
George Eliot

O Moinho à Beira do Rio (Biblioteca OS GRANDES GÉNIOS DA LITERATURA UNIVERSAL, #25)



Title: O Moinho à Beira do Rio (Biblioteca OS GRANDES GÉNIOS DA LITERATURA UNIVERSAL, #25)

Author: George Eliot

Format: Hardcover

Language: Portuguese

Pages: 512

Publisher: Mediasat Group, 1446235440

ISBN: 8497898680

Format: PDF / Kindle / ePub

Size: 9.7 MB

Download: allowed

Description

Maggie is intelligent and imaginative beyond the understanding of her provincial world. When she seeks relationships with sympathetic minds, her brother Tom's disapproval threatens the bond between brother and sister.

Insightful reviews

Ali: First published in 1860 – its themes are those of all human beings, marriage, love, society and of people struggling against the circumstances in which they find themselves. In the character of Maggie Tulliver, it is tempting to see something of the young Marian Evans herself. Maggie struggles against the confines of others expectations always looking for acceptance, she's clever and imaginative.

The Mill on the Floss is the story of the Tulliver family of Dorlcote Mill, and particularly of siblings Maggie and Tom Tulliver, the only children of the owner of Dorlcote Mill. The nearby village of St Oggs and the River Floss in Lincolnshire are fictional, but for me are very reminiscent of those small rural communities of Hardy's pastoral novels. When we first meet them; Tom is about twelve and Maggie nine.

Full review: <https://heavenali.wordpress.com/2015/...>

Rowena: I really felt for Maggie throughout the book. She was such an intelligent child, reading classics at age 9 that I've yet to read. It's such a shame that she wasn't given an education as she was a woman but Tom (who learned next to nothing at his school- what a waste of money!)was.

I also felt sorry for Maggie because her love for her brother was so deep but unreciprocated. Tom was a jerk, for lack of a better word, and he really knew how to manipulate Maggie and make her feel awful. I thought I'd like him as the story progressed but alas.

I didn't like how the story ended and was contemplating giving the book 3 stars. However, I adore George Eliot's remarkable writing style. She's incredibly witty and philosophical at times.

Lizzie: Five thousand stars.

I don't really know what to say. To me, old novels sometimes feel too emotionally remote, usually the fault of the conservative style imposed on them, but this was one of the most emotionally vibrant things I've ever read. Maggie was such a vivid character that every page she's on feels true. And yet, it's such a novel, with themes so richly built. Because of [Shannon's](#) numerous discussions of it for many years, I knew most of the ending before starting, but that only made it even richer. The symbolism is effortless and perfect and needed. (And is it really possible people don't like the ending?)

It was a really visceral read: lots of face-clasping and jaw-dropping. Maggie says some of the

truest things I've ever seen in fiction, and it's wonderful. Eliot's omniscience says the rest of them. I was stunned how sharp the commentary was, painful and real. She seems to have known everything. So I felt kind of silly for a while; why didn't I listen to Shannon and read it when this happened to her? But really, it doesn't matter, because reading this felt like it was written especially for me to read in my life right now. Which is how your favorite books always make you feel, right? (It's official. I changed my GoodReads relationship status to "Favorite books: *The Mill on the Floss*.")

Not every page thrilled me to pieces. The aunts remained annoying throughout; I guess I didn't find them as great a foil as they're supposed to be. My interest slackened a little during some of Tom's sections. But I think it is really obvious to point out: Basically my criticism is, "Maggie Tulliver is so outstanding that I longed for her in every chapter that wasn't all about her." Which, really, is not a criticism at all. It's not like it's shortsighted to write a protagonist so good a reader can't stand to be away from her. (I especially think we should have gotten to see as much of Maggie in school as we did Tom. But still: not seriously concerned.)

