

Likewise, Henri Lefebvre's (1991) hypothesis of the development of space further contextualises how architectural settings in *The Mill on the Floss* behave as destinations of force elements. Lefebvre argues that space is socially constructed and fills in for building up philosophical structures. In Eliot's novel, domestic architecture exemplifies Victorian gender philosophies that dictate and justify female roles and their agency. The rigid, unyielding spaces of the Dodson families, characterised by severe dignity and moral inflexibility, represent how actual spaces serve as augmentations of patriarchal control and male authority (Miller, 1982). These encased, controlled spaces contrast with the liquid and naturalistic representation of the waterway, which, while offering the deception of opportunity, at last supports the inevitability of societal standards.

Moreover, Eliot's utilisation of architectural imagery lines up with more extensive conversations of space in artistic stories. Scholars like [Dr Zoran](#) (1984) and [Dr Norberg-Schulz](#) (1971) have investigated how spatial representation in writing is linked to the construction and deconstruction of identity. In *The Mill on the Floss*, spatial constraints do not simply confine Maggie; they play a crucial role in shaping the psychological turn of events and affect her healthy identity. This positions Christofides' (1962) examination of Bachelard's feel, which proposes that space in writing capabilities as a reflection of inner states. Hence, the novel's architectural settings work as psychological scenes that depict Maggie's conflict under the surface among conformity and resistance.

The crossing point of architecture, gender, and psychological confinement in Eliot's novel is additionally evident in [near investigations](#) of nineteenth-century writing. Gilbert and Gubar's (2000) original work *The Madwoman in the Loft* delves deep in how Victorian novels portray homegrown spaces as locales of female oppression. Additionally, [Dr Kaplan](#) (1972) explores how Bachelard's way of thinking of creative mind can be applied to artistic examination, contending that space in writing is frequently pervaded with philosophical importance. [Dr Pallasmaa](#) (2015) and [NoorMohammadi](#) (2015) stress the tactile and profound impact of architecture on human experience by depicting [Dr](#)

This study draws upon architectural hypotheses and studies the ramifications of space in Eliot's novel. Their experiences help to approach a comprehension of how the materiality of space in *The Mill on the Floss* contributes to Maggie's psychological

entrapment. This paper expands on such scholarship to contend that *The Mill on the Floss* utilizes architectural metaphors to study the restrictive idea of Victorian womanliness and the psychological cost of spatial confinement on ladies. By analyzing the novel's architectural settings through these interdisciplinary points of view, this research features the significant connection among space and identity in Eliot's work.

ARCHITECTURE AND THE PSYCHOLOGICAL CONFINEMENT OF
WOMEN IN *THE MILL ON THE FLOSS*

ABSTRACT

This research article examines the interplay between architectural spaces and women's psychological confinement, applying Gaston Bachelard's phenomenological framework from *The Poetics of Space* (1958) to George Eliot's *The Mill on the Floss* (1860). Bachelard's ~~conceptualisation~~ of architecture as a repository of memory, emotion, and existential meaning provides a critical perspective to examine how domestic and rural spaces in the novel mirror and enforce the gendered oppression of Maggie Tulliver. By flagging Tulliver home, Dorlcote Mill, and the Dodson households, this study argues that Eliot uses architectural imagery to ~~materialise~~ the societal constraints imposed on women in Victorian England. The rigorously designed interiors of these areas with thresholds, walls, and enclosures represent Maggie's confinement within patriarchal norms suppressing her intellectual curiosity and emotional autonomy. Bachelard's ideas of "hostile space" and "familiar space" shed light on the conflict between Maggie's desire for freedom, ~~symbolised~~ by the river Floss and her enforced conformity to societal expectations. The mill, as a crucial symbol of family heritage and economic power, represents the psychological burden of women's oppression, while the river represents an elusive sense of independence. This study reveals how Eliot's architectural depictions drive a phenomenological critique of women's lives by employing the interplay between physical environment and ~~internalised~~ oppression. In other words, *The Mill on the Floss* presents architecture both as a setting and a psychological portrait that confines, defines, and contests the possibilities of women agency in a rigidly gendered world.

