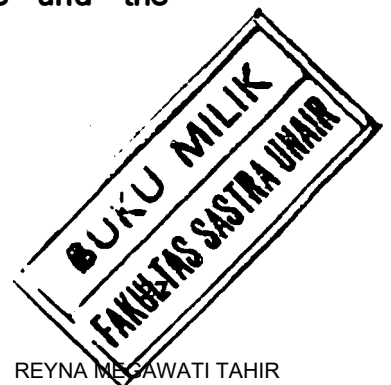


CHAPTER III ANALYSIS

This analysis of the moral values in accordance with Intrinsic approach will include plot, setting and characters. The psychological, sociological as well as the ethical background are applied to support the writer in searching and evaluating the moral values which are revealed in the story.

A. The Moral Values as Revealed through the Plot

The story begins by ^{sengaja} deliberately describing the conditions of the main character, Silas Marner who lost faith and community. What the city, Lantern Yard, had given him in the way of religion and community was not as much known as the traditions of the countryside, Raveloe. He is driven from his native Lantern Yard. An account of his early life there, dominated by a narrow religious sect ^{sekte} and the false ^{tuduhan} accusation of theft ^{rencanan mendelakinya.} toward him drove him from his first home. It is included in a flash back, as an explanation of which ^{menjelaskan} provide the reason for his ^{kehadiran} presence in Raveloe and the psychological reason for his shunning of mankind.



the Rainbow and Godfrey hears of it from there. A cross-section of the community is presented to receive word of Molly's death. Eppie provides a connecting link not only between Godfrey and Silas, but between Silas and the community as well.

The early life of Silas Marner in Lantern Yard and Raveloe serve as an introduction. Since it really form an introduction or exposition to the novel, it is sometime said that the real beginning of the story is when we are introduced to The Cass'. For after this point, Silas and Cass brothers are connected, through the gold in the case of Dunstan and the child in the case of Godfrey.

This specific time, however, is particularly important because they show us the details of his early life. Without the knowledge of his life in Lantern Yard, we lack understanding of his lonely existence in Raveloe

A confrontation between Godfrey and Dunstan in which Dunstan blackmails Godfrey and Godfrey allows him to go to the hunt in order to sell his horse. Here we are presented with a set of circumstances and events to join the plot of Silas and Godfrey. The interweaving of the two plots is very skillful, the reader's mind is alternately stimulated and relieved by learning the doings of the Cass' and the life of Silas Marner.

The rising action occurs when Dunstan robs Silas' gold. Everything is carefully and logically planned and connected very much on the character of Dunstan. His greed and wickedness are the causes of his journey to the hunt and his fatal end.

Here we can see that in spite of his greed for gold and his growing worship of it, Silas remains at heart a simple man, a good man free of vice who could never perform any act that would injure another human being.

There is a sharp contrast here with Dunstan Cass. One man is innately good, the other is innately wicked. Both desire gold, but the cause of their desire is different. At the end, the way they manage to obtain it, is sharply contrasted. One works for it, the other steals.

In spite of all he has suffered, Silas's confidence in man is not completely shattered. We realize this when he turns to the village people to seek their help.

This is a significant moment for Silas. Previously, his love and worship of gold had led him to fear and reject the company of other men. Now, in a complete desperation, he turns to the people he has shunned and avoided for fifteen years. It is the beginning of a process of reconciliation with other people. A process which

he is scarcely aware of at first. The change in Silas is matched by a change in the villagers. Seeing him in his distress, they forget their distrust and suspicion of him and regard him with the same pity and compassion as they would to any other villager. The robbery has acted as a catalyst in the transformation of Silas.

We see the reversal of the rising action when Silas finds his 'gold' again, but this time in the form of a child's hair. Symbolically enough, his finding comes on New Year's Eve. This symbolizes that a new phase in Silas' life is about to begin.

