrative, the depiction of social and historical change. Each of her fictional experiments as it moves towards the inevitable episode, the contradiction, the gap

which disconfirms its hypothesis, is enacting that crisis with increasing urgency. For him the evidence is there in Eliot's novels that she was aware of what he called the Victorian crisis of interpretation.

He suggested that her protagonist invariably experience a series of crisis which rise essentially from the difficulty of interpreting their situation in the world. With particular emphasis on typology, a means of linking past, present, and future which is developed in new directions through Mordecia and the Cabbala in *Daniel Deronda* and also, in few other texts. He argues that they are symptomatic of profound tendencies which affected George Eliot's fiction in a more pervasive and fundamental ways. Some facts which she includes omniscient narrators in to a more and more subtle means of interpretative commentary within the novels themselves. There is a growing sense that the conventions of authorial omniscience is at risk if the act of interpretation itself needs continual explanation and justification.

He says the narrator, characters and the readers too are involved in the hermeneutical enterprise and should be aware of limited horizon of her own world view. The inevitable problems of analysis, explanation, and depiction are multiplied when it comes to major characters. He explores Eliot's essays and reviews which he realizes that various responses of modern thought to those dilemmas. He echoes that Eliot peculiar difficulty of the novelist is that she invents both the hypothesis and the facts by which it is tested. Here, he brings out all the problems and shows how Eliot applied it in her novels. We can see that in her text *Daniel Deronda*. He says that in that text Daniel Deronda who is a character occupies one chapter of his own work. He explained how Eliot wanted to separate the Jew from non-Christians. In the chapter he holds that she was mostly religious and she encouraged the Jew to search for their homeland. He concludes by praising the novelist in terms of her works which is not only with pleasure and profit but how the society pictures that era.

Hao Li in his book *Memory and History in George Eliot*.he explores memory in the work of George Eliot primarily as communal memory, though personal memory is treated as a related issue. That is to say, the study memory in the work of Eliot primary form both fictional, real, and other which have evolved over generations. The connection is formed mostly by way of memory. Memory, both as process and result by which a perception of the past can be affected and the past can help to shape the understanding of the present. He echoes that Eliot valued society and tradition but also wanted to change them. He holds that Eliot's personal memory is no doubt an important aspect in her representation of memory, but

it is presented largely to reveal an individual's relations to a communal way of life and needs to be understood essentially in terms of its interaction with communal memory.

He argued that communal memory is a form of historical consciousness and that, in terms of approach to separate them too neatly will overcomplicate the issue. The fiction forms of the characters' memory are conditioned by Eliot's own attitude towards the past, which evoked a backward-looking perspective shared by many thinkers contemporaneous with her. The treating communal memory and historical consciousness as two separate themes which showed the symbolic relationship between them. He states that Eliot does not merely offered metaphorical ideas of socio-historical condition. Also, the language of her novels and stories, precisely because it is fictional which offers us ideas for a more adequate comprehension of memory and history. He concentrated on Eliot's communal memory which reflects the romantic historical and the positivist approaches to society. Reading her novel and stories through the ideas and categories of analysis belonging to both traditions will reveal how their coexistence and tension have caused her many conceptual difficulties. In her novels, she tries to sort out these communal memories beginning from her first novel till the last where *Daniel Deronda* occupied one of the chapters.

In the novel, his focus was on national consciousness in the text. The text is sub divided in to two communities the Jewish and the English shared memory plays an important role is shaping and defining Jewish national consciousness and it deserves a more focused and pointed investigation than has hither to been given. Here, Eliot's treatment of the limits of such memory as narrative and rhetorical strategies. Furthermore, the position and role of an intellectual in relation to historical consciousness will be the focus of the epilogue, which will try to put in to perspective Eliot's own role as an artist-intellectual.

In Leah Price's *The Anthology and the Rise of the Novel from Richardson to George Eliot*, he examines the rise of the novel and analogy plays a great role in the understanding of the text. She holds that the anthology violated by modern readers expectation of the material unit should coincide with verbal unit. This made the anthologies to provide a vehicle for literary history have rarely become its object. The anthology trained readers to pace themselves through an unmanageable bulk of print by sensing when to skip and where to stay. Few genres have been better placed to escape the anthology's sphere of influence. The anthology contained moral truths and esthetic touchstone, the novel corrupted moral and taste. One is expected to memorized and re-used, the other to be devoured and discarded. She suggested that because anthologies tend to derive their raw material from more esthetically

and morally serious genre, the novel tests the anthology's power. That is, the novel could not have become respectable without the evidence embodied in the anthology.

She argued that the novel rose less by challenging the esthetic and social hierarchies which kept it down than by projecting those stratifications on to its own audience. Which Richardson and Eliot portray in their way of writing. They show how the anthology and the rise of the novel was very capital in their way of representing the society and their ills. She also argues that those introductory moments rarely provide a reliable description of the editorial practice that they frame. In this work, George Eliot's and her production consumers occupied one chapter on its own. Here, she uses many of Eliot's novels to point out her accession about the anthology and the rise of the novel to expose the ills of the nineteenth century era. She mostly portrays this aspect through her characters in her different texts.

She states that Eliot prompted new edition by main suggest that her text *Daniel Deronda* was written in the expectation of being excerpted and because buyers constituted only a fraction of the audience that knew of their existence. Anthologies indirectly shaped the way Eliot's work was perceived even by those who scorned her at less than full length. She concluded that divergence of mass culture from high art set in to motion during Eliot's life time lent new weight to the disjunctions between appreciation and impatience which Richardson's novels establishes and his editors widened in Eliot's writing.

This present study departs from the above works on *Daniel Deronda* in the sense that it does not only handle issues on migration and transnational discusses; it shows how transnational tendencies in literature and specially in the novel *Daniel Deronda* and link to issues of representation and identity. In the cause of this research no work will handle this cognates issue in the novel. This work is also novel in the fact that the theoretical framework which has been used for the analysis and interpretation of the novel is also new. This work used the Social Representation theory which in the cause of research no critic had every used it in the analysis of the works of George Eliot. This present work therefore is coming to add to the body of critical and interpretative art of George Eliot's *Daniel Deronda*.

Delia De Sousa Correa's article "The Music Vibrating in her still": Music and Memory in George Eliot's *The Mill on the Floss* and *Daniel Deronda*. Delia De Sousa explores the relationship between music and memory. This provides a critical overview of the treatment of music vibration and memory in George Eliot's *The Mill on the Floss* and *Daniel Deronda*. Here, he argues that Eliot's idea on music presuppose some elements of musical

memory in the audience. To him music evokes memory. In other words, musical memory complicates issues of identity and undermines distinctions between consciousness and oblivion, future and past. In the novels, he suggests that musical and personal developments are frequently linked and music of the future is shown literally to emerge from our memories of the past. In *The Mill on the Foss*, he lays emphasis on the fact that music provokes memory is emblematic of the individual's longing for harmony. He shows how consciousness and unconsciousness memory state are dramatically opposed throughout the novel.

In *Daniel Deronda*, he further emphasize on the fact that musical memory conspicuously dissolves categories of time and individuality, theories of heritage are seen to contribute more overtly to a range of relation to effects. That is musical memory mark noticeable moments of people which is seen publicly and has some effect around us. Also, he lays emphasis on the way Eliot's reaction to evolutionary science are illuminating not because they allow assimilation of her texts that shows her representations of music and memory. He echoes that memory is essential to the explanations of music's immediate affective power which he presented by Eliot's scientific contemporaries.

David Malcolm's article "Grand and Vague". Why is *Daniel Deronda* about the Jews? David Malcolm's aim in this article is to question the conservative reading of the Zionism in Linehan's article. He echoes on the fact that many critics talks about the Jewish and the Zionist subject matter or issues in Britain both lies in the future. That is many people never laid emphasis on the Jewish and Zionist issues in terms of political and social interest, but most critics spoke about it in a sporadic. He argues that in the novel *Daniel Deronda*, the Jewish-Zionist material is closely and constantly connected with many other issues, other aspects of the time which are more contentious within relevant to the wider British society which he depicts. He also emphasize on the fact that the novel is touching upon and engaging in a contemporary debate about *laissez-faire* individualism. He explained that Eliot portrays it through her character Daniel Deronda. He searches for commitment and duty, and his final rejection of the person for the cause of the Zionism. This echoes contemporary British political and social debates and adopts a radical stance within them. This further evokes a world of radical artisan trade unionism and working men's clubs. He ends by emphasizing that the novel's direction and tendency are unmistakably popular-democratic and radical.

EikeKronshage's article "The Function of Poetic Epigraphy in George Eliot's *Daniel Deronda*", Eike provides a poetic function of epigraph in George Eliot's text. He argues that Eliot attempted to achieve an overall unity by perhaps somewhat paradoxically including

quotations from other texts than her own in the form of epigraph. That is, these Para textual elements link the main text of the novel to numerous other texts outside it, thereby potentially threatening the sense of closure that the novel often is supposed to have. In other words, he demonstrates how Eliot uses texts from another genre to unite different characters and topics of her prose work. In the novel *Daniel Deronda*, he further argues that Eliot employs a dialectic method to create a sense of unity, by sublimating the epigraph's internal/ external, textual/ Para textual, and poetic/prose dichotomies. For him, epigraph's literary function, its formal classification, and its quality to indicate literary history which is added to the analysis of the organic function in the novel in form of a comprehensive supplement.

He also echoes that the novel consist of 74 epigraphs that is one chapter one epigraph on which three contains an additional second epigraph. 44 are poetic epigraphs which constantly resurface in the main body of the text. This poetics epigraphs occur in the chapters that are deeply concerned with singing, which for him the novel preoccupation with music and musicians bring to him the musical aspects of the epigraph. That is, epigraphs establish a connection between poetry (form of poetic epigraph) and music which remains most constantly throughout the novel. He lays emphasis on the fact that Eliot's epigraph indicates an increased cultural exchange and an increased on literary historical consciousness.

Beverley Park Rilett's essay "Victorian Sexual Politics and the Unsettling case of George Eliot's response to Walt Whitman", Beverley examines the statements made by Eliot and Whitman about one another and considers the interrelationship of the people they knew. He evokes that their mutual friendships and avenues of promotion supplements several foundational studies of Whitman's British. Also, though they are great writers he lays emphasis on the fact that they never had same ideas because Eliot's ideas were contradictory to that of Whitman. Moreover, He echoes that Eliot sees Whitman as homosexual and he encourages relationship of same sex gender in his writing, what she never comments on it and but she prefers her relationship with her companion Henry Lewes. In other words, Eliot's male characters were always sexually charged and this is why she does not comment Whitman in her writing. Eliot knew certain things about Whitman's sexuality specifically, it is clear that she did not reject others on the basis of whom they loved. In the novel, *Daniel Deronda*, he emphasize that Eliot feared she would be harmed by overt reference from Whitman. This is why George Eliot never knew her appreciation of Walt and her coded representation.

In Rebecca Soares's "Literary Transmigration George Eliot, Harriet Beecher Stowe, and the spirit of transatlantic exchange". In this article, she is interested in how each text fundamentally challenges the ability of the realist novel to depict a nuanced understanding of racial identity through the use of spiritualist, religious discourse and imagery. She argues that the model of transatlantic spiritual communication presented by Stowe and Eliot's epistolary friendship, takes on new and potentially radical light when the concept of transnational and post radical community. As Stowe introduces the idea of transatlantic correspondence following Eliot's review of *Dred in the west minister*. Which helped her in bringing out her novel. She emphasizes on Eliot's quote "everything in the book is related to everything else there" seen in her novel *Daniel Deronda*. She lays emphasis on Eliot's suggestion on the fact that the transnational community could be maintained on the ground of humanity's essential unity. Stowe employs spiritual reality to reveal the hypocrisy of American religious institution that implicitly accepts slavery in the south. While preaching the gospel, she both emphasizes on spiritual communion and mesmeric trance. She says that these feelings can be extended to the printed word because it brings in global communion. Both texts are prophetic and they have similar transformative force. This establishes spiritual, transnational and, transracial communion between distant readers.

In Molly Youngkin's article "Egyptian Mythology in Eliot's major works", she examines Eliot's knowledge about Egyptian mythology and how she used this mythology to contrast with the Christian faith, Hebrew and Greek mythologies. She also states that through Eliot's association of Egyptian imagery with the symbol which plays an important role in the writing of realistic fiction. Eliot uses Egyptian mythology to develop new kinds of heroes, an element of character development important in mythological reading of her works. He extends such reading to emphasize how references to Egyptian mythology enhances our understanding of the complex ways in which diverse mythologies structure fictional narratives. He brings Adam Bede as Moses which is important in understanding Eliot's use of Egyptian mythology to infuse the realist novel with symbolic meaning regarding an individual's responsibility to improve his or her society. He supposes that Moses was an Egyptian prince, but he saved from death when the Pharaoh killed Hebrew children, Moses then improved society by leading the Israelites out of Egypt after God brought ten plagues upon the Egyptian. These plagues are to show how the community of Hay slope needs its own Moses figure.

Furthermore, in Eliot's novel, he groups them together because of their attention to women heroes in a gypsy context. He echoes that Eliot's preference for myth over realism, it

deserves recognition for its connection to other works, especially *Daniel Deronda* and *the mill on the floss*. He lays emphasis on the fact that Eliot wrote that it was the symbol of the main character Fedalma's gypsy heritage that allowed her to highlight the sense of duty. That is, the general human lot giving the poem wide application. Also, she indicates that it was Fedalma's reunification of marriage. He agrees that, in both novels, Eliot uses Greek and Christian myths to further develop the idea that women can be heroes because they are living saints of Eliot's major works, *Ramola* and *Middlemarch* made the least used of Egyptian mythology. In *Daniel Deronda*, he lays emphasizes on the fact that she uses Hebrew myth of exile and the promised land to show how all men search for spiritual as well as political freedom. In Eliot's female characters of the text. For instance, Lydia Glasher who is Grandcourt's mistress and the mother of his illegitimate children and Gwendolen his wife reflects the customs of the ancient Egyptian culture where mistresses and illegitimate children received the same privileges as the legitimate wives and children. He argued that Eliot's returns to the narratives about heroic Moses begun in Adam Bede which is another novel of Eliot, since Daniel is presented as a Moses like a figure who will lead his people to a new life. This is a positive representation of the Egypt. Also, he argued that Daniel is presented as a hero via Mordecai's takes Daniel to the philosophers' club and introduces him to a circle of men who are invested in Judaism's future. This made him to argue that Jew can become heroes by doing what ancient Egyptian did.

He further argued that Gwendolen is characterized not just through Judeo-Christian and Greek mythologies but also Egyptian mythology. When the men who see Gwendolen at the table at Leubronn see her as a serpent, she is simultaneously the Christian eve, Jewish lilit, Greek Nereid, and Egyptian Hathor. He concludes by rereading these works in this context to enhance our understanding of the complex ways in which Eliot engaged mythology and the ways in which diverse mythologies are used to structure fictional narratives.

Peter J. Capuana in "Handling George Eliot's Fiction" examines how Eliot's cultural preoccupation in human hands in the ways that profoundly affected her fiction. He argued that the Victorian became highly cognizant of the physicality of their hands in large part because unprecedented developments in evolutionary theory made them the first cultural experience of radical disruption of this supposed age old, God-given, distinguishing mark of their humanity. He also echoes that Eliot was not religious and never wrote because of the industrial revolution instead she was writing because of the rapid changing in scientific paradigms of her days. Here, he points out that many writers emphasize on the change on the human hands

and gorilla one. This was to show how the society was before that in the human hand. This is, the upper class and the gorilla hands which was the lower class and when writing they sought out differences between them. But some critics maintain that it was the best amongst all.

In the novels, *Remola* and *Daniel Deronda*, he holds that Eliot shows an opposition between secular, humanist sympathy and Roman Catholic religiosity which is seen through her character who abandoned her father for the first time because of church. In *Daniel Deronda*, Eliot paradoxically depends on the fact that her readers as focused as they were on the hands were positive biblical connection between Jew and hands. The demarcation of Jewishness in hands also fits a larger objective to replace unfortunate Jewish stereotypes with more historically informed connections between Judaism and Christianity. He argued that despite the concentrated focus on Deronda's hands at this particular juncture in the narrative, the fact that Eliot provided only hints about his (Jewish) future is pivotal for my contention about the way hands operate in the world of this novel. He concludes by recognizing how Eliot treats hands in her fiction, adds a decidedly embodied dimension to her most sacred concern for human sympathy in her work.

Nancy Henry in her article "It Was all Over With Wildfire" examines Horse Accidents in George Eliot's fiction. Nancy in her article portrays the role of horse accident in Eliot's works. She echoes that Eliot uses horse accident in different works to show crucial points of plot development. Through that, Eliot highlights economic loss involved in horse accidents with subtle yet trenchant critiques of treating animals as commodities. She states that Eliot's use of horse accidents functions as a critique of human insensitivity to animals, as well as reminder of the role that the accidental and the unexpected plays in human lives. This is to show that horses are victims of human disregard for the well-being. Accidents in Eliot's fiction conform to a pattern. That is, they are generally either predictable or actually predicted because of human actions.

During the Victorian Britain, horses reflected stratification of the society in general. Some horses were in rural areas to help work in farms and some were in urban areas that were dock horses this drive the Victorian economy. They also took some horses like cavalry horses. When they went to war many of them died in the battle, like those who ride them. She echoes that everything about the nineteenth century has broader material and ideological implications. She argued that, horses accidents in Eliot's fiction conform to a pattern. That is, they are generally predictable which gives a leeway to a cause and effect which are not so easily foreseen. In Eliot's novels, *Daniel Deronda* and *Middlemarch* she expresses pleasure

and prestige at the role of the owners. In the *Middlemarch* Rosamond rides a horse because of pleasure which made her to lost her child and in *Daniel Deronda* Gwendolen ride a horse for prestige on her side and to attract attention in the motherhood and to show that she is from the upper class although she is poor at that particular point in time. This leads her to an unhappy marriage. Nancy concluded by emphasizing that horse accidents in Eliot's fiction involved collateral damaged including the death of wildfire and the laming of diamond and primrose, all of which have economic consequence for their owners and elicit at least some sympathy for horses.

In Sara Hakansson's article "The Functions of Dogs in George Eliot's fiction" she examines how Eliot's dogs serve as instruments to actively direct the reader's responses to the diegetic world by offering perspectives on characters and events. She holds that Canine perspectives are part of Eliot's concern with perception and interpretation and serve to refine interpretation. Here, Eliot's concern is to evoke sympathy to affect the emotional and intellectual attitudes of her readers so that they should be able to better imagine and feel the pains and joy of those who differ from themselves in aspects. For this reason, Eliot employs a range of rhetorical techniques such as free indirect discourse and others. She argued that dogs serve as the narrator's device to nuance the presentation of particular characters. Canine perspective makes the reader's sense of recognition in to an experience that entails a deeper comprehension of people and situations in the narratives. She holds that dogs are the only species given human traits, thoughts and emotions in Eliot's works. From her first to her last novel which is *Daniel Deronda*, she shows the function of a dog in these works. In her novel, the name dog appeared less frequently and it is only mention in chapter 12. The function of these dogs in this chapter foreshadows the degree of sadism that Grandcourt is capable of. This portion of the text shows how he manipulates his dogs in calculated ways and how he has kicked out when they react to his mind games. That is, when one of his dogs is unhappy due to the fact that he does not touch him anymore, for Grandcourt he is jealous and this connected scene in the same that he announces that he will marry Gwendolen. She concludes by echoing that Eliot's scientific imagery which often served to highlight the fickle nature of interpretation, the function of dogs in her fiction served to nuance and monitors the reader's understanding of characters and events.

Constance M. Fulmer in his article "Hints of Same Sex Attraction and Transgender Traits in George Eliot's Characters" discusses opposite extremes of George Eliot's moral spectrum. According to him it is interesting to speculate whether this is a characteristic of an

inherent conflict in Eliot's personal view of same sex relationships and transgender traits. In other words, Eliot's same sex relationships and homoeroticism are not incompatible with marriage between a man and woman. Throughout, Eliot's writing there are other pairs of characters whose relationship are colored and enhanced by the aura of the same sex attraction. He echoes that Eliot's best characters exemplify tendencies that are stereotypically associated with homosexuality and she advocates same sex relationship. Through this Eliot illustrated the extreme of attitude and behavior that defines her moral message. He draws many examples in different works of Eliot. In the novel *Daniel Deronda*, she sees the attraction of many characters which supports his facts about same sex attraction.

Eliot's moral philosophies here are two basic principles which called solidarity understanding and legacy for posterity. He shows it through Deronda and Mordecai. In their relationship they reach out to one another in the ways that suggested intimacy and physical contact as well as the emotional closeness which defines sympathetic understanding. He concluded by emphasizing on the fact that Eliot's interest is to expose the evil of the patriarchal world led her to agitate for most contemporary causes. Also she encouraged religious innovation to solve this problem during the nineteenth Century.

George Eliot's *Daniel Deronda*-A Critical Summary.

George Eliot's *Daniel Deronda* is a 19th century British novel. In this work, Eliot reflects the realities of this era which will be useful in this study. Through the characters and the setting, George Eliot is able to paint the image of her environment. The novel is subdivided into eight books written in seventy chapters. Each book and chapter of her work is highly significant and symbolic because it helps in understanding the plot development of the novel as well as revealing relevant ideas of this period. The summaries presented in this section will ease and groom us on the major concerns in *Daniel Deronda*. The book's titles of the novel are of great importance and symbolic because each book represent the life experience of the protagonist and other characters. The eight books include: *The Spoiled Child*, *Meeting Stream*, *Maidens Choosing*, *Gwendolen Gets Her Choice*, *Mordecai*, *Revelations*, *The Mother and the Son*, and *Fruit and Seed*.

The Spoiled Child.

This book opens with an epilogue where the narrator makes us understand the difference between science and poetry. He goes further to describe the setting of the book which is seen as a symbol of disorder, perversity, and drunkenness. Leubronn as it is called is a place where people come from different countries go to have pleasure. They will engage in activities such as gambling, drinking and entertain themselves with men and women. We are introduced to Gwendolen Harleth who is an English lady that gambles but does not lose. The first time she loses the game is when she meets Daniel Deronda in the place. He is so different from all the rest of the men that are there which creates contrast. People there are in love with her because of her beautiful body and because of her attitude. She plays very well that all the attentions are on her when she is on stage and in that particular day she comes to realize a man. He is calm, cool and he neither drinks nor smokes like other men. She thinks it is because of him that she is unable to win. She plays not because she must win or lost but because of pleasure.

After that she wishes to meet Deronda in her room. Then, she meets Mr Vandernoodt to talk to Deronda so that he can meet her in her room. But she is baffled when she enters her room and meets her mother's letter asking her not to spent all the money she has on her because her family went bankrupt. This is because Mr Davilow has borrowed money and has not given the money back before dying. Mrs Davilow further explains to her that she needs to go home and they have to leave the house she is to transfer to another place called Ofendene. Gwendolen is so sad about all that which makes her to sleep. The following day, she moves out of her room and stands on the balcony before she departs to her mother's place. As she still has a small sum of money, she takes it home. When she leaves Leubronn, she goes to her mother's house to take her family to Ofendene. When they arrives the place, they are welcome by the servants and they collect their things from the door to put them in their rooms. The servants also help them visit the house, Harleth and the mother will stay in the same room. When they enter their room Harleth appreciates the size of the mirror as it is large and she sees all herself on it. The mother ask her if she loves the house which she says "yes" ,then the mother too admires the way her daughters accepts that place. In the evening, her younger sister comes in to the house with her family. That is the Gascoigne family.

They are welcome by Mrs Davilow and her daughters in their estate. They are invited to the table to dine and after dining, they now discuss about the situation of their family and as a solution for people not to know what had happened. They have to invent a story of Gwendolen for her to get marry a rich man in order to cover all the expenses which the family

is suffering, on her side, she is not interested in the issue of marriage. But Mr. Gascoigne persuades her that it is better for her to do it. Mrs. Davilow says that her daughter is spoiled because she does not want to get marry but wants to be independent and enjoy life without having any man by her side.

They finally have a plan that Gwendolen should make as if she is too hurt about her father's death, but she says, for that to happen they have to give her a horse for her to ride on. This is the upper class culture to ride horse during this period. She wants Mr. Gascoigne to offer her a horse but he refuses and instead offers her a donkey for her and Anne. Mrs. Davilow persuades Mr. Gascoigne that Gwendolen knows how to ride a horse. They end their conversation late at night, and then left. Few weeks later, after the arrival of Gwendolen's family in Ofendene, people from the neighborhood starts' talking about her. Her cousin, Rex Gascoigne comes for a holiday, but the parents do not want him to come home because they are afraid that something might happen between Gwendolen and Rex. Later on, the mother says she will send him in another country to prevent him from coming home but unfortunately for her, he comes home.

When he arrives home, he realizes that there is a film is organized and Gwendolen is to take part in that film. She prepares herself for the acting and at the final day of the film they perform. MrClintock and Rex do everything so that it should be good. After the performance, Gwendolen realizes that MrClintock and Rex are interested in her. Whenever Rex talks about his feelings to Gwendolen, she thinks that it is Clintock who ask him to do so, then during the dining ceremony in MrsArrowpoint's house, she is asked to sing and after singing Mrs Arrowpoint criticizes Gwendolen and this hurt her. She now puts Gwendolen and Klesmer together so that they could discuss about music.

One day, they organized an archery at the neighborhood, especially people of the upper class to entertain themselves but Gwendolen convinces her cousin Rex to take part and Rex gets up early in the morning and takes a horse from his father's compound. But his younger sister asks him not to do that he decides to go and disobeys the sister whom he tells to mine her business. She stays speechless on all what has happened during the discussion with the brother; it is her first time to see her brother reacting in such a way. He meets Gwendolen where they had planned. They go together to the archery at the neighborhood. When going they enjoy riding together Harleth is shouting and playing at the back of the horse. Later on, when they arrive there Gwendolen is just anxious to take part in the game. They permit them to take part, she goes with her horse and not pays any attention to her

cousin Rex. When the game starts, they are together but later on, Rex has an accident and he breaks his hands when he falls down. He is saved by a trader who accompanies him to his father's house but before that, he cures his broken hand.

After the game Gwendolen comes home and starts recounting to her family what happened in the game and how she is the winner. Everyone claped for her, but the mother tries to advise her to be careful because it is the reason why the father died. Also, Gwendolen starts mocking Rex and says she is not in love with him and his father is at the door getting all what Gwendolen is saying. then he goes back after listening to the discussion with his son, Mr. and Mrs. Gascoigne are afraid that something can happen but after Gwendolen is respond that she does not love Rex the family wants him to go to another place where he will forget about Gwendolen. The last day before his departure, he meets Mrs. Davilow and pleads to meet Gwendolen before he departs. She accepts and allows them to meet in the dining room for the last time.

When Rex arrives, the mother asks him to wait there and she goes and calls Gwendolen in her room, she comes to the dining room to listen to the call. There, he tells her that he is in love with her since and wishes that they should go together where he is going to; Gwendolen tells him that she does not have any interest in the relationship. This is painful for him and he decides to go. There is a rich man in the neighborhood in Diplow the name is Sir Hugo Mallinger. He is arranging Diplow well for his cousin to stay there because he will be his heir. But Grandcourt needs a companion to live with in the estate. Because Sir Hugo just has girls according to the British Culture a woman cannot be an heir, that is why he has been unable to have a man, he decides to take his sister's child to become his heir.

There is the game of chest which is going on which Grandcourt is to look for a wife. When Gwendolen is invited with her family to attend, she says that she will do everything so that she can be marked by Grandcourt. During the game, there came two handsome gentlemen, Gwendolen is noticed by Grandcourt when she scrod's many goals. Mrs. Arrowpoint is angry because she wants her daughter Catherine Arrowpoint to marry Grandcourt and because Gwendolen should not win the game. Both want that another person other than her to win the game But Gwendolen on her side is very calm and plays very well and everyone claps for her.

She is satisfied on the facts that Klesmer is there to witness her excel in the game and music does not matter. The Lord Brackenshaw came up to her and told her that there is a great

man that cannot wait any more to see her. This book is greatly significant in the sense that it introduces the great part of the subject matter of the novel in the whole. It presents a complex and multicultural society and social gap of the 19th century British society. Especially, the British culture and ways of life are reflected in these chapters. The book portrays ideas such as materialism, social gap, poverty, marriage and love which may be reciprocal or not.

Meeting Streams

This book opens when Gwendolen and Grandcourt meet to have a discussion. When they discuss, Gwendolen is speechless. She is afraid of him but makes as if there is nothing. She talks less and just responds to Grandcourt's questions. When they are through, they return to the place where the game is taking place so as to meet the family. As they return to the field Mrs. Arrowpoint sees Gwendolen with Grandcourt together and says that she is happy that her daughter will not get married to Grandcourt which is ironical. The winner of the archery is Juliet Fen with eight goals. After the game the women and men go to clean themselves for dinner. In the toilets the Arrowpoint shows a sort of jealousy toward Gwendolen and manifests some bad attitudes toward her but Gwendolen is calmed by her family precisely her mother. After dining, Grandcourt holds the hands of Gwendolen to go down stairs. During dinner, people dance the waltz or polka in pairs. Everyone dances the waltz or polka but Gwendolen refuses to dance it with people because Mr Clintock is not yet there for them to do so.

