

MASTER DEGREE THESIS PROPOSAL

THESIS TITLE (ENGLISH): READING MUSIC AS SOCIAL COMMENTARY: MATERIALISM, CLASS, and ALIENATION IN *THE MILL ON THE FLOSS* and *DANIEL DERONDA*

1- TOPIC

This research topic explores how George Eliot involves music as a fantastic asset for social commentary in *The Mill on the Floss* and *Daniel Deronda*, diving into subjects of realism, class, and isolation. Music in writing can give a profound understanding of characters' subtle conflicts and societal imperatives, which makes it a vibrant region for looking at the manners in which Eliot critiques Victorian social-ordered progressions and class-based inequalities. Dissecting the job of music in Eliot's books likewise offers a unique focal point on nineteenth-century social elements, considering how Eliot's characters interact with music as an expressive device inside their unbending social conditions. As Eliot utilizes musical references to feature the strain among individual and societal qualities, this topic enhances how we might interpret Victorian writing and adds to interdisciplinary conversations inside sociology, cultural examinations, and musicology (Hesmondhalgh, 2013).

Research frequently looks at music as a component of cultural talk, and a late grant on the social effect of music recommends that musical references in writing comment on social structures (Hennion, 2012; Turino, 2008). Through this research, one can comprehend how Eliot, through her characters' interactions with music, critiques industrialist pressures and materialistic pursuits that heighten social definition and distance. In contemporary grant, this approach enlightens how artistic expressions like writing and music meet to critique oppressive structures, subsequently preparing for looking at more extensive social critiques across media (Coblentz, 2009; Leppert & McClary, 1989). This request not only encourages the scholarly talk on Eliot's work but also resonates with continuous conversations about the job of music and other cultural expressions in advancing or resisting societal change.

The choice to focus on music's part in *The Mill on the Floss* and *Daniel Deronda* comes from the rising academic acknowledgment of George Eliot's refined utilization of music to represent her characters' internal lives and societal limitations. ^(clerk) This approach enlightens how Eliot associates her characters' encounters with more extensive social worries, particularly concerning the alienation created by unbending class divisions and materialistic qualities. ^(clerk) Inspecting these manages a musical focal point uncovers further layers of importance and shows how Eliot's nuanced depiction of music critiques individual and aggregate battles inside Victorian society (Crenna, 2011; Levine, 2013). /

Moreover, music as a type of social critique in Victorian literature needs to be explored more, and zeroing in on Eliot's works offers meaningful experiences in her critique of class and alienation. By investigating music as both an image of opportunity and imperative, the research uncovers how Eliot imagines elective societal models, where craftsmanship rises above commercial interests and fills in as a voice for social change. / This research adds to the more extensive comprehension of Victorian literature's commitment to social issues. / It adds to interdisciplinary examinations that break down music's political and profound resonance in literary settings. /

In addition to cultural materialism and Pierre Bourdieu's theory of cultural capital, this research will employ the theoretical framework of Critical Musicology, which investigates the social, cultural, and political dimensions of music and its implications within literature. / This approach aligns with the analysis of music as a socio-political instrument within the works of George Eliot, facilitating a deeper understanding of how musical references in *The Mill on the Floss* and *Daniel Deronda* function as vehicles for critiquing the societal ideologies of the Victorian era. / Critical Musicology underscores the interconnectedness of music and society, rendering it a suitable lens for examining how Eliot utilizes musical elements to reflect and critique class structures and materialistic values. / This framework permits the exploration of music not merely as an aesthetic addition to the narrative but as a critical component that informs character development and narrative progression, reflecting the socio-economic tensions prevalent during that period. / Furthermore, the application of Feminist Musicology can yield unique insights into how Eliot articulates issues of class and alienation through the relationships of female characters with music. / This perspective emphasizes the gender dimensions of musical expression, investigating how female characters navigate societal constraints and assert their identities through music. / It addresses how their musical engagements become acts of resistance against patriarchal structures and materialistic ideologies, mirroring broader themes of empowerment and social commentary. / By integrating Critical Musicology alongside feminist theoretical approaches, this

research will contribute to a nuanced understanding of George Eliot's literary artistry, illuminating how music operates as both a reflection of and resistance to the oppressive social constructs of her time. This multifaceted theoretical framework elucidates the interconnected nature of music, society, and literature, providing a comprehensive lens through which to analyze the complex social dialogues present in Eliot's narratives.

2- PURPOSE/IMPORTANCE

This research investigates how Eliot utilizes music as a type of social discourse in *The Mill on the Floss* and *Daniel Deronda*, zeroing in on materialism, class, and alienation. Drawing on cultural materialism, the review positions music as a cultural relic that studies the financial designs of Victorian Britain (Williams, 1977). Music in Eliot's works is not simply a tasteful component but a focal point through which cultural belief systems and class battles are reflected and interrogated.