The conflict between Silas and the villagers occurs when they suggest to take the child to the parish. Silas has no knowledge of the child except that it has come to him in place of his gold, but he is determined to keep it. The climax explodes as Marner makes a firm decision to keep the child:

"No-no-I can't part with it, I can't let it go," said Silas abruptly. "It's come to me-I've right to keep it." (140)

Sixteen years are then jumped over and the results of the early events are seen. The intervening years are filled in mostly by the narrator or by conversations between characters. There are only a few brief dramatic portrayals of events during those years. For example, Godfrey and Nancy's discussion about adopting

Eppie. After the past is brought up to date, the time remains at the same Sunday on which this portion of the novel opened, until the main plot considerations are disposed of. For example, Dunstan's disappearance, Godfrey's relationship to Eppie and Eppie's future. Some events occur after that: Silas goes to Lantern Yard a few days later and Eppie is married, but they are treated very briefly. Often when a story reaches its catastrophe, the interest flags until the end. But in Silas Marner the frustrated desire of Godfrey and Nancy to adopt Eppie, and later, the marriage of Eppie cause the interest to be sustained to the end.

The conclusion appears at the time when Eppie and Aaron get marry and continue to live with Silas in his cottage. All are now content and Eppie sums up their satisfaction by:

"O father...what a pretty home ours is! I think nobody could be happier than we are." (221)

The message of the story is explained, the bad have been punished and the good rewarded. The life of the humble Silas Marner, who has suffered from an apparently malignant fate but has never consciously done wrong to any man, has by strange coincidence crossed with the life of the wealthy Godfrey Cass who has done evil things and has tried to hide it in a life of lies. Position

and power have been with Godfrey, but it is the weaver of Raveloe who achieves complete happiness. Ironically, it is a little girl, the offspring of Godfrey who brings salvation and light to Silas when she might well have brought the same happiness to her real father.

Godfrey reaps a bitter harvest from his seeds of evil. Fate, having apparently condoned his wrongdoing and granted him the happiness for which he played falsely, shows him that such happiness can never be complete. He can never escape the consequences of his own actions. Silas Marner, who never plays falsely, nevertheless appears to be followed by an evil fate and loses his wealth, his love and his faith. But fate again smiles and restores all three. Ultimately, it is Eppie who brings comfort, strength and happiness to the man who deserves her and bitter disappointment to the man who does not.

B. The Moral Values as Revealed through the Setting

The two major settings which have significant function in Silas Marner are Lantern Yard and Raveloe. It is used not only to create atmosphere and as a symbolic comment on the situation, but also as a vehicle to convey the moral values. Like every other element in the novel, it has a role to play.

Raveloe, which is representative of rural England, is untouched by industrialization, "the old echoes lingered undrowned by new voices" (11). It is situated in one of the most beautiful parts of England surrounded by an unspoiled nature whose beauty is there for all to enjoy. It is far from "the currents of free industrial energy and Puritan Earnestness" (31).

The village people are described as hospitable, simple, homely people, a closely knit community where everyone knows everyone else. In The Sociology of Rural Life, Smith states that in terms of number of people, the village has a low man-land ratio. This means that the number of human beings with whom the villager has daily contact is small. The villager, as a result, comes to know more intimately the people in the area in which he lives. Contacts are fewer but more intense, and knowledge about others in the area is much more complete. There is family visiting back and forth, and bounds of friendship are strong. In other words, the primary group characteristics defined as "face-to-face relation" apply more exactly to rural areas than to urban. (1940:364)

The village people are also the community where everyone helps in time of need or distress. We could consider their kindness to Silas when he appealed to them for help. We could also

remember one reason for their suspicion of him was that when he had rejected their company. "He invited no comer to step across his door-sill, and he never strolled into the village to drink a pint at the Rainbow." (8). Such rejection was an alien act incomprehensible in a community like Raveloe. The Rainbow was the communal heart of the village; to reject it was to reject the whole spirit of life represented by rural England.

Behind all those qualities, the villagers are superstitious people. The villagers are slow to adopt new ideas or new ways of life. Silas is a stranger from a strange land and he is a weaver. It is symbolical that he lives on the edge of the village, just as he himself is apart from its corporate being. "It was one of his daily tasks", indeed, "to fetch his water from a well a couple of fields off" (23). The village is a self-contained community and can easily manage without a visit from an itinerant peddler. Those who live in isolated communities are suspicious of people from outside, they are weavers or peddlers.