Though I purchased a copy as I neared the end so I could always have it, I read it all [via DailyLit](#) in 242 parts over two months. One of the things I like most about reading through DailyLit emails is that though most pages can be deleted after they're read, emails with passages I really like I save instead. Just in case. (I think this is the same kind of thing that makes people underline or dog-ear pages in real books, but I've never been able to do that.) So in my email right now I have 5 saved pages [of *Night and Day*](#), 1 page [of *Down and Out in the Magic Kingdom*](#), and 110 pages of *The Mill on the Floss*. For a little perspective.

It is needed.

Xueting: what sort of finishing used to be THAT!!!(Fuller evaluate to return while i will make extra experience of this)

Brinda: whereas *Middlemarch* can be grander in scope, a tad extra subtle in its type and maybe extra international in its outlook (despite the title), *Mill at the Floss* is a raw, action-packed highbrow and emotional thriller. and that i suggest mystery no longer within the creepy feel yet within the actually exhilarating one. I refuse to select from the 2 simply because i admire them both. Maggie Tulliver is simply concerning the most enjoyable fictional personality i've got ever encountered. possibly she faucets right into a unconscious sexism, that's simply wowed through a feisty girl who does not fairly belong in society, is actually rejected by means of it, and but manages to be so brilliant and positive in her options and imaginations, announcing those exceptional issues forever and being seen attractive, regardless of her depressing lot in life. may i think a similar manner if it have been a man? that is not likely even definitely the right query - a fake debate to debate the advantages of this novel. essentially the most relaxing reads of my life. It captures that advanced tug of feelings among a brother and sister who're either each one other's primitive most sensible neighbors - when it comes to one another nearly as chimps would, being affectionate, physical, playful - but in addition quite adverse (Tom to Maggie) and very oversensitive (Maggie to Tom) . And while social customs strength them to make sure existence choices, Tom and Maggie seem to be at overall odds with one another. So there is that. Then there is Philip Wakem. I mean, if screenwriters of shitty rom-coms may

possibly simply take a direction in George Eliot they'd the way to write a real romantic. This hunchbacked grumpy brooding younger guy sweeps Maggie off her feet via his personal honesty and loyalty, and, like Mr Darcy in P&P in addition to Bridget, loves Maggie simply the best way she is, in fact, due to the means she is. The drama among the Dodsons and Tullivers - essential family members tangled webs being woven, with the haughty Mrs Glegg placing relatives above all, whereas in actual fact no longer placing any loving weight in the back of that loyalty. After which there is Stephen visitor and the heart-stopping moments among him and Maggie. The part the place they primarily have what quantities to a tribulation legal professional sort conflict of phrases and cross-examinations discussing what it potential to like each other if it potential sacrificing others - natural genius. Maggie's clarification of the several types of love - the person who is there basically for one's personal pleasure; the one who is there for protection and familiarity; and the person who is earned via loyalty and making people happy: I mean, come on! How creative are these concepts, when they are dropped at light! that is what Eliot does - brings voice to suggestions all of us have yet cannot locate phrases to express. The finishing of the radical at the beginning felt abrupt and melodramatic. yet in hindsight, it used to be most likely the single typical strategy to end. I do not are looking to be heartbroken approximately it - yet oh boy, it killed me. yet going again to Maggie: it truly is she herself whom you usually are looking to read, it really is via her eyes we see this life, its beauties and its pain, instantaneously cruel, harsh but additionally warm, loving, REAL, and ever-surprising. She turns out so actual and human and within the flesh you are feeling such as you understand her in actual existence - or in my case, you must be aware of her, you will have her to be your most sensible friend! - you're feeling robbed as soon as the ebook is over that Maggie isn't really on your lifestyles anymore. I ponder if Eliot observed herself in Maggie - this precocious, naughty, energetic, thoughtful, hopelessly romantic but additionally pragmatic younger lady - but additionally imposed Eliot's wants for what she desired to be onto her ie, attractiveness and an item of desire. I appear to remember interpreting someplace that Mill used to be Eliot's favourite novel she wrote. Like Proust, Eliot seeks fact in explaining the really inexplicable - these little glances we alternate with humans we're attracted to; the notable approach mild can render a normal item right into a paintings of art; the heat felt in the course of vacation trips round the dinner table; the widely used style of pudding or biscuits or goat curry your mom makes, that you keep in mind via life; these emotions of loyalty to relations and residential and place; the deep sorrow in seeing one's relations or family in any kind of harm; the highbrow dilemmas which are triggered via romance; the ineffable emotions a good piece of artwork or tune or literature brings about; the muddled nature of such a lot of our difficulties and perspectives on life. As a writer, Eliot's type is just flawless. Hers is that very unlikely combination of expository with poetry with dialectics with immediately prose. a real philosopher and artist and romantic who used to be sincerely very current and wide-eyed on the planet she lived in.

