

T.C.  
İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ



**DREAMS OF ORDINARY PEOPLE IN *HARD TIMES* BY  
CHARLES DICKENS**

Lisans Üstü Tezi

**NUHA IDREES ISSA DHAN**

İSTANBUL, 2019

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**SOSYAL BİLİMLER ENSTİTÜSÜ**  
**İNGİLİZ DİLİ VE EDEBİYATI YÜKSEK LİSANS PROGRAMI**



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**CHARLES DICKENS**

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**Tez Danışmanı**

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SOSYAL BİLİMLER ENSTİTÜSÜ

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YÜKSEK LİSANS PROGRAMI

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Nuha İdris Dhan Adı-Soyadı

İmzası

## **ÖZET**

**Anahtar Kelimeler:**



## Abstract

The use of psychoanalytical literary criticism allows for a deeper understanding of

the behaviors and personalities of literary characters. This type of criticism stems from the psychoanalytic approach to psychology by Sigmund Freud. This thesis will discuss the theory of psychoanalysis, and the application of it to the main characters in Charles Dicken's novel, *Hard Times*. This thesis aims to illustrate that each character in *Hard Times* suffers from mental illness as a result of some traumatic events that they have experienced during their childhood. Thus, the analysis of the characters' mental health will reveal Charles Dickens' psyche and his motives in creating these characters. For a total comprehensive overview, the background information regarding the Victorian Era, the Industrial Revolution, and *Hard Times* as a novel will also be presented to support the argument.

**Keywords:** *Hard Times*, Industrial Revolution, Victorian Era, Psychoanalytic Approach, Mental Health, Characters

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## INTRODUCTION

### Literature and the Industrial Revolution

England capitulated into modern society through the industrial revolution in the late 18<sup>th</sup> century. The country changed from an agriculture-based economy to a booming industrial powerhouse. The effects of such radical changes in the country were naturally reflected in literature and arts of the time: for instance, the literature of this time period is considered to cover the Romantic, Victorian, and Late Victorian era. The major theme of these periods is the involvement of the industrial revolution within the literature.<sup>1</sup> To illustrate, William Wordsworth (1770-1850) was one of the Victorian poets who spoke of the stark changes in urban life.<sup>2</sup> Samuel Taylor Coleridge (1771-1834) also devised poems, specifically *Of Nature*, rejected the idea of industry-fueled cityscapes.<sup>3</sup> Published in 1789 as a part of his *Songs of Innocence*, *The Chimney Sweeper* William Blake (1757-1827) expressed the sadness and struggles of child labor of the revolution.<sup>4</sup>

The novelist Elizabeth Gaskell (1810-1865) also portrayed the working conditions, unionization, and urbanization in her major novels, *Mary Barton* and *North and South*.<sup>5</sup> Another worth mentioning novelist is Thomas Hardy (1840-1928) who illustrates the threats industrialization makes on farming and agricultural societies and draws on class discrimination and greed in *Far from the Madding Crowd*, a publication from the later end of the era.<sup>6</sup> Finally, an icon of industrial revolution literature, Charles Dickens (1812-1870) published works such as *Oliver*

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<sup>1</sup> Ashton, Thomas Southcliffe. "The industrial revolution 1760-1830." *OUP Catalogue*, 1997.

<sup>2</sup> Keay, Mark. *William Wordsworth's Golden Age Theories During the Industrial Revolution* Springer, 2001.

<sup>3</sup> Coleridge, Samuel Taylor, Yvonne Bonnamy, Richard Burton, William Devlin, and John Neville. *Samuel Taylor Coleridge*. Oxford: Oxford University Press, 1985.

<sup>4</sup> Bronowski, Jacob. *William Blake and the age of revolution*. Faber & Faber, 2012.

<sup>5</sup> Duthie, Enid L. *The Themes of Elizabeth Gaskell*. Springer, 1980.

<sup>6</sup> Gatrell, Simon. *Thomas Hardy and the Proper Study of Mankind*. Springer, 1993.



*Twist* (1839), *Great Expectation* (1861) and *David Copperfield* (1850) to expose the dark side of the Victorian society and to highlight its flaws, especially from the perspective of poor people.<sup>7</sup> Dickens uses his words as a writer to challenge the ideas of Victorian society in his novel, *Hard Times*, too. This book, along with his other works, is part of literary history which has influenced and shaped the society of authors since the 19<sup>th</sup> century.

**The following is a brief introduction for each chapter:**

In the first chapter, I will explain Freud's theory and its importance in the psychoanalytic approach in order to have a deep understanding of the characters. I will try to explain all the details of the theory and then apply it to the characters in the novel, *Hard Times*. For instance, Freud believed that life revolves around tension and pleasure and that the stress experienced by the person during his life is caused by the increase of libido (sexual energy) and that the feeling of pleasure results from the discharge of this energy. It is also a known fact that Freud used a sexual term in general to describe all actions and ideas that bring pleasure. Freud stressed the importance of the first five years of life in shaping the essence of adult human personal, so the behaviors depicted in the novel can be analyzed through Freud's theory by making connections to their mental health and the underlying causes.

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In the second chapter, I will explain the industrial revolution in the Victorian era and its importance in the lives of the people so that the reader can imagine the city of Coketown with all the characters in the novel. As it is known, the industrial revolution started with an influx in trade and money entering the country. Combining the need for manufactured goods with engineering advancement to the steam engine

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<sup>7</sup> Miller, Joseph Hillis. *Charles Dickens: the world of his novels*. Harvard University Press, 1958.

created the first coal-powered machines. This catalyst pushed England forward into the strongest nation of the time. With this revolution, the rich got richer, the poor moved to cities to work, trading in their cozy rural home to derelict living and working spaces. A more defined hierarchy of wealth formed class groups with power and money staying at the top. Undoubtedly, the industrial revolution changed the course of history in developing England and the western world. Charles Dickens focused on the descriptive image of its delivery as imagined by the reader, as a result of which the reader is able to feel what Coketown is like with all its unsavory features. Also, the gap in the class system which resulted in unfair access to education will be discussed. Since this time period cared highly about class and wealth, only children of money were allowed to receive a proper education, but that did not guarantee an escape from authoritative abuse and mental instability. On the other hand, the poor children suffered in a cycle of poverty, with no education, fewer rights, and more work to do. I will also mention that Dickens uses parallels to make Coketown more relatable to the reader during the Victorian era as most literate 19<sup>th</sup> century readers were familiar with industrial cities.