There are still other reasons why Silas is regarded with suspicion by the villagers. Even though Raveloe lies quite close to the industrialized area where Silas comes from, it has not yet been touched by mechanization and industrialization. Silas therefore is

an alien in two ways; he comes from the town, and he is a man with a trade, a weaver. Not only has he skill as a weaver but he also knows about certain herbs which have the power to cure. The villagers are a superstitious people who are much more willing to believe that cleverness was a sign of the Devil rather than a sign of God. His appearance also sets him apart. Compared to the villagers he is "pallid" and "undersized". He has "large brown protuberant eyes" (3) and always appears to be peering for he is short-sighted. The boys of the village are afraid of him and this fear is increased when one day Jem Rodney meets Silas while he is having a fit.

When everyone in the village is talking about the robbery, some of the villagers are so suspicious of Silas. They think that Silas could have stolen the money himself, though they can give no reasons for his doing so. A tinder-box is found and suspicion then falls on a peddler who has been in the village about a month before.

Again, it is revealed how superstitious the villagers are and how willing they are to suspect outsiders. They immediately jump to the conclusion that it must be the peddler who has stolen Silas's money though there is no evidence that he has.

Social life was centered on the inn, The Rainbow, and nearly all the men of the village, engaged in a variety of occupations, went there. The Rainbow was the rallying point of the village people, a common meeting ground, as the Squire's house, for the upper classes.

Church ritual and nothing more among unnurtured folk, played an important part in the life of Raveloe people. Dolly Winthrop thought it very important that Eppie should be christened, and much of the talk of Mr. Macey and other patrons of the Rainbow turns on church matters.

Smith, in The Sociology of Rural Life states that no other agency in which membership is voluntary provides as many social contacts for rural people as does the church. The membership and attendance at a church provide rural families with the vast majority of their opportunities for social intercourse. (1940:441)

On Sunday they were seen at church, but not regularly. The people did not go to church every Sunday, for "would have shown a greedy desire to stand well with Heaven and get an undue advantage over their neighbors" (p. 87)

On New Year's Eve, at the Red House, dancing was a favourite amusement, especially at seasonable festivals. The more

important of the villagers were invited, to watch not to dance. But then it was accepted by the villagers that this was their "place". Nowadays people just would not want to come to a party where they were to be relegated to a place of lower standing, and it would make no difference to them at all whether it meant they would be on good or bad terms with the local squire

Wealthy house holders especially were accustomed at Christmas to spend much time eating and drinking and their neighbors were invited to join them in a regular round of feasting, so that "the Red House was provisioned as if for a siege" (118). And the feasts of the rich "were regarded on all hands as a fine thing for the poor" (107)

This episode presents another picture of life and customs in rural England in the early part of the nineteenth century. Previously the picture was provided by the "low society", in this part it is the "high society" that further helps to fill in the background and comment on the action.

The emphasis is once more on custom, ritual, tradition; the feudal pattern still exists. The dance itself reflects this order, for it consists of a set of fixed patters and movements which must be obeyed or chaos will follow. So too in society: the Squire must

lead the dance. Not to do so would be to break the social order and order is necessary for the stability of the society. There is a deliberate parallel with the religious order and customs mentioned in the previous and later analysis. This believe in a social hierarchy is held by rich and poor alike.

The Squire and his house represent the last vestiges of this feudal society and the disintegration of his house and family is symbolic of its disintegration. The title dies with the Squire, Godfrey and Nancy are childless, there is no one left to carry on the family traditions which in turn represent the traditions of a whole class.

As in other instances of the breakdown of feudal society the disintegration comes from both outside and inside forces. To a great extent the Squire and people like him are responsible for their own destruction. The chaos in his house symbolizes the chaos that exists in the management of his land and the upbringing of his sons. We could also argue that the order that exists in Silas's cottage symbolizes the order and efficiency of the new industrial class who are eventually to take over and destroy rural England and people like Squire Cass.