A great number of people start questioning the reason why Gwendolen is not dancing. Her mother tries to persuade her to dance because it is through that dance that people know your values as a girl. Still waiting on Mr Clintock, she refuses Grandcourt's invitation to dance. It is when she is informed that Mr Clintock won't be there because he had some urgent things to do at home, then she dances with Grandcourt. But Catherine Arrowpoint is very angry and jealous of that. The women dined separately and men on their own side. Later on, they (Grandcourt and Gwendolen) leave the house and stand outside to take fresh air, people meet them together discussing and organizing how they will do for the next occasion that shall take place.

Few days after the game, Lush goes to Quetcham where the Arrowpoint live. He wants to convince Catherine to get married to Grandcourt because he is in love with her servant and wants them to be together. For him if Grandcourt gets married to her as they are two wealthy people it will be easy for him to earn more money and steal some but they won't know because he has always been very loyal toward his master. Grandcourt one morning informed

Lush that he will get marry to Gwendolen. When he is playing with his dogs but Lush persuades him to look at Catherine but he says he is not having any interest in her. There we are meant to know that Lush has serve Grandcourt for the past 15 years and he knows everything about him.

Grandcourt invites Gwendolen and her mother at Diplow for a horse ride. When they rode the horse Gwendolen and Grandcourt are in front and she is behind. Gwendolen cannot ride the same way as when she is with Rex. She cannot play or shout because of Grandcourt, he gives a joke for her to laugh and she enjoys it. Right back in his house, the servants are preparing lunch for the three of them. When they get home, they eat and go back to Ofendene. As they arrive home, Gwendolen goes to her room to rest and the mother prepares diner for her younger ones. Later on, Mr Gascoigne comes in and informs her on all what happened during the day. Mrs Davilow realizes that there is something disturbing her daughter and he decides to discuss with Gwendolen about Grandcourt, Gwendolen accepts to leave her room and meet him in the dining room where they talk about him. He persuades her that he is a very rich man. Also, if he asks her hand she should accept.

They organize a game and she is invited with her family at Cardell Chase. When she arrives there, she does not want Lush to help her in doing anything because she does not love him and according to her he is not a good person. When he realizes Gwendolen's attitude toward him, he places the letter Lydia Glasher handled to him on Gwendolen's things. When she picks the letter, in the letter the sender seeks for a rendez-vous with her and directs the place where they will meet. But before that Lush goes to the railway station to take Lydia and her son to the place of discussion. Gwendolen after the game does everything and runs to meet the woman. When she arrives there Lydia tells her everything about Grandcourt's life. What he has done to her and how they have a son together. She begs Gwendolen not to do the same errors as she did with him.

Furthermore, Daniel Deronda comes back home after his studies out of the country. We learn that he is a good boy and he has performed greatly in school. He is very intelligent, handsome, and a rich man. But he is a little bit disturbed with the situation of the mother which makes him sad and always isolated. After he is welcome back home, Sir Hugo wants him to do another thing but he refuses and leave to the stream. When he is there he reflect on his life and looks at the water flowing in the stream. Out of a sudden, he sees a beautiful girl from the other side of the river that is frustrated and is wondering on how to meet her brother and mother. He walks to her and she explains to him all what she knows about herself. She

has left Italy to England, thinking that she cannot live in the same house with him he takes her to the Meyrick family because he knows that they will help her by granting her shelter because of what he did to boy child of Mrs Meyrick at the university.

When he arrives in the Meyrick family, he discusses with the mother and she decides to stay with Mirah who is a Jew in the house of Christians. She also tells them that she cannot get marry to a non-Jew. Daniel Deronda decides to go in search of the brother and mother. He worries about her and informs Lady Mallinger about the girl.

This book is important in that it reflects the poor attitude of the upper class of this period which is materialistic. This is because marriage is not based on love and mutual respect but on social status and wealthy people. It further reflects the multicultural nature of the British society of the society with the Jewish and British culture. Thereby by reflecting the issue of culture clash.

Maidens Choosing

After several years, Mirah is already 19 years old and Mrs Meyrick decides to have a serious discussion with her and during the discussion, she recounts to her all what had happened to her and the family but she says, she was still very young when the father separated her from the family members. Later on, Daniel travels from one country to the other in order to locate where her family members are and also for him to know where his mother is. He goes in Jewish churches and learns about their culture and how they apply it in their daily basis. He searches until he falls on a shop called Ezra Cohen where he tries to have some information concerning what he is looking for and he gets a rendez-vous from the Jewish family there. Later on, he comes home and pays a visit to the Meyrick family and Mrs Meyrick appreciates Mirah and says she is a very good person. When they sit to discuss with her, she still maintain her words and says she cannot get married with a non-Jew because it will make her to forget about her origins and about her family members. When she outlines her interest for music, she sings a song which makes Daniel to remember about his mother. He decides to call on Henry Klesmer.

Gwendolen is proposed the job of governess in the bishop's house and Mr Gascoigne wants her to accept because they are already relying on them so much that they have to leave Ofendene to the bishop's place. But before that, Gwendolen writes to Henry Klesmer that she wants him to come to her house. When he comes, she asks him if he could help her to excel in music but he discourages her by saying that singing starts from birth till the adult age. This

makes Gwendolen to feel bad about what is going on. Klesmer is in love with Catherine but cannot tell her because she is from the upper class. We are meant to understand that Henry wants to take Catherine as wife but is afraid that she will refuse him. Here, we see class stratification because Catherine is from a higher social class while Klesmer is from the lower class. They accept each other and decide to marry no matter what her parents will say concerning her husband. When her parents learn about that they disinherit her, but she follows the great love she has for Klesmer. Mompert the bishop's wife wants to interview Gwendolen for her to start her job. Gwendolen does not want to work as a governess but she does not have choice.

We learn that Grandcourt goes to Paris but Lush will stay behind to search on Gwendolen's life and family before he returns from there. Lush travels to Sir Hugo's place there he tells all what he knows concerning Gwendolen and in the presence of Lady Mallinger. Lady Mallinger asks Daniel to go to Diplow in order to see what is going on there. When Grandcourt goes to Diplow, he has a conversation with Gwendolen and she tells him all the truth that happens between their families. She tells him that they are calling on her for an interview, but he tells her to put it in one week time and she accepts. Grandcourt proposes to her to marry him. She goes home thinking about Lydia Glasher but watching at her family problems she accepts to think about. Even though she knows everything concerning Lydia Glasher. She now goes home to inform her mother about the greatest information that the family is waiting. Also, the fact that they are not more going to Sawyer Cotage. Apart from the issue of marriage which is based on materialism, book three also reflects the quest for an identity. This could be seen through Daniel Deronda and Mirah.

Gwendolen Makes Her Choice

After Grandcourt leaves, news about Gwendolen's engagement is spread over the rectory. Mr. and Mrs. Gascoigne and Anne come to Ofendene to congratulate her. But Anne is trying not to cry because she imagines that the brother still loves Gwendolen in secret and had some hopes that one day they are going to be together. The family enjoys seeing Gwendolen very happy. After that, the Gascoigne family leave to their house. When Gwendolen goes to bed, her mother enters the room and asks her daughter if she is happy with her marriage, and insist that she should not get marriage with Grandcourt because of the family financial situation. When they are in her room, Grandcourt send 500pound. The mother says she does not want to depend on Grandcourt to have what she wants. Grandcourt pays a visit to Gwendolen the

following day. He plays the role of a flirt with her and asks her when they are going to get marry.

He offers her a ring and she responds in two weeks. He further tells Gwendolen that Daniel will be coming to Diplow. When Daniel arrives Diplow, he is welcome. Still waiting for the day of their marriage, the couple has spent a lot of time in Rye land. Gwendolen comes and lives in Diplow with the mother. Mrs Torrinto does not wish that they should give a room to Gwendolen's mother because she is a black. This makes us to understand that she is a racist, but they gossip together about Grandcourt. Gwendolen is afraid that Daniel will reveal her secret. The day he is going back to his house, he has a discussion with Gwendolen about the gambling game. They finally understand that it is not good both for men and women to gamble because people loss much money in playing it. Grandcourt is going to Gasdmere to seek for his mother's jewelries. But Lady Glasher realizes that she has lost all hopes for him to marry her and decides to send it the day of his marriage where they are going to dine at night. He moves back to Diplow. The people are celebrating Gwendolen's marriage.

After the couple departs to Rye land, no one says anything to the other till when they arrive at Rye land. Grandcourt goes down and takes Gwendolen's hand for her to step down; when they are together he kisses her on her mouth for the first time. They enter the house and he goes and shows her room that she will change. As he leaves Gwendolen to change, the servant comes and hands a letter to her. She opens it and sees what Lydia Glasher has sent to her this tricky her mind and she burns those jewelries. Daniel decides to go and look for Mirah's family when he falls on a shop of Cohen after the description of Mirah. He goes and even has a rendez-vous. He sees Mordecai and his state of being makes him to want to know where he is coming from. This book further echo on Eliot's quest for identity in this multicultural setting.

Mordercai

It is already Christmas period and Grandcourt arrives at the Abbey. Daniel wonders how being marry to Grandcourt is going to influence Gwendolen. it is already three weeks that they are marry and Daniel knows that she got marry because she is running away from poverty. There is a great ceremony and he makes an assumption about Grandcourt. Mr. Vandernoodt and Daniel chat during the ceremony and he makes an assumption about Grandcourt. The Arrowpoints have condoned Catherine's marriage with Klesmer. In the party, everybody gives it own point of view about that. When they give their reasons,

Gwendolen too gives her reasons but she is very sarcastic toward Catherine and she gives another impression to Daniel and he is surprised. During the occasion, Mirah is invited to sing by Klesmer and she does it very well.

Gwendolen sees herself very miserable toward Daniel because he does not have her time. Grandcourt feels powerful and superior because he knows the secret of Gwendolen and Lydia Glasher, but does not know that people know about his own. Gwendolen is so miserable and thinks of him in such a way that if he could see her and read in her thought without having to tell him anything. After that occasion, Sir Hugo organizes an evening meal to welcome the couple, during the evening meal Mr Vandernoodt and Daniel discuss about the dirty life of Grandcourt. He then reveals to Daniel all what he knows concerning Grandcourt and how he is renting a house at Gasdmere for a woman with children. Daniel feels bad because he thinks that Gwendolen is not aware of the situation reason why the husband has to put her in. After that Daniel goes to invite Gwendolen to dance with him, she makes everything not to have his time. Daniel feels sorry for Gwendolen of what is happening in her life. He knows already the truth about Grandcourt. He invites the couple to go and watch the stars and moon out the house, but Grandcourt refuses and instead sends Daniel with Gwendolen together. When they are out she feels free and discusses with Daniel. This makes Grandcourt to watch over them from the house and he becomes very jealous on the way he reacts toward Gwendolen. Later on, they enter to rest everyone leaves Sir Hugo's house. Sir Hugo now warns Daniel to be very careful of what he is doing to Grandcourt and also, Grandcourt is very dangerous and does appreciate it.

Another day, Grandcourt decides to go out with Gwendolen, but he imposes his mother's jewelries on her but, she cannot because she had burn them the day of her marriage. She tells him that she is not seeing them anymore and he stays speechless. Daniel on his side is wondering who his mother is. After that he migrate to another country where he meets Mordecai in the shop where he works, but he informs Daniel that he is not having enough time to discuss with him but he wants to reincarnate himself in Daniel after his death. This book is essential in the sense that it reflects the frustration of a marriage without love and the frustration of life as seen through Mordecai.

Revelation

It starts with Daniel, who still wonders about his origin and he starts meditating on who his mother is. He also thinks about Mirah and her family. Few days after Daniel pays a visit to the Ezra Cohen which are Jews. When he gets in, he realizes that the door of Mordecai's room is always close and he gives the gifts that he had prepared for the young girl and Jacob. The family appreciates that action and invites him to pray but before then they call on Mordecai to come and pray with them. When they are together, they all pray and after that Mordecai decides to accompany Daniel. When they are out Mordecai takes him the place where the Jews associate themselves to discuss. When they arrive there, Daniel presents himself to them and starts asking questions on the difference between Jews and gentiles. Then explains to them what is the difference and one enlighten them on the main issue of their meeting. that is, a plan to build up their own America which is a symbol of their main diaspora for the Jew. It is already very late in the night and Mordecai then invites Daniel to sleep in his room. When they arrives his room, he starts reveling to Daniel who he is and his real name. Daniel then realizes that he is the brother of Mirah.

The following day, he departs to England to meet Mirah. He sees that his friend is already back and he is staying in his house and has transformed it to his studio. He goes and discusses with Sir Hugo saying how Daniel is a great man and what he did to him. As he has occupied his house, he asks for forgiveness from Daniel and he tells Daniel that he is in love with Mirah but he tells him that she cannot accept because he is not a Jew. Later on, they go a Meyrick's house to discuss about his finding on Mirah. Mrs. Meyrick is very angry because Mirah has to know and leave the house to stay with the brother. After that, they inform Mirah and she is very happy and decides to meet him. Daniel searches for a house in England for them to live there, they now come in contact and are happy on what Daniel has done, they start recounting all what happen to each other. It is then that Mordecai informs Daniel that he is a Jew and Mirah openly refuses to get married to a non-Jew.

One day, Lydia Glasher comes to Grandcourt's house to discuss with Gwendolen and she informs Harleth that when her husband will die, it is her illegitimate son that will inherit all his wealth. As Grandcourt is aware of the fact that Gwendolen is in love with Daniel, he imposes her to accompany him to yachting. Also, Sir Hugo receives a letter from Daniel's mother that seeks him to ask him to go and meet her in her house at Genoa. When Daniel comes home he informs him that his mother has sent him a letter and also, he is not his father but a friend to his mother. Sir Hugo seek forgiveness and encourages Daniel to read it so as to

go and meet the mother, that if there are many things he does not understand, the mother is the person to answer him and she is the one having all the answers. This book sets out for social representation as the Jewish seek for a community where the people can enjoy a common cultural heritage in the society dominated by the British culture. Cultural differences here become a threat to love and marriage in this 19th century British society.

The Mother and the Son

Here we see how Daniel reads the letter about his mother and she is very sick and is very surprise. The mother tells him about her health conditions and how much time she is going to live. She explains to him how sorry she is for abandoning him for long and permitting him to live with Sir Hugo since his tender age till now. She tries to persuade him to travel and meet her in the country where she stays. But at that point she is not yet at home; she has travel to another country for medical care. After reading the letter, he goes and informs Mirah about his departure to Genoa; she is very happy for him and encourages him to go there. He starts thinking of Mirah and the brother. He then writes a letter to Mirah to find out if everything is fine. She too starts feeling Daniel's absence and she is disturbed, she responds to the letter he sent to her. They are happy to have information about each other. Gwendolen realizes that Daniel is not in love with her.

When Daniel's mother comes the following day, he goes and meets her in her house. For the first time he meets his mother and he attest that she is very beautiful and explains everything to her son. The mother now explains to him that they are Jews; it is because she loves singing in opera that is why she had changed her culture. She got married with her cousin because he allows her to travel and sing. But the grandparents were Jew and never wanted her to do what she has always dreamed. She also explains to him how to get his own wealth that his father's father left for him through his grandfather's friends. Also that Sir Hugo an English man that she had met in one opera presentation and he fell in love with her but he accepts to stay with you since he is too loyal toward her.

He now asks if she also had information about him and she says "yes" that Sir Hugo has always sends information about him since they are living together till now. After the discussion he decides to spend more nights with his mother, he goes back home. He arrives and learns that Gwendolen had an accident with her husband on the day they were coming back to England and he died. She feels abandoned. When he comes and meets her, she

explains to him what happen in the ship and how she is not a good person and also that she could send a rope to rescue her husband.

Later on, Sir Hugo is happy if he comes to die. Gwendolen makes Daniel understand that she is in love with him and he tells her that he is not in love with her and instead he will do everything for her to have her own part of the wealth. He also informs her that he has always known the truth. When Daniel finishes there, he goes to meet Sir Hugo and discusses about the difficulties of Gwendolen. He then departs to his grandfather's friend in order to collect his wealth from where he kept it. She is very sad and sees the importance of having a family. When the Meyrick family gets the news about Grandcourt they feel sorry for Gwendolen. Mrs. Davilow welcomes her daughter back home. Mirah sees the way Daniel takes care of Gwendolen makes her to be jealous it is a sign that she loves Daniel and he realizes that. This book in one way or the other tries to solve the problem of identity when Daniel regain his lost identity and by so doing he represents himself in this complex British society.

Fruits and Seed

The final book, here, Deronda is back and he confesses his love to Mirah and when Daniel goes to their house, she offers her lips for him to kiss them. Every day, Daniel goes and works with Mordecai. One day, Mirah sees her father at the street and Daniel convinces the two children to help their father and stay with him. Mordecai is very angry toward the father but finally accepts to welcome him in his house. Still in his children's place, he behaves in a nasty way but Mordecai ask Daniel to learn how to tolerate his father.

Another day, when Daniel comes to work with Mordecai he places his ring on the table and his father takes it to sell in order to collect money for him to drink and smoke with. This makes his children to be angry and send him away. Later on, Sir Hugo goes with his family in Diplow to spend sometimes. He starts gaining popularity in the neighborhood. Many people want to know if Daniel will get married to Gwendolen but he says no and that he will get marry to Mirah the Jewest. Daniel marries Mirah in the Jewish right Gwendolen sends a note to Deronda, ending with it is better and will be better because I knew you. After the wedding, Daniel, Mirah, and Mordecai depart to another place, but Mirah's brother succumbs to his illness before they begin their voyage. He dies happily knowing that Daniel will carry on his work.

In conclusion therefore, this chapter sets out to explain Social Representation Theory and the advantage it has a theoretical framework which can be used in analyzing *Daniel Deronda* from the point of view of Transnationalism, Social representation and identity construction. The chapter also bring out some works of some critics who have analyzed the text *DanielDeronda* from different perspectives and to show how this present work depart from critics of earlier critics. Also there is the detail summary of the book as seen above. The next chapter of this work will analyze the causes of transnational migration in George Eliot`s *Daniel Deronda*. The next chapter shall handle the various reasons why characters move, or migrate from one place to another as articulated by Eliot in *Daniel Deronda*.

CHAPTER TWO

Constructing the Antecedence of the Transnational Crossing

The Human being by nature is an insatiable creature. His insatiable nature is drawn far back in the book of Genesis where he ate the forbidden fruit. Because of this he moves from one place to another in order to satisfy his most innate desires. In his movement he interacts and exchanges with other human beings. The concept of transnationalism which started far back with the creation of human beings has evolved and today has become a major area of discourse. The movement of people and their interactions has led to the transformation of societies round the world. This transformation could be seen at different levels, notably at the economic, social, political and religious. Societies, specially the European societies have witnessed transformation which has led to the wide area of discussion.

European writers especially those of the 18th and 19th century where social movement and interaction reached its peak wrote about the realities that happen in these new societies. In depicting the condition of these transnational characters, they aimed at painting the social, political, economic, and religious atmosphere of those societies. Just like other writers, George Eliot in *Daniel Deronda* depicts the fate of the transnational characters that reflects not only the spirit of the 19th century British society at large but that of the world in general. In portraying the society the way she does, she aims not only at depicting the condition of the transnational characters but also at creating favorite conditions for these transitional characters through her aesthetic vision. This chapter therefore, discusses and examines what prompts people to move from one country to another. In other words, the chapter explains the reasons behind the 19th century transnationalism in the British society as depicted in George Eliot's *Daniel Deronda*.

Transnational characters are people who move from one country to another in search for better condition and existence. People were moving up and down in search of peace and stability. There are many reasons that prompt people to move from one country to another. This chapter will examine two main factors that led to the transnational crossing in the 19th century British society. That is, the search for homeland and search for business/ commercial space.

The Search for Homeland

The search for homeland is significant in understanding the antecedence of transnational crossing of the 19th century British society. During this period people come from different areas and made British a cosmopolitan society. They mingled themselves in terms of social, economic, religious, and political spheres. At a certain point there came the need to look for one's homeland in this complex and multicultural society. The characters who came from different areas and were confronted with the realities of the British society started nursing the need for a homeland. The search for homeland here could therefore be understood as the state or an area for people of a particular national, cultural and racial origin. In other words, this is an area that traces a person or a group of people's identity. Hakan Dundar and Yasemin Erman in *my homeland: Kyrgyzstan Bishkek secondary school students' Opinions about Homeland* argues:

Homeland is generally the land where one person was born and grew up and also it is a broad concept that includes language, history, culture and family ties as well as being the land that a nation freely lives on. Homeland is not only a physical space but a strong association of cultures, arts, assets, language, religion and concerns pass together. (14)

For them, a homeland is a place where someone should have a strong sense of belonging and attachment and could recognize himself as part and parcel of that community. The homeland should therefore help trace someone's identity. They, further, argue that the concept of homeland offers together the consciousness to bring identity and belonging to individuals. Identity can be defined as "the individual or group defining itself and positioning itself by making comparison with other peers" (cited from Bilgin, 2007, Ermagan, 2013). When national cultural identity is mentioned, the identity shaped by the information in the human identity card is meant. (15) Therefore, the complexity of the 19th century British society poses the problem of identity where the people started looking for their homeland in search of their identity.

George Eliot, in *Daniel Deronda*, successfully depicts the search for homeland as one of the factors that led to the transnational crossing during this period. This search for homeland is portrayed through her choice of characters and her settings. In her narrative, she shows how the characters are moved by the need of a homeland and thus, dislocate themselves from one place to another.

In presenting the social, economic, religious conditions of the characters Eliot makes the search for homeland urgent for the characters who feel marginalized, oppressed and rejected by the social structure of the period. She presents a multicultural society dominated by the English culture. Some of the characters find it difficult to integrate themselves in to this culture. Daniel Deronda, the protagonist of the novel, is the typical example of a character who is in search for a homeland. He wishes to know his origin which has been stolen from his birth. Daniel's search for his homeland begins when Sir Hugo asks him at the age of thirteen if he wants to become a singer. The young man starts reflecting on his parentage. This makes him to reflect if he is in the class of gentlemen. Young Deronda is shocked to learn that Sir Hugo, whom he thinks is his father, wants him to be educated as an English man. This could be seen when the omniscient narrator says:

Deronda's circumstances, indeed, had been exceptional. One moment had been burnt into his life as its chief epoch- a moment full of July sunshine and large pink roses shedding their last petals on a grassy court enclosed on three sides by a Gothic cloister. Imagine him in such a scene: a boy of thirteen, stretched prone on the grass where it was in shadow, his curly head propped on his arms over a book, while his tutor, also reading, sat on a camp-stool under shelter. Deronda's book was Sismondi's History of the Italian Republics. The lad had a passion for history, eager to know how time had been filled up since the flood, and how things were carried on in the dull periods. (136-137)

The above quotation describes Daniel Deronda's dark hole about his childhood. The narrator in a metaphorical way describes this dark moments as "one moment had been burnt in to his life as its chief epoch- a moment full of July sunshine and large pink roses shedding their last petals on a grassy court enclosed on three sides by a gothic cloister". In this light, his childhood life is being shaded by the comfort and luxury given to him by his adopted parents. Realizing that these are not his biological parents, Deronda goes in a journey to search for his mother which is going to pave the way for the search of his own homeland. Which has been stolen from the British aristocrats of the 19th century society. In presenting Daniel Deronda through a flashback as a handsome and intelligent young man, who is forced to pattern to English class gentlemen of the 19th century British society, Eliot helps to foster the search for belonging. The fact that Daniel is assimilated into another culture and race results to the problem of identity crisis which is common in Eliot's period. In looking for his identity in a society of cultural assimilation, Daniel undergoes the search for his homeland in order to regain his Jewish culture.

Another instance where the search for homeland is reflected in the text is when Daniel comes back from England. He enjoys Sir Hugo's income and has already started reading law. Daniel is not yet certain on his career. Daniel enjoys the melody of river Thames which is significant as the river helps him to reflect more on his life. This is seen when the narrator says:

[...] But it is precisely such impressions that happen just now to be of importance in relation to Deronda, rowing on the Thames in a very ordinary equipment for a young Englishman at leisure, and passing under Kew Bridge with no thought of an adventure in which his appearance was likely to play any part. In fact, he objected very strongly to the notion, which others had not allowed his escape, that his appearance was of a kind to draw attention; and hints of this, intended to be complimentary, found an angry resonance in him, coming from mingled experiences, to which a clue has already been given. His own face in the glass had during many years been associated for him with thoughts of someone whom he must be like-one about whose character and lot he continually wondered, and never dared to ask.(155-156)

The river as described by the narrator serves as a mirror to reflect Deronda's life which is fragmented. This encourages him to question his identity. In one event, in the text, while at the river, Deronda rescues Mirah Lapidoth who is at the verge of drowning. He then learns that she is a Jewish born and Daniel a British born this is seen when Daniel says "yes, I will tell you. I am English. But I am a Jewess" (162). This poses the problem of ethnicity in the 19th century British society because he is confused on which ethnic culture he wants to adapt to. Mirah flees to England to look for her brother and mother which she has not seen for a long period of time this is seen when Mirah says that "my mother and brother were good. But I shall never find them. I have come a long way—from abroad. I ran away: but I cannot tell you—I cannot speak of it" (162). The absence of her brother and mother in their family house leaves her in a state of frustration, despair, and loneliness. She fears that Daniel may not consider her due to her Jewish culture. This could be seen when the narrator says:

'You are English? You must be—speaking English so perfectly.' She did not answer immediately, but looked at Deronda again, straining to see him in the doubtful light. Until now she had been watching the oar. It seemed as if she were half roused, and wondered which part of her impressions was dreaming and which waking sorrowful isolation had benumbed her sense of reality, and the power of distinguishing outward and inward was continually slipping away from her. (161)

In the above citation, the narrator does not only reflect the gloomy impacts of Mirah's drowning but also how the question of her ethnicity asked by Daniel disturbs her. At a

moment she is confused and does not know what to answer. The encounter between Mirah and Deronda is significant as these two characters are a symbol of the search for homeland in the 19th century British society. Despite his intelligence and skills, Daniel is completely unaware of his origin. The irony in this meeting is that he thinks that he is English meanwhile he is a Jew. Daniel's search for homeland moves a step forward when he meets Mordecai. They had a discussion which led them to the shop of current Mordecai tells him about his life, this makes Daniel to reflect on his own. This is portrayed when he says:

'you shall know. What are we met for, but that you should know? Your doubts lie as light as dust on my belief. I know the philosophies of this time and of other times: if I chose I could answer a summons before their tribunals. I could silence the beliefs which are the mother-tongue of my soul and speak with the rote-learned language of a system, that gives you the spelling of all things, sure of its alphabet covering them all. I could silence them: May not a man silence his awe or his love and take to finding reasons, which others demand? But if his love lies deeper than any reasons to be found? (425)

Daniel sympathizes with Mordecai in his gloomy, helpless situation. Mordecai is lonely and is depressed due to his situation. This situation affects or reminds Deronda that he too just like Mordecai is lonely due to his lack of knowledge about his origin. Through the quote above which brings out metaphor showing the comparison of his two cultures which was the learned part of the English people and the intuitive part which was dragging him back to his origins, Daniel reflect the sadness and sorrowfulness in his soul when he says "I could silence the beliefs which are the mother-tongue of my soul and speak with the rote-learned language of a system, that gives you the spelling of all things, sure of its alphabet covering them all" (425). Deronda, in this light, is a symbol of the 19th century man who is completely cut from his origin. Deronda's sentiment is further expressed when he says:

May finds his pathways: at first they were foot-tracks, as those of the beast in the wilderness: now they are swift and invisible: his thought dives through the ocean, and his wishes thread the air: has he found all the pathways yet? What reaches him, stays with him, rules him: he must accept it, not knowing its pathway, Say, my expectation of you has grown but as false hopes grow. That doubt is in your mind? Well, my expectation was there, and you are come. Men have died of thirst. But I was thirsty, and the water is on my lips. What are doubts to me? In the hour when you come to me and say, "I reject your soul: I know that I am not a Jew: we have no lot in common"—I shall not doubt. I shall be certain—certain that I have been deluded. That hour will never come'. (425)

Daniel depicts a situation characterized by uncertainty which characterizes the 19th century British society. He lives in a society which has molded him into what he is not. He is just like

a man who is in an ocean but dies of thirst just like the salty water of the ocean which is not fit for consumption. Daniel sees the British culture which he has been molded as opposed to his entire being. Although he is brought up as an Englishman, he is unable to identify himself as an Englishman despite his high standard of living. This portrays a contrast between Deronda and Mordecai who lives in misery, poverty, loneliness, and despair. Through this it portrays the dilemma of belonging to the English superior culture and race because those that come from another place are governed by the English, thus prompting the quest for homeland as reflected through Eliot's characters.

