

In this proposal, the only missing part is your theoretical mention. Add it!

1- TOPIC

This research topic explores how George Eliot involves music as an amazing asset for social commentary in *The Mill on the Floss* and *Daniel Deronda*, diving into subjects of realism, class, and estrangement. Music in writing can give profound understanding into characters' subtle conflicts and societal imperatives, which makes it a particularly rich 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 special focal point on nineteenth century social elements, taking into account 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 as well as adds to interdisciplinary conversations inside sociology, cultural examinations, and musicology (Hesmondhalgh, 2013).

these terms are not used in the title be consist

Flow research frequently looks at music as a component of cultural talk, and late grant on the social effect of music recommends that musical references in writing go about as commentary 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 (Coblenz, 2009; Leppert and McClary, 1989). This request not just encourages the scholarly talk on Eliot's work yet additionally 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. This approach enlightens how Eliot associates her characters' encounters with more extensive social worries, particularly in regards to the alienation created by unbending class divisions and materialistic qualities. Inspecting these manages a musical focal point uncovers further layers of importance and shows how Eliot's nuanced depiction of music critiques both individual and aggregate battles inside Victorian society (Crenna, 2011; Levine, 2013).

Moreover, music as a type of social critique in Victorian literature is moderately underexplored, and zeroing in on Eliot's works offers important experiences into 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 accordingly adds to the more extensive comprehension of Victorian literature's commitment with social issues and adds to interdisciplinary examinations that break down the political and profound resonance of music in literary settings.

Characterizing Fundamental Terms

- Social Commentary: The demonstration of utilizing logical or creative means to critique societal standards, frequently to uncover treacheries or inequalities inside a particular social construction (Hesmondhalgh, 2013).
- Materialism: An emphasis on material belongings and riches, frequently critiqued by Eliot as a wellspring of moral and social rot in her characters and society (Levine, 2013).
- Class: Alludes to the social definition in view of monetary or social status, a subject Eliot addresses to feature the restrictions put on people by Victorian social progressive systems (Jones, 1995).
- Alienation: The feeling of disengagement or seclusion experienced by people inside an industrialist society, which Eliot's characters frequently face because of societal assumptions and class limitations (Dramin, 1998).
- Musical Agency: The possibility that people use music for of self-expression or strengthening, a common topic in Eliot's books as her characters battle inside their social jobs (Crenna, 2011; da Sousa Correa, 2003).

Hence, this topic not just improves Eliot concentrates by zeroing in on the transaction among music and social critique yet additionally adds to an interdisciplinary comprehension of music's job in literature as a commentary on class and alienation. It offers a nuanced assessment of how

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how you are going to present this study within the scope of your show how will you use it...



fine arts can reflect and challenge societal standards, which is significant for future research across literature, musicology, and cultural examinations.

2- PURPOSE/IMPORTANCE

The basic role of this research is to explore how George Eliot uses music as a type of social commentary in *The Mill on the Floss* and *Daniel Deronda* to critique Victorian societal standards, particularly concerning materialism, class divisions, and alienation. By looking at the cultural, profound and representative jobs of music in these books, this study tries to investigate how Eliot utilizes musical references to comment on the alienating impacts of social pecking order and the entrepreneur center 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).

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 stays an immature field in literary grant, particularly with regards to *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 the way in which it fills in as a vehicle for her social critique. In doing as such, the task likewise adds to a more extravagant comprehension of Victorian literature's commitment with social issues. The meaning of this approach reaches out past Eliot's work, revealing insight into the more extensive utilization of music as a story device in literature to address, critique, and some of the time resist social standards (Leppert and McClary, 1989; Turino, 2008).

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



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 by portraying music as an impression of social progressive system, where admittance to or enthusiasm for music fills in as 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.

3- FIELD, RESOURCES, PLACE-DURATION AND SUPPORT

This undertaking falls inside the interdisciplinary fields of literary investigations, cultural examinations, and musicology, with an emphasis on 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, drawing associations between Eliot's depiction of music and more extensive topics of materialism, class, and alienation in Victorian society. While the review doesn't 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 (da Sousa Correa, 2003; Hennion, 2012).

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 broke down exhaustively to distinguish and interpret Eliot's musical references and their social ramifications. Secondary resources remember critical investigations for Eliot's work, Victorian social and cultural history, and important hypothetical texts on music as social commentary. Secret weapons include:

- Literary and cultural examinations on George Eliot's works, explicitly concentrates on that address music and social issues, like Clapp (1996) and Ice (2017), which talk about music as cultural talk and as a feature of Eliot's social vision.
- Musicological examinations on music for the purpose of social critique and character, including Hesmondhalgh's (2013) investigation of why music holds social importance and Turino's (2008) bits of knowledge on 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 comprise of top to bottom literary examination, combining subjects from the essential messages and relating them to academic interpretations of music's part in Victorian literature. This will incorporate distinguishing musical references and looking at how these are outlined inside Eliot's commentary on Victorian society. As an interpretive review, this undertaking won't include quantitative data collection or examining however will depend on qualitative examination to create a nuanced comprehension of music's part in the social scenes of *The Mill on the Floss* and *Daniel Deronda*.

Place, Permissions, and Duration

The review will be led basically in a scholarly library setting, using resources from computerized chronicles, college databases, and actual collections of Victorian literature and criticism. Admittance to comprehensive internet based databases, for example, JSTOR, Undertaking MUSE, and the MLA International Bibliography is fundamental for social affair critical secondary literature. Moreover, resources from musicology and cultural examinations databases will uphold interdisciplinary bits of knowledge. No unique permissions are expected for this task since it depends on openly available literary texts and secondary sources inside the scholarly space.