The final chapter delves deep into the main characters of the novel from a psychoanalytic approach. First, the times of Mr. Gradgrind, his children Tom and Louisa, and his adopted daughter Sissy are explained. Then, as an addition to the academic literature world, a new theory of mental illness among the characters is proposed while mental health was not a medical practice in the Victorian era. It is possible that Dickens created his characters knowing that they were sick, but not being able to explain it, as the only mental illness known at the time was hysteria. It is proposed that Mr. Gradgrind, the patriarch of his family and school, acts with an inflated ego due to his superiority complex, which is the idea of his value being

higher than those around him. It is also argued that whereas Louisa and Tom suffer from their emotion-depriving childhood teachings, Louisa is emotionless and unable to form meaningful connections from PTSD, and Tom's antisocial personality disorder allows him to mentally justify bad behavior and a drive for self-indulgence. Finally, Sissy Jupe, who was too old to be influenced by the fact-only teachings, developed schizophrenia from being abandoned by her father and thrown into a new family in the upper class.

The analysis of the characters from the psychoanalytic approach is a common practice in literary studies in order to reveal the secret unconscious desires and anxieties of the author: yet, the analysis of the characters' mental illnesses due to traumatic events during their childhood in literature is seldom analyzed. Thus, the aim of my study is to make a contribution to this gap in literature. Usually, when actions and behaviors of characters are scrutinized, it is possible to find out some underlying meaning or hidden message that the author is trying to tell the reader. It is also possible that the author is aware of past trauma in people's lives in real life and thus, accurately portrays what behaviors can cause such mental illnesses. This was delicately woven into the narrative by Dickens to show that the expectations of the British society, class system privilege and the education system are not appropriate for a healthy functioning society. All in all, these three chapters make up a comprehensive review of the Victorian Era, the infamous *Hard Times* novel depicting the industrial revolution, and the characters' defining aspects in a turbulent society.

### **Compilation of Dickens' Works**

In order to understand the novel and its characters, it would be helpful to look the life of Charles Dickens who was one of the most prolific writers of the Victorian era. One can easily find the details of his life reflected in his writings. To begin with,

born in the early 1800s in England, he was part of a 10-person family. His family found themselves in financial trouble and thus, moved to London. As a young teenager, Dickens began to work in a shoe polish factory and lived alone due to his family's relocation from his father's prison sentence. After rotating from school and jobs, he worked for the local newspapers as a reporter and artist. This set up his reputation and he was able to publish his first book.<sup>8</sup> Through marriage and ten children, Dickens wrote essays, stories, and articles although he is most known for his 15 novels, listed below:<sup>9</sup>

*The Pickwick Papers* – 1836

*Oliver Twist* – 1837

*Nicholas Nickleby* – 1838

*The Old Curiosity Shop* – 1840

*Barnaby Rudge* – 1840 *Martin Chuzzlewit* – 1843

*Dombey and Son* – 1846

*David Copperfield* – 1849

*Bleak House* – 1852

*Hard Times* – 1854

*Little Dorrit* – 1855

*A Tale of Two Cities* – 1859

*Great Expectations* – 1860

*Our Mutual Friend* – 1864

*The Mystery of Edwin Drood* – 1870

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<sup>8</sup> Sanders, Andrew. *Charles Dickens: authors in context*. Oxford University Press, 2003.

<sup>9</sup> Miller, Joseph Hillis. *Charles Dickens: the world of his novels*. Harvard University Press, 1958.

## Dickens and *Hard Times* as a Chosen Focus

Charles Dickens was chosen as the author for this research as he is known as the most influential writer of the Victorian era, which still holds credit today. His writings, themes, and ideas have been referenced since their publications until today in movies, TV, magazines, and newspapers, which are all related to the current time of reference. His characters not only paint a picture of the Victorian era and teach us about injustices, but they are also relatable, as described by Jon Micael Varese, a Ph.D candidate and research assistant at the Dickens Project.<sup>10</sup> From the collection of Dickens' works, *Hard Times* was selected for analysis due to its polarizing nature and modern-day relevance. The polarization of the novel comes from critics' opinions, such as John Ruskin (1819-1900), English writer and artists, stated that because of its social issues, it is his favourite work of the author.<sup>11</sup> George Bernard Shaw (1856-1950) an Irish playwright and critic, echoed similar praise describing the novel as a passion-filled revolt against the modern industry.<sup>12</sup> In a similar fashion, critic F.R. Leavis (1895-1978) believed the book to be a fable of strength that showed Dickens' intelligence.<sup>13</sup> On the other end of the spectrum, Thomas Macaulay (1800-1859) historian and politician, wrote Dickens off of not understanding Victorian politics<sup>14</sup> and with the same tone, D.H. Lawrence (1885-1930) claimed the novel to be harsh.<sup>15</sup>

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<sup>10</sup> Varese, Jon Michael. "Why Are We Still Reading Dickens?" *The Guardian*. September 4, 2009. Accessed February 10, 2019. <https://www.theguardian.com/profile/jon-michael-varese>.

<sup>11</sup> Hirsch, David H. "" *Hard Times*" and FR Leavis." *Criticism: a Quarterly for Literature and the Arts* 6, no. 1 (1964): 1.

<sup>12</sup> Hirsch, David H. "" *Hard Times*" and FR Leavis." *Criticism: a Quarterly for Literature and the Arts* 6, no. 1 (1964): 1.

<sup>13</sup> Hirsch, David H. "" *Hard Times*" and FR Leavis." *Criticism: a Quarterly for Literature and the Arts* 6, no. 1 (1964): 1.

<sup>14</sup> Jackson, Thomas Alfred. *Charles Dickens; the Progress of a Radical*. No. 52. Ardent Media, 1971.

<sup>15</sup> Squires, Michael. "Lawrence, Dickens and the English Novel." *The Challenge of DH Lawrence* (1990): 42-61.

The other reason why *Hard Times* I chose for my thesis was for its relevance to modern-day issues. For example, Dickens focused on education, which is still an issue today, and what children learn and how they should learn it, in addition to public or private, free or tuition-based education. These are still controversial issues that many societies continue to debate on. The environment was also a central theme in the novel as the pollution of Coketown was described, and even today political leaders are discussing large-scale environmental issues. Also, the disintegration of marriage is another theme that carries weight into the modernized world as most marriages in *Hard Times* were not happy.

Since Charles Dickens and *Hard Times* have been chosen based on merit, influence, and relevance, it would be useful to look at the main influencers as well as the characters. This analysis will delve deep into the background of the book and the historical time to understand its influences on the characters. For additional research, the psychological states of each main character will be examined. In the Victorian era, mental health was not humanely researched or considered important as most patients were admitted to an asylum.<sup>16</sup> But now, in this modern day and age, mental health and wellness have been extensively researched and published. Thus, within this analysis, classic literature characters of the 18<sup>th</sup> century will form a bridge with present-day mental health through a psychological analysis.