Deronda's search for homeland reaches its peak when he starts wondering and meditating about his own origin which has been stolen by the British men who is Sir Hugo because he teaches Daniel how to live and behave like the English people whereas he is a Jew. This raises the issue of identity crisis which was common in the 19th Century British society. At this point, he is submerged with the thought of his mother and wonders if Sir Hugo is his father. In this view, the omniscient narrator says:

Imagine the conflict in a mind like Deronda's, given not only to feel strongly but to question actively, on the evening after that interview with Mordecai. To a young man of much duller susceptibilities the adventure might have seemed enough out of the common way to divide his thoughts; but it had stirred Deronda so deeply, that with the usual reaction of his intellect he began to examine the grounds of his emotion, and consider how far he must resist its guidance. The consciousness that he was half dominated by Mordecai's energetic certitude, and still more by his fervent trust, roused his alarm. (429)

The narrator reflects on the condition of Daniel who lives in a complete darkness of his own cultural background. With the use of gross exaggeration, he says "imagine the conflict in his mind" (429) he portrays the chaos in Deronda's mind. Deronda a symbol of the transnational character of the 19th century British society who had lived in complete darkness of his identity and there came the need for the search for homeland which symbolizes the regained identity.

Daniel moves a step forward toward the quest for his homeland when the secret about his parents is revealed. After meeting Gwendolen, he is summoned by Sir Hugo who gives him detail information about his mother and father. In fact, Daniel was kept away from his origin for years shows that the 19th century British society is that of secrecy. This is seen when Sir Hugo says:

'I have acted in obedience to your mother's wishes. The secrecy was her wish. But now she desires to remove it. She desires to see you. I will put this

letter into your hands, which you can look at by-and-by. It will merely tell you what she wishes you to do, and where you will find her.'(517).

This is going to pave the way for Deronda not only to meet the mother but also to regain his identity. The attitude of the mother shows the dilemma of the British man during this period. She had to decide whether to go for her dreams or to take care of her child. She decides to pursue her dreams by abandoning her child to a foreign man thereby leading to the problem of identity crisis. Deronda gloomy condition is fostered by the news of his father's death. The narrator says:

Sir Hugo paused, but Deronda could not speak. He could not say, 'I have never felt it an injury.' Even if that had been true, he could not have trusted his voice to say anything. Far more than anyone but himself could know of was hanging on his moment when he secrecy was on be broken. Sir Hugo had never seen the grand face he delighted in so pale—the lips pressed together with such a look of pain. He went on with a more anxious tenderness, as if he had a new fear of wounding(517).

The above quotation reveals the secret which leaves Deronda in anger, frustration and despair. The narrator with the use of simile compares Deronda's situation to someone who fears wounds. George Eliot in reflecting the 19th century British society as that of secrecy wants to foster the quest for homeland. This is because the British during this period was more sophisticated. This goes further to reveal the aspects of appearance versus reality. For the British of this period presented what he is not in real. This is also a way of not only looking for the identity but also for one's homeland which is reflected through Daniel Deronda.

The quest for homeland and identity for Deronda is completed when he visits Italy. Deronda receives the news of belonging to the Jewish community with much anxiety and joy. Italy in this sense symbolizes identity and father land regain. Deronda learns from Joseph Kalonymos that his grand-father, named Daniel Chansi was completely against those Jew who mingled with the gentile and forget that they were Jewish. He strongly beliefs in cultural diversity where people are to maintain their cultural religious heritage. This is clear when the omniscient narrator says:

He said in Hebrew, quoting from one of the fine hymns in the Hebrew liturgy, 'As thy goodness has been great to the former generations, even so may it be to the latter.' Then after pausing a little he began, 'Young man, I rejoice that I was not yet set off again on my travels, and that you are come in time for me to see the image of my friend as he was in his youth—no longer perverted from the fellowship of your people—no longer shrinking in proud wrath from the touch of him who seemed to be claiming you as a Jew. You come with thankfulness yourself to claim the kindred and heritage that

wicked contrivance would have robbed you of. You come with a willing soul to declare, "I am the grandson of Daniel Charisi" is it not so? (605-606).

The narrator praises the ideals of cultural heritage. For him, the quest for identity and homeland is not negotiable and should be protected by all. This is because a man without an identity and homeland is just like an evil ghost roaming on space. Deronda expresses his anxiety to protect his homeland and identity when he says *"assuredly it is, 'said Deronda. 'But let me say that I should at no time have been inclined to treat a Jew with incivility simply because he was a Jew. You can understand that I shrank from saying to a stranger, "I know nothing of my mother." (606)* Eliot therefore, in portraying Daniel Deronda's situation paints the image of the 19th century British who was in continuous quest for identity and homeland. This quest for homeland could only be attained through love and acceptance for one origin. It could also be attained through devotion and determination as seen in the quotation below:

'I shall call myself a Jew,' said Deronda, deliberately, becoming slightly paler under the piercing eyes of his questioner, 'but I will not say that I shall profess to believe exactly as my farther have believed. Our fathers themselves changed the horizon of their belief and learned of other races. But I think I can maintain my grandfather's notion of separateness with communication. I hold that my first duty is to my own people, and if there is anything to be done towards restoring or perfecting their common life, I shall make that my vocation.' (609).

This quotation shows Daniel Deronda's determination not only to protect Daniel's homeland and identity as it was done by his ancestors not also to ensure that there is harmony and tolerance between his culture and other cultures. In this light, Eliot does not only aim at promoting the quest for homeland and identity in the 19th century British society, but also promoting love, tolerance and acceptance amongst the different cultures, races and ethnic groups during this period.

The quest for homeland is further expressed through Mirah. Mirah is a young Lady who lives in Italy and she has been separated from her mother and brother since her tender age. She flees when she learns that her father wants to sell her to a woman in order to use the money for gambling. She moves from Italy to England to look for the other members of her family. She sings very well and she is a source of income to her father *"I worked quite hard though I was so little; and I was not nine when I first went on the stage. I could easily learn things, and I was not afraid. But then and ever since I hated our way of life. My father had money, and we had finery about us in a disorderly way....and caressed me"* (177) this is a clear indication that Mirah is a source of income to her materialistic father, thus bring out the

theme of materialism. When she arrives there she does not see any one. She goes to drown herself in the Thames River but she then meets Deronda who takes her to the Meyrick family and there she learns how to work and she is loved by all the family. She finally has a serious discussion with Mrs. Meyrick when she is 19 years. Later on, when they discuss, she then tells Mrs. Meyrick that she can only get married to a Jew because it will make her stay beside her origin due to the hardship that her father made her go through when she was still young this is seen through a flashback when she recounts to Mrs Meyrick what happen to her. In her quest for identity Mirah flies from Italy to England. This quest for homeland is fostered by the quest of her mother and brother. In looking for her family and coming back to her roots, she faces the problem of ethnicity. Because the Jewish culture during this period as seen in *Daniel Deronda* is evil. In a dialogue Mrs Meyrick and Daniel, Mirah notes:

'My mother and brother were good. But I shall never find them. I am come a long way—from abroad. I ran away: but I cannot tell you—I cannot speak of it. I thought I might find my mother again—God would guide me. But then I despaired. This morning when the light came, I felt as if one word kept sounding within me—Never! never! But now—I begin—to think— 'her words were broken by rising sobs— 'I am commanded to live—perhaps we are going to her.' (162).

The quotation shows Mirah's gloomy situation is because she has been deny not only of a homeland but also of a family which could protect her. Through a flashback, Mirah says she has been denied of religious education but was given Jewish culture by a Jewish land lady. This is seen when Signora who is the land lady notes "*she will never be an artist: she has no notion of being anybody but herself. That does very well now, but by and by you will see—she will have no more face and action than a singing-bird*" *My father was angry and quarreled. I sat alone and cried, because what she had said was like a long unhappy future unrolled before me.* (178) this portrays her state of mind at that moment showcasing her character traits to be frustrated and despair brings out the theme of frustration and despair. She is told a story of the death of her mother by her father who she doubts and this makes her to go back to England to look for a family and homeland. Family in the 19th century is significant in the sense that family acted as a place where one could have love and protection. Mirah as presented by Eliot's out to present the benefit and ideals of a homeland as oppose to Gwendolen.

Contrary to Mirah Eliot decides to present Gwendolen as a character who is completely denied from a sense of homeland and family. This is seen when her mother lost her wealth she decides to go back to their homeland to regain birth because of the great

problem which has befallen their family this is illustrated through Mrs Davilow when she notes “*but it is hard to resign one’s self to Mr Lassman’s wicked recklessness, which they say was the cause of the failure. Your poor sisters can only cry with me and give me no help. If you were once here, there might be a break in the cloud. I always feel it is impossible that you can have been meant for poverty... someone else’s care for the journey*”. (10-11) through this letter we understand and we picture the sufferings of her family due to the financial situation they are going through. This financial situation symbolizes identity regain because it is thanks to this situation that they go back to their homeland. Eliot also presents Gwendolen as an egoistic, self-centered, troublesome and selfish character due to her way of living in Leubronn which makes people to talk about her attitude this is seen when the narrator says “*the more reasons to her why she should not flinch, but go on playing as if she were indifferent to loss or gain. Her friend touched her elbow and prosed that they should quit the table. For Gwendolen put ten Louis on the same spot: she was in that mood of defiance in which the mind loses sight of any end beyond the satisfaction of enraged resistance*” (6). She is a character who represents the changing attitudes that occurred during the 19th century British society thus brings out the theme of egoistic, self-centered, troublemaker and selfish. Through her, we have a shift in traditional themes such as love, marriage, and family. As a modern character, she is completely far away from these traditional ideas. As such, she is not preoccupied by the quest for homeland.

Eliot presents Gwendolen as someone, whose desire for property, power and wellbeing are more important than social ideals. Thus, she may represent the spirit of the youth during this period. Gwendolen goes as far as violating her own moral principle by marrying Grandcourt. The price of this is sadness, suffering and regret. Book one of *Daniel Deronda* is titled, “the spoiled child” it projects Eliot’s vision of Gwendolen as a woman during this period instead of seeking for marriage, she prefers to gamble by playing cards and riding horses which is reserved for men. She therefore, reflects the changes of emancipated women of this period. This could be seen when the omniscient narrator says:

Such a drama takes no long while to play out: development and catastrophe can often be measured by nothing clumsier than the moment-hand. ‘faites votre jeu, mesdames et messieurs,’ said the automatic voice of destiny from between the moustache and imperial of the croupier; and Gwendolen’s arm was stretched to deposit her last poor heap of napoleons. ‘le jeu ne va plus,’ said destiny. And in five seconds Gwendolen turned from the table, but turned resolutely with her face towards Deronda and looked at him. There was a smile of irony in his eyes as their glances met; but it was at least better that he should have kept his attention fixed on her than that he*

should have disregarded her as one of an insect swarm who had no individual physic-ognomy(6-7)

From this quotation, the narrator projects Gwendolen's strong attachment to gambling. The use of French here symbolizes the multinational languages that we can find in a multicultural place which promotes integration amongst citizens. Despite the fact that chance and luck was not on her part, Gwendolen rejects the advice of her friends to leave the table because for them it was through gambling that they found some sense of hope in life. Through this, the ideas of frustration and dismay are projected since Gwendolen could win the game. The narrator further says:

Her friend touched her elbow and proposed that they should quit the table. For reply Gwendolen put ten Louis on the same spot: she was in that mood of defiance in which the mind loses sight of any end beyond the satisfaction of enraged resistance; and with the puerile stupidity of a dominant impulse includes luck among its objects of defiance. Since she was not winning strikingly, the next best thing was to lose strikingly. She controlled her muscles, and showed no tremor of mouth or hand.(6)

The citation further project the negative effect of gambling which is eating up the 19th century British society. The narrator, through a metaphor, compares Gwendolen's situation to drama when he says "*such a drama takes no long while to play out: development and catashropha can be measured by nothing clamsier than the moments at hand*" (6). Gwendolen is a good player but she does not understand why she is losing again and again. Because of this, Deronda gives a fake smile when their faces meet. The narrator says that "*there was a simile of irony in his eyes as their glances meet; but it was at least better than he should have kept his attention fixed on her than that he should have disregarded her as one of an insect swarm who had no individual physic-ognmy*"(7) Daniel feels frustrated on the part of Gwendolen but does not want her to see his pains for her because she is already lost. Eliot decides to put a woman on top of the moral depravation. Gwendolen therefore stands as the emancipated woman whose interest is not to look for a homeland and a family. She rejects the advances of handsome and wealthy men because her prime objectives is not a family or homeland but to enjoy life as a whole. She finally gets to marry Grandcourt not because she wants a family and home but because she wants to uphold her financial status. This attitude of hers reveals her materialistic tendency this which was common in the 19th century.

Another character that projects the search for homeland is Mordecai. Throughout his life, he undergoes all forms of frustration ranging from discrimination, isolation, hardship and poverty. The constant discrimination he goes through because he is a Jewish prompts him to

look for his identity and homeland. An example is seen when in George Eliot's *Daniel Deronda*; the aged Jew Mordecai seeks a man to fulfill his nationalist and religious ideals. Mordecai in acting on what Eliot describes as “a mature spiritual need akin to the boy's and girl's picturing of the future beloved,” Mordecai seeks the image of his protégé throughout the world and, specifically, in the museum where the narrator says thus:

He imagined a man who would have all the elements necessary for sympathy with him, but in an embodiment unlike his own: he must be a Jew, intellectually cultured, morally fervid ... but his face and frame must be beautiful and strong, he must have been used to all the refinements of social life, his voice must flow with a full and easy current, his circumstances be free from sordid need: he must glorify the possibilities of the Jew, not sit and wander as Mordecai did, bearing the stamp of his people amid the signs of poverty and waning breath. Sensitive to physical characteristics, he had, both abroad and in England, looked at pictures as well as men, and in a vacant hour he had sometimes lingered in the National Gallery in search of paintings which might feed his hopefulness with grave and noble types of the human form, such as might well belong to men of his own race. (529).

This citation projects the problem of ethnicity during the 19th century British society. Simply because he is Jewish and in spite of his intellectual background, he cannot take part in the life of the society. This, therefore, portrays aspects such as discrimination, frustration, poverty and hardship. Because of these ills, Mordecai is forced to look for his homeland and identity.

Expression such as “he must be a Jew . . . but.” (205) further projects the quest for homeland and identity. This was common during the 19th century British society as it is a multi-ethnic and multicultural society dominated by the British culture. The attitude of the dominant culture paves the way for the search for homeland during this era. The ideas of domination, oppression and assimilation of the others were very rampant in the 19th century British society. In Eliot's novel, the right man for the job will be the character that the novel calls the “refined Jew” whose background, education, and physical features “might well belong to men of his own race,” or this passage strongly suggests that he might just as well not. This project the idea of assimilation for Deronda has been groomed to resemble a British in terms of culture than a Jewish. Mordecai's museum search recalls Eliot's use of family portraits to describe Deronda's appearance as projected by the narrator below:

He was handsomer than any of them, and when he was thirteen might have served as model for any painter who wanted to image the most memorable of boys: you could hardly have seen his face thoroughly meeting yours without believing that human creatures had done nobly in times past, and might do more nobly in time to come” (205).

Thus, Mordecai portrays the gap in resemblance that exists between Deronda and his tutor. Though the absence of resemblance between Deronda's features and those of Sir Hugo's family tells of his lack of blood relation, to them it also seems to show an absence of relation to any ordinary human family. But the description giving to the readers gives the opportunity to fill in Deronda's blank features with their own designs which is more specific than it appears: the vacancy established by referring the business of description to "you," like the vacancy that characterizes Eliot's descriptions of Deronda, invites the constitution of a subjectivity in effect already constituted, a space to be filled with images whose specific referents, hanging on the walls of the National Gallery, are assumed to be the cultured reader's intellectual property. The gallery here is a symbol of identity regain and path toward homeland.

As Mordecai wanders through the National Gallery, he too becomes a hypothetical object of speculation: "*Some observant persons may remember his emaciated figure, and dark eyes deep in their sockets, as he stood in front of a picture.... But spectators would be likely to think of him as an odd-looking Jew, who probably got money out of pictures*" (529). As attempts to imagine sympathetic "others," Daniel and Mordecai figure in Eliot's imagination, and for each other, as types and relationships to types. But Eliot's use of the museum as a setting for these descriptions to paint the image of the era "*in search of paintings which might feed his hopefulness with grave and noble types of the human form, such as might well belong to men of his own race*" (399) which symbolizes diaspora.

The museum here figures, as it was in the late 19th century and still does today, as a place in which artworks are not the only things on display: one in which visitors, extending their license to look and seeking to become spectacles themselves, serve as spectators of and objects for one another. The art gallery in particular, whose visitors possessed specific knowledge of the works they had come to see, provided a key symbolic site for those performances of 'distinction' through which the intellectuals differentiate themselves from the masses' and the passage cited above also suggests, the non-Jews differentiate themselves from the Jews. Those spectators "capable of recognizing and appreciating those works as such" would also "recognize" that Mordecai's purpose in the museum must differ from their own; the examination to which he is a subject which is part and parcel of the museum's contribution to the observation of distinctions and the search for identity. The National Gallery functions here as a version of the "imagined community"(399) of the nation as Daniel Deronda finally envisions it, a community in which a fantasy of shared sensibilities produces a heightened

consciousness of social and cultural differences this is seen when the narrator says “*the our race shall have an organic centre, a heart and brain to watch and guide and execute; the outraged Jew shall have a defence in the court of nations, as the outraged Englishman or American. And the world will gain as Isreal gains*” (451) Mordecai's features, “bearing the stamp of his people,” block the evocation of sympathy in his religious and nationalist plans require. They also, for the spectators who characterize him, signifies the limited scope of his observation: narrowly seeking his object, he embodies the refusal projected on the Jews to participate in the general cultural project of the nation. In this light, the idea of rejection is reflected. He refuses to be assimilated to the kind Jewish painted by the British dominant culture. For Eliot and her hypothetical spectators, the Jew's gaze is focused elsewhere: on his nation but not on theirs. Lacking the whiteness that signifies a wide-ranging sympathy, Mordecai necessarily lacks what Michael Ragussis calls “the practical power of the assimilated Jew.” Deronda, however, possessing the qualities Mordecai lacks and possesses that power, and invites the sympathy Mordecai's project requires. This brings contrast between Mordecai and Deronda who has been assimilated to the English culture. For despite Mordecai's search for features that suggest “Jewish birth” (531), he seeks a Jew who “might or might not” look like one, and Eliot's narrator describes Deronda largely through references to historical, heroic types and by negation: he is “*not more distinctively oriental than many a type seen among what we call the Latin races*” (553).

"Discrimination" is the term Eliot uses in the Philosophers' Club chapter (41) for the ability to distinguish different degrees of Jewishness in its members—characters whose features are so marked that, the narrator relates, “even” Deronda, little practiced in this kind of “discrimination,” can perform it (581). Establishing him as her inexperienced and impartial observer on the scene “Deronda was well satisfied to get a seat on the opposite side, where his general survey of the party easily included Mordecai” Eliot supplements his knowledge with her own: “In fact, pure English blood did not declare itself predominantly in the party at present assembled.” But despite skepticism about the idea of “pure English blood,” the passage proceeds to establish a relationship between Jewishness and nationality for each of the club's members: “*Miller, the broad man had at least grand-parents who called themselves German, and possibly far-away ancestors who denied themselves to be Jews; Buchan, the saddler, was Scotch; Pash, the watchmaker, was a small, dark, vivacious, triple-baked Jew; Gideon, the optical instrument maker, was a Jew of the red-haired, generous-featured type easily passing for Englishmen of unusually cordial manners. . . . Only three would have been*

discernible everywhere as Englishmen” (581-82). This passage establishes Jewish identity, like all “discriminations,” as a matter of degree; what defines the discerning observer is the ability to perceive the Jewishness nationality conceals. Yet while the club members emerge, in discussion as well as through observation, as different “types” of Jews, Eliot's emphasize with respect to Deronda falls, somewhat condescendingly, on his gracious ability to participate as one of the company. It is the task of manners to make him an equal, that is, because until he encounters Mordecai's wishful vision, Deronda is the Jew even the most discerning of observers can't discern: “*He looked around him with the quiet air of respect habitual to him among equals, ordered whisky and water, and offered the contents of his cigar case*” (582). Indeed, despite Eliot's disclaimer, “discrimination” is the mode of seeing on which this novel depends, both in its depiction of Jews said to be recognizable as such and in its characterization of the Jew who is not. For though Mordecai's purpose in the museum may not seem to its regular visitors likely to match their own, neither can it be said to differ greatly. Seeking the image of his “beloved” in a gallery that expresses something of the nature of belonging to the nation—as if misunderstanding the museum's function, but in fact understanding it all too well—Mordecai is also looking to discriminate, to find a cultural type “*gathered from his memory of faces seen among the Jews of Holland and Bohemia, and from the paintings which revived that memory*” (531). (Mordecai might be considered mistaken for pursuing not what the museum invites its visitors to consider the abstraction “man” but rather an image he hopes will lead him to an actual man.) Though he and the narrator establish different markers for Deronda's features the one seeking some signs of Jewish identity, the other emphasizing the absence of such signs both practice a mode of observation whose essential quality is a habit of noting the presence or absence of “Jewish” features.

The museum-goers struck by Mordecai's “incongruous” presence, these passages invite us to imagine, must be the kind of discriminating observers he is; for all Mordecai knows, Deronda himself might be among them. Appealing to a consciousness of social types in those same readers who would share an image of Deronda's “nobility,” the novel links the museum-goer's sensibility not just to Mordecai's but to the reader's as well. For what Mordecai does in envisioning his beloved is what Eliot does in envisioning Mordecai, what Deronda does when he imagines the family he dreads discovering is Mirah's, and what Deronda will later counsel Gwendolen to do: “*take hold of your sensibility,*” he tells her, “*and use it as if it were a faculty, like vision*” (509). Eliot in her aesthetic vision uses the Nation Gallery not only to reflect the 19th century British society but also our contemporary society.

Finally, setting as presented by Eliot in *Daniel Deronda* can help us project the search for homeland. As a basic literary element, setting plays an important role in analyzing the characters attitude, action and behavior. Richard Taylor in *Understanding the elements of Literature* argues that; whatever conception of character and action may exist in a world of literature, those characters and actions must be located with reference to time and place. "Setting is a major factor in the formulation of subject matter and a direct influence on the expressing of themes". (69) From Taylor's view, setting is quite essential because it condition the story and plays an important role in character's attitude and behavior. Therefore, there is a direct connection between the characters and the setting Eliot's aesthetical use of setting in *Daniel Deronda* which is significant as it will help examining the search for homeland in the 19th century British society. According to George Eliot each setting is symbolic in her writing. This can be seen when the omniscient describes the way the Jewish character demonstrate its importance in the novel narrator. For example, Italy is a symbol for cultural revival for Daniel because it is there that he discovers all the truths concerning his identity. But on the part of Mirah it is there that her father takes her to, which for her is a place of lost because she is far away from her brother and mother. She is forced to sing in opera to gain money for her father to gamble with and thus bringing the idea of child labor and exploitation. The museum narrator remarks:

When Deronda presented himself at the door of his mother's apartment in the Italia, he felt some revival of his boyhood with his premature agitations. The two servants in the antechamber looked at him markedly, a little surprised that the doctor their lady had come to consult was this striking young gentlemen whose appearance gave even the severe lines of an evening dress the credit of adornment. But Deronda could notice nothing until, the second door being opened, he found himself in the presence of a figure which at the other end of the large room stood awaiting his approach(525).

In the above quotation, we can see how Daniel goes and meets his mother in her apartment for his first time. He is a little bit scared on the way to approach the mother. He is agitated and does not know how to present himself and the mother too stands there waiting. Eliot here shows how Italy is a symbol of cultural revival and restoration on the part of Daniel. It makes him to understand where he comes from and to know where he is going to and identify himself in the society. This brings out the theme of revival, restoration which is the 19th century British characteristic.

In conclusion from the above analysis we can understand how Eliot handles the aspect of search for homeland that she showcases it at the positive plan which makes her to be

considered as a foreseer of the Jewish diaspora of 1948. It is thanks to her novel which echoes the attention of the Jew to create the diaspora for them.

The Search for Business/Commercial Space.

Another factor that prompted transnational migration in the 19th century British society is the search for business/ commercial space. People move from the four corners of the world because they were in search for job opportunity and market places. This is coupled with the rise off capitalism and industrialization which became common during the era. The productivity gains of capitalist production began a sustained and unequalled increase at the turn of the 19th century in a process commonly referred to as the industrial revolution starting in about 1760 in England, there was a steady transition to new manufacturing processes in a variety of industries, including going from hand production methods to machine production, new chemical manufacturing and iron production processes, improved efficiency of water power, the increasing use of steam power and development of machine tools it also included the change from wood and other bio-fuel to coal.

In textile manufacturing, mechanized cotton spinning powered by steam or water increased output of a worker by a factor of about 1000, due to the application of James Hargreaves' spinning Jenny, Richard Arkwright's water frame, Samuel Crompton's spinning Mule and other innovations. The power loom increased the output of a worker by a factor of over 40. The cotton gin increased the productivity of removing seed from cotton by a factor of 50. Large gains in productivity also occurred in spinning and weaving wool and linen, although they were not as great as in cotton.

The growth of Britain's industry stimulated an associated growth in its system of finance and credit. In the 18th century, services offered by banks increased. Clearing facilities, security investments, cheques and overdraft protections were introduced. Cheques had been invented in the 17th century in England and banks settled payments by direct courier to the issuing bank. Around 1770, they began meeting in a central location, and by the 19th century a dedicated space was established, known as a banker's clearing house. The London clearing house used a method where each bank paid cash to and then was paid cash by an inspector at the end of each day. The first overdraft facility was set up in 1728 by the Royal Bank of Scotland.

The end of the Napoleonic war and the subsequent rebound in trade led to an expansion in the bullion reserves held by the Bank of England, from a low of under 4 million pounds in 1821 to 14 million pounds by late 1824. Older innovations became routine parts of financial life during the 19th century. The bank of England first issued bank notes during the 17th century, but the notes were hand written and few in number. After 1725, they were partially printed, but cashiers still had to sign each note and make them payable to named person. In 1844, parliament passed the Bank charter Act tying these notes to gold reserves, effectively creating the institution of central banking and monetary policy. The notes became fully printed and widely available from 1855.

Growing international trade increased the number of banks, especially in London. These new “merchant banks” facilitated trade growth, profiting from England’s emerging dominance in Seaborne shipping. Two immigrant families, Rothschild and Baring, established merchant banking firms in London in the late 18th century and came to dominate world banking in the next century. The tremendous wealth amassed by these banking firms soon attracted much attention. The poet George Gordon Byron wrote in 1823; “who makes politics run glibber all? / The shade of Bonaparte’s noble daring? / Jew Rotthschild and his fellow-Christian, Baring”.

The operation of banks also shifted. At the beginning of the century, banking was still an elite preoccupation of a handful of very wealthy families within a few decades; however, a new sort of banking had emerged, owned by anonymous stockholders, run by professional managers and the recipient of the deposits of a growing body of small middle-class savers. Although this breed of banks was newly prominent, it was not new the quaker family Barclay’s had been banking in this way since 1690.

At the height of the first French empire, Napoleon sought to introduce a “continental system” that would render Europe economically autonomous, thereby weakening British trade and commerce. It involved such plan as the use of beet sugar in preference to the cane sugar that had to be imported from the tropics. Although this caused businessmen in England to agitate for peace, Britain persevered, in part because it was well in to the industrial revolution. The war had the opposite effect it stimulated the growth of certain industries, such as pig-iron production which increased from 68000 tons in 1788 to 244000 by 1806.

By the mid-19th century, Britain was firmly wedded to the notion of free trade, and the first era of globalization began. In the 1840, the corn Laws and Navigation Act were repealed,

ushering in a new age free trade. In line with the teaching of the classical political economists, led by Adam Smith and David Ricardo, Britain embraced liberalism, encouraging competition and the development of a market economy.

A brief back ground of the rise of capitalism and industrialization is important to understand the search for business and commercial space as a factor that prompted transnational migration in the 19th century British society. Through her stylistic narrative George Eliot's *Daniel Deronda* projects how Britain as a global market has attracted people from diver's orisons.

The novel's prologue informs us on the social atmosphere of the period which was characterized by a social change with the introduction of science. Eliot juxtaposes science with poetry to show how even the work of art was influence by this win of change. This win of change could be seen in every spheres of the society. There was a change in social, political, and economic sectors due to the advent of science. These changes also help in making Britain a wide space for business and commerce because science improved in the rate of production. This is seen when the narrator says:

*Men can do nothing without the make-believe of a beginning. Even science, the strict measurer, is obliged to start with a make-believe unit, and must fix on a point in the stars' unceasing journey when his sidereal clock*shall pretend that time is at Nought. His less accurate grandmother poetry has always been understood to start in the middle; but on reflection it appears that her proceeding is not very different from his; since Science, too, reckons backwards as well as forwards, divides his unit into billions, and with his clock-finger at Nought really sets off in medias res.* No retrospect will take us to the true beginning; and whether our prologue be in heaven or on earth,* it is but a fraction of that all-presupposing fact with which our story sets out (3).*

The above citation personifies science and poetry the writer speaks of these things as if they were human beings. This is because she wants to lay emphasis on the present situation or on the social atmosphere of the 19th century British society which was more and more global and cosmopolitan society due to the economic advantages it offers but before going to that the social atmosphere as presented by Eliot, she wants us to step backward so as to understand the social realities of the period. Science therefore, stands as a symbol of social change especially in the domain of economy thereby prompting transnational movement in the 19th century British society.