When the English Church broke from Rome, it still retained many of the aspects of the latter, notably the retention of a hierarchical system which was paralleled in the social structure. This hierarchical system was something that reform movement objected to in particular. It believed that authority lay not in the clergyman, the bishop or archbishop, but in personal conviction. The only authority was the Bible. There were soon breakaway movements from the original reform movement and small independent sect were established. (Heberle, 1941:328)

The followers of the new religion came mainly from the poor lower classes living in London or the fast growing towns which were created by the Industrial Revolution. They were honest and well-meaning, but were also often ignorant and superstitious and followed the Bible literally. This led to such as Silas suffered. It was the narrow religion of Puritanism that almost destroyed Silas.

Puritanism believes that if they led a good life here on earth they would be rewarded in the next life. It stresses on reward in Heaven. It over emphasized the "after-life" at the expense of "the present life" and here, as we can see in Silas Mamer, we find life-destroying and wrong.

towns. The grimness of these towns and the terrible living conditions are revealed. The best example to illustrate this condition when Silas returns with Eppie to the town where he had come fifteen years before. As Eppie comments,

“O, what a dark ugly place!” said Eppie. “How it hides the sky! It’s worst than the Workhouse. I’m glad you don’t live in this town now, father. Is Lantern Yard like this street?” (213)

As the writer has stated in the beginning of the analysis that the setting has a significant function as a symbolic comment on the situation. One particular instance of this is the setting of Silas Marner’s cottage. It is not an accident that it is placed on the outskirts of the village. This is a deliberate move to show the position of Silas within the community. The position of the cottage symbolizes Silas’s alienation from the community.

C. The Evaluation of Moral Values in the Characters

The character of Silas Marner is one of the main objects of analysis which ought to be explored critically since he is the central character, as the title suggests, who is expected to represent the

good values. He is one of the main characters in *Silas Marner* besides Godfrey Cass and Eppie.

The writer also perceives equal significance to include the character of Godfrey Cass and Eppie. This is in line with the thought that both are also representing the bad and good values. Therefore there is no doubt of the necessity to explore the character of the three as far as it supports the whole analysis of this thesis. The analysis of the three will hopefully provide the description of the moral values in the story.

C.1. Silas Marner

Silas is introduced as "a young man of exemplary life and ardent faith" (14). He is a simple, trusting, self-doubting ordinary working man with a deep love of God and his fellow man. He is chosen to be such a hero in order to make us feel sympathy for ordinary human beings as well as for the great tragic figures.

The character of Silas Marner changes as the story proceeds. We see him first as the religious young man of Lantern Yard, very serious, high minded, steady and trustful even to the point of hero worship. He had "one of those impressible self-doubting natures which, at an inexperienced age, admire

imperativeness and lean on contradiction”(15). His sincerity, faith in God and truthfulness were clear. He challenged his friend thus,

“William, for nine years that we have gone in and out together, have you ever known me to tell lie? But God will clear me.” (18)

It was not until he felt that he had been deserted by God and man that he lost his faith. This changes him from a man “who had once loved his fellow with a tender love and trusted in an unseen goodness” (p. 14) to one who shuns his fellow men and declares that “there is no just God that governs righteously” (20).

The rightness of a conduct is primarily subjective. What is subjectively right is what appears to be right to the person using the term. Thus, relying on this *ethical* perspective, it appears to the writer that what Silas has done is right according to Silas Marner himself. His action is ‘suitable’ to the situation in which Silas finds himself. Silas finds himself that he has been deserted by God for if God was really there, He would have help Silas by proving that he is innocent.

The writer finds this psychological condition of Silas Marner to correspond with *Learning Theory* in term of *avoidance behavior* which states that people who have a number of bad experiences

with other people can quickly learn to avoid others. By doing so, they keep from running the risk of being hurt, worse, however, they can never find out if another person will accept them. By avoiding people, they are always jumping before the shock, so to speak. (Mahon,1972:500).

This benumbing unbelief he carries with him during the second phase of his existence, his life in Raveloe as a miser until the theft of his money. Even though Silas becomes a miser and has nothing to do with the villagers, there are several indications that he has not changed completely. His natural sympathy is aroused by the suffering of Sally Oates which drives him to help her.

When his reputation spreads and the people travel far to seek his help, in all honesty, he tells them that he has no cures for their ailments and could sell the no magical charms. He refuses, however, to pretend that he has knowledge when he has not. The "simple old fellow" had no temptation to deal in charms, for "he had never known an impulse towards falsity" (26). Silas was and remains an honest man.

