

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the theories and the description of Victorian woman and marriage to help the thesis writer analyses the failure of Dorothea's marriage with **Mr.** Casaubon in Chapter III. The literary theory discussed is characterization. The description of Victorian women and marriage helps the thesis writer to get information about the lives of nineteenth-century woman. Such knowledge is necessary for understanding the life of Dorothea Brooke as a woman who lives in that era. More or less, Dorothea's personality is shaped by the time, place and circumstances where she lives.

2.1 Theory of Characterization

Character in literature generally, and in fiction specifically, is an extended verbal representation of a human being, the inner self that

determines thought, speech, and behavior. According to Edgar Robert, “character in literature is the author creation through the medium **of** words, of a personality who takes actions, thought, expression, **and** attitudes” (Robert 11). He is made only **of** the sentences describing him or put into **his** mouth by the author (Wellek & Warren 25). This means that an author creates characters in a story with personalities, which are described through words. **Thus**, the personalities control the characters’ behaviors and attitudes in their lives. Middlemarch is a novel, which is rich **of** characters. However, not **all** the characters are **fully** characterized. Some figures like Sir James Chettam, Celia Brooke and Mr. Borthrop Trumbull are minor because they are **only** presented in supporting roles and therefore they do not develop during the novel. Dorothea Brooke and Edward Casaubon are major characters. Their characters develop; and are more and more fully revealed **as** their circumstances change (Sweeney 82).

In studying **a** literary character, someone should determine the character’s major trait or traits.

A trait is a typical or habitual mode **of** behavior, such **as** acting first and thinking afterwards, crowding another person closely while talking, looking directly into a person’s eyes or avoiding eye contact completely, and borrowing money and not repaying it (Edgar & Jacobs 144).

Sometimes a particular trait may be the primary characteristic of a person. **Thus**, characters may be lazy or ambitious, aggressive or fearful, open or secretive, straightforward or underhanded, careful or careless, and so on. The **lists** above may help in **analyzing** and developing conclusions about characters. The thesis writer needs to learn about Dorothea and Mr. Casaubon's character **traits** because it will be easier for her to develop **an** understanding of Dorothea and Mr. Casaubon's personalities and attitudes that cause their marriage to fail.

The foundation of good fiction is in the creating of the characters (Shipley 51). It means that a good characterization may produce a well-valued fiction. Generally, reader believes that in most good stories the events follow logically from the nature of the persons involved. Besides, it is important to convey the author's idea. By the characterization, the readers **know** the **personality** of the characters.

Characterization is the technique that the author uses to depict clear images of a person, or character and also the personalities of the people he or she writes about. In fiction the author reveals the characters of imaginary persons. In other way, the thesis writer may say that in fiction, the author presents the character "traits" of imaginary persons, and the creation of these **imaginary** persons **so** that the reader feels their existence **as** lifelike is called characterization.

In A Handbook to Literature, Hugh Holman (80) states that there are

two fundamental methods of characterization, "the explicit direct" and "indirect presentations". In Middlemarch, George Eliot combines both two methods above in order to make the reader clearly know and understand the character and the character **"traits"**. In "explicit direct presentation", the author presents the character "traits" of each person using personal description, *directly* telling the reader the person's qualities. While in "indirect presentation", the author presents a character as seen by the other characters; the character's speech, reactions, and past life **as** seen through his conversation with other characters and through the conversation of other characters about him (pickering 23).

Generally, the first method **is** most frequent used for minor figures; for the main figures both methods are usually employed. Through these two methods, the readers can view the character's inner life, what's going on in the character's mind and what the character **feels**. The methods of characterization help the thesis writer to discover what kind of characters the author writes about as well as what kind of personality they have. In revealing the personality and the character in the story, then, the author pictures them in the character's physical appearances, speech and action, inner thoughts and feeling.

The seven major characters in Middlemarch – Will Ladislav,
Fred Vincy, Mr. Bulstrode, Edward Casaubon, Tertius Lydgate,

Rosamond Vincy, and Dorothea Brooke are all subjects of extended inside views and penetrating analyses of character and motivation, which complement what one learns of their speech and action and their interaction with other characters (Sweeney 81).