Eliot's choice of setting in *Daniel Deronda* is significant as the setting represents business and commercial space in the 19th century British society. The novel opens with the Leubronn setting and she describes the activities of the place as a commercial space. Leubronn is characterized by hotels, night clubs and gambling places. Here, Eliot tries to portray the social ills that comes as a result of business and commercial site. This may be understood from the title of book one "the spoil child" where the youth especially Gwendolen is affected negatively by this environment. This is seen when the narrator says:

*Deronda's first thought when his eyes fell on this scene of dull, gaspoisoned absorption was that the gambling of Spanish shepherd-boys had seemed to him more enviable:--so far Rousseau * might be justified in maintaining that art and science had done a poor service to mankind. But suddenly he felt the moment become dramatic. His attention was arrested by a young lady who, standing at an angle not far from him, was the last to whom his eyes travelled. She was bending and speaking English to a middle-aged lady seated at play, and showed the full height of a graceful figure, with a face which might possibly be looked at without admiration, but could hardly be passed with indifference(5).*

The above quotation shows a contrast in character. There is a difference between Daniel Deronda and the other youths of his age, who have been absorb by social atmosphere of Leubronn characterized by business and commerce. Deronda does not understand why the youth of his age are socially badly brought up they are lazy, gamble and consume all kinds of products. He refuses to blame them but attributes their poor behavior to science when he says "so far Rousseau might be justified in maintaining that art and science had done a poor service to mankind"(5). Leubronn therefore stands as a symbol of moral decadence and depravation. The omniscient narrator further argues:

...The inward debate which she raised in Deronda gave to his eyes a growing expression of scrutiny, tending farther and farther away from the glow of mingled undefined sensibilities forming admiration. At one moment they followed the movements of the figure, of the arms and hands, as this problematic sylph bent forward to deposit her stake with an air of firm choice; and the next they returned to the face which , at present unaffected by beholders, was a winner; and as her taper fingers, delicately gloved in pale-grey, were adjusting the coins which had been pushed towards her in order to pass them back again to the winning point, she looked round her with a survey too markedly cold and neutral not to have in it a little of that nature which we call art concealing an inward exultation(5).

The above citation portrays Deronda's dilemma where he is caught in between the rapid changes which results from the advent of science and the negative effect of these changes on the youths in the society. But he sees arts especially literature as what which can solve the

problem of business and commercial places in the 19th century British society. Art therefore, stands here as a symbol of consciousness and moral recovery. George Eliot in reflecting the setting of Leubronn do not aim at condemning it as a business and commercial place that attract people from divers orison and promoting transnational movement but, aimed at reflecting such setting, thereby correcting the British society as a global market.

Another site that projects the quest for business and commercial space is Italy, precisely the shop of Ezra Cohen. Italy is characterized by a number of commercial activities more especially the educational institutions and book shops that attracts people from different areas. Italy as reflected in George Eliot's *Daniel Deronda* stands as the symbol for the quest of knowledge. Daniel hunted by his identity goes to Italy to search not only Mirah's identity but his own identity. This is because Ezra Cohen as a business place is the mid-point of people from different areas. The quest for a business space is reflected when the speaker says:

*Why not? If a man is not born into public life by his position in the country, there's no way for him but to embrace it by his own efforts. The business of the country must be done—her Majesty's Government carried on as the old Duke said.*And it never could be, my boy, if everybody looked at politics as if they were prophecy, and demanded an inspired vocation. If you are to get into Parliament, it won't do to sit still and wait for a call either from heaven or constituents(322).*

The above quotation questions human fate where there are people who are born in to a system that favors them, what the narrator calls the public and those out of the system which he calls the public and those out of the system which calls out of the system where they need to struggle so as to survive in life. The narrator sees the private sectors which embody business and commerce as what can charter the balance between those who are not privilege. Ezra Cohen as a business and commercial site therefore stands as a symbol of what can be shorten down the gap between the poor and rich. Ezra Cohen does not only provide business or commercial opportunities but also grooms the individual with knowledge and skills that will permit them to establish themselves in the society. This is projected when the narrator says:

A little,' said Deronda, taking up the clasps a moment and laying them down again. That unwelcome bit of circumstantial evidence had made his mind busy with a plan which was certainly more like acting than anything he had been aware of his own conduct before. But the bare possibility that more knowledge might nullify the evidence, now overpowered the inclination to rest in uncertainty(328).

The above citation shows how Daniel has been influenced by the setting. He lives in dilemma as his life is not certain. He therefore praises the additional knowledge gotten from the place

and the fact that his mind has been brighten by new opportunities to praised. Ezra Cohen's business and commercial site is further reflected when the narrator says:

well, sir, I've accommodated gentlemen of distinction—I'm proud to say it. I wouldn't exchange my business with any in the world. There's none more honorable, nor more charitable, nor more necessary for all classes, from the good lady who wants a little of the ready for the baker, to a gentlemen like yourself, sir who may want it for amusement. I like my business, I like my street, and I like my shop. I wouldn't have it a door further down. And I wouldn't be without a pawn-shop, sir, to be the Lord Mayor. It puts you in connection with the world at large. I say it's like the Government revenue—it embraces the brass as well as the gold of the country. And a man who doesn't get money, sir, can't accommodate. Now what can I do for you, sir? (328)

In the above citation the narrator personifies business as for him business never fails anybody reason why he say he can never change his business for no reason. For him business is more honorable and charitable than any other thing on earth. Therefore, in presenting Ezra Cohen as a business and commercial place in Eliot's *Daniel Deronda*, the author aimed at removing social barriers such as poverty, joblessness, social gap, and hardship. In this case, it stands as a symbol of social upbringing. In order to reflect Ezra Cohen as a transnational setting that attracts people due to its economic advantages, the narrators says "well, you know, this evening is the Sabbath, young gentleman," said Cohen, "and I go to the shool.* the shop will be closed. But accommodation is a work of charity; if you can't get here before, and are any ways pressed—why, I'll look at your diamond. You're perhaps from the West End—a longish drive?"(329) as a stranger Deronda needs someone to guide him in this new land of opportunities offered by business and commerce. In this quotation it is clear that Deronda is not from the place as Cohen says "you're perhaps from the West End—a longish drive" (329). There by reflecting the transnational characters of the setting where people come from different angles of the world as seen in *Daniel Deronda*.

To conclude from the above analysis we see how Eliot manages the search for business/commercial space which showcases the economy status to the 19th century society. Through this Eliot echoes that migrates even though you are not found in your society you have to be free in investing your money everywhere.

This chapter gives us an insight of two main factors that prompted transnationalism in the 19th century British society. George Eliot's *Daniel Deronda* through her setting portrays the British society as a transnational setting. The quest for homeland is one of the factors reflected by Eliot in her narrative as that which has made the British society of this era a

transnational environment. In her narrative, she projects characters moving from one place to the other in search of their identity and homeland. Another factor with a contributing role in making the 19th century British society a transnational setting is the quest for business and commercial space. This factor has attracted people due to the wealth of commercial opportunities it offers. Therefore, these two main factors which are reflected in George Eliot narrative help us to understand how Britain is much more a transnational country. The next chapter will discuss how characters in the novel are resisting the idea of Transculturalism. In other words, this chapter will show how characters protect their culture and want to remain in it at all costs.

CHAPTER THREE

Resisting Transculturalism

The movement of people from one location to another is an inevitable practice in human civilization. This is because they move to better their living condition. As they move they carry along their cultures and values. This could be seen in terms of social, economic, political and religious values. These aspects of their lives become a part and parcel of their identity. As such, they cherish what they consider their social values. They go up to the point of resisting other cultural values and norms which may affect theirs. This will therefore lead to what we call resisting Transculturalism. Transculturalism could be seen as extending through all human cultures. In other words, Transculturalism has to do with the encompassing or combining elements of more than one culture. It is therefore the acquisition of many other cultures.

In 1940, Transculturalism was originally defined by Fernando Ortiz, a Cuban scholar, based on the article “*Nuestra America*” (1881) by José Martí. From Martí’s idea, Ortiz thought that Transculturalism was the key in legitimizing the (hemispheric) identity. Thus Ortiz defined Transculturalism as the synthesis of two phases occurring simultaneously, one being a deculturalization of the past with a *métissage* (see *métis*, as in the *metis* population of Canada and the United States) with the present, which further means the “reinventing of the new common culture” such reinvention of a new common culture is in turn based on the meeting and intermingling of the different peoples and cultures. According to Lamberto Tassinari, the director of *vice versa*, a transcultural magazine in Montreal, Quebec Canada Transculturalism is a new form of humanism based on the idea of relinquishing the strong traditional identities and cultures which were the products of imperialistic empires interspersed with dogmatic religious values. Tassinari further declared that Transculturalism opposes the singular traditional cultures that evolved from the nation state. He also stated that Transculturalism is based on the breaking down of boundaries and is contrary to multiculturalism because the latter most experiences.

Jeff Lewis in his journal “From Culturalism to Transculturalism” argues that the concept of “Transculturalism” is offered as an advance on Johnson’s original notion Transculturalism mobilizes the definition of culture outline through the expressions and development of new forms of cultural politics.

From the above vision Transculturalism is strongly attached to the notion of culture but it offers new tools to go beyond the mere concept of culture as it goes beyond by dealing with the coming together of cultures. It therefore helps us to understand how human beings live the need to go beyond their culture and embrace new cultural diversity or cultural mosaic.

Like other writers, George Eliot in *Daniel Deronda* depicts the fate of the transnational characters which reflects not only the spirit of the 19th century British society in particular but that of the world in general. In portraying the society the way she does, she aims not only at depicting the gloomy condition of these transnational characters, but also portraying the realities of our societies in general. The aim of this chapter is to see how the characters in George Eliot's *Daniel Deronda* express a rejection of other cultural values and norms. Eliot in her novel projects a setting characterized by cultural diversity whereby each character represents or symbolizes a cultural norm. There is therefore a continuous struggle for each character to maintain his identity by rejecting other cultural values and norms. Resisting Transculturalism will be examined at two levels. That is, resisting inter-ethnic marriages and rejecting the belief system of the other.

Resisting Inter-ethnic Marriages.

One of the indicators of resisting Transculturalism in the 19th century British society is the fact that people reject and resist inter-ethnic marriage. As people move from one place to the other they mix and interact with other people who differ in terms of cultural values and were exposed to cultural assimilation. For fear of being assimilated through the canon of marriage, they resisted inter-ethnic marriages. Inter-ethnic marriages could therefore be seen as a union of people belonging to different ethnic groups. This implies that the couple embody different cultural values and norms. In "Interethnic Marriages and their Economic Effects". Delia Furtado et al argue that the determinants of intermarriage can be classified into three main categories:

Starting with the most obvious, some characteristics are subjective of strong preferences for ethnic good consume with in families. Recently arrived immigrants, for example are likely to value shared ethnicity with a spouse more than people whose families have been in the host country for several generation. The second category related to preferences for spouse characteristics which are not in themselves about ethnicity, but happen to be more or less common amongst co-ethnics. For example high endogamy rate among vegetarian Indians may be driven by tast for marrying vegetarians, which are relatively more common among Indians , as oppose to tast for

marrying other Indians. The final category does not concern preferences at all but is instead related to opportunities (3).

The above quotation shows the three levels of inter-ethnic marriages and by so doing, it also shows what prompts people into inter-ethnic marriages. They get into inter-ethnic marriages because of preferences and also because of the availability in the other ethnic group.

A reading of *Daniel Deronda* brings to mind the view that resisting interethnic marriages was a common practice in the 19th century British Society. In this novel, the characters get married only to those of their race or ethnic groups. The characters in the texts are vehicles of cultural values and norms. This is because they consider their various cultures as part of their identity and should be protected. As such, the characters with strong feelings of partnering to a cultural group will refuse getting married to other characters belonging to other groups for fear of been assimilated, thereby leading to the death and destruction of his own culture.

An outstanding character who champions the move for resisting interethnic marriages is Mirah, a Jewish lady who is in constant search for her identity. Although Mirah is the fruit of an interethnic union, she still detests such unions because of the attitude of her father who was a non-Jew. In a dialogue with Miss Meyrick, Mirah expresses her frustrations for such marriages. She argues that her father was an irresponsible and uncompromising character. He is portrayed in the story as a gambler who is very addicted and obsessed by the game. Mirah also hates her father's imposing attitude where he forces her to indulge in music where it is not really her dream. This explains why he quarrels with Signora when the latter tells him the plain truth that Mirah is not interested in music. Mirah narrates the event in the following words: "*my father sometimes noticed my shrinking ways, and Signora said one day when I had been rehearsing, she will never be an artist she has no notion of being anybody but herself. That does very well now, but by-and-by you will see she will have no more face and action than a singing bird*" (127). The use of this flashback shows the unbending nature of Mirah's father which has caused her not to see anything good in interethnic marriages. She further comments "*My father was angry, and quarreled. I sat alone and cried, because what she had said was like a long unhappy future unrolled before me. I did not want to be an artist, but this was what my father expected of me.*" (127) When she was very young, her father separated her from her mother and siblings because according to him she was his source of income since she could sing and act well and people paid for her services. It is seen when the narrator says:

They both taught me; and I had a master besides, who made me learn by heart and recite. I worked quite hard, though I was so little; and I was not nine when I first went on the stage. I could easily learn things, and I was not afraid. But then and ever since I hated our way of life. My father had money, and we had finery about us in a disorderly way; always there were men and women coming and going, there was loud laughing and disputing, strutting, snapping of fingers, jeering, faces I did not like to look at though many petted and caressed me. But then I remembered my mother (177).

In the above quotation, we can see how Eliot satirize the 19th century British society by showcasing the habit of parents during this period who make the children to abandon their second culture to adapt the other culture because they identify themselves more in that culture. Also we see the way non- Jew treat their own children, for them they are a source of income earning and through this we see the character traits of Mirah's father as materialistic, irresponsible, uncaring and unloving. Bring out the theme of unreciprocated love, irresponsibility, and materialism. This also frustrates Mirah because she is very young but she goes on stage and people appreciate her when she says "*always there were men and women coming and going, there was loud laughing and disputing, strutting, snapping of fingers, jeering, faces I did not like to look at though many petted and caressed me. But then I remembered my mother*" (177). This is something she does not like because she wants but to please her father which Eliot satirizes through Mirah. Insecurity also characterize Mirah's life and even though she is with her father, she mostly thinks of her mother. Thus, bringing out the problem of interethnic marriages during this era. In this hope to meet her mother and siblings, she goes to England but unfortunately for her she does not see any one and decides to die. This can be seen when the narrator says:

my mother and brother were good. But I shall never find them. I am come a long way—from abroad. I ran away: but I cannot tell you—I cannot speak of it. I thought I might find my mother again—God would guide me. But then I despaired. This morning when the light came, I felt as if one word kept sounding within me—Never! Never! But now—I begin—to think—' her words were broken by rising sobs—I am commanded to live—perhaps we are going to her (162).

The above quotation expresses Mirah's despair of life through her father's life which renders her helpless and hopeless to the point that she wants to end up her life. But fortunately for her she regains hope and anxiety to life when she meets Deronda. Deronda could therefore be seen here as a symbol of reconciliation of one's self and life because he rescues her from her drowning at the river and tries to convince her to be patient "*but soon he was within brief space of her, steadying his boat against the bank, and speaking, but very gently don't be afraid... You are unhappy...pray, trust me...Tell me what I can do to help you* (159). This is

to show the hope and help he offers to Mirah in the situation she found herself in and he will help her search for her family members. This is reflected when he says “*I cannot see how I shall live, you will find friends. I will find them for you*” (161). When Mirah wants to commit suicide, at the Thames River, because she has not been able to see her siblings, Deronda, who happens to be a Jew, comes to her rescue. They finally go together and she is very skeptical on the fact that she does not want to get marry to a non-Jew because according to her it will make her forget about her origin. The encounter between Mirah and Deronda symbolizes George Eliot’s own view of marriage. This encounter shows that the writer has the ideology of resisting interethnic marriages. When she hears that he is a British she loses the enthusiasm she has before. Thereby reflecting the problem of ethnicity in the 19th century British society. This could be seen when the narrator says:

you are English? You must be—speaking English so perfectly. She did not answer immediately, but looked at Deronda again, straining to see him in the doubtful light. Until now she had been watching the oar. It seemed as if she were half roused, and wondered which part of her impressions was dreaming and which waking sorrowful isolation had benumbed her sense of reality, and the power of distinguishing outward and inward was continually slipping away from her. Her look was full of wondering timidity, such as the forsaken one in the desert might have lifted to the angelic vision before she knew whether his message were in anger or in pity (161).

The above quotation reflect how Mirah is disturb by the question to know if he is an English man and this helps to show her desperate situation at that moment. The narrator uses a personification to further express Mirah’s state at the moment. The question clearly poses the problem of ethnicity at the 19th century British Society. This roses anger and despair in Mirah, it could be express when Mirah says:

“yes, I will tell you. I am English-born. But I am a Jewess. Deronda was silent, inwardly wondering that he had not said this to himself before, though anyone who had seen delicate-faced Spanish girls might simply have guessed her to be Spanish. Do you despise me for it? She said presently in low tones, which had a sadness that pierced like a cry from a small dumb creature in fear. Why should I? said Deronda. I am not so foolish. I know many Jews are bad” (162).

Mirah’s reaction from the above quotation is because the English culture during this period is regarded as the superior culture while the other culture is regarded as inferior. The problem of superior and inferior ethnic is one of the factors that lead to resisting interethnic marriages as they were not to mingle.

George Eliot further expresses resentment toward interethnic marriages when Deronda expresses his frustration toward the attitude and behavior of Mirah. Her strong attachment

toward her ethnic community frustrates and sends away men who are not Jew. This is reflected when the narrator expresses the dialogue between Hans and Deronda comparing her to another half Jew at the time “*I saw a splendid woman in the trastevere the grandest women there are half Jewesses and she set me hunting for a fine situation of a Jewess at Rome. Like other men of vast learning, I ended by taking what lay on the surface. I’ll show you a sketch of the trasteverina’s head when I can lay my hands on it*” (387). This is to show how there are some women during that era that were half Jew and people from other ethnics that accepted to get married, this is to show how those women were mostly attach to their culture and loved living the way they are and exposes the problem of ethnicity because one culture is neglected. Also they further emphasis that:

Does she quite know what you are doing? Certainly I got her to throw herself precisely into this attitude. Little mother sat for GessiusFlorus, and Mirah clasped her knees. Here Hans went a little way off and looked at the effect of his touches. I dare say she knows nothing about Berenice’s history, said Deronda feeling more indignation than he would have been able to justify. Oh yes she does ladies edition. Berenice was a fervid patriot, but was beguiled by love and ambition into attaching herself to the arch enemy of the people. Whence the Nemesis. Mirah takes it as a tragic parable and cries to think what the penitent Berenice suffered. (387-388)

The above quotation reflects the problem of ethnicity which is present in the 19th century British society. Ethnicity is a barrier to interethnic marriage as reflected in Eliot’s *Daniel Deronda*. Hans in the above quotation shows his love, great admiration to Mirah and thinks that she will be the person that he shall get married to. But in the dialogue Daniel possess a series of rhetorical questions about Mirah and Hans could not answer. This makes him to start thinking otherwise. As an English character, he is stopped because Mirah is a Jewish. Here, the idea of ethnicity and cultural assimilation are reflected because marrying her will mean that she will abandon her ethnic group and culture just like Berenice. But Mirah’s strong attachment to her Jewish culture and background would prevent her from getting married to another person who is not from her ethnic group as reflected through Deronda’s responds. The sense of belonging as reflected through Mirah is a source of frustration and despair to Deronda who also loves her. Through this George Eliot therefore portrays the problem of ethnicity as one factor that prompted the resistance of interethnic marriages in the 19th century British society.

Moreover, Eliot showcases the love for one’s culture through her character Mirah. For Eliot it is important to maintain and preserve one’s identity in this multicultural British society of the 19th century. This century is characterized by a society which could turn as a

cultural mosaic that is people came from divers' horizon and mingle in one geographical setting with different cultural values and norms. In such an environment there is a tendency for one culture to suppress the other. In this case Eliot reflects the British culture as the superior one. As such some characters because of the love for their culture will resist the assimilation of the superior culture in this cultural mosaic a typical example is Mirah who expresses strong resentment against cultural assimilation. Her resentment even goes up to the point of rejecting interethnic marriage which for her is a form of cultural assimilation and destruction. This attitude of hers is seen when the narrator says:

Oh yes, it was the earliest. I think my life began with waking up and loving my mother's face: it was so near to me, and her arms were round me, and she sang to me. One hymn she sang so often, so often: and then she taught me to sing it with her: it was the first I ever sang. They were always Hebrew hymns she sang; and because I never knew the meaning of the words they seemed full of nothing but our love and happiness. When I lay in my little bed and it was all white above me, she used to bend over me between me and the white, and sing in a sweet low voice. I can dream myself back into that time when I am awake, and often it comes back to me in my sleep my hand is very little, I put it up to her face and she kisses it . Sometimes in my dream I begin to tremble and think that we are both dead; but then I wake up and my hand lies like this, and for a moment I hardly know myself. But if I could see my mother again, I should know her (175).

In the above quotation we can see how Mirah through a flashback remembers what her mother does for her when she is with her. She loves Hebrew songs, this show how Mirah till now does not know who and how to represent herself. This can be seen when the narrator says “*my hand lies like this, and for a moment I hardly know myself*” (175). This is to show that she does not identify herself in the British society. This then outline the problem of interethnic marriage because indirectly she does not want to mingle with the English but at that point in time, she does not have choice and still does not accept it in her mind even though she stays in an English house. She is strongly attached to her Jewish culture. Her attachment to her culture shows her determination and self-affirmation as a Jew when she uses, she says “*if I could see my mother again, I should know her*” (175). Thus, blocking the access to interethnic marriages. Through this we can bring out the theme of love, determination, frustration and courage because she remembers her past moments and this really pains and gives her joy. Eliot mingles pathos and joy to satirize the 19th century period through her character Mirah. On which this is the way the characters were behaving because of hopelessness.

The 19th century British society is that society that is characterized by multiculturalism society. this makes people to be mixed in an environment and these people have their personal

identity. There are some who feel accepted by others and some rejected because of one reason or the other people turn up migrating from one setting to another. It is also when the speaker tries to show how transnational characters are represented in the British society. When the narrator says:

There's no race like them for cunning in the men and beauty in the women. I wonder what market he means that daughter for. When I heard this, it darted into my mind that the unhappiness in my life came from being Jewess and that always, to the end the world would think slightly of me and that I must bear it, for I should be judged by that name; and it comforted me to believe that my suffering was part of the affliction of my people, my part in the long song of mourning that has been going on through ages. For if many of our race were wicked and made merry in their wickedness what was that but part of the affliction borne by the just among them, who were despised for the sins of their brethren? But you have not rejected me.(180)

In the above citation Mirah clearly shows her state of frustration because she is a Jew. In her affirmation of her Jewish identity, we see how people treat them as a useless race which makes the aspect of interethnic marriage a problem in the 19th century British society. This occurs in the flashback when Mirah meets her father. When they are traveling, he is a non-Jew who loves to suppress and oppress Mirah to abandon her mother's culture but she stands firm to it and this makes him to feel bad and shows her the way people look at the race in a sarcastic manner. Even though they found themselves in a multicultural setting from the way the father reacts with the mother shows clearly that their marriage could never stand because she was a Jew and him a non-Jew. Also, he does not want to undergo the judgement of people of his society. But the daughter prefers and accepts that she is a Jew showing the way the society regards them and the way they also identify themselves. Through this we can see the character traits of Mirah as courageous, royal, loving, despair, and frustrated. This portrays the theme of courage, royalty, love, despair and frustration.

Eliot through her character Mirah further shows how someone could stand firm to his culture and maintain her identity even though she is not from that setting. It can be seen when the narrator says "*I knew he meant to make love to me, and I had firmly in my mind that a nobleman and one who was not half can tempt*" (182). Here, we see how Mirah openly refuses interethnic marriage because for her they (non-Jew) could not love as people from their ethnic. This also confirms that her father is a non-Jew when the narrator says "*he always spoke French, and called me "petit ange" and such things, which I felt insulting*" (182) there is an irony here because the father thinks that the name pleases Mirah. She is instead feeling insulted when he calls her like that and this irony is effective in the sense that it helps us to

understand the situation and feelings of Mirah at that particular time. Making us to understand that he is a materialistic person, who just thinks of himself and what other will say about him which is a typical 19th century attitude of people. She also openly rejects her father's ethnic and she feels bad in thinking that she is his daughter "*I felt so shaken with anger: I could only say, "I would rather stay on the stage for ever," and I left him there. Hurrying out of the room I saw my father sauntering in the passage. My heart was crushed. I went past him and looked myself up*" (182). The imagery that Mirah paints of her father shows that she does not rely consider him but because she is in a multicultural place where she does not know any one and does not have any choice but to stays with her father. She regrets the fact of being his daughter when he says "*I went past him and looked myself up*" (182). That regret makes us to understand that even though she do regret her father's ethnic. She belongs to that ethnic and thus preventing interethnic marriage in the 19th century British society.

Another character through which Eliot projects the aspect of resisting interethnic marriage is Gwendolen. Gwendolen is an English lady who is emancipated and does not think of getting married. This is because marriage is not so important for her because she prefers to enjoy life and does all what she desires. Eliot through this character tries to show out the attitude of the people of the upper class and what they spent their time doing. This can be seen when the speaker says:

She was under the wing or rather soared by the shoulder of the lady who had sat by her at the roulette table; and with them was a gentleman with a white moustache and clipped hair: solid-browed, stiff, and German. They were walking about or standing to chat with acquaintances; and Gwendolen was much observed by the seated groups. 'a striking girl—that Miss Harleth—unlike others.' 'yes; she has got herself up as a sort of serpent now, all green and silver, and winds her neck about a little more than usual'. Oh, she must always be doing something extraordinary. She is that kind of girl, I fancy. Do you think her pretty, Mr Vandernoodt? Very. A man might risk hanging for her—I mean, a fool might, you like a nez retroussé then, and long narrow eyes? When they go with such an ensemble the ensemble du serpent(7).*

In the above citation, it is clear that the narrator exaggerated in the way he describes the appearance of Gwendolen and how the other men wish to be with her. But her pride is reflected through those men. This is a typical example of the 19th century British emancipated woman who does not care about what a man thinks of her but just looks at her personal being. During this period the position of women is at home but Eliot brings this attitude of this character to satirize the ills of the society and most especially the mentality of gambling. We also see the image that Eliot has of the upper-class society and how they love enjoyment and

even youths of that class spent their time instead of working, going to school or doing business, they prefer gambling and seducing people but does not satisfy them. In that multicultural setting there are diverse people from diverse countries of the world each representing his self as he wants but Gwendolen with her idea of not willing to get marriage brings in resistance in interethnic married, it can be seen when the narrator says that she is more than those people and if they can support her ways “*it is wonderful what unpleasant girls get into vogue. Who are these Langens? Does anybody know them? They are quite commeilfaut. * I have dined with them several times at the Russie*” (8). This is to show the way the society represent her and the way she represents herself in the society. The French here is to show that the people are from diverse horizons but found themselves in the same setting thus portraying the character traits of Gwendolen as gambler, pride, prostitute, and brings out the theme of gamble, pride, and prostitution thus creating resistance in interethnic marriage.

The emancipation of the woman during the 19th century laid grounds to women to become materialistic because of one reason or the other. Eliot through her character echoes the evils of the British society. Gwendolen plans to get married not because she wishes to be married but because this is planned by her uncle and her family put in place. They bring in this idea because the family is undergoing some financial difficulties. This can be seen when Mr Gascoigne describes the way Gwendolen has to dress and the attention she must bring to make sure that a rich man should fall in love with her during a dinner in the neighborhood. This can be seen when he says:

It would be a little hard to blame the rector of Pennicote that in the course of looking at things from every point of view, he looked at Gwendolen as a girl likely to make a brilliant marriage. Why should he be expected to differ from his contemporaries in this matter and wish his niece a worse end of her charming maidenhood than they would approve as the best possible? It is rather to be set down to his credit that his feelings on the subject were entirely good-natured. And in considering the relation of means to ends, it would have been mere folly to have been guided by the exceptional and idyllic—to have recommended that Gwendolen should wear a gown as shabby as Griselda’s in order that a marquis might fall in love with her, or to have insisted that since a fair maiden was to be sought, she should keep herself out of the way.(30)

In the above citation we can see how people picture Gwendolen to resemble a good house wife from the way she dresses and her habits. This contrasts the person she is in real life because of the financial situation her family is facing. Here, there is an irony because instead of her to resist interethnic marriage, she accepts not because she does not have choice but

wants to help her family to stay at the upper class level. Through this, Eliot portray how far an emancipated woman can go because she wants to maintain her upper-class position. It can be illustrated when the narrator says “*but her thoughts never dwelt on marriage as the fulfilment of her ambition; the dramas in which she imagined herself a heroine were not wrought up to that close*”(30). Actually, that is what she wants but because of the family, she sacrifices her pride and decides to go in for new objectives and sees how to attain them at all cost.