Given the idea of the research, no overviews or different types of member based data collection are vital. All things being equal, the review will zero in on top to bottom printed



examination, including systematic assessment and interpretation of subjects connected with music, class, materialism, and alienation. Eliot's books will be concentrated on with regards to both verifiable and literary interpretations, with particular consideration regarding music as a social and cultural component that critiques Victorian standards.

Costs and Financing

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Expense Item	Description	Estimated Cost	Funding Source
Library Access and Database Subscriptions	Access to academic resources like JSTOR, Project MUSE, MLA International Bibliography	Provided by institution	University Library Access Out-of-pocket
Books and Printed Materials	Copies of <i>The Mill on the Floss</i> , <i>Daniel Deronda</i> , and other critical texts needed for analysis	1420TRY	Out-of-pocket
Research Software	Reference management software (e.g., EndNote, Zotero)	Free version or \$0–\$20	Free software or Out-of pocket
Printing and Photocopying	Printing of drafts, notes, or articles	500TRY	Out-of-pocket
Travel to Libraries	Occasional travel to university or local libraries for additional resources	500TRY	Out-of-pocket
Contingency	Unforeseen expenses (additional books, special article access, etc.)	1000TRY	Out-of-pocket



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4- METHODS AND TECHNIQUES

Stage	Description	Techniques Used	Sampling Method	Data Evaluation Method
1. Literature Review	Review of existing literature on George Eliot, Victorian society, and the role of music as social commentary	Thematic analysis of scholarly texts, critical articles, and historical accounts	Purposeful selection of relevant texts on Eliot and Victorian music culture	Synthesis of key themes and theoretical frameworks
2. Theoretical Framework	Development of a theoretical basis for analyzing music as a form of social critique in Eliot's works	Application of interdisciplinary theories from literary studies, sociology of music, and cultural studies	N/A	Cross-referencing theories with literature review findings
3. Textual Analysis	In-depth analysis of <i>The Mill on the Floss</i> and <i>Daniel Deronda</i> to identify and interpret musical references	Close reading, annotation, and discourse analysis of key passages containing musical elements	Selective sampling of passages relevant to themes of materialism, class, and alienation	Qualitative interpretation of textual evidence and thematic coding
4. Comparative Analysis	Comparison of findings from Eliot's two novels to identify similarities and differences in musical themes	Comparative analysis to identify patterns, variations, and unique aspects across both texts	N/A	Identification of thematic parallels and contrasts
5. Integration of Findings	Synthesis of textual and theoretical findings to form a cohesive argument regarding music as social commentary in Eliot	Integration of textual evidence with theoretical perspectives to form conclusions	N/A	Structured argument development and synthesis of analysis results



6. Writing and Revision	Drafting the final research paper, revising arguments, and incorporating feedback	Scholarly writing techniques, peer review for feedback	N/A	Refinement of arguments based on feedback and further analysis
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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 is used to express themes of materialism, class dynamics, and alienation.

5- THESIS OUTLINE

TABLE OF CONTENTS

1. INTRODUCTION

- Background and Context
- Significance of Music as Social Commentary in Victorian Literature
- Objectives of the Study
- Thesis Statement

~~THEORY IS MISSING HERE!~~

(In the objectives, when you begin writing, you mention your theory in a brief ~~summary~~ way)

2. LITERATURE REVIEW

- Overview of Victorian Social and Musical Contexts
- Music as a Sociocultural and Political Tool
- Previous Research on George Eliot and Musical Themes in Literature
- Gaps in the Literature and Research Justification

(the two novels)

3. THEORETICAL FRAMEWORK

- Sociological and Cultural Theories on Music
- Social Mediation and Identity Formation (Leppert & McClary, 1989; Hennion, 2012)
- Music and Class Dynamics (Hesmondhalgh, 2013; Turino, 2008)
- Concepts of Materialism, Class, and Alienation in Literature
- Application of Interdisciplinary Approaches to Eliot's Works

Is this your theory? If yes you shall only mention that

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4. ANALYSIS OF THE MILL ON THE FLOSS

- Overview of Social Themes in *The Mill on the Floss*

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- Musical References and Social Commentary
 - Materialism and Economic Pressures in Music and Society
 - Class and Social Stratification
- Alienation and Individual Identity through Musical Elements
- Implications of Music on Character Development and Social Critique

5. ANALYSIS OF *DANIEL DERONDA*

- Social and Political Themes in *Daniel Deronda*
- Musical Motifs as Reflections of Cultural Diversity and Identity
 - Critiques of Materialism and Class Prejudice
 - Alienation, Cultural Identity, and the Role of Music in Self-Realization
- Symbolism of Music in the Broader Social Context of the Novel

6. COMPARATIVE ANALYSIS

- Comparison of Musical Themes in *The Mill on the Floss* and *Daniel Deronda*
 - Contrasts in Social Class Commentary
 - Variations in Portrayal of Materialism and Alienation
- Music as a Tool for Character and Social Development in Eliot's Works
- The Role of Music in Reflecting Broader Victorian Concerns

7. DISCUSSION

- Synthesis of Findings
- Implications of Music as Social Commentary in Victorian Literature
- Contribution of Eliot's Use of Music to Broader Sociocultural Critique

8. CONCLUSION

- Summary of Key Insights
- Contributions to Literary and Sociological Studies
- Suggestions for Further Research



RESOURCES AND APPENDICES

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