### **A brief introduction to Method of Analysis**

The method used for the analysis of the characters in *Hard Times* will be psychoanalytic literary criticism. The techniques of Sigmund Freud's (1865-1939) analysis of psychology will be applied to the literature in an attempt to analyze the main characters. As already mentioned above, Freud has been an important figure in

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<sup>16</sup> Scull, Andrew, ed. *Madhouses, mad-doctors, and madmen: The social history of psychiatry in the Victorian era*. University of Pennsylvania Press, 2015.

psychology since the 19<sup>th</sup> century and Freud's theory and its importance in psychoanalytic approach in order to have a deep understanding of the characters will soon be explained in detail in Chapter One. Briefly, he believed that behaviour was motivated by the unconscious and was altered during traumatic events during childhood. These traumas are repressed in childhood and developed into personality and behaviour traits as adults.<sup>17</sup> During the literary analysis, several questions will be asked to understand the psychology of the characters, which are as follows.<sup>18</sup>

- Did any traumatic even happen during childhood?
- What are the family dynamics?
- How can the behaviours be explained through psychoanalytic concepts?
- What about the literature can be inferred about the psychological state of the author?
- Are there prominent words within the work that is repetitive and could hold special meanings?

The psychoanalytic criticism employed in this study will also be supported by a sociological approach in order to analyse the text and era it was written. The sociological method takes the novel and places it into the bigger context of social constructs of the period<sup>19</sup> and *Hard Times* was written in a new Victorian England, in which a new social class system emerged as so will be discussed in detail.

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<sup>17</sup> Erdelyi, Matthew Hugh. *Psychoanalysis: Freud's cognitive psychology*. WH Freeman/Times Books/Henry Holt & Co, 1985.

<sup>18</sup> Brooks, Peter. "The idea of a psychoanalytic literary criticism." *Critical Inquiry* 13, no. 2 (1987): 334-348.

<sup>19</sup> Goldmann, Lucien, and William Q. Boelhower. *Essays on Method in the Sociology of Literature*. St. Louis, MO: Telos Press, 1980.

## CHAPTER ONE: THE PSYCHOANALYTIC APPROACH AND THEORY

### 1.0 Introduction to Literary Theory

The literary theory is the theory of interpretation of literature and critical literacy. Its history begins with classical Greek poetry and rhetoric and includes, since the late eighteenth century, aesthetics and hermeneutics. In the twentieth century, the term “theory” becomes an umbrella for a wide variety of theoretical studies, most of which have clear origins in various philosophical trends. In many academic discussions, the terms “literary theory” and “continental philosophy” are almost synonymous, although some scholars would argue that a clear distinction can be made between one and the other.<sup>20</sup> Undoubtedly, there are tendencies and tastes that group the writers of an era in the same spirit, but even these movements or schools do not adhere to precepts or regulations. Hence the difficulty that some readers feel when confronting current works and trying to interpret them. Modern literature requires from the reader a demarcation of the elements that the author manages, in order to discover the principles on which this is based to sustain its creation. The reader must also be a creator.<sup>21</sup> Literature and psychoanalysis are thoughts that think separately on the same thing, that is, the human condition and, in addition, they do it with the same method: both of them work with the words to account for the subjectivity of the human being.<sup>22</sup>

### 1.1 History of Psychoanalysis

Psychoanalysis is a therapeutic practice founded by the Viennese neurologist Sigmund Freud around 1896. From psychoanalysis, several schools of deep psychology or dynamic and analytical orientation have been developed. Likewise, the

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<sup>20</sup> Eagleton, Terry. *Literary theory: An introduction*. John Wiley & Sons, 2011.

<sup>21</sup> Bertens, Hans. *Literary theory: The basics*. Routledge, 2017.

<sup>22</sup> Wright, E. *Psychoanalytic criticism*. Routledge, 2013.



theory has influenced many other psychologists and psychological and therapeutic schools. Psychoanalysis arose from a theory of Freud's own interpretation of hysteria.<sup>23</sup> The first work of Freud on psychoanalysis was developed together with Joseph Breuer, with whom he had begun to work with a method that they called catharsis. This method consisted of pushing the patient back through hypnosis, and at the time the patient had suffered the traumatic experience that caused her illness. They found that when patients could remember those traumas, their symptoms remitted to a large extent.<sup>24</sup> Little by little, Freud was realizing that hypnosis was not necessary for the treatment. In effect, patients could recall the events of their past without the need to be hypnotized. In addition, many patients were not susceptible to hypnosis, and in any case, the collaboration of a conscious patient is always greater than that of one who is in some kind of trance.<sup>25</sup>

From then on, Freud began to use the method of pressures. He let his patient speak and when they remained silent, he pressed his forehead with his hand and made them say the first idea that came to mind. The evolution of the methodology used by Freud in his practice was one of the pillars on which the technique of psychoanalysis was based. The other is the interpretation of dreams, as stated in his 1900s book. Freud began to interpret the dreams of his patients because he thought that they reflected, without the restrictions of the real world, the unconscious ideas<sup>26</sup>. The interpretation of dreams also served to carry out his self-analysis. In the mornings he wrote down what he remembered of his own dreams and later analyzed it. This

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<sup>23</sup> Mitchell, Stephen A., and Margaret J. Black. *Freud and beyond: A history of modern psychoanalytic thought*. Hachette UK, 2016.

<sup>24</sup> Sulloway, F. J. *Freud, biologist of the mind: Beyond the psychoanalytic legend*. Harvard University Press.(1992).

<sup>25</sup> Mitchell, Stephen A., and Margaret J. Black. *Freud and beyond: A history of modern psychoanalytic thought*. Hachette UK, 2016.

<sup>26</sup> Freud, Sigmund. *A general introduction to psychoanalysis*. Boni and Liveright, 1920.

avoided the biggest problem of self-analysis, that is, to interpret the ideas while they occur. For Freud, dreams contained a symbology that varied greatly from one individual to another.<sup>27</sup>

The idea of psychoanalysis is a raw unfiltered desire within humans that pushes them to achieve social goals as they grow within the confines of culture.<sup>28</sup> This desire is what interests researchers the most. Desire acts more like energy, as words fail to completely describe its meaning and purpose. Freud describes this energy as unconscious wishes and dreams that attach themselves to specific ideas although not having clear goals. Starting from birth, human's dependence on their caregiver forms these unconscious desires in a relationship of helplessness and need. But these desires are stored deep in the unconscious, where the lucid person has no access to them, although depending on the situation, they can emerge as a positive or negative force.<sup>29</sup> The deep dark passages of the unconscious rely on the conscious mind to navigate society since the unconscious cannot. The theory of psychoanalysis hypothesizes on how these types of mind came about. One of the hypotheses is that development goes through stages with the body and mind. Each phase has its own traits, which shape the human as it grows by intertwining the conscious and unconscious minds. If a phase were to be disrupted through trauma, there would be consequences to the psyche.<sup>30</sup>

## **1.2 Topographical Mind Map**

In the early 20<sup>th</sup> century, Freud created a topographic map to depict the mind's formation and levels. Iceberg was used to illustrate the depths of the three layers of

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<sup>27</sup> Sulloway, F. J. *Freud, biologist of the mind: Beyond the psychoanalytic legend*. Harvard University Press.(1992).