Also, in portraying her ambitions to the governess Miss Merry says “*Gwendolen will not rest without having the world at her feet*” (31) in an exaggerated manner Eliot satirizes Gwendolen’s attitude as being manipulative, hypocrite, materialistic, determined, courageous, caring and loving woman. There by bringing out the theme of manipulation, hypocrisy, determination, courage, care, love and ambition, which characterizes the 19th century emancipated British woman. Making us to understand that this type of women during this period are dynamic because they change their objectives and aims as time goes and because of difficulties that comes in their way. The aspect of resisting interethnic marriage is reflected through Gwendolen when despite her love toward Daniel she finally gets married to a British man (Grandcourt) because of his wealth. Thus bringing out the theme of unreciprocated love, frustration, and suffering on the part of Gwendolen.

Moreover, resisting interethnic marriage is projected through Daniel Deronda who is a Jewish character. This is seen when the narrator says “*then I am a Jew? Deronda burst out with a deep-voiced energy that made his mother shrink a little backward against her cushions. My father was a Jew, and you are Jewess? Yes, your father was my cousin, said the mother, watching him with a change in her look, as if she saw something that she might have to be afraid of*”(527) here there is a confirmation of cultural identity that Daniel’s mother reveals which creates an irony because Daniel’s mother thinks that he will reject that culture but she is surprise that the child instead is happy because he is from that culture and this proofs his rejection for the English culture thus encouraging the resistance to interethnic marriage. Also he grows up like an English man and before then he could not really affirm himself as an English man because he thinks that it Sir Hugo that is his father, this can be seen when the speaker says “*but at last Deronda looked at Sir Hugo, and said a tremulous reverence in his voice—dreading to convey indirectly the reproach that affection had for years been stifling—is my father also living, the answer came immediately in a low emphatic ton—no*”(518) this is to show how he has grown like an English man from the upper class position but that is from the Jewish community and later on he seeks to know if his father is still a life this brings in

the mixture of emotions because to an extent he is delivered from the English culture and happy to belong to the Jewish culture, but also sad because his father is no more living and Sir Hugo since those years he has been hiding the truth from him. He grows in Sir Hugo's house because his mother is an opera singer that wants to move from place to place and offer services in her will to sing and rejects that idea of holiness in the Jewish culture. This can be seen when the speaker says:

I chose for you what I would have chosen for myself. How could I know that you would have the spirit of my father in you? How could I know that you would love what I hated? 'If you really love to be Jew'. The last words had such bitterness in them that any one overhearing might have supposed some hatred had arisen between the mother and son (528).

The above citation reveals an aspect of style called pathos. It reflects the difficulties each of them go through and the situation his mother has chosen for her son because according to her that is the best not knowing that her son is to resemble the father. Through this, Eliot makes us to understand that we cannot run away from our origins even if we travel from place to place. One day, there will be something that shall force us to go back to our sense of belonging. This brings out the character traits of Daniel's mother as protective, loving, caring and courageous. This also brings out the theme of courage, protection, love, and care. Despite his lack of knowledge about his Jewish identity, Deronda has strong ties with the Jewish people. He interacts and learns about their culture. This can be seen when the speaker says "some of them I can read easily enough—those in Spanish and Italian. Others are in Hebrew, and, I think, Arabic; but there seem to be Latin translations. I was only able to look at them cursorily while I stayed at Mainz. We will study them together" (630) Thus creating resistance in interethnic marriages during the 19th century British society.

Resisting interethnic marriage finds expression through Deronda when he regains his culture and gets married to Mirah. Their marriage is quite symbolic in the sense that it is a barrier to interethnic marriage. It also depicts a sense of belonging and cultural protection which is common during this era. In this case, marriage could be seen as a way of re-enforcing cultural ties and accepting interethnic marriage will give room to cultural destruction. The encounter between Mirah and Deronda at the Thames River is also a way of promoting cultural and identity regain. It is only when Deronda meets Mirah that the strong quest for his identity is revealed. The quest of identity is expressed when the narrator says:

Deronda felt himself growing older this evening and entering on a new phase in finding a life to which his own had come—perhaps as a rescue; but

how to make sure that snatching from death was rescue? The moment of finding a fellow-creature is often as full of mingled doubt and exultation as the moment of finding an idea. (163).

The above citation reflects the uncertainty that characterized most Jewish characters of the 19th century British society. This is because most of them were cut away from their cultural background and were imposed the British culture. Deronda is an example of such a Jew who continuously wonders about his own identity. This projects the idea of identity and cultural assimilation by rejecting interethnic marriage throughout the novel, the majority of the couples are people of the same cultural background. A case in point is the marriage between Deronda and Mirah which is highly significant and symbolic.

The idea of rejecting interethnic marriage is further expressed when Deronda becomes not only Mordecai's friend but also his in-law. A sense of belonging is reflected when Deronda willingly accepts to help Mordecai. This attitude of Deronda is reflected in the quotation below:

*This apology for inevitable kinship is meant to usher in some facts about Mordecai, whose figure had bitten itself into Deronda's mind as a new question which he felt an interest in getting answered. But the interest was no more than a vaguely expectant suspense: the consumptive-looking Jew, apparently a fervid student of some kind, getting his crust by a quiet handicraft, like Spinoza, *fitted into none of Deronda's anticipations (398).*

This above citation shows Deronda's concern to Mordecai's situation through this the narrator makes use of pathos for Deronda, Mordecai's situation through the use of hyperbole "*this apology for inevitable kinship is meant to usher in some facts about Mordecai, whose figure had bitten itself into Deronda's mind as a new question which he felt an interest in getting answered*"(398). The narrator reflects Deronda's anger and dismay toward Mordecai is further expressed when the narrator says:

It was otherwise with the effect of their meeting on Mordecai for many winters, while he had been conscious of an ebbing physical life, and a widening spiritual loneliness, all his passionate desire had concentrated itself in the yearning for some young ear into which he could pour his mind as a testament, some soul kindred enough to accept the spiritual product of his own brief, painful life, as a mission to be executed. It was remarkable that the hopefulness which is often the beneficent illusion of consumptive patients, was in Mordecai wholly diverted from the prospect of bodily recovery and carried into the current of this yearning for transmission. (389-399).

The above quotation reveals a turning point in Mordecai's life. Meeting Deronda becomes a way of giving him a second chance in life and it expresses how Mordecai's life is. His life is

characterized by isolation, loneliness and cultural assimilation. Through the marriage between Mordecai's sister and by virtue of their marriage Mirah and Deronda, he becomes his in-law bringing him close to his identity. This further expressed "*the yearning, which had grown into a hope—the hope into a confident belief, which, instead of being checked by the clear conception he had of his hastening decline, took rather the intensity of expectant faith in a prophecy which has only brief space to get fulfilled in*" (399). In this way Deronda is therefore seen as a symbol of cultural regain and unity in this disintegrated British society of the 19th century. Thereby reflecting the idea of resistance in interethnic marriage.

Eliot further reflects the issue of resisting interethnic marriage through her character Mordercai. During 19th century era, many Jew were spread around the world because they never had their homeland due to some factors that made them feel insecure. They decided to move in search for freedom and peace. George Eliot in the same light shows Mordecai as one person who is separated from the sister by the father and he stays with his mother. After his mother's death, he goes and stays with the Ezra Cohen's family who are also Jew. This can be seen when the narrator says:

But with that mingling of inconsequence which belongs to us all, and not unhappily, since it saves us from many effects of mistakes, Mordecai's confidence in the friend to come did not suffice to make him passive, and he tired expedients, pathetically humble, such as happened to be within his reach, for communicating something of himself. It was now two years since he had taken up his abode under Ezra Cohen's roof, where he was regarded with much goodwill as a compound of workman, dominie, vessel of charity, inspired idiot, man of piety, and (if he were inquired into) dangerous heretic(401-2).

In the above quotation we see how transnational characters migrate from one place to the other. This is because of insecurity and they are force to search for peace. We are meant to understand that the people that accept to live with Mordecai are Jew. This helps him not to stay alone in the street, thereby preventing him from becoming a rascal because of all the pains and difficulties that he undergoes due to the death of his mother and separation of his siblings., The Ezra Cohen's family takes him into their house and makes him feel that he is with a family. His attitudes of not associating himself with others block the access of interethnic marriage. Furthermore they accept to stay with Mordecai because they know that he is a Jew this makes them to understand themselves and mingle together,

but with that mingling of inconsequence which belongs to us all, and not unhappily, since it saves us from many effects of mistakes, Mordecai's confidence in the friend to come did not suffice to make him passive, and he

tired expedients, pathetically humble, such as happened to be within his reach, for communicating something of himself(401).

In the above quotation there is pathos in the sense that it makes us to understand that the transnational characters all go through difficult moments. This makes them to lost many things. Thereby making someone like Mordecai not to overcome the pains that they have, even though they are not in their own homeland. This brings out their character traits as loving, charitable, frustrated, suffering, caring and courageous. It also reveals the theme of love, charity, care, frustration, suffering and courage. This can be seen when the narrator says “*during that time little Jacob had advanced into knickerbockers, and into that quickness of apprehension which had been already made manifest in relation to hardware and exchange*” (402). The past perfect tense that the narrator uses here is to make us understand that they had known themselves far long than then, for him coming to stay with them. Also among them there is a sort of confidence and loyalty that no one can doubt. Through this Eliot shows that Transnational characters count on one another and they are united even if they do not found themselves in their setting thus resisting interethnic marriages with other ethnics.

As Mirah like Deronda they hold tied to their culture and they do not care on what people will say and think of them about their culture in that settlement where they found themselves. This attitude characterizes the transnational characters. During the 19th century period many people love and cherish their culture most especially the Jewish characters that still identify themselves even though they are not from the settlement they find themselves and after the difficulties they have undergone where they were first before migrating. This can be seen when the narrator expresses the words of Deronda about the love of his culture and religion when he says:

See the sky, how it is slowly fading. I have always loved this bridge: I stood on it when I was a little boy. It is a meeting-place for the spiritual messengers. It is true—what the Master said—that each order of things has its angel: that means the full message of each from what is afar. Here I have listened to the stars in the deep heavens. But this time just about sunset was always what I loved best (417).*

In the above citation we can see the declaration made by Deronda on his culture and love for his religion that makes us to have a clear description of his own point of view about his culture. He demonstrates that the bridge where he found himself is a place that symbolizes self-regain. This can be seen when the narrator says “*I have always loved this bridge: I stood on it when I was a little boy. It is a meeting-place for the spiritual messengers. It is true—what the Master* said—that each order of things has its angel: that means the full message of*

each from what is afar” (417). the spiritual messengers here is a symbol of angels that can be considered to be Moses which is Mordercai, because Mordecai tells him that he is a Jew and the practice that they both act on that bridge is of high importance. We can then say that the bridge beside the sea is a place of communication between God and his disciples. This can be seen when the narrator further says that there is a “Master*” that word in capital letter makes us to understand that the master here is God who orders angels, those angles here are Deronda and Mordecai because both has the solutions to each another’s problem and even that of the Jewish nation. Even though at that point in time he still has the believe that he is an English man but then the love for the Jewish culture starts developing in him pushing him to start questioning himself about who he is in reality. Therefore, because of that this block the access to interethnic marriage because as his love develops more and more for the culture, he does not see life as before that indirectly. He could not get married to a non-Jew but also come to the conclusion to get married to a Jewish girl in order to learn more and more about that culture. This can be illustrated when Gwendolen after her husband dies and she calls on Deronda but he is too concentrated to learn new things about his culture this can be seen when the narrator says:

No matter: her husband was not near, and her irritation passed without check into a fit of daring which restored the security of her self-possession. Deronda was there at last, and she would compel him to do what she pleased. Already and without effort rather queenly in her air as she stood in her white lace and green leaves, she threw a royal permissiveness into her way of saying, ‘I wish you would come and see me tomorrow between five and six, Mr Deronda’ (512).

Eliot in this citation makes us to understand that Gwendolen is frustrated because of her marriage and the difficulties she undergoes. She wishes to start something new with Deronda but he does not care when she expresses her wish and attraction about her love toward him, but he does not react. Thus, rejecting interethnic marriages. Gwendolen here does not know what to do and feels very bad and becomes sarcastic. Eliot shows how dangerous a man without God can react toward a woman. This makes us to understand that Eliot from her point of view loves the Jew and values their marriage even if they are not in their own homeland. This can be seen when the narrator says;

The idea of herself separated from her husband, gave Deronda a changed, perturbing, painful place in her consciousness: instinctively she felt that the separation would be from him too, and in the prospective vision of herself as a solitary, dubiously regarded woman, she felt some tingling bashfulness at the remembrance of her behaviour toward him. The association of Deronda with a dubious position for herself, unless she were sure that she

could make herself a better woman by taking any other course. And what sort of woman was she to be—solitary, sickened of life, looked at with a suspicious kind of pity?—even if she could dream of success in getting that dreary freedom(509).

From the above quotation Eliot projects how in a pathetic way the narrator describes how Gwendolen is living in a miserable way and her state of mind. This is caused by the thought of leaving the husband. She even accepts the domination of her husband because of Deronda. This is seen when the narrator says “*and always among the images that drove her back to submission was Deronda*”(509). Here we can understand that actually Gwendolen is that type of woman that does not accept domination despite the person but may bow down to people she loves. This makes her to be in a hopeless and helpless nature. These hopeless and helpless nature of hers makes her to be indifferent toward the treatment that her husband lays on her and makes her to think of separating from him. But she knows that if she leaves, Deronda will be angry and disappointed from that reaction. This could be seen when the speaker says “*The association of Deronda with a dubious position for herself, unless she were sure that she could make herself a better woman by taking any other course*”(509). That is the way Gwendolen thinks that she is meant for Deronda and she knows the way he reasons and react toward her from the past inter-reaction they had together and this makes her to be very miserable, pitiable and discourage. This brings out the theme of misery, pity and discouragement. The effectiveness of these themes helps us to picture how her suffering is in that marriage and gives a way for her to liberate herself from that tyrannical English marriage which Eliot satirizes. The way Deronda reacts toward Gwendolen creates resistance to interethnic marriages this can be seen when Gwendolen expresses her feelings toward him and the way he reacts:

I wanted to tell you that I have always been thinking of your advice, but is it any use?—I can't make myself different, because things about me raise bad feelings—and I must go on—I can alter nothing—it is no use. She paused an instant, with the consciousness that she was not finding the right words, but began again as hurriedly, but if I go on I shall get worse. I want not to get worse. I should like to be what you wish. There are people who are good and enjoy great things—I know there are. I am a contemptible creature. I feel as if I should get wicked with hating people (514).

From the above citation Gwendolen explain the difficulties that she has undergone when she was married. In an exaggerated way she expresses her bitterness to life, wishes and thinks of becoming a wicket person. She further shows different types of people in the society when she says “*There are people who are good and enjoy great things—I know there are. I am a contemptible creature. I feel as if I should get wicked with hating people*” (514). Here she is

referring those people to Deronda and how good they both will be if they are together. Her assurance is subdued when he neither does not say anything nor react to that. This led to resistance to interethnic marriage. This gives a bad image of the British society of the 19th century as some people because of one reason or the other, they are rejected and some others accepted from the way the society represent them. Gwendolen poses a series of rhetorical questions if she should be wicket or not. In this situation, she feels that Grandcourt who can be considered as one of the members of the high class in the British society is permitted to do what he wants and she falls victim of this. She undergoes and accepts what the society wants and this makes her to represent herself as hopeless. This hopeless nature brings out her miserable and helpless condition which brings out her character traits as frustrated, hopeless, helpless and miserable. thereby bringing out the theme of frustration, hopelessness, helplessness and misery. But later on, on Deronda's side after all her complains, he feels very sorry. This is projected when the narrator says "*the feeling Deronda endured in these moments he afterwards called horrible. Words seemed to have no more rescue in them than if he had been beholding a vessel in peril of wreck—the poor ship with its marry lived anguish beaten by the inescapable storm*" (515). This makes him to feel bad but till then he does not say anything that can destroy his relationship with Grandcourt and Gwendolen which can make her to have hope that something can exist between them. Thus, making us to understand that the English men are people who treat their wives poorly and use them as objects on and these women end up been lost because they do not know because of this bitterness. This brings out the aspect of identity lost this can be seen when the narrator say:

Grandcourt had deliberately gone out, and turned back to satisfy a suspicion. What he saw was Gwendolen's face of anguish frames black like a nun's, and Deronda standing three yards from her with a look of sorrow such as he might have bent on the last struggle of life in a beloved object. Without any show of surprise, Grandcourt nodded to Deronda, gave second look at Gwendolen, passed on, and seated himself easily at a little distance, crossing his legs, taking out his hand-kerchief and trifling with it elegantly(515).

The above citation reveals the life situation of the Grandcourt couple and what they undergo in a marriage. It is blended by sorrow, unhappiness and suffering which characterizethe English couples of the 19th century British society. Eliot portrays this aspect to satires the English culture and norms of living.

Moreover Deronda indirectly rejects Gwendolen and this can be seen when the narrator says "*What he saw was Gwendolen's face of anguish frames black like a nun's, and*

Deronda standing three yards from her with a look of sorrow such as he might have bent on the last struggle of life in a beloved object” (515). The simile shows how Eliot to compare an English lady to a Jewish which for him, he does not think as to take her for marriage. Also, the distance that separates them is a clear indication and a symbol to show his resistance to interethnic marriage. That is, even though he feels sorrowful for her, he does not associate to her and even comfort her but instead seats and crosses his legs and trifle his hand-kerchief in an elegant way showing his discontent about their marriage and lack of love in their couple. There is an irony because Gwendolen recounts this entire story so that he could take her in to consideration but he ends up not having her away but unfortunately for her, she decides to go when she says “*shall I have mamma to stay with me, then? Said Gwendolen, the new sudden possibility of peace and affection filling her mind like burst of morning light*” (516). The fact is that she is not fortunate to go with Daniel, she decides to go back home and then she realise the importance of a family and feels their absences. Thus, blocking the access to interethnic marriage. The lesson Daniel learns here is that a woman is not to be treated like an object but she is someone who should be loved and cherished every time when the opportunity stands.

Moreover, Eliot in her works shows how the aspect of marriage is very peculiar in the sense that she does a comparison between the Jewish marriage and English marriage. Here, we see many differences between English couples and this ends up in a sorrowful way. While the Jewish people are very happy and also there is a special couple that encourages interethnic marriage. She wants to make us to understand that being a Jew is good or even having a Jew by your side will make your life to have sense. For example people that end up happy even though still being married to someone from the same tribe is Sir Hugo that has his adoptive son by his side that shows and encourages him on the right way. Also Gwendolen though she feels sorrowful she finishes her word by saying “*you must grieve any more for me. It is better—it shall be better with me because I have known you*”(682) this shows that having a Jew by your side helps non- Jew to adjust their life styles. Talking about the English couples we will talk of the Arrowpoints. Mr and Mrs Arrowpoints, a rich English couple that are from the upper class society this point out the aspect of class stratification that existed during the 19th century society. The Arrowpoints search for a husband to their only child that is Catherine Arrowpoints, the fact that the parents search for a husband to their daughter makes us to understand that they are those people in that government that place roles and norms for others to follow. This makes the society to be in that type of environment where the dictates roles and you must follow them. Catherine to a certain extent rejects interethnic marriage and

in another extent accepts that idea, this can be seen when Mrs Arrowpoints is discontent in the fact that Grandcourt does not have her daughter's time by value and cherish Gwendolen. The speaker says:

There were the Arrowpoints, for in their beautiful place at Quetcham: no one could attribute sordid view in relation to their daughter's marriage to parents who could leave her at least half a million; but having affectionate anxieties about their Catherine's position(she have resolutely refused Lord Slogan, an unexceptionable Irish peer, whose estate wanted nothing but drainage and population), they wondered, perhaps from something more than a charitable impulse, whether Mr Grandcourt was good-looking of sound constitution(76).

In the above citation, we see how the upper class people reason out when it concerns the issue of getting married. The parents are a type of materialistic toward the person that will unite with their daughter. This is the case with Mrs Arrowpoints she compares her wealth with that of her future-in-law before giving her daughter for marriage. Also the aspect of inter-ethnic marriage is rejected when Mrs Arrowpoints says “*she have resolutely refused Lord Slogan, an unexceptionable Irish peer, whose estate wanted nothing but drainage and population*”(76) this clearly shows how Catherine Arrowpoints resist inter-ethnic marriage because she is an English lady that refuses to get married to an Irish man. Through this Eliot shows the mentality and behavior of the English people which is that of materialism and self-esteem, which portrays the character trait of the English upper class as materialistic and superior; bringing out the theme of materialism and superiority. There are many instances where we can see how most English couples end up in a sorrowful way. For instance we can see the marriage of Mrs Davilow that is an English couple but she ends up in a sorrowful way on like her daughter because the husband dies. This can be seen when the narrator says:

This is the sad truth, my child—I wish I could prepare you for it better—but a dreadful calamity has befallen us all. You know nothing about business and will not understand it; but Grapnell and Co. have failed for a million, and we are totally ruined—your aunt Gascoigne as well as I, only that your uncle has his benefice, so that by putting down their carriage and getting interest for the boys, the family can go on. All the property our poor father saved for us goes to pay the liabilities. There is nothing I can call my own(10).*

In the above quotation we see how there is a great calamity that has befallen her family and the properties their father gave them (Mrs Davilow and Mrs Grandcourt's parent) left for them. This is a tradition for the parents during the 19th century British society that a parent should leave properties for the child before he dies. Now the pains and sorrow of her husband's death produces in her plus the downfall of the enterprise that is given to them makes her family to enter in a great misery. This then makes her to think with her brother-in-

law to convince Gwendolen to get married to a rich man which she thought will bring Gwendolen happiness ironically ends up the same like hers, thus blocking the access to interethnic marriage. Whereas the marriage of Jew that is Daniel and Mirah end up successful this can be seen when the speaker says:

The wedding-feast was humble, but Mirah was not without splendid wedding-gifts. As soon as the betrothal had been known, there were friends who had entertained graceful devices. Sir Hugo and Lady Mallinger had taken trouble to provide a complete equipment for Eastern travel, as well as precious locket containing an inscription—'to the bride of our dear Daniel Deronda all blessing—H & L.M. The Klesmers sent a perfect watch, also with a pretty inscription(682).

The above citation reveals how the love of two transnational characters ends up well and many people encourage and contribute to their well-being. This is to show how great and lovely Jewish people are. Through this, Eliot's main idea is that the Jewish people have to construct their own diaspora where they shall live happily and secured. This therefore contributes in resisting interethnic marriage.

Moreover, despite Eliot's resistance to interethnic marriage, she also outline the fact that in a society people can represent themselves the way they want and this is the case of Herr Klesmer who is a Jew and from the lower class that offers services relationship, one works for another person the poor work for the rich. They both decide to marry each other caring less of the Arrowpoints' family that ends up falling in love with Catherine Arrowpoint due to the fact that he teaches her every day and they end up having some feeling. Here we can see the master-servant relationship which breaks the roles and norms of the society. This then encourages interethnic marriage and even though the parents of Catherine decide to disown their child because of her marriage. This can be seen when the speaker says "*the Arrowpoints have condoned the marriage, and he is spending the Christmas with his bride at Quetcham I suppose he will be glad of it for the sake of his wife, else I dare say he would not have minded keeping at a distance*"(343) This clearly shows how he accept and does not care about anything people say about his couple. This brings out his character traits as courageous, responsible, caring and loving toward the wife, thus bringing out the theme of love, care, courage and responsibility. As usual people represent the Arrowpoints in a very negative way because of their action toward their child making us to understand that they are rejected in their main society which is a clear witness of the citizens of the British 19th century society. Eliot successfully reflects the spirit of interethnic marriages; this is because the marriage between ethnic groups resulted most of the time to cultural assimilation and

destruction to weaker cultures getting married to someone of your identity. Therefore, through her character action and behavior there is a strong sentiment against interethnic marriages.

Rejecting the Belief System of the Other

Resisting Transculturalism which is also prompted by the rejection of the belief system of the others into 19th century British Society. This century saw a wave of movement of people with different cultural systems in to Britain. This brought up the problem of rejecting the belief system of the others. This is because some cultural systems believe to be superior to the others. The belief system could therefore be seen here as a group or a set of principles and roles that guide a particular group of people. The 19TH century British Society is characterized by the diversity of different cultural and ethnic systems. J.L Uscolarde-So-Doménech and J.Nescolarde-Selva in *“what are Belief Systems?:*

Argue human belief systems are the stories we tell ourselves to define our personal sense of reality. Every human being has a belief system that they utilize, and it is through this mechanism that we individually “make sense” of the world around us. Perceive reality is constructed by means of systems of signs, being affected and being changed by means of belief systems. A subject cannot understand the sign without talking about a system that is learn socially and that allows him to make sense of perceptions.

From the above vision, belief system is the key ingredient to define who a person is. It is a set of roles acquired by someone in a well establish society. In other words, we can say that a belief system is what defines someone’s identity and is gotten socially. Philip E Converse in *“The Nature of Belief Systems in mass Publics”* further arguesthat:

the belief system may also be compared in a rough way with respect to the range of objects that are referent for the ideas and attitudes in the system. Some belief systems, while they maybe internally quiet complex and may involve large numbers of connectives elements, are rather narrow in range: belief system concerning proper “baptism rituals or the effects of changes in weather on the health may serve as cases in point. Such other belief systems as, for example, one that links control of the means of production with the social functions of religion and a doctrine of aesthetics all in one more or less needs package have extreme ranges.(4).

From the above citation, the belief system is compared to a broad range of objects, which each object relates to an idea or an attitude in social behavior. These belief systems may be dormant and connect to a number of ideas and some other belief systems are closely connected to social behaviour and attitude. He therefore sees belief system as a system of object related to people’s ideas and attitudes.

The 19th Century British society is a society made up of different cultural and ethnic groups. These cultural and ethnic groups embody different belief systems. The dormant belief system will turn to dominate the other. This factor greatly contributes in the resisting Transculturalism in the 19TH century British society because each social and ethnic group wants to protect and maintain their belief system that forms part and parcel of their identity. As a major problem during this period, George Eliot in *Daniel Deronda* successfully projects the rejection of the belief system of the other as a factor that lead to resisting Transculturalism during her era.

Resisting the belief system of the other is projected through Eliot's transnational characters. The characters are vehicles to cultural value and norms, thus the people with strong feelings of partnering in their belief system. During the 19th century British society, each culture had its own belief system which differs from the other and this made some people to resist the belief system of the other. This is because people move from place to place carrying along their own culture and belief system which push them to resist the belief system of the other. Though they are found in a multicultural setting, they still stand firm and affirm themselves on their belief system.

Eliot through her character Mirah showcases the aspect of resisting the belief system of the other. Mirah as seen above when talking about interethnic marriages we can realise that she is a Jew that resist the belief system of the other even though she migrates from country to country, she still devotes herself and maintain her identity as a Jew. This is thanks to the fact that her mother who taught her certain Jewish songs which through her flashback made her to remember her religion. This can be seen when the narrator says:

But after Signora left us we went to rooms where our landlady was a Jewess and observed her religion. Asked her to take me with her to the synagogue; and I read in her prayer-books and Bible, and when I had money enough I asked her to buy me books of my own, for these books seemed a closer companionship with my mother. I knew that she must have looked at the very words and said them. In that way I have come to know a little of our religion, and the history of our people, besides piecing together what I read in plays and other books about Jews and Jewesses; because I was sure that my mother obeyed her religion. I had left off asking my father about her. It is very dreadful to say it, but I began to disbelieve him. I had found that he did not always tell the truth, and made promises without meaning to keep them; and that raised my suspicion that my mother and brother were still alive though he had told me that they were dead(178-79).

In the above quotation we can see through a flashback how Mirah portrays her devotion on her religion which makes her to create resistance to the belief system of the father. Her love for her religion though she found herself very far from her mother and brother made her to have a sense of living. Also the transnational characters there affirms themselves while the other rejects them like her father that rejects their religion by paying no attention to Mirah's lectures on the different books and Bible of the Jew. This is shown on the way Mirah's father reacts toward their religion when Mirah says "*no-only that I ought to do what my father wished. He did not follow our religion at New York, and I think he wanted me not to know much about it*"(178). This is a clear indication that Mirah's father has a great problem with the Jewish religion that makes him lie Mirah and creates an atmosphere of discomfort on the part of Mirah. This portrays the problem of belief system that existed during the 19th century British society. Furthermore we see how Mirah through her mother's religion still feels her mother's presences in her life and the obedience of her mother toward her religion which bring out her character traits as obedient, loving, caring and a good example to her child that is also a sort of identity regain. Mirah openly says "*But I set myself to obey and suffer*" (179). This makes her to assert herself as a Jew caring less ABOUT what people say about them an instance is when the speaker says "*oh, he is one of those clever Jew-a rascal, I shouldn't wonder. There's no race like them for cunning in the men and beauty in the women. I wonder what market he means that daughter for*" (179). Here we see how English people treat the Jew which creates resistance toward both sides. This portrays the character traits of the English people as oppressors and suppressors bringing out the theme of oppression, marginalisation and suppression. The problem of migration is common this is seen through the movement of Mirah when they move from room to room that symbolize countries. There are also Jew all over the world, when they meet they understand and love each other. But Mirah still does not care and continues loving her religion this can be seen when the speaker says:

When I heard this, it darted into my mind that the unhappiness in my life came from my being a Jewess, and that always, to the end the world would think slightly of me and that I must bear it, for I should be judged by that name; and it comforted me to believe that my suffering was part of the affliction of my people, my part in the long song of mourning that has been going on through ages and ages. For if many of our race were wicked and made merry in their wickedness—what was that but part of the affliction borne by the just among them, who were despised for the sins of their brethren?—but you have not rejected me (179-80).