Keywords: Victorian literature, *The Mill on the Floss*, Gaston Bachelard, phenomenology, architecture, space, confinement, identity, gender

INTRODUCTION

George Eliot's *The Mill on the Floss* (1860) presents a lavishly layered investigation of gender roles, societal assumptions, and psychological confinement inside homegrown and rustic spaces. This paper looks at the role of architecture in molding the psychological encounters of female characters in the novel, especially from the perspective of Gaston Bachelard's phenomenological approach as highlighted in *The Poetics of Space* (1958). Bachelard ~~conceptualises~~ architectural spaces as stores of memory, feeling, and existential importance, contending that actual structures shape human consciousness and identity. Applying his hypotheses to Eliot's novel, this study examines how homegrown and provincial spaces function as instruments for gendered oppression, building up Maggie Tulliver's confinement inside patriarchal structures.

Eliot's representation of space in *The Mill on the Floss* is profoundly entwined with Victorian beliefs of gentility and home life with an unbending depiction among public and private spheres, depicting women generally confined to domestic spaces that were instilled with assumptions for accommodation, ethical quality, and obligation (Gilbert and ~~Gubar~~, 2000). In the novel under study, Architectural spaces, including Dorlcote Mill and the Dodson families, act as metaphors illustrating Maggie's psychological entrapment and reflect the societal constraints forced upon her, suppressing her scholarly interest and profound independence (Brew, 1962). The novel's spatial metaphors feature Maggie's battle against patriarchal standards and picture the pivotal role of Victorian architecture in supporting gender hierarchies (Ashton, 1983, ~~p. 2~~).

Bachelard's phenomenological approach provides a focal point to explore these spatial structures by ~~recognising~~ "hostile space," which forces psychological restrictions, and "well-suited space," which considers opportunity and ~~self-realisation~~ (1958, ~~p. 2~~). This differentiation is evident in the novel's critical spatial themes. The mill, representing both family heritage and economic power, arises as a site of psychological weight and repression for Maggie, upholding her social and familial commitments. Conversely, the waterway- the Floss- with its ease and unlimited nature ~~symbolises~~ her longing for independence and a getaway from societal constraints (Ehrenau, 1966, ~~p. 2~~). Nonetheless, the waterway's definitive horrendous power additionally recommends the risks intrinsic in resisting social assumptions, building up the novel's tragic suggestions (Hans, 1977, ~~p. 2~~).

THEORETICAL FRAMEWORK: GASTON BACHELARD'S
PHENOMENOLOGICAL FRAMEWORK FROM THE POETICS OF SPACE

Gaston Bachelard's *The Poetics of Space* (1958) provides a phenomenological method for managing sorting out the connection among architecture and human consciousness. In this work, Bachelard examines how local spaces shape individual experience, memory, and identity, underlining how spatial conditions become saturated with significant and psychological states. His hypotheses offer significant pieces of information into George Eliot's *The Mill on the Eloss* (1860), particularly in how architectural spaces confine and characterize women's experiences inside a patriarchal society. By applying Bachelard's design, this study explains how Eliot uses spatial symbolism to portray Maggie Tulliver's psychological confinement, banking for opportunity, and outrageous battle against societal constraints.

1. PHENOMENOLOGY OF SPACE: MEMORY, IMAGINATION, AND IDENTITY

Bachelard's phenomenology of space is grounded in the possibility that architecture fills in as a store of human memory and imagination (Bachelard, 1958). He puts that resided spaces are actual structures soaked with existential significance. This concept is particularly relevant to *The Mill on the Eloss*, where Dorcote Mill functions as both a familial anchor and a site of confinement for Maggie. As a youngster, Maggie's connection to the mill is significantly nostalgic, but as she creates, it transforms into a space of restriction, symbolizing her battle against rigid gender norms.