<sup>28</sup> Freud, Sigmund, and Princess Marie Bonaparte. *The origins of psychoanalysis*. Vol. 216. London: Imago, 1954.

<sup>29</sup> Freud, Sigmund. *A general introduction to psychoanalysis*. Boni and Liveright, 1920.

<sup>30</sup> Freud, Sigmund, and Princess Marie Bonaparte. *The origins of psychoanalysis*. Vol. 216. London: Imago, 1954.

the mind.<sup>31</sup> At the top of the iceberg rests the conscious mind. This is where humans are aware of reality and life. Travelling downward, the next level is the preconscious. This can be seen as a middle ground between the levels above and below it. In the preconscious, any thought or feeling can easily be brought into the conscious although it is not resting there.<sup>32</sup> For example, people's common memories stay in the preconscious, like remembering an address. While it is not a current thought, it is not hidden in the subconscious since it can easily be remembered. Any emotion stored in the preconscious is mild and not generally traumatic. In the deepest layer, the subconscious, the mind locks in mental processes that cannot be accessed by the conscious being. These processes influence how humans behave, think, feel, and act. Freud stated that the behavior of a person stems from their unconscious and therefore, in the case of the iceberg and mind, the deepest unseen layers are most important.<sup>33</sup>

### **1.2.1 The Unconscious Mind**

It has been shown that Freud was not the first thinker who discovered the unconscious or invented the word to define it. However, it was he who ended up making it the main concept of his doctrine, assigning it a significance very different from that attributed to him by his predecessors.<sup>34</sup> Indeed, for Sigmund Freud the unconscious is no longer a "supra consciousness" or a "subconscious", located above or beyond consciousness; it really becomes an instance to which the conscience has

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<sup>31</sup> Mitchell, Stephen A., and Margaret J. Black. *Freud and beyond: A history of modern psychoanalytic thought*. Hachette UK, 2016.

<sup>32</sup> Mitchell, Stephen A., and J. Margaret. "Black. Freud and Beyond: A History of Modern Psychoanalytic Thought." (1995).

<sup>33</sup> Sandler, Joseph. *Freud's models of the mind: An introduction*. No. 1. Karnac Books, 1997.

<sup>34</sup> Epstein, Seymour. "Integration of the cognitive and the psychodynamic unconscious." *American psychologist* 49, no. 8 (1994): 709.

no access, and so it is revealed in dreams, lapses, jokes, puns, and failed acts of humans.<sup>35</sup>

The unconscious according to Freud has the peculiarity of being both internal to the subject (and to his conscience) and exterior to every form of domination by conscious thought.<sup>36</sup> Freud developed an unprecedented conception of the unconscious. He first made a synthesis of the teachings of Jean-Martin Charcot, Hippolyte Bernheim, and Josef Breuer, which led him to psychoanalysis and, in a second moment, provided a theoretical scaffolding to the functioning of the unconscious from the interpretation of the dream.<sup>37</sup> In 1893, in his *Preliminary Communication*<sup>38</sup> published in 1895 as the opening of *Studies on Hysteria*, Freud and Breuer referred to the “dissociation” of consciousness. Freud and Breuer further explained this idea as follows:

By studying these phenomena [hysterical phenomena] closely, we have more and more convinced that the dissociation of the conscious, called “double consciousness” in the classical observations, exists rudimentarily in all hysteria, the tendency to this dissociation, and consequently to the appearance of abnormal states of consciousness that we gather under the name “hypnoid” states would be a fundamental phenomenon in this neurosis.<sup>39</sup>

Although later, in 1905, Freud rejected the idea of the hypnoid state, which he attributed to Breuer.<sup>40</sup> An unconscious mind is a restricted place, which cannot be accessed by the conscious mind. This is the storage area of memories too disturbing that the conscious mind would not be able to process them. Freud described it as a

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<sup>35</sup> Freud, Sigmund. *A general introduction to psychoanalysis*. Boni and Liveright, 1920.

<sup>36</sup> Freud, Sigmund. *A general introduction to psychoanalysis*. Boni and Liveright, 1920.

<sup>37</sup> Sulloway, F. J. . *Freud, biologist of the mind: Beyond the psychoanalytic legend*. Harvard University Press.(1992).

<sup>38</sup> Breuer, Josef, and Sigmund Freud. " the psychical mechanism of hysterical phenomena: Preliminary communication." *The standard edition of the complete psychological works of Sigmund Freud.(Original work published in 1893.)* 2 (1893): 1-17.

<sup>39</sup> Breuer, Joseph, and Sigmund Freud. *Studies on hysteria*. Hachette UK, 2009.

<sup>40</sup> Derrida, J., Brault, P. A., & Naas, M. (1994). " To Do Justice to Freud": The History of Madness in the Age of Psychoanalysis. *Critical Inquiry*, 20(2), 227-266.

cauldron filled with human desires of a primitive nature and carnal desires kept trapped by the mediating border of the preconscious. He states that through repression, his patient's minds hid past events or frightening memories.<sup>41</sup> The unconscious is often compared to black holes because we do not know what can be found inside them. This notion of the unconscious from psychoanalysis acquires a precise meaning that differentiates between subconscious and non-conscious.<sup>42</sup>

Basically, the difference between these terms is that in the subconscious or in the non-conscious the content of these can be brought to consciousness quickly by the will of the subject or by other mechanisms where the consciousness recovers the content. Because the unconscious part of the mind was central to his theory, he dedicated his work to it and describes it as the governing body, which controls behavior, and that controls more than the conscious mind can understand.<sup>43</sup> In Freudian theory, the unconscious is the hidden, the other of the conscience and in turn, the "true reality" of the psyche, is functionally related to the notions of repression and resistance. The problem is to define what their contents are.<sup>44</sup> Against this, Freud himself has given some answers: at first, he defined it as repression, in 1915 in his text *The Unconscious*, which argued that its contents are "representatives of the drive." The concept of drive replaces the classic idea of instinct, this being a boundary notion between the somatic and the psychic. These contents are in the form

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<sup>41</sup> Freud, Sigmund. "The unconscious." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIV (1914-1916): On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*, pp. 159-215. 1957.