One other sign that feeling in him is dormant but not dead is when he sorrows over his broken earthenware pot. To a lonely

man with no human affection to share, inanimate object has become something to love and cherish. Having no humans to love, he turns his affections to material objects. This episodes shows us that we, human, always longs for love and affectionate relationship with others without considering under any circumstances we are in.

These small incidents prepare us for Silas's reaction when his money is stolen. There is no one to turn to but his fellow men. This is the first step along his road to recovery and reintegration once more into a human community.

In an emergency his "self-doubting" nature that admired "imperativeness" sought the assistance of others. As soon as Mr. Macey protests at Silas's suggestion that Jem Rodney might have been the culprit by "Let's have no accusing o' the innocent" (72), the weaver is at once uneasy. It was because he had been falsely accused that he had come to Raveloe.

"I was wrong...I ought to have thought...I don't accuse you - I won't accuse anybody". (72)

His natural affection returns when he feels the soft warm curls of the sleeping child. He remembers the "little sister whom he carried about in his arms for a year before she died, when he

was a small boy without shoes or stockings" (135). He felt too "old quiverings of tenderness - old impressions of awe at the presentiment of some Power presiding over his life" (136).

The desire to care for something has already been seen in Silas and it must be realized that he suggestion that a child belonging to no one else should be taken from him aroused his protective instinct. His feeling for the unprotected little one is very different from the distant and casual interest of its real father, who is afraid to own the child.

In his Ethics Frankena states that in almost every sphere of activity the practiced agent forms habits of action which give him the power in a particular case to see immediately or intuitively the right thing to do, and to carry it out. (1973:95) Thus, relying on this *ethical* perspective, at this stage, Silas is considered to act on his intuition for he sees directly that keeping the child is right for him at the present moment, and there is no opportunity for further reflection on the matter:

The proposition to take the child from him had come to Silas quite unexpectedly, and his speech, uttered under a strong sudden impulse, was almost like a revelation to



himself: a minute before, he had no distinct intention about the child. (140)

The coming of the child and Silas's determination to adopt her marks the beginning of the progress of his character. He became a loving father and through Eppie he was brought back to social contacts and social awareness and religious duties.

His spirit of acquiescence still remains with him as he grows older. The sages of Raveloe, aided by the advice of Dr. Kimble, has suggested that he should smoke a pipe, and though Silas does not enjoy smoking, he is quite willing to take the advice of his neighbors. His religious faith is help by Dolly Winthrop's views on the essential rightness of things, in spite of the wrong that had been done him in Lantern Yard.

At this stage, Silas is considered to be on the *level of custom*. His natural tendency of sympathy, imitateness, and suggestibility make him wish to do what his neighbors approve, and nothing is more unpleasant to him than the feeling that he is regarded as a strange being with whom his neighbors will have nothing to do.

At the level of custom, the great step has been taken of having established moral standard, so that Silas no longer always does simply what is right in his own eyes.

His natural unselfishness makes him want to do whatever was best for Eppie, notwithstanding his possessive love of her. His reward comes when Eppie, unselfishly left by Silas to make her own choice, refuses the offer of adoption made by Godfrey Cass and his wife. He does, however, very firmly point out to Godfrey the unreasonableness of his claim.

“God gave her to me because you turned your back upon her, and He looks upon her as mine. You’ve no right to her! When a man turns a blessing from his door, it falls to them as take it in” (203)

Silas changes greatly during the course of the book: yet part of him always remains the same Silas Marner who had once loved his fellow with tender love and trusted in an unseen goodness. That original love and trust seemed crushed by the evils which befall him, but they return with even greater strength, and it seem natural that they should do so.

The changes in Silas’s character are never arbitrary. They have roots; they develop naturally from his past and the situation

he was in. In *Attribution* perspective, as Banyard and Hayes state in Psychology: Theory and Application, is termed as *external or situational attributions*. (1994:211) This term is referred to a person's behavior which is seen as being caused by the situation he is in. The betrayal by William Dane costs Silas his faith in men, and the betrayal of the drawing of the lot takes his faith in a just God. The second robbery sets in place of the just God a vision of a "cruel power". Yet because he does believe in a power, Silas is able to believe that Eppie is sent for his salvation; and through Eppie's influence he finds new faith in the goodness of other men.