Bachelard contends that ~~homegrown~~ spaces like houses, lofts, and basements epitomize human consciousness, organizing considerations and memories (Hans, 1977). The Dodson family, representing conventional Victorian home life, epitomizes this idea, as it turns into an oppressive space where Maggie's scholarly interest and freedom are smothered. The house's inflexible design reflects the decent social roles forced on ladies, building up Bachelard's thought that architecture isn't neutral yet actively shapes individual and ~~aggregate~~ identities (Ehmann, 1966).

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2. HOSTILE SPACE ~~VERSUS~~ FELICITOUS SPACE

Bachelard separates between "hostile space" and "felicitous space," where the previous represents oppression and restriction, while the ~~last~~ option typifies opportunity and solace (Bachelard, 1958). In Eliot's novel, the dichotomy between these spatial encounters is evident in Maggie's wavering between encased ~~homegrown~~ insides and the open, streaming waterway Floss. The mill and the Dodson home capability as hostile spaces, building up her psychological entrapment, while the waterway fills in as a subtle getaway, symbolizing a space where her desires and imagination can be realized (Gilbert and Gubar, 2000).

The stream, as an open and dynamic space, lines up with Bachelard's concept of "felicitous space" that takes into account development, contemplation, and poetic dream (Kaplan, 1972). Notwithstanding, Maggie's failure ~~to~~ completely possess this space underscores the more extensive constraints forced on ~~ladies~~ in Victorian society. The stream offers a transient feeling of agency, however societal assumptions at last force Maggie back into the inflexible structures of homegrown life. This strain between confined insides and far-reaching outsides features the transaction between actual climate and assimilated oppression, a center subject in Bachelard's work (~~Northrup~~, ~~Schule~~, 1971).

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3. THRESHOLDS AND TRANSITIONS: LIMINAL SPACES IN *THE MILL ON THE FLOSS*

Bachelard understands the measure of thresholds, entrances, and transitional spaces as destinations of psychological transformation (Bachelard, 1958). These liminal spaces act as points of pressure among confinement and getaway, mirroring Maggie's struggle under the surface. The threshold of Dotchcott Mill represents the limit between familial obligation and individual independence. Maggie's endeavors to pass these physical and metaphorical boundaries — whether through instruction, connections, or individual desires — are met with societal resistance, supporting her spatial and psychological entrapment (Lager, 1962).

The storage room, one more basic space in Bachelard's system, fills in as a site of thoughtfulness and imagination (Rybczanowski, 1986). Despite the fact that Eliot doesn't expressly portray Maggie in a bath, her snapshots of isolation and reflection — frequently close to the stream or in confined spaces — reflect the upper room's capability as a realm for profound idea and getaway from outside pressures. These spaces, notwithstanding, stay brief shelters, as Maggie is over and over moved once again into the restrictive assumptions for her family and society (Zografos, 2019).

4. THE HOUSE AS A SYMBOL OF PATRIARCHAL AUTHORITY

Bachelard sees the house as a major construction that puts together human experience, building up familial and societal hierarchies (Bachelard, 1958). In *The Mill on the Floss*, homegrown architecture is significant of patriarchal authority, forming Maggie's role inside the family and limiting her desires. The inflexible request of the Dodson family, with its accentuation on material belongings and social respectability, fills in as a microcosm of Victorian gender standards (Lefebvre, 1991).

Eliot's portrayal of these spaces features the crossing point of actual confinement and philosophical constraint. Maggie's scholarly interests are excused inside the homegrown sphere, mirroring the more extensive avoidance of ladies from scholastic and expert spaces. This spatial underestimation lines up with Bachelard's declaration that architecture isn't only a background however an active agent in constructing social reality (NoorMohammadi, 2015).