<sup>42</sup> Freud, Anna. "The unconscious." In *The Harvard Lectures*, pp. 5-19. Routledge, 2018.

<sup>43</sup> Sandler, Joseph. *Freud's models of the mind: An introduction*. No. 1. Karnac Books, 1997.

<sup>44</sup> Freud, Sigmund. *A general introduction to psychoanalysis*. Boni and Liveright, 1920.

of “fantasies”, “imaginary texts”, to which the drive is linked and can be identified as real stagings of “desire.”<sup>45</sup>

The contents of the unconscious are desires, sexual fantasies and / or aggression.<sup>46</sup> Freud states that raw urges and desires for sex and aggression are kept hidden in the unconscious mind and those urges rarely escape into the conscious mind because they are not rational and the conscious mind would not be able to process them. So, repression is used as a technique to suppress those urges deep into the unconscious.<sup>47</sup> The unconscious of psychoanalysis is according to Oscar Masotta, an Argentine psychoanalyst, "a knowledge that renounces its knowledge" The language of the unconscious is fundamentally different from the language of conscious processes.<sup>48</sup> The processes of the unconscious are illogical and irrational. The conscious follow the laws of logic and rationality. The contents of the unconscious access the conscious through transactions: symptoms, dreams, failed acts, etc. Understanding the significant-meaning relationship is the challenge to decipher the message.<sup>49</sup>

### **1.2.2 Levels of Consciousness in the Brain**

The left hemisphere, which is conscious, performs all the functions that require an analytical, elementalist and atomistic thought; its mode of operation is linear, sequential and sequential in time, in the sense that it goes step by step; receives the information data to data, processes it in a logical, discursive, causal and systematic way and reasons verbally and mathematically, where all decisions depend

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<sup>45</sup> Freud, Sigmund. "The unconscious." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIV (1914-1916): On the History of the Psycho-Analytic Movement, Papers on Metapsychology and Other Works*, pp. 159-215. 1957.

<sup>46</sup> Freud, Sigmund, and Princess Marie Bonaparte. *The origins of psychoanalysis*. Vol. 216. London: Imago, 1954.

<sup>47</sup> Gardner, Sebastian. "The unconscious mind." Cambridge University Press, 2003.

<sup>48</sup> Masotta, Oscar, and Zilkia Janer. "TO READ FREUD." *Dispositio* 18, no. 45 (1993): 85-91.

<sup>49</sup> Sandler, Joseph. *Freud's models of the mind: An introduction*. No. 1. Karnac Books, 1997.

on the previous one.<sup>50</sup> A person's way of thinking allows him to know one part at a time, not all or the whole; is predominantly symbolic, abstract and propositional in its function, having a specialization and almost complete control of the expression of speech, writing, arithmetic and calculation, with the verbal and creative, semantic, syntactic, logical and numerical abilities.<sup>51</sup>

The right hemisphere, on the other hand, which is always unconscious, develops all the functions that require thought or a synthetic and simultaneous intellectual vision of many things at once. Therefore, this hemisphere is endowed with an intuitive thought that is capable of structural, syncretic, geometric, and configurational or gestalt perceptions, and can compare schemas in a non-verbal, analogical, metaphorical, allegorical and integral form. His way of operating is, therefore, due to his capacity for stereognostic learning of the whole, to his style of proceeding in a holistic, complex, non-linear, tacit, simultaneous and acausal way.<sup>52</sup> This allows him to orient himself in space and enables him to think and appreciate spatial forms, the recognition of faces, visual forms and tactile images, pictorial comprehension, musical structures and, in general, everything that requires a thought visual, imagination or is linked to artistic appreciation.<sup>53</sup>

### **1.3 Freud and Personality**

Human feeling and emotions are reactions from the lived past experiences which are kept in the unconscious mind. Thus, how people act makes up their

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<sup>50</sup> Janov, Arthur. "Towards a new consciousness." *Journal of psychosomatic research* 21, no. 4 (1977): 333-339.

<sup>51</sup> Rosenthal, David M. *Consciousness and mind*. Oxford University Press, 2005.

<sup>52</sup> Janov, Arthur. "Towards a new consciousness." *Journal of psychosomatic research* 21, no. 4 (1977): 333-339.

<sup>53</sup> Velmans, Max. "An introduction to the science of consciousness." In *The science of consciousness*, pp. 13-34. Routledge, 2003.

personality.<sup>54</sup> Freud took the concept of the personality, also known as the psyche, and divided them into three distinct parts, the id, ego, and superego. In essence, id is wholly unconscious, while the other two are more flexible with consciousness.<sup>55</sup> Between 1920 and 1923 Freud undertook a theoretical recast that was to lead to the creation of a second topic, whose instances were the id, the ego, and the superego. Psychoanalysis became a metapsychological approach to the human being. Freud immediately abandoned his idea of simply developing a theory of neuroses, and approached the much more ambitious undertaking to develop the theory of personality outlined.<sup>56</sup> The unconscious then lost its substantive status, to become a way to qualify the three instances of the second topic: the id, the ego and the superego.

Although Freud insists on the conservation of the unconscious as an essential axis of his new conceptualization, certain currents of Freudianism progressively interpreted the second topic in a reducing sense, privileging the conscious part of the self.<sup>57</sup> From this perspective, the ego, thanks to the psychoanalytic treatment, must become the strongest instance of the personality, to the detriment of the id and the unconscious part of the self.<sup>58</sup> Freud's recognition of that unconscious part of the self which had constituted an essential theoretical advance was thus eclipsed.<sup>59</sup>

To achieve this goal, Freud relied fundamentally on the results of his self-analysis and on the analysis of his patients. To these he asked, each time with fewer restrictions, to simply talk about the first thing that occurred to them. He completed

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<sup>54</sup> Hall, Calvin S., Gardner Lindzey, and John B. Campbell. *Theories of personality*. John Wiley & Sons Inc, 1998.

<sup>55</sup> McLeod, Saul A. "Id, ego and superego." Retrieved from [www. simply psychology. org/psyche. html](http://www.simplypsychology.org/psyche.html) (2016).

<sup>56</sup> Freud, Sigmund. *Group psychology and the analysis of the ego*. Charles River Editors via PublishDrive, 2018.

<sup>57</sup> Freud, Anna. "Ego and id." In *The Harvard Lectures*, pp. 21-35. Routledge, 2018.