The research likewise integrates Pierre Bourdieu's (1984) theory of cultural money to examine how musical information and taste work as apparatuses for social versatility and qualification. This humanistic viewpoint uncovers the manners in which Eliot's characters draw in with music to explore their cultural jobs. Furthermore, Marx's (1867/1990) idea of alienation gives a framework for understanding how music mirrors the characters' alienation from their surroundings and internal identities.

repetition Feminist theory further supports the investigation, showing how Eliot scrutinizes man-centric restrictions by portraying women's relationships with music (Gilbert & Gubar, 1979). Ultimately, this paper aims to illuminate the multifaceted job of music as a story device, uncovering its fundamental commitment to Victorian cultural elements. *Insufficient Feminist theory* *too short pg*

repetition By looking at these books' cultural, profound, and representative music jobs, this study investigates how Eliot utilizes musical references to comment on the alienating impacts of the social pecking order and the entrepreneur centered around material abundance in nineteenth-century Britain. As music becomes an expression of personal character and close-to-home resonance, Eliot's depiction of it offers a focal point through which the profound and social struggles of her characters are enhanced, in this manner giving experiences into the more extensive societal structures they possess (Hesmondhalgh, 2013; da Sousa Correa, 2003). *repetition*

The meaning of this research lies in its interdisciplinary methodology, combining literary examination with musicology and cultural investigations. Despite the fact that Eliot's utilization of music has been examined, it remains an immature field in literary grants, particularly about *Daniel Deronda* and *The Mill on the Floss*. This study expects to overcome that issue by stressing the

close-to-home and social agency of music in Eliot's work, showing how it fills in as a vehicle for her social critique. In doing so, the task likewise adds to a more extravagant comprehension of Victorian literature's commitment to social issues. The meaning of this approach reaches out past Eliot's work, revealing insight into the more extensive utilization of music as a literary story device to address, critique, and sometimes resist social standards (Leppert & McClary, 1989; Turino, 2008).

This research adds to Victorian investigations by contextualizing music as a cultural talk inside Eliot's books, subsequently giving new knowledge into how Victorian literature utilized human expressions to reflect and critique societal qualities. The review plans to exhibit how Eliot's work resonates with contemporary issues encompassing monetary inequality, social alienation, and character by dissecting musical references as expressions of class-based pressures, materialism, and alienation. This assessment suggests understanding how Victorian authors utilized creative components to critique social structures and communicate change messages, representing the period's complex connections between craftsmanship, individual expression, and social critique (Crenna, 2011; Clapp, 1996).

Theoretical Framework

This paper utilizes Feminist Theory and Critical Thinking as an engaged theoretical structure to examine music as a type of social critique in George Eliot's The Mill on the Floss and Daniel Deronda. From these perspectives, the paper analyzes how Eliot utilizes music to examine male-centric standards, gendered imperatives, and the more extensive social philosophies deeply shaping her characters' lives.

Feminist Theory provides a critical foundation for investigating how Eliot depicts the crossing points of gender and social assumptions through music. Music fills in as a mechanism for her female characters to explore their personalities within a male-centric culture. For instance, in The Mill on the Floss, Maggie Tulliver's relationship with music mirrors her unseen conflicts and opposition against gendered constraints. The music turns into a method for her to communicate her yearning for scholarly and close-to-home opportunities, testing the cultural standards that restrict ladies to latent, ornamental jobs. Similarly, in Daniel Deronda, music works as an emblematic space where ladies arrange their agency and uniqueness, critiquing the prohibitive systems of Victorian gender jobs.

Critical Thinking will be applied to analyze how Eliot develops music as a story and philosophical instrument to scrutinize the social suspicions of her time. Through a nuanced examination of her characters' commitment to music, this paper critiques the power elements

Critical Thinking theory & Feminist Theory to be explored sufficiently

implanted in their encounters. By underscoring the manners in which music verbalizes opposition or adjustment to cultural assumptions, it turns into a focal point for looking at more extensive inquiries of character, independence, and cultural tensions. Critical Thinking considers the cross-examination of music as a creative practice as well as a medium loaded with philosophical importance.

By combining Feminist Theory with Critical Thinking, this system highlights music's double job in Eliot's books—as a site of both critique and plausibility. It enlightens how Eliot's female characters use music to challenge male-centric designs and how their musical commitment reflects more extensive battles for agency and self-definition. Through this methodology, the paper uncovers music's capability as a strong story gadget in Eliot's investigation of gender and social critique.

Hypotheses

This study proposes three principal hypotheses:

- H1: George Eliot involves music in *The Mill on the Floss* and *Daniel Deronda* as a story device to critique materialism and entrepreneur values, recommending that the quest for abundance adds to the social and profound alienation of her characters (Levine, 2013).
- H2: Musical references in the two books feature class-based divisions. They portray music as an impression of a social progressive system, where admittance to or enthusiasm for music is a marker of class qualification and a method for building up social separation (Jones, 1995; da Sousa Correa, 2003).
- H3: Using musical agency, Eliot depicts music as a mechanism of individual and collective character that all the while gives a close-to-home shelter and underlines the disconnection brought about by societal constraints, consequently offering a critique of the alienation that permeates Victorian society (Hennion, 2012; Ice, 2017).