The reader's knowledge of each is further assisted by implicit or explicit comparison with the others. Therefore, in analyzing Middlemarch, the thesis writer will apply these **two** methods of characterization. **By** observing Dorothea and **Mr.** Casaubon's speech, action, and behavior, the thesis writer will be able to spot and pinpoint their goal and aim.

2 2 Victorian Women and Marriage

Wifhood and motherhood are the most important **aspects of** women experience. In the Victorian time, marriage was seen as the highest fulfillment that every woman should achieve. **So,** the role **of** a wife and mother was considered **as** the most important role of the Victorian women. Shirley Foster in her **book Victorian Woman's Fiction: Marriage, Freedom and the Individual**, states that "Victorian women, in fact, faced what **many** saw **as** a crisis in the affairs **of** their sex, emanating from conflicting cultural and social conditions". She adds that, "one **of** the most pervasive ideologies **of** the nineteenth century rested on the assumption that the ideal womanly virtues ~

sacrifice, self-effacement, moral purity, service – are best expressed in the vocations of wife and mother” (5). Instead, women should be "pure, gentle and simple" in the mind (Gorham 5). The ideal wife never cared about ambitious struggle for self-fulfillment **as** an individual or she must "lack of individual desire of mind, but her only aim in life was to live, to serve and to sacrifice for others, that is, for her husband and children (Gorsky **25**). This means that for Victorian women, obedience to duty was more blessed than personal fulfillment. Women were compelled to take husband as their masters. If a man found life at home dull, he could go and take **his** pleasure elsewhere, but women were dependent and hopeless.

According to Charlotte Yonge, the characteristics **of** an ideal wife in the Victorian time were; "Efficient, sympathy, cheerfulness, unselfishness, and sweet temper: these are chiefly what go to make the real helpmeet wife . . . the true lady – or loaf-giver – is sure to make homes that radiate light and warmth from their glowing central heart" (Foster **21**). It **was** a **wife's** duty to make her house warm, by dedicating **all** of her life to her family, pleasing her husband and making him happy. A perfect wife was a woman who understood her role in a family as a good wife and a **good** mother and she was happy with that.

For Victorian women, the issue of marriage became a primary anxiety. A woman who was not married would be laughed by her society and would be seen **as** an abnormal woman. The disabilities suffered by nineteenth

century wives are notorious, "they cannot act independently in court proceedings; they are legally and economically subject to their husbands and can obtain divorce only with difficulty and at great expense" (Foster 7). In other words, women totally depended on their husband and their rights were limited. They did not have opportunities to work and to produce money. Therefore, economic condition became one of the factors for Victorian women choosing the man she would get married to.

Furthermore, Deborah Gorham in The Victorian Women and the Feminine Ideal points out that the Victorians made a separation between two spheres, that is, the public and the private spheres. The public sphere included "business, politics and professional life"; while the private sphere included "love, emotions and domesticity". Within these two spheres, women should only occupy the private sphere, whereas men occupied the public sphere. Gorham **also** adds that the Victorians' conception **of** the ideal wife lies in the willingness to be "dependent on men and submissive to them". Her life depended on her husband and he determined everything. The ideal wife preferred a life restricted within the scope of home. It means that her world was limited on the scope of home, and domesticity was her only concern **(4 – 8)**.

Since marriage was seen **as** the highest fulfillment for Victorian women, the education for women was mostly focused on preparing them to be good at **managing** the household and nursing their children. All their

trainings were directed to knowledge of being a house wife who was only familiar with cooking, washing, cleaning, knitting, dressing up, and *so* on (Foster 7).

In *summary*, the characteristics of the ideal wife according to the Victorian are: one who was full of service and sacrifice toward the husband, dependent and submissive to the husband's control, pure and gentle. Skill was seldom found in any fields except dealing with house keeping and such like.

Same *as* the other Victorian women, Dorothea sees marriage *as* a state of higher duty. The theory of characterization and the description of Victorian woman and marriage, which have been discussed in this chapter, will be applied in the analysis.