<sup>58</sup> McLeod, Saul A. "Id, ego and superego." Retrieved from [www. simply psychology. org/psyche. html](http://www.simplypsychology.org/psyche.html) (2016).

<sup>59</sup> Sulloway, F. J. (1992). *Freud, biologist of the mind: Beyond the psychoanalytic legend*. Harvard University Press.



the analysis with the interpretation of dreams, which should be done in the context of psychoanalysis.<sup>60</sup> Freud used to use the dreams of his patients so that they associate freely from each of its elements. For example, if a dream happened in the kitchen of the house of the parents of a patient, Freud asked her to say everything suggested by the house, her parents and the kitchen. The consequences obtained were extracted, both from the content of the dream and the associations it produced.<sup>61</sup> Freud considered psychoanalysis as a useful procedure for any person, and essential for psychoanalysts.<sup>62</sup> To exercise it, it was necessary to be psychoanalyzed, thus preventing the conflicts themselves from being projected in the analysis of the patients. During psychoanalysis, there was a transfer to the analyst of some of the components of the patient's psychic life.<sup>63</sup> In the positive transference, the analyst assumed the authority of the superego and had the opportunity to remedy the mistakes made during the formation of the superego by the internalization of the paternal ideas. In this process, the psychoanalyst could become an object of desire for his patients. The biggest problem during the analysis was the ego's resistance to addressing the changes produced, which could lead to a negative transfer.<sup>64</sup>

In Freud's system of the human psyche, the id operates instinctually and primitively as it hides desires of sex and aggression into memories.<sup>65</sup> In the middle, much like the subconscious, the ego separates the instinctive id with the moral superego. The ego is based in reality and acts as a mediator between the two opposing

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<sup>60</sup> Freud, Sigmund. *Group psychology and the analysis of the ego*. Charles River Editors via PublishDrive, 2018.

<sup>61</sup> Boyer, L. Bryce. "Psychoanalytic treatment of the borderline disorders today: A brief review." *Contemporary psychoanalysis* 23, no. 2 (1987): 314-328.

<sup>62</sup> Freud, Sigmund, and Princess Marie Bonaparte. *The origins of psychoanalysis*. Vol. 216. London: Imago, 1954.

<sup>63</sup> Boyer, L. Bryce. "Psychoanalytic treatment of the borderline disorders today: A brief review." *Contemporary psychoanalysis* 23, no. 2 (1987): 314-328.

<sup>64</sup> Sulloway, F. J. (1992). *Freud, biologist of the mind: Beyond the psychoanalytic legend*. Harvard University Press.

<sup>65</sup> McLeod, Saul A. "Id, ego and superego." Retrieved from [www.simplypsychology.org/psyche.html](http://www.simplypsychology.org/psyche.html) (2016).

halves. On the other end of the spectrum from id, is the superego. This is the moral compass that guides people to uphold social ideals. While each part is different, they together make up and contribute to each person's behavioral traits.<sup>66</sup> Thus, the id, ego, and superego were the new focus of Freud. These three parts of the mind created the personality of a person, which developed at different parts during the stages of life although they are all mental processes, not physical matter.<sup>67</sup>

### 1.3.1 Personality Development

The development of personality according to Freud was linked to the development of sexuality. Freud defended the idea that children maintain an important sexual activity from birth. In this way, in the development of sexuality, he differentiated 5 stages.<sup>68, 69</sup>

1. **Oral:** In this stage, the baby focuses the attention of pleasure in the mouth. Pleasure is linked to food and the mother figure, who provides it.
2. **Anal:** It covers from the year and a half until the three years approximately. In this stage children obtain pleasure through the expulsion and retention of feces. The sadism associated with this stage comes from the idea that children use their feces as a weapon against adults, particularly parents. The child discovers that he can easily irritate his parents if he properly uses his own feces, hence the sadistic aspect of the stage.
3. **Phallic:** In it, the child discovers the genital organs as producers of pleasure. He realizes that girls do not have a penis and this causes him concern that he too may

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<sup>66</sup> Freud, Sigmund. "The ego and the id." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIX (1923-1925): The Ego and the Id and Other Works*, pp. 1-66. 1961.

<sup>67</sup> Fadiman, James, and Robert Frager. *Personality and personal growth*. New York: Harper & Row, 1976

<sup>68</sup> Feist, Jess, and Gregory J. Feist. "Theories of personality." (2009).

<sup>69</sup> Fadiman, James, and Robert Frager. *Personality and personal growth*. New York: Harper & Row, 1976.

lose it. This concern is known as fear of castration. The girls, on the other hand, discover that they lack the organ that the children possess. They begin then to feel that their body is incomplete, and to hate their mothers for having brought them into the world in such a state. It is what is known as penis envy.

4. **Latent:** In this stage, children develop a sexual desire oriented towards the mother figure. This desire is accompanied by hatred towards the father, who is considered a rival in the struggle to obtain the affection of the mother. In girls, the situation is even more complicated. In fact, not all girls develop the so-called Electra Complex and some of them, penis envy leads them to adopt a masculine personality.
5. **Genital:** It is the one that is reached in adolescence by most people, boys and girls recognize the impossibility of sexually accessing their parents and divert their interests to other members of the community.

The stages of personality are fundamental concepts in the theory of psychoanalysis with which Sigmund Freud tried to explain the human psychic function, postulating the existence of a “psychic apparatus” that has a particular structure.<sup>70</sup> He argued that this apparatus is divided, broadly speaking, into three instances: the id, the ego and the superego, which nonetheless share functions and are not physically separated. In turn, much of the content and psychic mechanisms that operate in each of these entities are unconscious.<sup>71</sup> While the general idea that the mind is not something homogeneous has wide acceptance, both inside and outside the field of psychology, it is also a controversial idea.<sup>72</sup>

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<sup>70</sup> Freud, Sigmund. *A general introduction to psychoanalysis*. Boni and Liveright, 1920.

<sup>71</sup> McLeod, Saul A. "Id, ego and superego." *Retrieved from www. simply psychology. org/psyche. html* (2016).

<sup>72</sup> Fadiman, James, and Robert Frager. *Personality and personal growth*. New York: Harper & Row, 1976.