The above quotation shows how Mirah through her flashback openly showcases her resistance to the belief system of the other. She does not care about the judgement people make on her

culture and religion. This is reflected when she says “*for I should be judged by that name; and it comforted me to believe that my suffering was part of the affliction of my people*” (179). This brings out the situation that characterizes the society during the 19th century where the transnational characters were suffering and marginalized though they were still comfortable and believe in their God. This reveals their character traits as being courageous, loving, loyal and frustrated. Thereby portraying the theme of courage, love, loyalty and frustration. Thus, causing them to resist the belief system of the other. Through this, Mirah represents herself differently when the English people welcome her in their house and take care of her. This is seen when she says “*but you have not rejected me*” (180). She feels loved through that act and this makes her to represent herself differently in the society because though others reject and mock her, she feels differently in Mrs Meyrick’s house which brings out the irony of the society.

Furthermore, transnational characters are people that maintain their integrity and identity though they are treated like fools in the multicultural society where they are found in. This is projected when the narrator says:

He had fulfilled his intention of telling them about Mirah. The baronet was decidedly of opinion that the search for the mother and brother had better be let alone. Lady Mallinger was much interested in the poor girl, observing that there was a Society for the Conversion of the Jews, and that it was to be hoped Mirah would embrace Christianity; but perceiving that Sir Hugo looked at her with amusement, she concluded that she had said something foolish. (189)

In the above citation due to the class stratification in the British society, some people most especially those of the upper class underlook the people of the lower class. The way the English couple qualifies Mirah because she is a Jew makes us understand that there is a master-servant relationship though she is not in their house but they hope she should abandon her culture and religion to follow theirs thus making them to resist the belief system of the other. Eliot satirizes the British society when she says it is a society of conversion through her character Lady Mallinger and echoes that the conversion mostly applies itself to the transitional characters that are found in the society which she thinks that it should be applied to everyone careless if you are from that society or not but you should undergo the changes. Also, the reaction Sir Hugo toward Lady Mallinger’s conversation on Mirah when the speaker says “*but perceiving that Sir Hugo looked at her with amusement, she concluded that she had said something foolish*”. (189) this is also to show the limits of the English woman that they do not have enough time for their children but are occupied with other funs instead for them to look

upon their children who are enjoying and talking on the other people's issues which makes their husbands to look at them with amusement which show that they are not serious.

Eliot through Mirah shows that someone can be found in a place which is not their homeland but she continues praising her God and religion as far as she meets other people from the same religion like her. The way Mirah behaves and stays with the Meyrick family though they are Christian she still maintain her Jewess identity. She resists the assimilation of the Christians and instead maintains that of the Jew this can be seen when the speaker says:

I have not heard a word from her lips that gives me a doubt about her. She is quite contented and full of gratitude. My daughters are learning from her, and they hope to get her other pupils; for she is anxious not to eat the bread of idleness, but to work, like my girls. Mab says our life has become like a fairy tale, and all she is afraid of is that Mirah will turn into a nightingale again and fly away from us. Her voice is just perfect: loud and strong, but searching and melting, like the thoughts of what has been. That is the way old people like me feel a beautiful voice. But Mrs Meyrick did not enter into particulars which would have required her to say that Amy and Mab, who had accompanied Mirah to the synagogue, found the Jewish faith less reconcilable with their wishes in her case than in that of Scott's Rebecca.
(302)

In the above citation Eliot brings out an irony in the sense that instead of Mirah to learn from them they learn from Mirah to the extent that they go to her synagogue. We can see how Mirah affirms herself in front of all that family showing clearly the resistance that she has toward the belief system of the other. There is a simile when the speaker says "*Her voice is just perfect: loud and strong, but searching and melting, like the thoughts of what has been. That is the way old people like me feel a beautiful voice*" (302). This is to show that the family is already enjoying Mirah's religion. This makes Mirah character traits as authoritative and courageous bringing out the theme of authoritative and courage. Also Mrs Meyrick says "*I believe Mirah is cut out after the pattern of her mother. And what a joy it would be to her to have such a daughter brother back again*" (303). She expresses such words on the part of Mirah because she loves and admires Mirah's devotion for her religion even though she is suffering from her mother absence, because of this Mirah said to her adoptive sister that "*she say herself she is a very bad Jewess, and does not half know her people's religion*"(303). Here we are meant to understand that Mirah at a certain point doubts herself though she is doing everything she wants. This is because she believes that if she grew up with her mother, she could know more than what she knows now that is why she qualifies herself as a bad Jewess. That is why she does not know other cultures thus causing her to resist the belief

system of the other. For her she now wants to spend most of her time in her religious books and practice them.

Eliot's character due to the way the society represent them, this makes them to pose different question on their religion and their way of life. During the 19th century the movement of people up and down the globe because of some lost in their self-confidence and where doubting on their personality. This happen mostly to transnational characters who were found all over the world which push them to be frustrated and despair. This is seen in Mirah's discussion with Deronda when she is in search for her siblings and the told her that they are death, when the speaker says:

I have always tried not to do what would hurt her. Only she might be sorry that I was not a good Jewess. In what way are you not a good Jewess? said Deronda. I am ignorant, and we were observed the laws, but lived among Christians just as they did. But I have heard my father laugh at the strictness of the Jews about their food and customs, and their not liking Christians. I think my mother was strict; but she could never want me not to like those who are better to me than any of my own people I have ever known(310).

In the above quotation through a flashback Mirah expresses a resentment over her father's lies on the mother's death which is an irony because actually she is death, but not at the period that he tells her that she is death. She loves her mother and takes her like a semi god on earth this can be seen when the narrator says "And I shall have her with me in my mind, as I have always had. We can never be really parted. I think I have never sinned against her" (310). This clearly shows the love and obedience that Mirah has toward her mother though she is not around her. Having her mother in her mind is a sort of relieve in her life because she wishes that her mother should be there. Her continuous lamentation and sadness makes her to continue to remember her mother's songs and voice through a flashback which permits her to overcome every difficulty that stands in front of her and makes her to be firm in every decision she takes. Also there is a comparism of the two main religions that dominated the British society that is the Jewish religion and the Christian religion which makes us to understand that the Jew are very strict and they do not tolerate anything whereas the Christian do. She too sees that she is ignorant of certain things because they do not observe the laws, but they live among Christians which her father makes a mockery of their religion. Eliot echoes on the fact that the way the Jewish people behave and their food is different from that of Christians, showing their strictness and determination to serve God. The obedience of Mirah is a great example that Eliot lampoons on that a child should always obey and follow

instruction this can be seen when the narrator says *“I think I could obey in other things that she wished”*. (310) here for Mirah following those laws will make her mother happy and honoring God’s commandment that says in (Deuteronomy 5:16). *“respect your father and your mother, as I, the LORD your God, command you. So that you may live a long time in the land that I am giving you”*. This is a clear obedience that push and makes Mirah to end up a good life on earth, thus causing her to resist the belief system of the other. We can then understand that Eliot shows clearly Mirah as a person that completely resists the belief system of the other though she migrated from countries she still maintain her identity which Eliot kicks on that is a good attitude of someone that knows what she is looking for and where she is heading to.

Moreover, another character Eliot uses to project the issue of resistance on the belief system of the other is another transnational character that is Daniel Deronda. On like Mirah he is separated from his mother and culture at the age of 7years but here is a voluntary separation from the mother. He grows like an Englishman but still has some rebellious attitude toward the English culture. The mother chooses him to live with an Englishman because she resisted her original religion which is the Jewish religion which creates an irony with her child that loves the Jewish culture and tradition. This is seen when his mother thinks that she has chosen the best for her child *“why do you say you are glad? You are an English gentleman. I secured you that”* (528) this is after several years that his mother did not see him. She is glad that her child is what she wants, she feels happy on the type of education and being of Daniel. But ironically Daniel does not love his person at that time and grows in anger because to him that is not a good decision when he says *“you did not know what you secured me. How could you choose my birth right for me”* (528) He does not acknowledge that his mother made him to change his culture and religion because she loves and cherish the English culture that is full of liberty. People do as they want and what they want without having any law that can prevent them to do so. Whereas her son resists the beliefs system of the English people, but loves that religion with much laws and order which characterizes that of the Jewish religion. His mother further questions her son with a series of rhetorical question *“I chose for you what I would have chosen for myself. How could I know that you would have the spirit of my father in you? How could I know that you would love what I hated? If you really love to be a Jew”* (528). Through all those rhetorical question which she could not answer at that point in time made her to choose for her child but not knowing that he would resemble her father who was a great Jew. Here Eliot places the Jewish religion and culture at the top and places the English culture

and religion at the bottom in a satirical way thus creating the resistance on the belief system of the other.

Eliot through her character Daniel she makes us to understand that when you search for your identity and finally when it is revealed you should affirm yourself which when Daniel has the confirmation that he is a Jew in the discussion with his mother because before their meeting he had many questions about his origin which is just his mother that has the ability to explain and tell him. This is seen when he says “*and for months events have been preparing me to be glad that I am a Jew*”(534). He is happy to know that he is a Jew and celebrates the news he also mentions his opposition for the English culture thus creating resistance toward the belief system of the other. The attitude of Daniel here showcases loyalty, love and patience that he makes use of when waiting for the revelation on his identity. Daniel’s Mother here is consider as symbol of identity regain because she explains to him and trace out his origins. Daniel’s mother though she is from the Jewish culture she rejects and resists her own culture which Eliot kicks on it in a satirical way. This portrays her character traits as rebellious and disobedient toward her parents bringing out the theme of rebellion and disobedience.

Daniel in the search of his identity he showcases the rebellious attitude toward the British culture on like his mother that does same to her parents he does same to his adoptive parents that is Sir Hugo. Though still doubting his identity to belong to the Jewish community or not. He learns and searches more about the culture; this makes him to develop love for the culture. In the discussion with Mirah, Mrs Meyrick, and Daniel he clearly portrays this resistance on the belief system of the other. This can be seen when the narrators says:

In fact, Deronda saw various queer-looking Israelites not altogether without guile, and just distinguishable from queer-looking Christians of the same mixed morale. in his anxiety about Mirah’s relatives, he had lately been thinking of vulgar Jews with a sort of personal alarm. But a little comparison will often diminish our surprise and disgust at the aberrations of Jews and other dissidents whose lives do not offer a consistent or lovely pattern of their creed, and this evening Deronda, becoming more conscious that he was falling into unfairness and ridiculous exaggeration (307).

In the above citation Daniel brings out a clear comparison of religions in an exaggerated manner. He portrays the differences that exist between Jewish religion and that of English religion which makes the people of each religion different. Although they are in a multicultural mix pot the Jewish people are serious and they assert themselves as recommended in their law and customs than the English people that mix everything which

makes them to deviate from their original position. His love and determination for the Jewish culture makes him to have prejudice over the English culture “*he paid his thaler* too much, without prejudice to his interest in the Hebrew destiny, or his wish to find the Rabbinische Schule, which he arrived at by sunset, and entered with a good congregation of men*”(307). This shows his preference over the other culture and even pushes him to search more about the Jewish culture to show his devotion to the religion and culture. This is seen when the narrator says “*Deronda, having looked enough at the German translation of the Hebrew in the book before him to know that he was chiefly hearing psalms and old testament passages or phrases, gave himself up to that strongest effect chanted liturgies*”(307). This makes him to know more about the culture. Due to some shortcomings of the British culture over the Jewish people makes him to have some resistance toward the belief system of the other. Also in that same view Eliot praises the Jewish culture and religion but tries to peruse the British 19th century society to change their mentality over the transnational character. Mirah and Mrs Meyrick want Daniel to change his point of view by bringing some similarities that exist between both religions and cultures:

‘I understand,’ said Deronda. ‘But there is not really such a separation—deeper down, as Mrs Meyrick says. Our religion is chiefly a Hebrew religion; and since Jews are men, their religious feelings must have much in common with those of other men—just as their poetry, though in one sense peculiar, has a great deal in common with the poetry of other nations. Still it is to be expected that a Jew would feel the forms of his people’s religion more than one of another race—and yet’—here Deronda hesitated in his turn—that is perhaps not always so(314).

In the above citation though they want him to change his point of view about changing his beliefs system he creates some resistance toward the belief system of the English religion by trying to devote all his time and energy to learn and know more about the culture. The truths that he learns make him to be categorical on his decision to follow the Jew. Mirah and Mrs Meyrick are disappointed about Daniel’s decision “*no, my dear. But if Jews and Jewesses went on changing their religion, and making no difference between themselves and Christian, there would come a time when there would be no Jews to be seen*” (315). This makes him feel embarrassed but this does not still make him to change his mind “*at least, I will look about’ was his final determination. I may find some special Jewish machinery. I will wait till after Christmas*” (318). This determination pushes him to start moving up and down to search for the Jew that will help him in his devotion for the religion “*he went often rambling in those parts of London which are most inhabited by common Jews, he walked to the synagogues at times of service, he looked into shops, he observed faces—a process not very promising of*

particular discovery” (318-19). This movement shows the migration that existed in the 19th century British society, he search and observes how the people behave, but there are certain things that he does not understand on the religion. He embraces and rejects the English culture and religion. The fact that he moves up and down shows the displacement that occurred during the 19th century period there was a lot of movements most specially the transnational characters.

Furthermore, he finds the person that helps him who is Mordecai. Mordecai is a Jew that is separated from the sister who is Mirah. He lives with his mother and she finally dies, he is one of the people that lead the Jewish people to be independent and unity even though they are not in their homeland. This can be seen when the narrator says “*was the bell on the verge of tolling the sentence about to be executed? The deliverer’s spiritual travail from oblivion and give it an abiding place in the best heritage of his people*” (401). This shows that Mordecai is the person that holds firm to his belief system and resist to the belief system of the other. Also, we can consider Mordecai as Moses of the time when the narrator say:

But the fuller nature desires to be an agent, to create and not merely to look on: strong love hungers to bless, and not merely to be hold blessing. And while there is warmth enough in the sun to feed an energetic life, there will still be men to feel, ‘I am lord of this moment’s change and will charge it with my soul.’(401)

In the above citation Mordecai proclaims himself as the lord of the moment which will bring in change this makes us to reflect back to the bible in the book of Exodus where we can see the story of Moses who brings in change in the life of the Israelites. He is a symbol of prosperity in the life of the Jewish population. He devotes his time and love to know more about his religion since he was young which makes him to create resistance on the belief system of the other when the narrator says:

The inducement was perhaps the mending of a toy, or some little mechanical device in which Mordecai’s well practised finger-tips had an exceptional skill; and with the boy thus tethered, he would begin to repeat a Hebrew poem of his own, into which years before he had poured his first youthful ardours for that conception of a blended past and future which was the mistress of his soul, telling Jacob to say the words after him.(402).

In the above quotation Mordecai is a model to the whole religion which makes him to blend the past and future through a flashback. He is a messiah to the Jewish people, because most of them trust and accept what he says. For him as he foresees what will happen in the future knowing the past he proposed the people to have their own homeland when the narrator says

“how long is it?—only two centuries since a vessel carried over the ocean the beginning of the great North America nation”(453). He takes that decision based on the suffering that the Jewish community are undergoing in all the parts of the world. He says he will do it for the good of every Jewish person “I cherish nothing for the Jewish nation, I seek nothing for them, but the good which promises good to all the nation”(453). This portrays his love, confidence and loyalty toward his religion. He lays emphasis on his hatred for the Christians when the narrator says “but what wonder if there is hatred in the breast of Jews, who are children of the breasts of Christian? Our national life was growing light” (453). Through this, Eliot greatly satirizes on the Christian religion thus making him to resist the belief system of the other.

Eliot in her writing foresees the future of the 21st century though she writes her novel in the 19th century she brings out the aspect of resisting the belief system which nowadays in many societies there are diverse religions and each person in the society have their own way of praising God because here we have relative truth. Thus, this makes her writing very important and pertinent in the way she brings out each idea and makes use of them.

In the nut shell, Eliot handles the issues of resisting interethnic marriage and resisting the belief system of the other which are some of the major factors that affected the British Society during the 19th century period. Though most people during this era move up and down to search for peace and freedom some got a very great result out from their migration for example someone like Daniel and Mirah added to Herr Klesmer and his wife Catherine that end up in a successful manner in the search of marriage and belief system of the other whereas most English couples end up being sad and in a pitiable manner that is Gwendolen, Mrs Davilow and the Arrowpoints who even end up being judged by the society that they did not have the right to take away their daughter’s wealth because she marries a man from the lower class upon all the great and wealthy men that seek to marry her she chooses that poor musician. This makes her to do a clear difference between the transnational characters and the British characters thus making us to understand that Eliot at a certain point satirizes the British culture and ideology during the 19th century. The next chapter will discuss the author’s (Eliot’s) ideology perception as revealed in her text, *Daniel Deronda*.

CHAPTER FOUR

Authorial Ideological Perception

Writers are out to improve not only the life around them but to seek for a better world where every human being will live harmoniously. In their writings they reflect the world in all its aspects, so as to paint its image. These lives experiences reflected by authors are many and varied. These could be placed in what we may call here the good and bad experiences. These experiences have helped shape the writers' perception of life around them in particular and their vision of the world in general. In their narratives, they portray the ideal world, feet for every human being. The world as seen by writers is what could be turn as the authorial ideological perception. George Eliot therefore, through *Daniel Deronda* projects the atmosphere of the 19th century British society with the aim of looking for a better world.

The aim of this chapter is therefore to examine how George Eliot projects her perception or vision of the 19th century British society. Her ideological perception will be discussed at two levels. That is cultural equality and co-existence on one hand and communitarianism on another hand.

An ideology can be defined as a set of principles/ideas of an individual or a group of people that guide them in their activities and existence. In this guise authorial ideology is the ideology of the writer as revealed in her/his works. In this case, there is no literary work which is free from the author's ideology since writers use literature as a means of their ideological projection.

Cultural Equality and Co-existence

In her quest for a better world George Eliot portray the ideas of cultural equality and co-existence. She does it by presenting the general atmosphere of the 19th century British society. This is done through her choice of characters, setting and plot development. Culture which could be seen here as the ways of life of a particular people. These ways of live could be seen as discussing, eating habits, dancing and even the language.

Cristina De Rossi argues that the concept culture “derives from a French term, which in turn derives from the latin “colere” which means to tend to the earth and grow, or cultivation and nurture”. Culture could therefore be seen as “culture is that complex whole

which includes knowledge, belief, arts, morals, laws, customs, and any other capabilities and habits acquired by man as a member of society” (Edward B. Taylor,1871:1). Also “culture is the way of thinking the ways of acting and the material objects that together form people’s way of life” (Macionis,2012:54). These two definition have something in common is that it refers to what binds a group of people together.

George Eliot in *Daniel Deronda* projects a multicultural setting. The two dominant cultures in this piece of work are the English and the Jewish culture. Because of the wave of culture in this work, there is a Constance struggle for a cultural survival. This is a real problem in the 19th century British society. For it is seen as a cultural mosaic. To solve the problem of the struggle amongst cultures George Eliot sees cultural equality as a remedy. Talking of cultural equality, all the cultures are supposed to enjoy equal rights and duties in other words, the different cultures found in a given locality are supposed to be at the same level that is they should not be aspects of discrimination, oppression and domination of one culture vis-à-vis of the other. This goes on a long way to remove the negative stereotype and personal biases about different group. In this way, people from different cultural leading to interaction with other, trust, respect and understanding across cultures. Dr Martin Luther King Jr. Once said that “I have a dream that one day this nation will rise up and live out the true meaning of its creed: we hold these truths to be self-evident, that all men are created equal.” In this same light Adriano Bulla argues that “if God had wanted us to judge other people we’d all have been born with silly wigs.” One thing these great views have in common is that they address the issue of the acceptance of our differences.

The search for cultural equality and co-existence is express through Eliot’s choice of characters, settings and plot development. The first book in the text *Daniel Deronda* which is entitle *the spoiled child* describing and bring out her character’s attitude Gwendolen. Eliot satirizes the British culture by showcasing the description of Gwendolen, she is a girl from a higher middle class society who is very emancipated this is done immediately after Eliot’s first epigraphy which permits us to understand that her character is of great important at her impression that she draws from the young generation of the 19th century society, this can be seen when the speaker says immediately after her first epigraphy:

Was she beautiful or not beautiful? And what was the secret of form or expression which gave the dynamic quality to her glance? Was the good or the evil genius dominant in those beams, probably the evil; else why was the effect that of unrest rather than of undisturbed charm? Why was the wish to look again felt as coercion and not as a longing in which the whole being? She was

raise these questions in Daniel Deronda's mind was occupied in gambling: not in the open air under a southern sky, tossing coppers on a ruined wall, with rags about her limbs; but in one of those splendid resorts which the enlightenment of ages has prepared for the same species of pleasure at a heavy cost of gilt mouldings, dark-toned colour and chubby nudities, all correspondingly heavy—forming a suitable condenser for breathed in elsewhere in the like proportion, at least by persons of little fashion(3).

In the above quotation Eliot first epigraph explains what shall be discussed in the chapter which serves as an indicator for us to better understand what the chapter reserve to us. Eliot starts her opening paragraph with the description of Gwendolen which she does it with many rhetorical questions at the beginning of her text, this makes us to understand that the period in which Eliot is writing is very important and also Gwendolen is a symbol of an emancipated woman during the 19th century British society. Her way of dressing, age and the setting where she found herself makes us to understand that she is a flirt and she is also a good gambler at her young age. There is an aspect of cultural equality and co-existence when the speaker says “*all correspondingly heavy—forming a suitable condenser for breathed in elsewhere in the like proportion, at least by persons of little fashion.(3)*”. Here, in a satirical way Eliot portrays an aspect of cultural equality and co-existence when she talks of people of great and little fashion which indirectly makes us to understand there is class stratification in that society. Also George Eliot in her vision is carefully lampoon on the appearance of the young lady and the activity that she carries out at Leubronn. This action takes place between October 1864 and October 1866, beginning in medias res at the roulette table in Leubronn in September 1865.² Like *Middlemarch* which is her novel before *Daniel Deronda*, it is set on the eve of a major reform bill in England. This further shows the state of minds of the citizens in their society because of political instability that different societies are undergoing. Eliot then calls on the attention of all these societies to build up their societies and respect what each government has laid as a solution to these problems. This instability in the whole world causes people to migrate from place to place to search for peace and security in other parts of the world. This then makes them to lost hope to life and search for anxiety in another dimension which for then is gambling. Due to this Eliot promotes cultural equality and co-existence because she understands that it is not easy for someone to leave his own country and feel free in another country without been marginalized, she then calls on the attention of the governments to remedy the situation. Also satirizes the setting of Leubronn because instead for the young generation to go to schools and search for job they are gambling which show the level of in which the German society was already rotten during the 19th century. The Second Reform Bill is passed in 1867, foreshadowed when Gwendolen's uncle who is Mr

Gascoigne who the husband to her younger sister tells his sister-in-law: “*The best judges are confident that the Ministry will have to appeal to the country on this question of further Reform*” (470). The novel refers directly to events such as the Austro Prussian War (1866), the American Civil War (1861–5), and the Jamaican black workers’ uprising (1865), and it captures the economic distress of this period (due in part to the American Civil War) by fictionalizing and consolidating bank failures, such as that of Over end and Gurney in 1866. Eliot in her novel, the bank Grapnell & Co., in which Gwendolen’s mother and aunt have invested their inheritance, “fails for a million.” Gwendolen’s mother, Mrs Davilow, blames the failure on the “wicked” speculations of Mr Lassmann which is an irony because he is not the cause but this happens because of all those war which affects the economic situation of every society. When Mrs Davilow writes to Gwendolen, calling her home from Leubronn, she elaborates: “*All the property our poor father saved for us goes to pay the liabilities*” (10). We do not know why Eliot chose that historical setting, but it allowed her to do several important things. That is she kept her narrator’s knowledge of the outcome of historical events, while also giving the impression that life is changing more rapidly than it had in the past (during the period of her parents and her young age), and that in the future, people in England might see as many changes in a decade as they had seen previously in a generation. This also gives her a chance to examine the lives of a specific generation in which she has an interest. Rather than focusing on her father’s generation, she now focuses on a younger generation. Rex and Warham Gascoigne, Gwendolen, Daniel, and Hans are all in their twenties in the 1860s, as were the Lewes boys in the mid-1860s. With this time frame, Eliot is able to explore the particular historical and social circumstances that affect the opportunities available to this generation of young men and women. Furthermore, in order to have gambling a German spa play a pivotal role in the plot of her novel, she had to set it prior to 1872, after which such gambling is banned. That Gwendolen and Daniel cross paths at a European spa/casino in 1865 suggests the malaise and lack of culture in upper middle-class English society. Gwendolen actively searches for excitement through gambling, and Daniel unexpectedly finds it through the passive act of watching her gamble this is seen when the narrator says:

Deronda’s, who, though she never looked towards him, she was sure had not moved away. Such a drama takes no long while to play out: development and catastrophe can often be measured by nothing clumsier than the moment-hand. ‘faites votre jeu, mesdames et messieurs,’ said the automatic voice of destiny from between the moustache and imperial of the croupier; and Gwendolen’s arm was stretched to deposit her last poor heap of napoleons. ‘Le jeu ne va plus,’ said destiny. And in five seconds Gwendolen turned from the table, but turned resolutely with her face towards Deronda and looked at him. There was*

a smile of irony in his eyes as their glances met; but it was at least better that he should have kept his attention fixed on her than that he should have disregarded her as one of an insect swarm who had no individual physiognomy(7).

In the above quotation we see how and where gambling can lead some players, also they are found in a multicultural area that is people are from different places but they still co-exist together and each has its own way of see life. Though gambling is banned he still sees the way the people playing have and interest and love the play that Eliot encourages people to behave like Daniel through his attitude it portrays the suppressive attitude that transnational character undergo as they are not from that homeland, thus encouraging cultural equality and co-existence . The subject of cultural and moral degeneracy in mid-19th century England and Europe is new to Eliot's fiction and reflects her experience of moving in circles that will have been unthinkable to her as a young woman in the Midlands and impossible during the years when her relationship with Lewes made her a social pariah, we understand that there is a lot of movement all round the world. As ever, she wrote from experience, describing and analyzing what she observed which makes us to understand he is the main character of her take that is Daniel Deronda. Because she had adopted her name George Eliot to resemble a man's own due to the fact that in the 19th century society a woman never had the opportunity to express herself through writing the society saw is as a great problem she was force to change her name from Marry Anne to George Eliot. Also the French the machine speaks out shows the diversity in language during this period which Eliot also came in contact with. Her emergence into high society both at home and abroad coincided with greater social and cultural changes, which she is uniquely equipped to record. She and Lewes took advantage of expanding railway travel throughout Britain and Europe; they invested her money in a diverse portfolio stocks, shares, and bonds in national and international companies and government which she wants that her young generation should follow from her. Eliot also through Gwendolen portrays the aspect of cultural equality and co-existence when the speaker says:

About this table fifty or sixty persons were assembled, many in the outer rows, where there was occasionally a deposit of new comers , being mere spectators, only that one of them, usually a woman, might now and then be observed putting down a five-franc piece with a simpering air, just to see what the passion of gambling really was. Those who were taking their pleasure at a higher strength, and were absorbed in play, showed very distant varieties of European type: Livonian and Spanish, Graeco-Italian and miscellaneous German, English aristocratic and English plebeian. Here certainly was a striking admission of human equality. The white bejewelled fingers of an English countess were very near touching a bony, yellow, crab-like hand stretching a bared wrist to clutch a heap of coin—a hand easy to sort with the*

square, gaunt face, deep-set eyes, grizzled eye-brows, and ill-combed scanty hair which seemed a slight metamorphosis of the vulture (4).

In the above quotation how Eliot through Gwendolen portrays the vivre ensemble of people and how the cultural equality has to be balance. But here we see how Gwendolen is place at the dominant part which symbolizes the British people that is in Europe during the 19th century. This is because everywhere they are they are feeling free and also were regarded as superior people seen in their attitude “*The white bejeweled fingers of an English countess were very near touching a bony, yellow, crab-like hand stretching a bared wrist to clutch a heap of coin (4)*” this paints an image of authority and independence that exist with the English people, thus bring out their character traits as authoritative though not they are not from that settlement. Also Leubronn is a place that symbolizes moral decadence because those people are coming from divers part of the world, this shows the migration that occurred in the world as a whole, they come to spend money and have some fun with people. They gamble not because they really need money but they gamble because they want to feel pleasure in doing that which makes most of them to have pleasure this is seen when the speaker says:

Not his the gambler’s passion that nullifies appetite, but a well-fed leisure, which in the intervals of winning money in business and spending it showily, sees no better resource than winning money in play and spending it yet more showily—reflecting always that providence had never manifested any disapprobation of his amusement, and dispassionate enough to leave off if the sweetness of winning much and seeing others lose had turned to the sourness of losing much and seeing others win(4).