5. WATER AND FLUIDITY: CONTESTING ARCHITECTURAL CONFINEMENT

While homegrown spaces in *The Mill on the Floss* exemplify unbending nature and restriction, the stream Floss represents another option, fluid type of spatial experience. Bachelard's conversation of water as a poetic and freeing force is especially pertinent to Maggie's psychological and close to home state (Bachelard, 1958). The stream's

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development contrasts with the static and controlled insides of the mill and Dodson home, offering a symbolic space of expected opportunity and transformation.

Notwithstanding, Maggie's tragic destiny underscores the limitations of this spatial freedom. In spite of the waterway's commitment of break, she stays limited by societal constraints, eventually surrendering to the powers that look to control her. This unresolved strain among confinement and fluidity reflects Bachelard's idea that while poetic spaces can offer psychological asylum, they don't necessarily in every case translate into substantial freedom (Christofides, 1962).

Literature Review

The crossover among architecture and psychological confinement in literature has been a grim point in feminist and spatial evaluations. Scholars have long researched how architectural spaces, reflect, create, or challenge societal standards, especially concerning gender roles. George Eliot's *The Mill on the Floss* (1869) gives a convincing contextual assessment, as its legend, Maggie Tulliver, encounters both physical and psychological confinement inside neighborhood and country spaces. This literature survey analyzes existing scholarship on the spatial parts of ladies' oppression in Victorian literature. Gaston Bachelard's phenomenological method for overseeing space, and Eliot's utilization of architectural imagery to feature gender constraints. By orchestrating snippets of data from feminist literary criticism, spatial theory, and phenomenology, this outline contextualizes the present review's attention on the confinement of ladies through architecture in *The Mill on the Floss*.

Spatial Confinement and Gender in Victorian Literature

The concept of confinement has been a central concern in Victorian literature, especially with respect to the portrayal of ladies' restricted roles inside neighborhood settings. Gilbert and Gubar (2000) contend that Victorian literature routinely constructs female characters as entrapped inside patriarchal spaces, symbolized by the home and its unbreakable limits. This entrapment shows both genuinely, through the limitations constrained by architectural structures, and psychologically, through consolidated gender standards. In *The Madwoman in the Attic*, Gilbert and Gubar (2000) examine how ladies in nineteenth century fiction are a huge piece of the time confined inside claustrophobic spaces, reflecting more prominent social constraints. Essentially, Lager (1962) features how Eliot's novels usually portray courageous women battling against the societal and spatial restrictions set upon them.

Maggie Tulliver's encounters line up with these more noteworthy literary patterns. Scholars like Ashton (1983) note that *The Mill on the Floss* portrays the home not as a safe space, yet rather as a site of control and suppression. The Dodson family, characterized by outrageous requesting and tradition, encapsulates the unbending doubts constrained on ladies in Victorian society. The legend's psychological trouble is closely attached to the architectural spaces she has, supporting the subject of gendered confinement. These understandings line up with Lefebvre's (1991) theory of space as a socially constructed substance, wherein neighborhood architecture fills in as a material expansion of patriarchal power.

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Gaston Bachelard and the Poetics of Space

Gaston Bachelard's *The Poetics of Space* (1958) gives a central theoretical point of convergence to reviewing the phenomenology of architectural spaces. Bachelard contends that spaces are actual structures as well as rather vaults of memory, feeling, and existential significance. His concepts of "felicitous space" (spaces that help imagination and opportunity) and "hostile space" (spaces that restrict and oppress) are particularly pertinent to feminist literary examination (Bachelard, 1958).

Christoffides (1962) applies Bachelard's phenomenology to literature, highlighting how spatial imagery reflects the psychological conditions of characters. Because of *The Mill on the Floss*, Maggie's confinement inside the mill and the Dodson home lines up with Bachelard's concept of hostile space, supporting her psychological entrapment. NoorMohammadi (2015) further makes sense of on the role of poetic imagery in Bachelard's architectural perspective, contending that literature regularly uses spatial metaphors to convey further existential battles.