### 1.3.2 The Id

The id is part of Freud's psychoanalytic of behavior and personality. The id is the instance or structure of the oldest psychic apparatus; as the baby is born with only this, and only development in life will create the ego and the superego. This part of personality does not grow; it stays in its infancy throughout the human's life. Experience and time do not influence since it has no access to conscious reality and uses no logic.<sup>73</sup> Humans take energy from the id for the development of his psychic life. Inside the id rests the raw instincts, desires, and needs. The id is selfish as it only seeks to please its on desires and as believed by Freud, it is continuously fighting to overtake all parts of behavior.<sup>74</sup> It is the link between bodily needs and the mind. The principle that governs its activity is the pleasure principle and the mechanisms or processes that dominate it are the primary processes. Regardless of the outcome or consequences, the id needs its desires fulfilled immediately and therefore when satisfied, humans feel pleasure.<sup>75</sup>

It is content in the unconscious and consists fundamentally in the psychic expression of drives and desires. The impulses given by the id are separated into two types. While the inherited traits are seen at birth, the id includes Eros, which is the instincts about life and fulfilling need. The other instinct is Thanatos, which is the instinct of death and aggression.<sup>76</sup> It is in conflict with the ego and the superego. Representation of the id is in the form of onion, with the different layers of the

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<sup>73</sup> Freud, Anna. "Ego and id." In *The Harvard Lectures*, pp. 21-35. Routledge, 2018.

<sup>74</sup> Freud, Sigmund. "The ego and the id (1923)." *TACD Journal*17, no. 1 (1989): 5-22.

<sup>75</sup> Rennison, Nick. *Freud And Psychoanalysis: Everything You Need To Know About Id, Ego, Super-Ego and More*. Oldcastle Books, 2015.

<sup>76</sup> Freud, Sigmund. "The ego and the id (1923)." *TACD Journal*17, no. 1 (1989): 5-22.

psyche. By all the indications that Freud makes, it is the motor of the personality, without the id, a person would be unable to fulfill their basic needs.<sup>77</sup>

### 1.3.3. The Ego

The ego is an essential substratum in the methodology of psychoanalysis, from which derives its popularity and current application, even in the field of neuroscience. For Freud, it literally meant, “the Self”. To better understand it in its psychoanalytic synthesis, the ego constitutes the part of the mind that contains consciousness or self-knowledge. What later, in advanced writings, would conceptualize, as a set of psychic functions that involved judgment, tolerance, the evaluation of reality, self-control, foresight, planning, unconscious defenses, synthesis of information, intellectual function and memories.<sup>78</sup>

It would seem logical, that in a species whose survival is so intimately embedded in its intellectuality, that human’s ability to intuit the intentions of others or respond appropriately to the unknown would be innate faculties of vital importance. The mirror neurons would give people assistance of primordial order in this respect since they would allow us to formulate, parallel predictions to the behaviors that they involuntarily reflect.<sup>79</sup> Conceiving this system of self-perceptions, it is found that in itself it is constituted by many additional concepts. For example, it is endowed with a sense of unitary and cohesive uniformity, despite the multiple impressions and experiences that converge in it. In addition to what has been said, the ego has a sense of continuity and permanence in the measure of time.<sup>80</sup> A notion of being in control of

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<sup>77</sup> Freud, Sigmund. "The ego and the id." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIX (1923-1925): The Ego and the Id and Other Works*, pp. 1-66. 1961.

<sup>78</sup> Mitchell, Stephen A., and Margaret J. Black. *Freud and beyond: A history of modern psychoanalytic thought*. Hachette UK, 2016.

<sup>79</sup> Freud, Anna. *The ego and the mechanisms of defence*. Karnac Books, 1992.

<sup>80</sup> Lampl-De Groot, Jeanne. "On the development of the ego and super-ego." *International Journal of Psycho-Analysis* 28 (1947): 7-11.

its activities and actions, of being fixed in our body, which is aware of its value, dignity and mortality or immortality. Also, each one of those aspects of its function may be mediated by different parts or by different centers of the brain.

As noted earlier, there is a unique aspect of this ego, which is stranger than the others, and this is that this system is aware of itself, as a particular and autonomous entity.<sup>81</sup> The ego is the acting psychic instance that appears as a manager between the other two as it attempts to reconcile the normative and punitive demands of the superego as well as the demands of reality with the interests of the id to satisfy unconscious desires.<sup>82</sup> Thus, as it acts as the mediator, its connection is reality-based. Where ego is realistic, id is chaotic. It is in charge of developing mechanisms that allow obtaining the greatest possible pleasure, but within the limits that reality imposes. While keeping in mind societal norms, the ego tries to satisfy the needs of id through compromising in order to also satisfy the needs of society and culture.<sup>83</sup>

Defense is one of its competences and a large part of its content is unconscious. The incidence of the outside world would alter a portion of the id destined to become the ego, a portion described as a cortical layer endowed with the organs for the reception of stimuli and devices for protection against these that from then on will take the role of mediating between that other instance and the outside world. The ego would govern the voluntary movements and would deal with the self-preservation of the individual through the avoidance, domination, and cancellation of the stimuli coming from outside, as well as through the submission of the drive claims from the id, regarding the which will have to determine if they have to be satisfied -

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<sup>81</sup> Rapaport, David. "The theory of ego autonomy: A generalization." *Bulletin of the Menninger Clinic* 22, no. 1 (1958): 13.

<sup>82</sup> Freud, Anna. "Ego and id." In *The Harvard Lectures*, pp. 21-35. Routledge, 2018.

<sup>83</sup> Rennison, Nick. *Freud And Psychoanalysis: Everything You Need To Know About Id, Ego, Super-Ego and More*. Oldcastle Books, 2015.

and, if so, under what conditions - or suffocate them. In a similar way to a judge, after an experience has gone through the superego and id, it stays in the ego for the mediation of a positive result.<sup>84</sup>

The level of tension within the ego organization would orient its activity, perceiving, in general, a tensional increase as unpleasant and a decrease as pleasurable, although Freud does not stop indicating that the sensations of pleasure and displeasure are probably not related to direct with the magnitude of the tension itself, but rather with the rhythm of its fluctuations.<sup>85</sup> The tendency of the ego to avoid displeasure implies that the anticipation of an increase in it leads to the release of a sign of anguish, being called danger the circumstance in which it takes place, whether it is an internal threat -that is, instinctual- or external. During sleep, the ego would resign its link with the outside world and it would confirm in it a particular distribution of the psychic energy.<sup>86</sup>

#### **1.3.4 The Super Ego**

Although the biological perspective prevails in Freud, he did not ignore the importance of society and culture, since culture is present in the mind of the individual in the superego. This mental process operates in all three levels of consciousness. This is why humans can feel guilty without knowing why, since that behavior would be in the unconscious. When the superego is within the conscious area, feelings can be understood and interpreted.<sup>87</sup>

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<sup>84</sup> Sandler, Joseph, and Anna Freud. "The analysis of defense: The ego and the mechanisms of defense revisited." In *The analysis of defense: the ego and the mechanisms of defense revisited*. 1985.