In the above quotation the search for leisure is something that affects the world in the whole because many people travel not because they do not have things to do but they travel to Leubronn just to come and play and spend money any how thus prompting the cultural equality and co-existence in the world. For them gambling is the most great amusement that they have never experience in their lives that is why they do not care if they you have win or lost because they know that the money you are taking is not for business instead will take it to be spend showily in drinks, playing and other things. This portrays the character traits of the young generation as idle, lazy and consumers which brings out the theme of idle, laziness and consumption. Thus portraying the attitude of the English people during the 19th century period, they never cared on what another person feels when they lost or win but they care only about themselves, this is why Eliot through her work promotes cultural equality and co-existence amongst them.

Gwendolen is that type of girl that has all what she wants and when she desires the thing is been given to her by her mother. Her family is undergoing one difficulty which she does not know she keeps on playing but that particular evening she is losing because for her there is the presence of one young man that is different from all those she has known till now as she feels superior to other people she decides to invite Daniel Deronda in her room through Mr Vandernoodt. This is seen when the speaker say:

The remark that Gwendolen wound her neck about more than usual this evening was true. But it was not that she might carry out the serpent idea more completely: it was that she watched for any chance of seeing Deronda, so that she might inquire about this stranger, under whose measuring gaze she was still wincing. At last her opportunity came. 'Mr Vandernoodt, you know everybody' said Gwendolen not too eagerly, rather with a certain languor of utterance which she sometimes gave to her clear soprano. 'Who is that near the door?' 'There are half a dozen near the door. Do you mean that old Adonis in the George the Fourth wig?' 'No no; the dark-haired young man on the right with the dreadful expression.' 'Dreadful, do you call it? I think he is an uncommonly fine fellow.'(8).

In the above quotation there is an irony because Gwendolen that has the habit of winning is now losing and in her superstitious thinking is because of the presences of that uncommon fellow in their gamble place. Deronda attracts her attention because he is standing at the door watching at what others are doing with much attention, he neither smoke nor is drinks alcohol he is just watching at all what happens there specially at Gwendolen this is seen when the speaker says *"but always in this latter scene there was the presence of that Deronda, watching her exasperating irony, and—the two keen experiences were inevitably revived together—beholding her again forsaken by luck"*(12). This is a clear indication that he too is watching at her each of them are interested of one another. We can see how English characters place themselves higher than others when she Gwendolen tells Mr Vandernoodt to ask for Deronda to meet her in her room but unfortunately for her, after she gives her mother's letter she enters her room and read it. She discover that her family is bankrupt the mother seeks forgiveness to her daughter and plead her to come home. At the end Daniel does not come as her plan which brings in irony. There is a dominant culture and minor culture which Eliot lampoon on and promotes cultural equality and co-existence fighting against the gap between the rich and poor There is also an irony when the mother wants that Gwendolen should get home with some money to help her but she has spent the whole money in gambling. Gwendolen has to go back home *"this importunate image certainly helped to sway her resolve on the side of immediate departure, and to urge her packing to the point which would make a change of mind inconvenient"* (12) she departs not because is her choice but

because of her family's situation which brings out her character traits as courageous, loving and determine. But before she departs she has some regrets and even thinks of her farther though she is not in her homeland we are meant to know that she does not even know her farther this is seen when the speaker says:

They had belonged to a chain once her father's; but she had never known her father; and the necklace was in all respects the ornament she could most conveniently part with. Who supposes that it is an impossible contradiction to be superstitious and rationalizing at the same time? Roulette encourages a romantic superstition as to the chances of the game, and the most prosaic rationalism as to human sentiments which stand in the way of raising needful money. Gwendolen's dominant regret was that after all she had only nine Louis to add to the four in her purse: these Jew pawnbrokers were so unscrupulous in taking advantage of Christian unfortunate at play!"* (13-4).

In the above quotation we realise that Gwendolen does not know her father and which makes her to react in a way that many do not understand. There is also an aspect of cultural domination when she thinks that it is because of the Jew found in the place that makes her to fail in her success of having more money. The regret that she portrays makes us to understand that she suppress , comparing her situation with that of Christian that are having bad luck on the game thus promoting cultural equality and co-existence in the British 19th century society. The facts that the speaker mentions the superstitious attitude of Gwendolen showcase that during this period people believe in supernaturalism that is why thinking in a supernatural way is not new because is started since the decades. She leaves to go and live in Offendene with her family to search for rebirth. The movement from Leubronn to Offendene is a symbol of rebirth they go back in their calm environment to regain peace and love from their love ones and see how to know which step they have to undertake after. This can be seen when the writer says:

Pity that Offendene was not the home of Miss Harleth's childhood, or endeared to her by family memories! A human life, I think, should be well rooted in some spot of a native land, where it may get the love of tender kinship for the face of earth, for the labours men go forth to for the sounds and accents that haunt it, for whatever will give that early home a familiar unmistakable difference amidst the future widening of knowledge: a spot where the definiteness of early memories may be inwrought with affection, and kindly acquaintance with all neighbours, even to the dogs and donkeys, may spread not by sentimental efforts and reflection, but as a sweet habit of the blood. (15-6).

In the above quotation we see how Eliot encourage people to go back in their origins at a certain time of their lives when things are going wrong they have to go back to their native

land to search for rebirth. Also even though she has not been there but as far as it is her native land and not her place of childhood, Eliot through Gwendolen makes us to understand that it is necessary for humans at a certain period of our lives we should go back to their origin to have different knowledge of their culture and co-existence amongst people from different places, thus encouraging cultural equality and co-existence.

George Eliot makes us to understand that the English culture is the dominant culture which is characterized by materialism. Through her character Gwendolen that gets married because of her family situation but not because of love which makes most of the English young ladies to be regarded as materialistic. The fact that Gwendolen is determined to have what she wants this is seen when Miss Merry says “*Gwendolen will not rest without having the world at her feet*” (31) in a hyperbolic manner to attract the attention of the most rich young man of the native who is Grandcourt. This brings out the character traits of Gwendolen as determined and courageous thus portraying the theme of determinacy and courage. She finally attracts the attention of Grandcourt when they go to play the chases game, she does it through her way of playing, dressing and scoring. Though she is not the winner of the game but Grandcourt comes to her and takes her away for a discussion. After their discussion he invites her and tries to convince her to accept him for marriage. But there is an irony when she starts explaining her family situation to him which permits her to accept the relations. This is seen when the speaker says:

‘I fear you are not aware of what has happened to us. I have lately had to think so much of my mamma’s troubles that other subjects have been quite thrown into the background. She has lost all her fortune, and we are going to leave this place. I must ask you to excuse my seeming preoccupied’. In eluding a direct appeal Gwendolen recovered some of her self-possession. She spoke with dignity and looked straight at Grandcourt, whose long, narrow, impenetrable eyes met hers, and mysteriously arrested them: mysteriously; for the subtly-varied drama between man and woman is often such as can hardly be rendered in words put together like dominoes, according to obvious fixed marks(252-3).

In the above quotation Eliot openly portrays the interest of the reason why Gwendolen wants and accepts to get married to Grandcourt because he will help her family to recover from the troubles that the mother is undergoing with her sisters at home. This brings out her character trait as materialistic, loving, caring, courageous and determined thus bringing out the theme of love, care, materialism, courage and determination. Also Gwendolen is truthful and straightforward toward Grandcourt when she tells him all the truth with much courage this is seen when the speaker says “*She spoke with dignity and looked straight at Grandcourt, whose*

long, narrow, impenetrable eyes met hers, and mysteriously arrested them”(252) this explain that she gathered much courage and with her dignity which shows her hopeless nature at that particular period of her life. Grandcourt here is consider as a symbol of rebirth in the life of Gwendolen this is seen when the narrator says “*you are very generous’ she said, not moving her eyes, and speaking with a gentle intonation*”(253). She shows her gratitude toward him by getting married to him. Which is ironical from what the society know that a man and woman get marry because they love each other but in the case of 19th century British society people get marry because of money. Also we are meant to understand that Grandcourt accepts that because he has a second family with Lydia Glasher, who thinks that they are going to get marry together but he leaves her with her four children to follow Gwendolen. Which Eliot echoes on that was the attitude of most English rich young men, which makes her to promote cultural equality and co-existence with the Jew that had very good value. She valued the Jew because they were very responsible and know what they are looking for and knew were they are heading to, thus satirizing the English culture.

Eliot through her transnational characters makes us to understand that they are the inferior culture that issuppressed by the superior culture that is the English culture. This is a typical example to show that Eliot brings up all the Jewish characters and showing the attitude of the English people toward the other culture this can be seen in the discussion of Deronda, Mrs Davilow and Mr and Mrs Torrington when the narrator says:

However, the talk turned on the rinderpest and Jamaica; and no more was said about roulette. Grandcourt held that the Jamaican negro was a beastly sort of Baptist Caliban; Deronda said he had always felt a little with Caliban, who naturally had his own point of view and could sing a good song; Mrs Davilow observed that her father had an estate in Barbadoes, but that she herself had never been in the West Indies; Mrs Torrington was sure she should never sleep in her bed if she lived among blacks; her husband corrected her by saying that the blacks would be manageable enough if it were not for the half-breeds; and Deronda remarked that the whites had to thank themselves for the half-breeds. (276)*

In the above citation Eliot satirize the way the white English people regard the black and bring out racism that exist since amongst the white and blacks. When the narrator says “*Mrs Torrington was sure she should never sleep in her bed if she lived among blacks*”(276) showing how miserable the blacks were at the eyes of the whites. This makes them superior and the blacks’ inferior in front of them showing how they are suppressing and oppressing the blacks. Also we see how transnational characters defend the blacks in front that white which brings out an irony because she thinks that everyone there will support her from her own

reasoning while they instead reject her ideas and thus promote cultural equality and co-existence. The fact that Mrs Davilow realizes that she has never been in the West Indies makes us understand that during the 19th century period most people migrated in and out of countries. The English people do not only suppress those who are not from the same culture like them but even those who are from the same culture with them but not from the same social class. Eliot through her character Lydia Glasher openly shows the mentality of English young men due to class stratification; we can see the way Grandcourt reacts toward Lydia. That is even though they are not married Lydia gives birth to four children with the hope that they will get married but unfortunately for her, he tells her that he wants his grandmother's diamond. She feels bad. He comes and takes the diamond because he wants to offer it to Gwendolen on the fact that their tradition (in their family) states that it is your wife that should wear your grandmother's diamond. At first he offered the diamonds of Lydia because he thought they were going to end together, but later changes his plans. This is because he will be the heir of his uncle (Sir Hugo) due to the fact that his uncle does not have a male child. This then makes him decide that after his death it will be Grandcourt his heir. This shows how the young English generation are indecisive thus portraying the theme of indecisiveness. This then makes Lydia feel bad. This is seen when the narrator says:

'All this is of no consequence to you. I and the children are importunate creatures. You wish to get away again and be with Miss Harleth'. 'Don't make the affair more disagreeable than it need be, Lydia it is of no use to harp on things that can't be altered. Of course it's deucedly disagreeable to me to see you making yourself miserable. I've taken this journey to tell you what you must make up your mind to;—you and the children will be provided for as usual—and there's an end of it'(288).

In the above citation we see how Eliot's English characters are suppressed amongst themselves because of class stratification. This is because she does not have money and also for the fact that she is older than him makes him stay away from her because he is afraid of the way the society is going to look at him with a wife older than him. He is forced to react badly toward her in order to cover his dirt. Lydia accuses Gwendolen that she is the cause of the fact that they are not together. This then makes her regret what happened between them. Also she is traumatized because before Gwendolen takes the decision to get married to Grandcourt she had a discussion with her and telling her the truth concerning their existence in Grandcourt's life. The resentment that Lydia expresses toward Grandcourt makes us understand he is heartless, and a dictator. This suppression attitude shows that the British 19th century society is that of brutality and arrogance. This is seen when the narrator says "*it will be*

better for you. You may go on living here. But I think of by-and-by settling a good sum on you and the children, and you can live where you like"(289) this shows the hopelessness and helplessness resentment that Lydia is undergoing at that particular time of her life because she is forced to educate the children alone though their father is still alive but he is instead living his new life with his new wife. Which shows the place of a traditional woman during the 19th century period, Eliot satirizes what happens to her and calls on the attention of young girls to be independent before getting married because if you do not your husband shall treat you like an object this is seen when Grandcourt says "*infernal idiots that women are*" (292) in an exaggerated manner he makes her to feel very bad and sad "*yes, I am foolish—loneliness has made me foolish—indulge me*"(293). This shows Grandcourt's character as irresponsible and selfish person bringing out the theme of irresponsibility and selfishness, thus promoting co-existence and balance of power.

Eliot has a particular attention that she lays on all her transnational character which is that of self-affirmation and courageous to undertake that journey to search for their identity and because of some factors that make them to be spread all round the country. This transnational character named Mirah who is suppressed by the dominant culture because she is a Jew and many people call her by that name because for them it is a sort of insult toward her person and also satirize her religion that according to them is not good. She lives in the Meyrick family since she was recruited by Daniel they want her to change her religion but she instead takes them to her synagogue this is seen when the narrator says:

But Mrs Meyrick did not enter into particulars which would have required her to say that Amy and Mab, who had accompanied Mirah to the synagogue, found the Jewish faith less reconcilable with their wishes in her case than in that of Scott's Rebecca. They kept silence out of delicacy to Mirah, with whom her religion was too tender a subject to be touched lightly; but after a while, Amy, who was much of a practical reformer, could not restrain a question(302).*

In the above citation Eliot shows how the English people pass on their judgement on the Jewish culture which makes them to feel oppressed. They satirize the church till the behavior of the people because they think that being a Christian is the best because you do as you want and they are free. The irony here is that they all discuss about what they have seen in her church behind her back without her being aware which makes the English people gossipers. Though they know that Mirah never grew up without having much knowledge of her culture when they ask the question "*excuse me, Mirah, but does it seem quite right to you that the women should sit behind rails in a gallery apart?*" '*yes, I never thought of anything else*' said

Mirah with mild surprise" (303) we can understand that she answers to that question with doubts because she is not sure of that for the reason that she does not know much, which Eliot compare her to them that they grew up in their Christian religion but they cannot put in practice what they have learn so far concerning their religion that is why some of them openly feel that they are not putting in practice and taking their religion serious like the Jewish people this is seen when the narrator says through the voice of Mab that "*I wish I were not such a hideous Christian. How can an ugly Christian, who is always dropping her work, convert a beautiful Jewess, who has not a fault?*"(303) this show the limitation of the Christian religion toward the Jewish culture which Eliot wants to call on the attention of the British 19th century society to change their mentality and way of see the religion thus promoting cultural equality and co-existence in the society.

The British people have a serious problem with the transnational characters when they see the way Deronda behaves after the apparition of Mirah in his life they says that he is already following her religion without knowing where she is coming from. This is ironical because Deronda his self does not know that he is a Jewish but he affirms already his self as a Jew this is seen when the narrator says "*this wakening of a new interest—this passing from the supposition that we hold the right opinions on a subject we are careless about, to a sudden care for it*"(304) this clearly show that he has got the reality of the realities of the Jewish religion and he appreciate the religion and loves it. Mirah here is a symbol of rebirth and identity regain in the religion life of Deronda because he is the one carrying on research to meet her family due to that he starts loving the religion, but he is persuade by Mrs Meyrick that he does not have to change his religion which is an irony this is seen when the narrator says "*no, my dear. but if Jews and Jewesses went on changing their religion, and making no difference between themselves and Christians, there would come a time when there would be no Jews to be seen*' said Mrs Meyrick" (315). Here she tries to oppress and suppress Deronda not to change his religion and maintain the Christian religion which is ironical because he is a Jew from birth who has change because he does not know who he is in reality on the fact that he grew up without knowing his family. This shows the mentality of the English people that when you live with them that are in their house, they will want you to change your religion and follow their own. Though the suppression and oppression he still goes forth to accept and affirms his self that he will continue with his discovery. This is seen when the narrator says:

Deronda divined something of what was in the mother's mind, and his divination reinforced a certain anxiety already present in him. His inward colloquy was not soothing. He said to himself that no man could see this

exquisite creature without feeling it possible to fall in love with her; but all the fervour of his nature was engaged on the side of precaution. There are personages who feel themselves tragic because they march into a palpable morass, dragging another with them, and then cry out against all the gods. Deronda's mind was strongly set against imitating them. 'I have my hands on the reins now,' he thought, 'and I will not drop them. I shall go there as little as possible'(316).

In the above citation the self-affirmation that Daniel showcase in his word toward the reasoning of the Meyrick family does not change but makes him to be more courageous and determine to overcome any one that comes to persuade him to change his vision. This is Eliot's vision to make a change of ideas in a society of multicultural people that the people have to accept others the way they are and their choice. For Daniel nothing and no one can make him change his point of view about the religion. He careless about the resentment of what the other will say about him but he stays focus when the narrator says "*Deronda's mind was strongly set against imitating them. 'I have my hands on the reins now,' he thought, 'and I will not drop them. I shall go there as little as possible'.*" (316). Here we see the great anxiety that Daniel have to search more and know more about the religion "*at least, I will look about,' was his final determination. 'I may find some special Jewish machinery. I will wait till after Christmas'*" (318) this brings out the character trait of Daniel as courage, determine and decisive which portrays the theme of courage, determination and decisive thus promoting cultural equality and co-existence.

After Daniel decision though influenced by the Meyrick he still maintain his decision to search for information about the religion this is seen when narrator says "*he went often rambling in those parts of London which are most inhabited by common Jews: he walked to the synagogues at time of service'*" (318) we are meant to understand though the Jew are not in their home land they have succeed to construct their synagogue where they can pray and feel free and they permit people from other cultures to enter and follow up what they are doing in their synagogue. Which prompt cultural equality and co-existence amongst the people of a multicultural 19th century society. Also Daniel enjoy the music and poetry that is going in the church this is seen when the narrator says "*the fact was, notwithstanding all his sense of poetry in common things, Deronda, where a keen personal interest was aroused'*" (319) this show how he is relief after hearing the poetry of the Jew. Eliot indirect showcases her personal situation when she had to learn more about the Jewish culture and religion. Nothing and no one could persuade him to leave that idea and change her belief. He continues till he falls on a man that he meets in the Ezra Cohen shop. This is seen when the narrator says:

The instant was enough for Deronda to see that the face, unmistakably Jewish, belonged to a young man about thirty; and wincing from the shopkeeper's persuasiveness that would probably follow, he had no sooner returned the 'good bye' than he passed to the other side of the street and beckoned to the cabman to draw up there. From that station he saw the name over the shop window—Ezra Cohen (321).

In the above citation the Ezra Cohen shop in a place of identity regain because it is where Daniel meets Mordecai. He goes to Mordecai because he has the resentment and foresees that he will help him to have the answers to his entire questions about the religion and about Mirah's sibling that she does not have any information about them. Eliot indirectly makes us to understand that there are times we are searching for something that is in front of us. That is Daniel search for Mirah's family where as he is just in front of him and all the answers that concern the Jewish religion and culture "*their eyes met, and Mordecai looked as much surprised as Deronda neither in his surprise making my sign of recognition*" (333). The fact that Mordecai associate to Daniel and attain to him though he knows that he is from another culture promotes cultural equality and co-existence which Eliot showcases in her text. This is because this was a great problem during the 19th century British society in the sense that the minority that is the Jew attain to the majority that is the English where as it is not possible vice versa.

There is the aspect of imposition that happens to the transnational character that live with the English that want them to invest and do like them. That is in one way or the other the English character always wants to control what the transnational characters are doing. After Deronda's studies at the high school decided to get home and take a rest but after his arrival Sir Hugo wants him to get in to parliament this is seen when the narrator says "*and it never could be, my boy, if everybody looked at politics as if they were prophecy, and demanded an inspired vocation. If you are to get into Parliament, it won't do to sit still and wait for a call either from heaven or constituents*" (322) this is to show that they have a suppressive attitude toward the transnational characters. For him that is not what interest him instead he wishes to have more information about the Jewish religion this is seen when the narrator says:

That the mixture was judicious was apparent from Deronda's finding in it something that he wanted—namely, that wonderful bit of autobiography, the life of the Polish Jew Salomon Maimon; which, as he could easily slip it into his pocket, he took from its place, and entered the shop to pay for, expecting to see behind the counter a grimy personage showing that nonchalance about sales which seems to belong universally to the second-hand book-business. In most other trades you find generous men who are anxious to sell you their wares for your own welfare; but even a Jew will not urge Simson's Euclid* on*

you with an affectionate assurance that you will have pleasure in reading it, and that he wishes he had twenty more of the article, so much is it in request(323).

In the above citation, we see the devotion that Daniel has for the Jewish culture and origins this makes him to search more and look for information concerning the origin of the culture, what they were and where did they come from which makes Eliot promotes cultural equality and co-existence. He did not really understand why the Jew were all over London and even had shops. This showcase his character traits as courageous even though he does not know that he is from that culture but he has much anxiety and love toward the culture that he decide to learn and buy many articles that concerns the culture when the narrator says “*and that he wishes he had twenty more of the article, so much is it in request. (323).*” this portrays his love and determination to know more about the culture. Here, the transnational characters identify themselves in that settlement even though they feel not too secure like if it will be in their own settlement. Mr Ram who is also a Jew is surprise to see an English man, that picks up a Jewish text to learn when he says “*you are a man of learning—you are interested in Jewish history?’ this was said in a deepened tone of eager inquiry” (324)* this show that the domination culture never pay any attention to know and even have to information about the other culture which shows some suppression that happen during the 19th century period with the minority which are the Jew. But Deronda still in their conversation openly shows indirectly his love and determination for the culture he prefers and loves. This is seen when the narrator says “*I am certainly interested in Jewish history,’ said Deronda, quietly, curiosity overcoming his dislike to the sort of inspection as well as questioning he was under”* here we are meant to understand that because the Majority have been marginalizing the minority the people very careful and afraid of all sort of people that are not from their race and culture. The questioning that he undergoes in that shop in the shop is to be sure that he is from their culture and tradition. This is seen when the narrator says “*But immediately the strange Jew rose from his sitting posture, and Deronda felt a thin hand pressing his arm tightly, while a hoarse, excited voice, not much above a loud whisper, said you are perhaps of our race” (324)* this show their resentment toward the majority culture which Eliot in her vision want that every culture should feel free and they should learn everything from each other. Thus portraying their character traits as preventive and careful which bring out the theme of preventive and carefulness. This action of theirs makes Daniel to be afraid of what is going on beside him. This can be seen when the narrator says:

Deronda coloured deeply, not liking the grasp, and then answered with a slight shake of the head, 'no' the grasp was relaxed, the hand withdraw, the eager of the face collapsed into uninterested melancholy, as if some possessing spirit which had leaped into the eyes and gestures had sunk back again to the inmost recesses of the frame; and frame moving further off as he held out the little book, the stranger said in a tone of distant civility, 'I believe Mr Ram will be satisfied with half-a-crown, sir' (324-25).

In the above citation there is an irony because they think that he is an English boy that search for information about their culture maybe to harm them whereas that is not what he want and think of them this really hurts Daniel. Here, we understand the attitude of the transnational people because they think he will go and report to their government pushing them to be aggressive toward him not knowing he is one of them but just that him too is not yet aware of the truth thus contributing to the plot development of the text. There too, the fact that Mr Ram is very satisfied with what is going on to Daniel which makes him to feel like the king at that moment which pushes him to represent his self differently in front of the Jewish community, thus promoting cultural equality and co-existence. Also Daniel feels some vexation toward the situation that he is undergoing but he does not leave the situation uncertain he instead insist to search more information about Mr Ram, this can be seen when the narrator says:

He felt some vexation at the sudden arrest of the interview, and the apparent prohibition that he should know more of this man who was certainly something out of the common way—as different probably as a Jew could well be from Ezra Cohen, through whose door Deronda was presently entering, entering, and whose flourishing face glistening on the way to fatness was hanging over the counter in negotiation with someone on the other side of the partition, concerning two plated stoppers and three teaspoons, which lay spread before him. Seeing Deronda enter, he called out 'Mother! Mother!' and then with a familiar nod and smile said, 'Coming, sir—coming directly'(325).

In the above citation the behaviour of the transnational character make him to search for information which makes him to go in the Ezra Cohen's house. He guessed that the man is a Jew character because he imagines his self at the same situation. He negotiates to these accesses; these are the access that the Jewish characters use. He taught that as he will buy them he shall have the means to enter the Cohen's house. But fortunately for him he sees the one woman that is in that shop and he calls her. The woman there symbolises identity regain because she accepts that he should go and see her which no Jew could accept him to pass. There is also pathos because the woman helps him but he is afraid this is seen when the narrator says "*Deronda could not help looking toward the door from the back with some anxiety, which was not soothed when he saw a vigorous woman beyond fifty enter and approach to serve him*"(325) this clearly show how the transnational character represent

themselves in Britain which Eliot echoes on to call the attention of each government to make everyone in the society to feel free even though they are not from that homeland, thus here promotes cultural equality and co-existence. Furthermore, the name Ezra Cohen is a symbol of identity gain because that is the same name of Mirah's brother which is also one of the reasons why they are living together and because they were from their same religion. This is seen when the speaker says "*he is not a strictly orthodox Jew, and is full of allowances for others: his conformity in many things is an allowance for the condition of other Jews. The people he lives with are as fond of him as possible, and they can't in the least understand his ideas*". (479) This showcase the aspect of coexistence because though the people are having very strict in their laws to obey their religion ironically Mordecai is very difference we can understand that they are like that because they have gone through the same situation like him that is they all migrate because of some reasons that caused them to separate themselves with their siblings which for him sees no reason to be strict like others about their religion. The fact that he misses his siblings makes him to be different and he feels not understood by the people beside him, thus making him to represent his self-differently. Also he is a good example of a leader because he respects all what the society and religion asks him to do. Daniel through Mordecai learns many things concerning the religion and culture of the Jew but the people with who Mordecai are living do not understand well his attitude, they are surprise when they see how Mordecai goes to accompany Daniel. This is seen when the narrator says "*he would call with accompany him elsewhere. Deronda hoped in his way to create a little expectation that would have a preparatory effect*" (480) that is Eliot here creates an atmosphere of love and self-confident between Daniel and Deronda which encourages cultural equality and co-existence though Daniel is still getting information about his Mirah. He is very meticulous on the fact that though he is already friend with Mordecai he does not talk of Mirah. But each time they discuss about each other. Also the Cohen's family sees the transaction or communication facility between Daniel and Mordecai as a sort of mystery because since they are together they have never seen Mordecai with someone till the point that the person comes to search for him home, they are all curious to know what is happening between them. This can be seen when the narrator says:

He was received with the usual friendliness, some additional costume in the women and children, and in all the elders a slight air of wondering which even in Cohen was not allowed to pass the bounds of silence—the guest's transactions with Mordecai being a sort of mystery which he was rather proud to think lay outside the sphere of light which enclosed his own understanding. But when Deronda said 'I suppose Mordecai is at home and expecting me,'

Jacob, who had profited by the family remarks, went up to his knee and said, 'what do you want to talk to Mordecai about?' 'Something that is very interesting to him' said Deronda, pinching the lad's ear, 'but that you can't understand.' 'Can you say this?' said Jacob, immediately giving forth a string of his rote-learned Hebrew verses with a wonderful mixture of the throaty and the nasal, and nodding his small head at his hearer, with a sense of giving formidable evidence which might rather alter their mutual position(480).

In the above quotation Eliot brings out the prejudice that people have toward other especially when some of them represent themselves in a certain way in the society because of some factors. In a satirical way Eliot satirize the curiosity of his adoptive family, because they all want to know what is happening between the English man and Mordecai who is difficult to understand in his way of doing and talking with strangers. Thus encouraging cultural equality and coexistence amongst them, we also learn that Jacob like Mordecai has profited behind the Cohen's family and tries to have some information from Deronda on the issue about the discussion between Daniel and Mordecai which Daniel foresees and tells him straight forward that it does not concern him. This brings out his character trait as a straight forward person and strict because he does not beat around but goes forth and makes him to understand that that is not his problem. The fact that he sings those Hebrew verses is to make Daniel to feel like a stranger in that place which is ironical because Daniel pays no attention to but he still has that patience to wait on Mordecai.