The unchanging part of Silas's character is that which requires some prop on which he can lean, something to support his courage to face life. When he loses his religion, he turn to his work, and then to his gold. When his gold is gone, he finds a better support in a child. This leads ultimately to his faith in his fellow men and in his own strength.

Silas is also always honest, both with himself and with others. He is unable to question the rightness of church doctrine, and he will not easily believe that William would betray him. Later he cannot force himself to imagine anything suspicious about the strange peddler even when he wishes to believe that the man

might have been the thief. But while he retains some good qualities, he loses his sympathy for men, and then all his affection are in danger of withering away. This physical withering symbolizes Silas's spiritual withering and it is George Eliot's way of showing what happens to a man when love is withdrawn and sense of belonging is lost

Strangely Marner's face and figure shrank and bent themselves into a constant mechanical relation to the objects of his life, so that he produced the same sort of impression as a handle or a crooked tube, which has no meaning standing apart. (28)

He becomes almost dead to the world. But when he appears in the final pages as a man with new faith, he has not been merely restored to his original position. He has gained maturity and inner strength. He has the courage to give up his daughter, his treasure, for her good.

C.2. Godfrey Cass

Godfrey's character is summed up by the author near the beginning as "irresolution and moral cowardice" (33). This is the state in which he continues until almost the end. Godfrey is not evil

in any way for he will never willingly harm anyone (unlike his brother, Dunstan). But he is a weak one : he has not the courage to take responsibility for his acts nor to give up his desires when they are in conflict with duty.

The weakness of his character and his failure to face facts are revealed when he is going downhill but still looks on the best side of things. "I don't pretend to be a good fellow," he said to himself: "but I'm not a scoundrel" (82). Surely he cannot be a scoundrel yet. When he fears that Dunstan has ridden away with Wildfire, he encourages his fears "with that superstitious impression which clings to us all, that if we expect evil very strongly it is the less likely to come". (40)

His irresolution is further shown when he alters his decision to tell his father everything in favour of going on in his old way and hopes that "everything might blow over" if he keeps silent. In the morning, the determination of the night before has gone. He trusts to luck, as before.

It is in line with the *Learning Theory* as Mc Mahon states in his book Psychology: The Hybrid Science, that if such experiences are often repeated, they tend to influence one's style of life. (1972:347) Godfrey always puts his trust in luck and hopes that

something will turn up to save him. Coincidentally, it works. Facing this fact Godfrey tends to do the same thing from time to time.

In *ethical* perspective as Frankena stated in his Ethics that conscience often does give decisions which are contrary to accepted moral standard. The extreme case of this is that the fanatic who is thoroughly conscientious and obedient to the dictates of his conscience (1973:110). Godfrey belongs to this kind of person. It is his conscience which leads him to keep putting his trust on luck which is universally considered to be wrong.

Mahon also adds that we learn behaviors in two ways. The first is through repetition and association. In the example of childhood relatives we had either good or bad experiences and applied that association to other people. (1972:499). Godfrey is raised under the influence of Squire Cass, his father who treats his sons with an alternation of indulgence and tyranny. Godfrey applies it to other people. The second way involves the consequences of an action. In other words, if good things happen when we do something, we will like to do that again; if not, we won't. When Godfrey puts his trust in chance and hopes that something will turn up to save him, the chance does save him. That is why he likes to do it again when it happens.

Through Godfrey, we can see that what Godfrey does is like many other people who if they do wrong, they will hope that someday way will be found out of the difficulty. If they do not work, they will dream that some benefactor will help them. As well as if they leave some works undone, they will hope that no consequences will result. But at the end, we are reminded that a certain seed brings forth a certain fruit and the God of Chance has no power to change it (90-91). This is a lesson that Godfrey has yet to learn.

In contrary to the character of Silas Marner who always thinks about the feeling of other people, Godfrey will not sacrifice himself for others. For instance, he will not declare that he is Eppie's father for he fears the he will lose both his inheritance and Nancy Lammeter.