----- number of quotations from e-book I liked: "What novelty is worthy that candy monotony the place every little thing is known, and enjoyed since it is known?" "There isn't any experience of ease just like the ease we felt in these scenes the place we born, the place gadgets turned pricey to us sooner than we had recognized the exertions of choice, and the place the outer international appeared purely an extension of our personalities..." "There was once a poor slicing fact in Tom's phrases - that tough rind of fact that is discerned via unimaginative, unsympathetic minds." "...her sensibility to the excellent pleasure of tune was once just one kind of that passionate sensibility which belonged to her complete nature, and made her faults and virtues all merge in one another -

made her affections occasionally an impatient demand, but additionally avoided her self-importance from taking the shape of mere female coquetry and device, and gave it the poetry of ambition." "Faithfulness and fidelity suggest anything else in addition to doing what's simplest and pleasantest to ourselves. They suggest renouncing no matter what is against the reliance others have in us - no matter what might reason distress to these whom the process our lives has made depending on us." "Did she lie down within the gloomy bed room of the previous hotel that evening together with her will bent unwaveringly on a direction of penitent sacrifice? the good struggles of existence aren't really easy as that; the good difficulties aren't so clear." "...what quarrel, what harshness, what unbelief in one another can subsist within the presence of an exceptional calamity, while all of the synthetic vesture of our lifestyles is gone, and we're all one with one another in primitive mortal needs?"

Suzanne: The Mill and the Floss is grand opera in words. That "sounds" loopy yet grand opera is outlined by way of "large-scale casts and orchestras, and (in their unique productions) lavish and dazzling layout and level effects, commonly with plots in keeping with or round dramatic historical events." the radical starts off with an "overture" which unites the time and position in phrases and the topic of "childhood associations" tying humans to earth. The topic is sung all through , The curtains open to the Delicort Mill and the Floss River. they're within the background, yet huge and looming. the 1st act introduces the most characters, younger Tom and Maggie Tulliver, secondary, yet very important characters like their parents, their aunts on their mother's part and a coarse playmate, Bob. As we learn at the solid of characters grow. all through this opus, a number of characters take middle degree in lyrical yet foreboding ways. They converse to Tom or Maggie or approximately them in disparaging ways. Tom leaves the small city to get a personal schooling in order that he can larger himself and never be tied to the ancestral mill. There he experiences with Mr Tulliver's avowed enemy's son, disfigured , yet really good Phillip Wakum. Eliot rigorously permits every one of her characters to enhance his/her personal motif. there are various characters with many forgettable names, yet their musical motif, their signature, makes them effortless to identify. One aunt is nice and poor, one other is wealthy and cheap, "another is an I advised you so", etc. Right throughout the three rd act (5 th book), the tales of the Tulliver's, their no longer very likeable family is interesting. Their ups and downs, melodic good sung, yet no longer unique. monetary disasters, illnesses, enthusiasts frequently getting bored or making a few form of misstep are only a number of the conflicts. Maggie, the soprano, sings aria after aria, whereas the boys in her life, Phillip and Stephen Guest, suitors, either tenors and Tom a bass are every one given shorter songs. It is within the ultimate books that, the rating looked as if it would drag. Having learn Silas Marner and Middlemarch i presumed that the discord within the orchestra may get to the bottom of itself. I forgot that this was once grand opera! I forgot concerning the weight of the Floss River and that i forgot approximately history. want I say more. this can be grand opera no longer an exercise, yet a composition through a fearless artist.

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