Kaplan (1972) grows this assessment by discussing how Bachelard's contemplations on space can be used to decipher gendered experiences of confinement. In patriarchal societies, local architecture habitually fills in as a device of oppression, dealing with women's mobility and freedom. This perspective is critical for understanding how Eliot's spatial descriptions in *The Mill on the Floss* capability as story settings, yet as psychological scenes that characterize Maggie's constrained presence.

Architectural Imagery in The Mill on the Floss

Eliot's usage of architectural imagery in *The Mill on the Floss* has been comprehensively analyzed in literary criticism. Miller (1982) explores the novel's symbolic usage of space, particularly the way that the mill represents both familial commitment and psychological weight. The mill, with its decent region and economic ties, encapsulates the greatness of tradition and societal presumptions put upon Maggie. As a construction, it is both a home and a prison — offering stability while simultaneously restricting her chance.

Hans (1977) applies Bachelard's construction to Eliot's spatial descriptions, observing that Maggie's yearning for the stream Floss symbolizes her desire for improvement and break. The waterway, as an open and fluid space, contrasts distinctly with the firm, encased spaces of the home. This duality among confinement and opportunity is a dull topic in feminist literary assessments. Zograbo (2019) explores tantamount subjects in architectural conservation, contending that certain records as often as possible privilege male-overpowered spaces while disregarding the restrictive conditions constrained on women.

Moreover, Norberg-Schulz (1971) features the phenomenological parts of architectural experience, stressing how spaces shape human identity. In *The Mill on the Floss*, Maggie's identity is indivisibly connected to the spaces she has. The constraints constrained by local architecture reflect her internal conflict against societal principles. This understanding lines up with Rybczynski's (1986) contention that the undeniable improvement of local spaces has been shaped by gendered presumptions about women's roles.

Feminist Perspectives on Space and Agency

The intersection point of feminist theory and spatial assessment has given critical pieces of information into the role of architecture in shaping women's experiences. Lefebvre (1991) contends that space isn't neutral yet is actively conveyed through social relations. In the context of *The Mill on the Floss*, local spaces are expected to develop patriarchal control, limiting Maggie's agency.

Gilbert and Gubar (2000) broaden this contention by examining how literary courageous women a large part of the time search for create some distance from through non-nearby spaces, like nature or nature. Maggie's attraction to the stream fills in as an attempt to transcend her spatial and social limitations. Pallasmaa (2015) further explores the tactile pieces of architecture, contending that confined spaces can instigate psychological distress. This viewpoint is critical for understanding Maggie's own battle as she explores the restrictive conditions of her home and neighborhood.

Zoran (1984) presents the concept of story space, which looks at how actual conditions contribute to character improvement and powerful importance. In *The Mill on the Floss*, Eliot's spatial descriptions act as foundation parts as well as active powers forming Maggie's destiny. This lines up with Ehrmann's (1966) conversation of Bachelard's impact on literary criticism, featuring how architectural imagery can work as a psychological metaphor.

METHODOLOGY

The review follows four stages. First, a textual analysis is led on key scenes, discussing how Maggie sees the Dedon family and the mill. Second, a phenomenological interpretation is applied, drawing from Heidegger's ideas of "being-in-the-world" and "being-with-others" to explore Maggie's experience. Third, feminist spatial criticism is introduced to investigate how domestic spaces support male control, restriction, and surveillance. Finally, a comparative analysis demonstrates the freedom with Maggie's workday, contrasting it with spatial confinement in Victorian society.

Information assessment depends on previous research. The Mill in the Dunes is the essential text, close by academic articles on feminist scholarly criticism, spatial hypothesis, and phenomenology. Hypothetical texts like Heidegger's The Poetics of Space (1958), Lefebvre's The Production of Space (1991), and Gilbert and Gubar's The Madwoman in the Attic (2000) illuminate the review. The story spatial analysis method is utilized to distinguish repeating spatial images and analogies, survey how Maggie's feelings connect with her actual environmental factors, and compare her encounters inside homegrown and open spaces to figure out their representative significance. Given its textual and hypothetical concentration, the review's interpretive" as opposed to quantitative, underlining applied analysis over exact information assessment.