At this stage, again Godfrey is considered to be on the *level of conscience*. At this level, to be good is an individual matter and it is sometimes actually thought of as being for the advantage merely of the individual himself.

Thus, Godfrey tries to convince himself that Eppie might be happier living among the villagers than at the Red House. Later when he wishes to claim her as his own, he points out how

undesirable it is that she should live with the villagers. But fate has turned against him. What convinced himself on earlier has become a reality: Eppie has no desire to leave the village people.

The weakness and selfishness of Godfrey are once more revealed. His only thought is for his own happiness and comfort. He lacks the moral courage to own the child as his own. He has shown both a lack of humanity and a lack of sense of duty.

Bernard, in his Morality: An Introduction to Ethics comments that duties are right actions which many people are tempted to avoid doing it. The most prominent good effects of duties are on other people than the doer of the action, hence our temptation to avoid doing them. (1972:312)

Bernard also adds that the sense of duty does have a place in the moral life. The aim of the good man is to form such habits of doing his duty, including the habit of watching for new opportunities of good action, so that he may do good almost automatically, without a constant reference to the guidance of his own conscience which may even lead him into a bad habit of morbid introspection. (1972:318)

The humanity and duty are the two things that every man must have. The one who trusts in chance, he must feel that his

trust has been rewarded. Sixteen years later, Godfrey is punished for his neglect of duty and rejection of the child.

However, Godfrey's character are provided with some excuses for his behavior: the early death of his mother and the way he has been spoiled by his father. The early marriage was no really his fault. He has good intentions about caring for Eppie. He really wants to lead a better life with Nancy. But these things are not considered to be sufficient defense for his actions. Godfrey commits one of the greatest crimes: he rejects his duty and with this, the love of a small child. For this crime, he is punished. In here, it can also be regarded that there are times when wrong can be made to seem almost right, but that such conditions provide a weak base for life.

At the New Year's Party, Godfrey showed "a reckless determination to get as much of this joy as he could and think nothing of the morrow" (119). By good fortune his wife dies and he can openly marry Nancy Lammeter without dishonor, except in what he hides. We will notice that in the novel his image is improved in so far as his neglect is no made responsible for his first wife's death, "but the demon Opium". "And when events turn out so much better for a man that he has had reason to dread, is it

not a proof that his conduct has been less foolish and blameworthy than it might otherwise have appeared?" (166) By his good luck in the past he is driven to wishful thinking for the future and imagines that it will be easy to adopt Eppie.

Godfrey's life with Nancy sets him on a better path, but there is no true test of his character except his failure to own Eppie as his daughter. This shows that Godfrey is unchanged. He wants to do the right things, but not badly enough to risk his happiness. In the end, he tells the truth only because he is afraid it will be found out anyway. His own desires still are the most important thing to him. He puts them in the form of principle now. He thinks he has a "right" to his daughter, although he was willing to neglect the corresponding duty.

When he rejects Eppie, he not only neglected his duty. He also displays a degree of lack of human sympathy and understanding. He displays this same lack when he goes to Silas and believes that he should be happy to let Eppie leave him. He sees no irony in the fact that he believes that it is Silas' duty to see to it that Eppie lives in the best possible circumstances. What of his own duty sixteen years earlier?

Godfrey at last comes to self-realization. The unexpected resistance he meets from Silas and Eppie brings home to him for the first time:

“There’s debts we can’t pay like money debts, by paying extra for the years that have slipped by. While I’ve been putting off and putting off, the trees have been growing - it’s too late now. Marner was in the right in what he said about a man’s turning away a blessing from his door: it falls to somebody else. I wanted to pass for childless once, Nancy - I shall pass for childless now against my wish.” (209)

He realises that rights and duties cannot be separated and the fate he suffers now is the result of his own actions many years earlier.

We all know directly after we have done an action that we could have acted differently from what we actually have done. At this stage, it is Godfrey’s conscience which arouses the feeling of remorse or regret over his past action.

Godfrey fails to do his whole duty. He takes the easy way out, deciding to “own” Eppie only in his will. But at least he does it from better motives, from consideration for others rather than for himself.