Furthermore Eliot through Mordecai showcases the aspect of cultural equality and co-existence. Mordecai is a Jew that migrates from place to place in search of his family after the death of his mother. He is the elder brother of Mirah and they love each other much as they pass their time searching for each other. Their father who is a non-Jew has a different way of life and is very different from the wife who is a Jew. Their two children though separated still love and cherish their mother's culture. Mordecai settles in the Ezra Cohen's family for long and the only thing that holds them together is their religion. In a discussion between Daniel and Mordecai because Deronda cares more about the feelings of Mirah this is seen when the narrator says "*what he dwelt on finally was Mirah's feelings about her mother, brother; and in relation to this he tried to give every detail*" (482), this is because he promises Mirah to search for her family and the situation in which the young woman went through reason why he cares about her feels. This then makes Mordecai to reveal to Daniel his real identity. This can be seen when the narrator says:

'It was in search of them,' said Deronda, smiling, 'that I turned into this house: the name Ezra Cohen was just then the most interesting name in the world to me. I confess I had a fear for a long while. Perhaps you will forgive

me now for having asked you that question about the elder Mrs Cohen's daughter. I cared very much what I should find Mirah's friends to be. But I had found a brother worthy of her when I knew that her Ezra was disguised under the name of Mordecai.' 'Mordecai is really my name—Ezra Mordecai Cohen.' 'Only the kinship of Israel. My soul clings to these people, who have sheltered me and given me succour out of the affection that abides in Jewish hearts, as a sweet odour in things long crushed and hidden from the outer air. It is good for me to bear with their ignorance and be bound to them in gratitude, that I may keep in mind the spiritual poverty of the Jewish millions, and not put impatient knowledge in the stead of loving wisdom.'* (482).

In the above quotation Eliot through their discussion makes her character to represent himself in the way that the society is to accept him this is why Mordecai in the presentation of his self does not give all his names but because he foresees that Daniel is to tell him something which is to reveal the identity of his own sister this is why he tells him all his names. Though Daniel has been with him for long and they both help each other they still have some self-reserve concerning each one. This is because of the society they found themselves. There is also cultural aspect which is portray when Mordecai says “*My soul clings to these people, who have sheltered me and given me succour out of the affection that abides in Jewish hearts, as a sweet odour in things long crushed and hidden from the outer air*” (482) this is to show how kind the Jewish people are and understanding each of them, thus promoting cultural equality and co-existence. This is because they all unite to form person on the behalf that they are not in their homeland. Also Mordecai pays less attention on the physical property and has no attention on their maltreatment that they can make him to undergo because all for him is the small shelter the give him which permits him to have time to read and know more about the religion, also we are meant to understand that some Jew due to the migration they have undergone some are ignorant of certain things concerning their religion. This is seen when the speaker says through Mordecai's voice that “*It is good for me to bear with their ignorance and be bound to them in gratitude, that I may keep in mind the spiritual poverty of the Jewish millions,* and not put impatient knowledge in the stead of loving wisdom.*’ (482) this is show that there are millions of Jew that are ignorant about some truths of their religion and culture that is they all are searching for knowledge impatiently because they want peace. Eliot in portraying this aspect in her text wants to make us understand that the Jew has to come in hand and fight to have their homeland. We can also say that Eliot plays the role a foreseer because after few years the Jewish diaspora was created in 1948 that is still there till date. Through this we then understand that cultural difference is something that had been there ever since migration started when people migrated in and out of countries some countries never appreciated other which prompts the problem of racism. Which most immigrant experience,

for her to solve the problem through her character Daniel seeks Mordecai to react kindly to Mirah this is seen when the speaker says “*it seems to me right now—is it not?—that you should live with your sister, and I have prepared a home to take you to in the neighbourhood of her friends, that she may join you there. Pray grant me this wish; I should be with you when she left*” (482) this solves the problem of ethnic difference and promotes cultural equality and co-existence. Daniel is a symbol of unity between Mordecai and his sister bringing out his character trait as peacemaker and determine.

To conclude from the above analysis we then see how Eliot in her authorial vision manipulates and promotes the aspect of cultural equality and co-existence through her English characters and transnational characters thus making each one to represent his self in his own way as the society wants them to do.

Communitarianism

Another ideological construct in Eliot’s *Daniel Deronda* is the spirit of communitarianism. The 19th century British society was becoming more and more individualistic, characterized by imperial tendencies. Due to this, a great number of writers during this period reflected the ills of an imperialist and liberal society. There is therefore the need to promote a vision that will help redress the 19th century British society in such a way that all the entities or social groups in the society live in equal base. George Eliot sees the idea of communitarianism as a remedy for a more equal and better or harmonious 19th century British society.

Communitarianism here could be seen as a system or process in which politics fight for individual freedom and equality in all the spheres of a society. In other words communitarianism is a process which expresses strong feeling for individual freedom. Therefore, communitarianism seeks to place the different entities in a society at the heart of their action being it in the political, social and economic spheres. John Hoffman in *A glossary of political theory* states:

Communitarianism expresses strong opposition towards the abstract individual of liberal theory, arguing that people need to participate in running their lives. They view with alarm the tendency to retreat from political and social involvement into privatized worlds in which people act simply as consumers (30).

From the above citation communitarianism is completely against the spirit of individualism where individual take pleasure to monopolise all the spheres of the society, leaving the majority in suffering and poverty. He further argues:

Communitarians are aware that elevating the community may generate a regime that imprisons rather than empowers the individual. Order and autonomy, they contend, should nourish one another, so that individuals become more able to govern their own lives when consciously participating in communities(30).

In the above quotation, even though the spirit of individual empowerment and autonomy is destroyed, communitarians believe that the participation and involvement of all the entities in the community is more profitable and worth making for the entire community. Communitarianism is completely opposed to imperial and liberal tendencies where individuals' empowerment and autonomy is promoted. Eliot in reflecting or projecting the idea of communitarianism seeks a society where everybody lives in equal bases.

Eliot in her vision to talk about the spirit of communitarianism in her text *Daniel Deronda* to call on the government of each society to change their mentality concerning migrants that move in and out of different societies because of imperialism and liberal ideas many people suffered in many societies because many people that move in a foreign country are suppressed and oppressed by the society in which they found themselves. The idea of communitarianism is there to show the opposition that exists between imperialism and liberalism which is there to preach that the rich are more rich and the poor are more poor who are the hands of their industries. For Eliot the main objective is that everyone in a society being from that particular homeland or not should enjoy equal bases in all the spheres of that particular society. This is seen from her first book in her text titled *the spoiled child* from the first chapter when she talks about Leubronn where people travel to gamble in order to have pleasure and spend the whole money that they gain from winning the game to drink and play till it finishes. This is seen when the narrator says:

Not his the gambler's passion that nullifies appetite, but a well-fed leisure, which in the intervals of winning money in business and spending it showily, sees no better resource than winning money in play and spending it yet more showily—reflecting always that providence had never manifested any disapprobation of his amusement, and dispassionate enough to leave off if the sweetness of winning much and seeing others lose had turned to the sourness of losing much and seeing others win (4).

From the above quotation we see how Eliot in a satirical way lampoons on the mentality of the people of Leubronn though they have experienced a war in their settlement the government ordered the ban of those gambling houses because due to the war the economy of the countries that was in conflict are running down. Here Eliot in an ironical manner sees that no gambling house is banned the people are instead gaining leisure from the game. They do not care if they

win or lost but they enjoy playing. She is also surprised on the attitude of the young generation that instead of developing businesses from the money gain they take it to spend bit by bit till it finishes from their hands this is seen when the speaker says “*for the vice of gambling lay in losing money at it. In his bearing there might be something of the tradesman, but in his pleasure he was fit to rank with the owners of the oldest title*” (4) this clearly shows the mentality of the gamblers that for them they do not care of what happens in the society thus promoting communitarianism because banning the gamble houses will push the young generation forward to search for work and develop their skills in different domains in the society which shall permit the society to regain the lost property and encourage development which shall boost the economy of the society during the 19th century era.

Moreover due to the wars that happen and the crisis that happen in different societies Mrs Davilow loses her property now she is forced to migrate to her homeland in order to regain her origin and try to think more on which step to take next after this great news. She decides to inform Gwendolen her daughter who is a clear example of the woman emancipation during the 19th century era. Just from her description this shows how beautiful she looks like and attractive that makes men to want to be with her but she is a sort of reluctant toward their advance in her way of seeing men and speaking to them. Through a conversation between the people found in Leubronn we are meant to understand that migrants settle in one place which permits them to know each other when they explain and describe Gwendolen and express their own point of view concerning her this can be seen when the speaker says:

‘On the contrary, I think her complexion one of her chief charms it is a warm paleness: it looks thoroughly healthy. And that delicate nose with its gradual little upward curve is distracting. And then her mouth—there never was a prettier mouth, the lips curl backwards so finely, eh, Mackworth?’ ‘Think so? I cannot endure that sort of mouth. It looks so self-complacent, as if it knew its own beauty—the curves are too immovable. I like a mouth that trembles more.’ ‘For my part I think her odious,’ said a dowager. ‘it is wonderful what unpleasant girls get into vogue. Who are these Langens? Does anybody know them? ‘they are quite commeilfaut . I have dined with them several times at the Russie. The baroness is English. Miss Harleth calls her cousin. The girl herself is thoroughly well-bred, and as clever as possible.’ ‘Dear me! And the baron?’ ‘a very good furniture picture.’ ‘your baroness is always at the roulette-table,’ said Mackworth. ‘I fancy she has taught the girl to gamble.’ ‘Oh, the old woman plays a very sober game ; drop a ten-franc piece here and there. The girls is more headlong. But it is only a freak’ ‘I hear she has lost all her winnings to-day. Are they rich? Who knows?’(8).*

In the above quotation we see how in a satirical way Eliot through her character expresses her own point of view in the attitude and behavior of Gwendolen. Here, she also echoes on the

position of a woman during the traditional period which is that of the kitchen, but we see how Eliot expose Gwendolen in a position of a flirt when the speaker says “*I have dined with them several times at the Russie. The baroness is English. Miss Harleth calls her cousin. The girl herself is thoroughly well-bred, and as clever as possible*” (8) this show how the young Lady is too sure of herself though she is not from her homeland this brings out the spirit of imperialism because the focus more on the rich which never had a word in the society. This promotes the spirit of communitarianism. Also there is an irony in the fact that the teach Gwendolen how to play the play the game instead of encouraging her to go to school and be educated they teach her how to be a good gambler which makes her a good expert by winning every time she place her coins in the machine. Through this we see the character trait of Gwendolen as intelligent, courageous and determine bringing out the theme of courage, intelligent and determinacy because though she is found in a place where there are diverse men of different ages she still impose herself and stay without having any problem. Furthermore many people do not talk to her any how because they know she is from a upper class position in the society that is it gives her the possibility to do what she wants and the fact that people move up and down makes us to understand what happen today started since centuries and is visible in the 19th century era which goes up till today.

Furthermore, Eliot show how Gwendolen feels bad after seeing what happens to her family that has just enter in a bankruptcy. She is force to go home in order to take her family which they are to go back to Offendene though is not her place where she grew up but is her native land. In the letter that her mother sends her this is seen when the speaker says:

I must now entreat you to return as quickly as possible, for if you spent all your money it would be out of my power to send you anymore, and you must not borrow of the Langens, for I could not repay them. This is the sad truth, my child—I wish I could prepare you for it better—but a dreadful calamity has befallen us all. You know nothing about business and will not understand it, but Grapnell and Co. have failed for a million and we are totally ruined—your aunt Gascoigne as well as I, only that your uncle has his benefice, so that by putting down their carriage and getting interest for the boys, the family can go on (10).*

From the above quotation Eliot bring the aspect of bankruptcy of Gwendolen’s family because it will serve as an alarm to the whole 19th century British society particularly those from the upper middle class that due to the economy instability that the countries are undergoing seeing the imperial and liberal ideologies which is implemented to the citizens that is the people from the lower class that are suppress because they are the ones becoming more and more poor. Her vision here is to promote communitarianism in the British

19th century society which will bring in balance of power to every individual found in a society. This is because the lower class people will become the slaves of the upper class people thus prompting the people to represent themselves differently. Also the fact that people move up and down we see the transitional movement all over the world which characterize the 19th century era on which we still undergo today. Due to that people feel very bad and want that things should change this is seen when the speaker says “*but it was anger, it was resistance that possessed her; it was bitter vexation that she had lost her gains at roulette, whereas if her luck had continued through this one day she would have had a handsome sum to carry home*” (11) this clearly show the state of mind of Gwendolen and her resentment concerning all what has happen. There is irony that is instead for her to win she instead lost and also directly show us what is her resolution toward her family problem is to do what she knows best that is gambling This seen when the speaker says “*she had gone to the roulette-table not because of passion, but in search of it: her mind was still sanely capable of picturing balanced probabilities, and while the chance of winning allured her, the chance of losing thrust itself on her*” (12) Eliot satirize the mentality of the English people that they love doing what they think can give them money but unfortunately for her she lost and she get home with less money. This makes her to feel frustrated and depress in that community because of their family situation and her inability to have money to bring home. This brings out the theme of frustration and depression, thus promoting communitarianism in the sense that she cannot more have individual freedom because she is bankrupt and she is also representing herself differently since she knows the truth being afraid of the reaction of the people toward her because she is not in her homeland causing her to leave faster than what we could think. This is seen when the speaker says “*pity that Offendene was not the home of Miss Harleth’s childhood, or endeared to her by family memories! A human life, I think, should be well rooted in some spot of a native land*” (15) this clearly shows that Offendene is a symbol of rebirth to the family of Gwendolen, also brings pathos toward her family

Furthermore Eliot through her character Gwendolen makes us to understand that though the people are from the same ethnic there is a great problem of class stratification in the society making other to feel suppression. This is seen when Gwendolen arrives at Offendene and works on her personality to be a good wife with her uncle so that the society where she finds herself could accepts her. This is seen when the narrator says:

And in considering the relation of means to ends, it would have been mere folly to have been guided by the exceptional and idyllic—to have recommended that Gwendolen should wear a gown as shabby as Griselda’s in order that a

marquis might fall in love with her, or to have insisted that since a fair maiden was to be sought, she should keep herself out of the way. Mr Gascoigne's calculations were of the kind called rational, and he did not even think of getting a too frisky horse in order that Gwendolen might be threatened with an accident and be rescued by a man of property. He wished his niece well, and he meant her to be seen to advantage in the best society of the neighbourhood (30).

From the above quotation we see how Eliot in a satirical way lampoons on the English people when they calculate rich people to solve their financial problem, she use her character Gwendolen to showcase the mentality of the English people which is that of materialism. There is an irony here in the sense that Gwendolen at first never wanted to get married but because of her family problem she accepts the offer that her uncle gives her and even works on her image to be the best in the society of the neighbor this is seen when the narrator says “. *He wished his niece well, and he meant her to be seen to advantage in the best society of the neighbourhood.* (30) Showing the great encouragement that her uncle gives her and strength to remove her family in that humiliation which has befallen on them. This happens like that because the society is here to bring out the rule which is respected by citizen causing them to represent differently due to the ways they represent them “*and words could hardly be too wide or vague to indicate the prospect that made a hazy largeness about poor Gwendolen on the heights of her young self-exultation*” (31) this is a clear indication to show the way people regard her family and the pay more attention on their social class to leave from the upper middle class to the lower class left with nothing which makes her to be oppress by the judgement which other passes on her life. Also Eliot make us to understand that there is a moment in life that we rejoice and a moment in which we undergo difficulties we should keep in mind that is just for a moment , thus promoting the idea of communitarianism. Moreover, due to this financial situation we are meant to understand the way in which the see the poor people in the society this is seen when the speaker says “*other people allowed themselves to be made slaves of, and to have their lives blown hither and thither like empty ship in which no will was present*” (31) this portrays the position and treatment of the poor people in the society showing the oppression and suppression that the society gives them which promotes communitarianism. George further makes us understand that people from the upper class society have their own say on the way the lower class has to represent them in the society. This is seen when the speaker says:

In fact, Gwendolen, not intending it, but intending the contrary had offended her hostess, who, though not a splenetic or vindictive woman, had her susceptibilities. Several conditions had met in the Lady of Quetcham which to

the reasoners in that neighbourhood seemed to have an essential connection with each other. It was occasionally recalled that she had been the heiress of a fortune gained by some moist or dry business in the city, in order fully to account for her having a squat figure, a harsh parrot-like voice, and a systematically high head-dress; and since these points made her externally rather ridiculous, it appeared to many only natural that she should have what are called literary tendencies. A little comparison would have shown that all these points are to be found apart; daughters of aldermen being often well-grown and well-featured, pretty women having sometimes harsh or husky voices, and the production of feeble literature being found compatible with the most diverse form of physique, masculine as well as feminine (35).

In the above quotation we see how the English upper class people treats the lower class with comparison and discredit them taking them in a miserable position which makes them to feel very bad. But Eliot tries to make things to happen different by encouraging people to live together when the speaker says “*Several conditions had met in the Lady of Quetcham which to the reasoners in that neighbourhood seemed to have an essential connection with each other*” (35) this shows the vision Eliot as a foreseer to what happen during further centuries. Also we see the way the citizen satirizes and compares her position when she is from the upper class and lower class which they go forth till talking about her physics which place her at a lower position in the 19th century British society. But her reaction to all what happens to Gwendolen, she acknowledge her position with humiliation and her lacks that she has concerning the traditional woman seek for help to the Mrs Arrowpoint when she explains to Gwendolen this is seen when the speaker says:

‘You are fond of books as well as of music, riding and archery, I hear,’ Mrs Arrowpoint said, going to her for a tete-a-tete in the drawing-room after dinner: ‘Catherine will be very glad to have so sympathetic a neighbour.’ This little speech might have seemed the most graceful politeness, spoken in a low melodious tone; but with a twang fatally loud, it gave Gwendolen a sense of exercising patronage when she answered gracefully—‘it is I who am fortunate. Miss Arrowpoint will teach me what good music is : I shall be entirely a learner. I hear that she is a thorough musician.’ (36).

In the above quotation Eliot showcase the position of Gwendolen which is an irony of the person that she was at first at Leubronn. Her attitude toward Miss Arrowpoint shows that the lower class people depend on the upper class citizen to end up their lives during the 19th century British society. This is why Eliot promotes the aspects of communitarianism during this era so that every individual should have freedom putting aside the class stratification which takes place in the society. This brings out her character trait as courageous and determine because though the insults and the oppression that she undergoes in the society she

still stays firm and fixed to her objectives to bring out her family from the financial situation that they have thus portraying the theme of courage and determinacy.

Eliot makes us to understand that English people can sacrifice their pride and forget about their personal principles that they have place in their life because of a certain hardship which has befallen on their family this is seen when the narrator through Gwendolen says “*perhaps it would have been rash to say then that she was at all exceptional inwardly, or that the unusual in her was more than her rare grace of movement and bearing, and a certain daring which gave piquancy to a very common egoistic ambition*” (42) this shows how Eliot promotes Communitarianism during the 19th century British society satirizing the English government because they allow people to do what they do not want to do but they do not have choice due to the role that the society impose on them to represent themselves that way. Also because of that problem she is treated as a slave of the upper class people which bring out the master servant relationship that exist during that era. This is seen when the speaker says:

Beyond the effect of her beauty on a first presentation, there was not much excitement to be got out of her earliest invitations, and she came home after little sallies of satire and knowingness, such as had offended Mrs Arrowpoint, to fill the intervening days with the most girlish devices. (43)

From the above quotation it is clear that the people are treated as instruments of comedy just because they are in need of money to what they can eat back in their house. This makes her to feel bad and this is because it is her only way to have a rich man in her life. Thus portraying her materialistic mentality and her devotion to attain her objectives bring out Eliot's ideological perception on communitarianism.

Eliot in her own vision to express the spirit of communitarianism wants to change the mentality of the 19th century British society through her character which she showcase in her text through her transnational characters. Here, she promotes communitarianism encourage transnational to have equal power and freedom though they are not in their own homeland. Through her main protagonist Daniel who is in transition of culture with that of the English to Jewish culture. We see how the English reactions after his decision taken to search more information about the Jewish culture. This is seen when the narrators says:

Not only the Meyricks, whose various knowledge had been acquired by the irregular foraging to which clever girls have usually been reduced, but Deronda himself, with all his masculine instruction, had been roused by this apparition of Mirah to the consciousness of knowing hardly anything about modern Judaism or the inner Jewish history. The chosen people have been commonly treated as a people chosen for the sake of somebody else; and their

thinking as something (no matter exactly what) that ought to have been entirely otherwise; and Deronda, like his neighbours, had regarded Judaism as a sort of eccentric fossilized form, which an accomplished man might dispense with studying, and leave to specialists. (303-4)

From the above quotation we can see how the English people regard the Jewish culture and religion. The fact that not only the Meyrick family regard them in that ways but ironically sees through Mirah's behavior which is very nice and who is tie to her culture though the bad judgement that the English people have about their culture. The English people move forward to do a different between the past Jew and the present Jew due to their history in common. For them they satires the way the transnational character view their culture and their determinacy to live according to what is said in their laws. This choc the English people who make them to behave in a suppressive way. Eliot through her character Daniel expresses this opinion to show that even though you do not know the truth about your origins you should promote communitarianism because everyone have to feel free in all the aspects in a society where he is found. Thus through this we see the attitude of the English people as tyrants which brings out the theme of tyranny. Most the people in the society regard them in that unconventional way because they are not from that land thus pushing them to represent themselves in the differently this is seen in the way Mirah she represent herself when the narrator says "*But Mirah, with her terrified flight from one parent, and her yearning after the other, had flashed on him the hitherto neglected reality that Judaism was something still throbbing in human live*" (304) this shows the state of mind of Mirah at that particular time, she is more frighten with the idea that her mother is not from that place and the idea they carry regarding their culture pushing them to have some curiosity about their culture and wish to know more about the Jew before taking any decision this is seen when the narrator says:

And in the idling excursion on which he immediately afterwards set out with Sir Hugo he began to look for the outsides of synagogues, and the titles of books about the Jews. This wakening of a new interest—this passing from the supposition that we hold the right opinions on a subject we are careless about, to a sudden care for it, and a sense that our opinions were ignorance—is an effectual remedy for ennui, which unhappily cannot be secured on a physician's prescription; but Deronda had carried it with him, and endured his weeks of lounging all the better. It was on this journey that he first entered a Jewish synagogue—at Frankfort—where his party rested on a Friday (304).

From the above citation we see the way in which Sir Hugo talks of the Jewish religion and their ignorance about the religion making them to have a particular image of the Jewish people in their mind that makes them to present themselves in a particular way in the British 19th century society. But Sir Hugo starts remembering the first time they when in a synagogue

at Frankfort which is also not their homeland but a place in Germany, they were welcome and had a rest this show the character trait of the Jew as loving and caring this bring out the theme of love and care. Also through this we see how Eliot promote communitarianism by making the Jewish people to welcome the two English strangers in their synagogue though knowing that they are hated by the English people. Furthermore they were surprise with the way the Jewish treats them this makes Deronda to start loving the people this is seen when the narrator says:

*In exploring the Juden-gasse, *which he had seen long before, he remembered well enough its picturesque old houses; what his eyes chiefly dwelt on now were the human types there; and his thought busily connecting them with the past phases of their race, stirred that fibre of historic sympathy which had helped to determine in him certain traits worth mentioning for those who are interested in his future. True, when a young man has a fine person, no eccentricity of manners, the education of a gentleman, and a present income, it is not customary to feel a prying curiosity about his way of thinking, or his peculiar tastes. He may very well be settled in life as an agreeable clever young fellow without passing a special examination on those heads (304).*

From the above citation we see how from the first contact with the synagogue Daniel starts developing love in such a way that he feels free where he found his self this is seen when the speaker says “, *it is not customary to feel a prying curiosity about his way of thinking, or his peculiar tastes. He may very well be settled in life as an agreeable clever young fellow without passing a special examination on those heads*”. (304) this show there he regain a sense of life by being free and liberty though they are not in Britain but there is individual freedom. Also we also realise the movement in and out of the population. Through this Eliot promote communitarianism in the 19th century era.

In the nut shell showcasing the spirit of communitarianism Eliot wants us to promote it in our different society which she clearly examines in the above analysis. This makes us to think and want to apply it in our society nowadays.

Furthermore, the title *Daniel Deronda* is highly symbolical in our work because it explains all the last moments of Eliot ‘s life on earth. She expressed her feelings and belief during her last moments with her companion which she gives the role of Grandcourt who symbolize George Lewis in real life. It is also serves as homage to George Lewis due to the number of years they lived together (24years), she choose a masculine name for this novel because during this period the voice of the woman was not heard that is in the society. Also especially during 19th century period people knew that nothing artistic could come out from a

woman, reason why as an honour to her companion Lewis who encouraged her in writing made her to give this name to her last novel. In this book she occupies two main characters attitude in her way of living that is Daniel and Gwendolen. Daniel in his young age and the separation with his family which she had undergone at her young age and Gwendolen's life at the level of her marital period when Grandcourt died, after his death she feels bad same with Gwendolen which creates frustration in her life that makes her to stop writing. Finally, she also pays homage to the Jewish nation who during this period in the world where all over the globe because they lost their origins due to some rivalries amongst nations. She calls on their attention to go back to their origins and build up their own homeland where they will not undergo certain differences which frustrates most migrants in the world.

Conclusively from the above analysis we can understand Eliot's ideological perception which is been showcase in her different vision that she outline in her text *Daniel Deronda* that is cultural equality and co-existence and communitarianism that promotes a better society which makes people to feel free everywhere they are found.

CONCLUSION

This work set out to examine the link between transnational migration, representation, and identity (re)construction in the nineteenth century British society as articulated in George Eliot's last novel, *Daniel Deronda*. The work showed how the Jewish Diasporic community in the text is struggling to assert itself in the British society of this period and the conflict that arises as a result of this self-assertion. The novel *Daniel Deronda*, therefore, falls within the category of British novels called migrant fictional narratives. Using Social Representation Theory (SRT), this work thus defended the premise that the transnational community in the novel is conscious of the fact that it has to defend her culture and identity in the midst of the dominant British culture – a textual idea that has influenced the ideological worldview of George Eliot as seen through her aesthetic strength. This could also be read as a fictional representation of the Jewish migration history in Europe and most especially the nineteenth century British society.

Chapter one of this work discussed the theoretical framework of Social Representation Theory and its relevance, as the theoretical tool, in the analysis and interpretation of the source text, *Daniel Deronda*. This chapter further analyzed the different scholarly works which have been written on the novel under consideration and George Eliot as a whole in order to show the novelty or newness of this present study on the author. Finally, this chapter provided a detailed summary of the novel in order to situate those who have not read it to have knowledge of its substantive matter before appreciating the present study on the novel.

The second chapter examined the causes of transnational crossing. In other words, the chapter highlighted the reasons for which the transnational subjects or characters in the novel migrate from one country to the next. An analysis of the text showed that these transnational or migrant characters are in search of a homeland and also for business or commercial space. This chapter further proved that the human being always has the tendency to search for better living condition where ever there are.

Furthermore, chapter three aimed at showing how the diasporic characters in the novel are resisting from integrating themselves in the British society by rejecting inter-ethnic marriages and the belief system of the other.

Finally since literature could be read from an ideological perspective, chapter four discussed George Eliot's authorial ideology as interpreted from the text. Amongst other things, it was

found out that the author's ideological underpinnings are towards cultural equality, co-existence, and communitarianism.

One observed that during the 19th century era many people migrated from one place to another because they search for freedom. That is the Jews were all over the world because they had problems and were forced to migrate all over the world. Due to these they were found in different settlements which made them to represent themselves in a particular manner. In Europe as a whole and particularly Britain, George Eliot showcases these aspects which bring us to find that the Jewish people resist integration because the way in which the society prompts them to behave they now refuse to adapt and involve themselves in to the culture of the society they are found in.

Furthermore, another finding is that George Eliot wants the Jewish people to construct their own homeland. This is because as the Jewish people refuse integration amongst other; to feel free they should create and construct their homeland. She has realized the oppressive way in which the dominant culture is treating the minor culture - that is the Jewish culture. Here, she prompts each society to build up that ideology to stop maltreating all the migrants that visit or go to other settlements.

Moreover we have also found that Eliot promotes cultural equality and co-existence in all societies because since that period many people move all over the world this made us to understand that movement from one place to another emanated since the 19th century period because people never felt free in the place where they were found which made other people to go to other settlement to regain pleasure in life. That is it brought the aspect of hopelessness and helplessness which began in the 19th century and continued till date. This is why Eliot calls on the attention of societies to take it in consideration to have a better community which is at peace.

It was also found that the aspect of resisting the cultural assimilation and the maintenance of self-identity which was the habit of the transnational characters especially those found in the British society. This is because of one reason or the other people decided to maintain their identity though they were ignorant of the way in which the religion and culture were being out lift by some of them who have a mixed cultural growth within our contexts of studies, which makes our research interesting.

Bringing our study to our contemporary society Cameroon we can understand that actually the aspect of movement all over the world is not something which started today it is

something which started since the 19th century period that still manifests themselves today making it a continuous process. Because as it started since many people adapted itself to it but some countries do not accept such charges making them to push those that have migrated not to accommodate themselves with the society and culture where they are found. But instead they want to maintain their own personal view about their origins making people at a point in time to go back to their homeland because there they feel free and have cultural co-existence amongst themselves. This can be evident in the present problem that is current in many countries case study Cameroon with the Anglophone crisis which makes people to migrate from one place to another now those that have never being in another settlement are now force to adapt to a new settlement which the Anglophones refuse integration with the francophone culture making them to openly deny the francophone culture which according to them is not the best. Due to this I ask myself what about those from the francophone background that have studied in the English sector of education where shall they stand? This is why Eliot wants that every society should implement cultural equality caring less about their class stratification.

Finally, future researchers might read *Daniel Deronda* from the feminist, eco-critical and psycho analytical perspectives. International relations specialists could read the novel as a discourse that lays the foundation of international migration and international relations

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