FINDINGS

The analysis uncovers that design and spatial confinement essentially influence Maggie Tulliver's psychological state, reflecting more extensive topics of gendered mistreatment. Three key findings rise out of this review:

In the first place, homegrown spaces capability as destinations of persecution, supporting male-centric control. Maggie's encounters inside the Dedon family and the mill outline how unbending designs and social assumptions confine her independence. The Dedon family addresses severe request and conventional orientation jobs,

MM1: This study utilizes a qualitative way to deal with look at how design and spatial circumstances add to the psychological confinement of women in The Mill in the Dunes. Utilizing textual analysis, the explorative investigation regarding spatial factors and their effect on the story, Maggie Tulliver. Eliot's depictions of homegrown spaces, the mill, and regular settings are analyzed to figure out their reflection of Maggie's psychological state and societal constraints.

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sufficing Maggie under familial assumptions. Likewise, the mill fills in as both a home and a site of financial obligation, restricting Maggie to her family's inheritance such that restricts her individual flexibility. The mill, however fundamental to Maggie's personality, eventually represents enslavement as opposed to security, building up the possibility that women in Victorian society were frequently confined inside predefined homegrown jobs.

Second, the stream Floss arises as a representation for break and freedom. Rather than the enclosed homegrown spaces, normal settings offer Maggie a feeling of refuge and profound delivery. The stream addresses ease, change, and a yearning to break liberated from societal constraints. Open scenes likewise contrast enclosed homegrown spaces, offering Maggie a dream of a day to day existence unbound by gendered limitations. Notwithstanding, while these spaces give a transitory feeling of opportunity, they at last feature the deceptive idea of gateway. Maggie's possible sufficing in the waterway fills in as a lamentable critique on the unsustainability of genuine freedom for women in her societal context.

In conclusion, Maggie's psychological battle is profoundly intertwined with spatial limits. Eliot's engineering symbolism reflects Maggie's internal struggle, representing her entanglement inside both physical and societal designs. Entryways and windows represent obstructions that different Maggie from the world past, building up her obliged presence. Enclosed rooms underscore reconnaissance and confinement, it are continually examined to represent how her activities. In the mean time, extensions and pathways act as liminal spaces, reflecting Maggie's battle among obligation and want. These spatial themes externalize her psychological disturbances, stressing the constraints forced on women's versatility and individual organization.

The findings highlight that spatial confinement in The Mill in the Dunes is both a physical and psychological reality. Through a Heideggerian focal point, Maggie's relationship with structural spaces uncovers further existential battles concerning personality, independence, and gendered mistreatment. Homegrown spaces act as instruments of male-centric control, directing women's opportunity through design structures. While regular spaces give a depiction of departure, they eventually support societal constraints. Eliot's utilization of spatial symbolism externalizes Maggie's psychological battle, offering a critique of the restricted organization stood to women in Victorian society. These findings reach out past Eliot's novel, adding to more

MM1: The review diagrams how the absence of private space for Maggie highlights the more extensive Victorian confinement of women's organization.

extensive conversations in feminist spatial hypothesis, Victorian writing, and design phenomenology. Maggie's destiny features the verifiable restrictions put on women's possibility, a topic that stays significant in contemporary organization talk.

METHODOLOGY

The critics follow two others: *brutal*, a *sexual analysis* is *not on her terms*, describe homosexual spaces like the Dostoev family and the mill, as well as normal spaces like the watercress and open spaces. Second, a phenomenological interpretation is applied, drawing from Bachelard's idea of "delicious" and "hostile" spaces to analyze Mazzini's encounters. Third, feminist spatial criticism is integrated, to investigate how *domes* spaces support male control, restricting Mazzini's efforts. Finally, a comparative analysis cross-references the findings with existing academic conversations on spatial confinement in Victorian settings.

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