In testing these hypotheses, this review plans to uncover how Eliot's nuanced depiction of music draws in with and challenges Victorian social belief systems, delineating her progressive perspectives on social inequality and close-to-home legitimacy. By extending the academic talk on music's part in Victorian literature, this research underscores the transformative capability of craftsmanship in addressing and reshaping societal standards.

Title doesn't match with the content!!

3- FIELD, RESOURCES, PLACE DURATION AND SUPPORT

This undertaking falls inside the interdisciplinary fields of literary investigations, cultural examinations, and musicology, emphasizing Victorian literature and social commentary. As an applied literary examination, the research will look at George Eliot's *The Mill on the Floss* and *Daniel Deronda* from the perspective of musical ^{talk} ^① drawing associations between Eliot's depiction of music and more extensive topics of materialism, class and alienation in Victorian society. While the review does not need exact data collection, it will depend vigorously on printed examination and secondary resources to research how music capabilities as a vehicle for Eliot's critique of social and financial structures. The task will consolidate both essential sources — Eliot's books — and secondary insightful sources on Victorian music, culture, and social separation to develop the investigation ^{research} (da Sousa Correa, 2003; Hennion, 2012). ^{is it necessary?} ^{only 2 sources for research?}

it must be linked to earlier section

Resources and Data Collection

The essential resources for this task are George Eliot's books *The Mill on the Floss* (1860) and *Daniel Deronda* (1876). These texts will be ^{decomposed} broken down exhaustively to distinguish and interpret Eliot's musical references and their social ramifications. Secondary resources include critical investigations of Eliot's work, Victorian social and cultural history, and essential hypothetical texts on music as social commentary. Secret weapons include: ^{Totally true!!}

- Literary and cultural examinations of George Eliot's works explicitly concentrate on those that address music and social issues, like Clapp (1996) and Ice (2017), which ^{are they the best?} talk about music as cultural talk and a feature of Eliot's social vision.
- Musicological examinations of music for social critique and character include Hesmondhalgh's (2013) investigation of why music holds social importance and Turino's (2008) insights into the politics of cooperation in music.
- Victorian cultural and authentic examinations that contextualize class, materialism, and social standards in Eliot's time, like Jones' (1995) work on class and orientation and Leppert and McClary's (1989) altered volume on the politics of composition and musical performance.

Data collection will consist of a top-to-bottom literary examination, combining subjects from the essential messages and relating them to academic interpretations of music's role in Victorian literature. This will incorporate distinguishing musical references and examining how these are outlined in Eliot's commentary on Victorian society. As an interpretive review, this undertaking will not include quantitative data collection or examination; however, it will depend on qualitative examination to create a nuanced comprehension of music's role in the social scenes of *The Mill on the Floss* and *Daniel Deronda*.

4- METHODS AND TECHNIQUES

This study utilizes a multi-stage methodology to analyze music as a social discourse in George Eliot's The Mill on the Floss and Daniel Deronda. The main stage includes a complete writing survey of insightful texts, primary articles, and verifiable records connected with Eliot, Victorian culture, and the cultural job of music. The thematic analysis distinguishes essential experiences, deliberately testing texts pertinent to Eliot's works and the Victorian musical scene. These discoveries are orchestrated to frame center themes and theoretical frameworks.

The subsequent stage centers around fostering the theoretical framework by applying interdisciplinary theories from artistic examinations, the humanism of music, and cultural investigations. Theories are cross-referred to writing survey discoveries to lay out a powerful reason for the analysis.

In the third stage, a detailed textual analysis of Eliot's books is conducted through close reading, perusing, commenting, and discussion. A specific examination of entries with musical references is embraced, underlining themes of materialism, class, and alienation. Thematic coding of the textual proof upholds the subjective interpretation.

The fourth stage includes a relative analysis of the two books, distinguishing examples, varieties, and one-of-a-kind musical themes. Thematic equals and differentiations are featured to develop the analysis.

At last, discoveries are integrated with theoretical points of view to shape strong contentions about music's job as a friendly editorial. Academic composing strategies are utilized to draft the examination paper, with peer survey and iterative corrections guaranteeing refinement of contentions and ends.

Sampling Technique:

- *Selective Sampling*: This project does not involve quantitative sampling but selectively focuses on passages and themes within Eliot's novels that reflect musical references and themes of social critique.

Data Evaluation Technique:

- *Qualitative Interpretation*: The analysis relies on interpreting the literary texts to identify how music expresses materialism, class dynamics, and alienation themes.

① Is there a specific cross-check list/checking manual for music that categories

5- THESIS OUTLINE

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Theories in the body are about!

*? 2 sources are the basis of
Theory? Gender?
Feminist? Creative/Critical thinking
Feminist musicologist
see - page 3*

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RESOURCES AND APPENDICES

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