Analyzing the behavior of Godfrey from one time to the next and comparing with other people's behavior as well as supported by the author's statement about Godfrey drive the writer to attribute his action to *internal attribution*, pertaining to something about the person instead of something about the situation.

C.3. Eppie

Eppie appeals to all who love children and her early childhood, with its charm and mischievousness, makes up a part of the novel which no one would willingly miss. She is a girl with "a touch of refinement and fervour which came from no other teaching than that of tenderly nurtured and unvitiated feeling" (167).

During half the time she is in the story, she is a small child. There is no attempt to make her a special sort of child, except in Silas' eyes. She has the normal child's habits and a childish cuteness. This is sufficient for her function, which to that point is only to bring Silas into contact with his neighbors.

Her love of nature and her fondness for animals is one sign of her affectionate nature. The chief object of her affections is Silas and it is she who is responsible for Silas' cure. This is, of course,

her main function in the novel: to show the reforming influence of a child. Eppie's mischievousness gives a sparkle to her eyes when she is grown up and must have been an untold blessing in bringing Silas back to normality.

As a young woman, Eppie has a more difficult part. Some pains are taken to give Eppie's depth by showing incidents which are emblematic of her character, rather than by providing a full background of her life. Thus Eppie's fondness for animals stand for all of her affectionate nature. She is put in the position of having to choose between her two "fathers" and this demonstrates the depth of her affection and integrity. In this scene, when Godfrey confronts her with the truth, she also shows an intelligent understanding of the whole situation and Godfrey has rather unsavory role in it.

Some of the mischief of her childhood days remains with her in her relationship with Aaron and her plans for having a garden, the "roguish triumph" of a "deep little puss", but she can be very serious and determined. This characteristic is proved by her answers to Mr. and Mrs Cass:

"Thank you, ma'm - thank you, sir, for your offers - they're very great, and far above my wish. For I should

have no delight in life any more if I was forced to go away from my father, and knew he was sitting at home, a - thinking of me and feeling lone. We've been used to be happy together every day, and I can't think o' no happiness without him. And he says he'd nobody in the world till I was sent to him, and he'd have nothing when I was gone. And he's took care of me and loved me from the first, and I'll cleave to him as long as he lives, and nobody shall ever come between him and me."

(206)

Her rejection of the offer of adoption by the two principle people in the neighborhood was characteristically unselfish and was as much on her father's account as her own. She accepted responsibility for her father gladly.

As a human being, we have a human capacity to make right choices. For Eppie that right choice is based on fidelity to her own feeling. The center of her feeling is a sense of identification with Silas and Aaron and with the life in their sphere.

But the choice is not, so to speak, in automatic one. Just as in her day, people of all classes would feel the advantages of an improved status, so in our day nearly everybody would attach

considerable value to material and "cultural" advantages. In this novel, she is locating the true "advantages" of life in an integrity of feeling that is not swayed by general and persisting ideas of privileges and profits.

At this episode, Eppie is using her own judgment in moral matters. Thus, when she does so, she has for a moment at least moved from the *level of custom* to the *level of conscience*. In his Ethics Frankena states that the task of the individual at the level of conscience is to reflect on the customs of his group. (1973:57) In her reflection, Eppie discover that certain customs which formerly useful are now no longer so.

In the end, Eppie is most important for the effect her presence has on Silas' life and of Godfrey's. The character she is given is suited to her functional role, to show the reforming influence of a child.

Eppie is brought up in love and gentleness by Silas Marner. The punishment Silas gives her is merely to restrain her mischievousness and inquisitiveness as well as teaching her a lesson. As a result, Eppie grows with a captivating manner. It is Silas who shapes Eppie to become one. regardless her real family background.

It is in line with the *Learning Theory* which emphasizes the external environment as the key determination of the person's behavior. It is the environment, rather than internal mental events, that shapes a person. In Skinner's system, an infant has an infinite number of possibilities for behavior acquisition. It is the parents first who reinforce and thus shape development in specific direction; in turn, the infant will behave contingent upon their reward. (A.H., Larry and Ziegler, 1992:295, 315)