<sup>85</sup> Rapaport, David. "The theory of ego autonomy: A generalization." *Bulletin of the Menninger Clinic* 22, no. 1 (1958): 13.

<sup>86</sup> Freud, Sigmund. "Splitting of the ego in the process of defence." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XXIII (1937-1939): Moses and Monotheism, An Outline of Psycho-Analysis and Other Works*, pp. 271-278. 1964.

<sup>87</sup> Hartmann, Heinz, and Rudolph M. Loewenstein. "Notes on the superego." *The Psychoanalytic Study of the Child* 17, no. 1 (1962): 42-81.

The child learns from his parents the moral and evaluative code that will determine his attitudes and subsequent motivations. This learning occurs mainly in the pregenital stages and as a consequence of the fear of punishment and the need for affection.<sup>88</sup> The function of the superego is to integrate the individual into society. Because the superego is the opposite force of the id, it acts to suppress any unethical or immoral desires the id produces. In addition, it attempts to change the mediating ego to be based on morals rather than realistic thought. The superego is the perfectionists where no exceptions can be made and therefore reality is not a factor in its processes.<sup>89</sup> It is the instance that will observe and sanction the instincts and experiences of the subject and that will promote the repression of unacceptable psychic contents. To a large extent, its influence on the life of the subject is unconscious. In the superego, the so-called "ideal of the self" is usually distinguished from the "moral conscience", the first to indicate the situations, states, and objects valued positively by the subject and to which they will tend their behavior, and the moral conscience to designate rather the scope of the prohibitions and sanctions to which people believe they must submit.<sup>90</sup>

Since the superego is the moral instance, it judges the ego's activity. For Freud, it arises as a result of the resolution of the Oedipus complex and constitutes the internalization of the norms, rules and parental prohibitions. The influence of parental figures shapes the superego in order to follow the rules of society that have been taught. Therefore, it is the last piece of the behavior trifecta to develop.<sup>91</sup> Just as from

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<sup>88</sup> Rennison, Nick. *Freud And Psychoanalysis: Everything You Need To Know About Id, Ego, Super-Ego and More*. Oldcastle Books, 2015.

<sup>89</sup> Schafer, Roy. "The loving and beloved superego in Freud's structural theory." *The Psychoanalytic Study of the Child* 15, no. 1 (1960): 163-188.

<sup>90</sup> Loewald, Hans W. "Internalization, separation, mourning, and the superego." *The Psychoanalytic Quarterly* 31, no. 4 (1962): 483-504.

<sup>91</sup> Lampl-de Groot, Jeanne. "Ego ideal and superego." *Psychoanalytic Study of the Child* 17 (1962): 94-106.



it the ego would originate, within it the superego would be born later, consisting of the relict of the stage in which the individual has not yet overcome child neglect and still remains in close dependence on their parental figures, whose designs are incorporated into the constitution of this third part of personality.<sup>92</sup> Important sums of aggressiveness are found a different employment from being directed outwards when, from the establishment of the superego, they remain attached to the self, where they bring out their self-destructive virtualities, to the point that the retention of the aggression would be insane or pathogenic given that the obstructed destructive drive would then exert its effects from the mechanism of return to the proper person.<sup>93</sup> The superego is the part that counteracts the id, represents the moral and ethical thoughts received from the culture. It consists of two subsystems: the moral conscience and the idea of the self. The moral conscience refers to the capacity for self-evaluation, criticism, and reproach. The idea of the self is an ideal self-image that consists of approved and rewarded behaviors.<sup>94</sup>

Within the superego, there are two main parts, which control the behavior to follow rules and standards of society, which are the ego ideal and the conscience.<sup>95</sup> For the ego ideal, when being praised for following rules by authority figures, pleasure and pride are felt. This is the perfect type of human behavior, complete submission to rules, thus its name, ideal. Much like positive reinforcement for doing a good deed. Mainly this praise comes from parents as a small child then other superior figures as the child's environment expands. If rules were to be broken or punishment

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<sup>92</sup> Hartmann, Heinz, and Rudolph M. Loewenstein. "Notes on the superego." *The Psychoanalytic Study of the Child* 17, no. 1 (1962): 42-81.

<sup>93</sup> Schafer, Roy. "The loving and beloved superego in Freud's structural theory." *The Psychoanalytic Study of the Child* 15, no. 1 (1960): 163-188.

<sup>94</sup> Rennison, Nick. *Freud And Psychoanalysis: Everything You Need To Know About Id, Ego, Super-Ego and More*. Oldcastle Books, 2015.

<sup>95</sup> Jones, David H. "Freud's theory of moral conscience." *Philosophy* 41, no. 155 (1966): 34-57.

occurred from superior figures, shame and guilt would be felt, which comes from the other side, the conscience.<sup>96</sup>

Freud believed that all these parts of the psyche exist in all people and, in their way, are an indispensable part of mental processes. However, he also believed that the struggle between the id, the ego, and the superego can sometimes generate decompensations that produce suffering and the appearance of psychopathologies, so we should try to re-balance the correlation of forces through psychoanalysis.<sup>97</sup> In fact, one of the characteristics of Freud's theories is that they create a concept of mental health in which disorders are not the exception, but the norm; the most common are the imbalances between these psychic instances because the mental problems remain implicit and latent in the internal struggle between them. For example, if the superego comes to prevail, the repression of thoughts and emotions can become so excessive that periodic nervous breakdowns occur, something that attributed for example to cases of women with hysteria too attached to a rigid and deeply restrictive mora.<sup>98</sup> On the other hand, if the Id predominated, this could give way to sociopathy, impulsiveness that endangers both the person who experiences it and others, since the absolute priority is to satisfy needs with urgency. This concept of balance between forces completely impregnated the work of Sigmund Freud, since he did not believe that there was a definitive solution to the confrontation between the three psychic

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<sup>96</sup> Lampl-de Groot, Jeanne. "Ego ideal and superego." *Psychoanalytic Study of the Child* 17 (1962): 94-106.

<sup>97</sup> Freud, Sigmund. "The ego and the id." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XIX (1923-1925): The Ego and the Id and Other Works*, pp. 1-66. 1961.

<sup>98</sup> Feist, Jess, and Gregory J. Feist. "Theories of personality." (2009).  
Lampl-de Groot, Jeanne. "Ego ideal and superego." *Psychoanalytic Study of the Child* 17 (1962): 94-106.

instances: the healthiest people are not those in which the id, the ego, and the superego have not to fight, but those in which this fight causes less misfortune.<sup>99</sup>

#### **1.4 Freud and Family**

The most noticeable feature of the middle-class families of Freud's time was the sexual influences and regression techniques. This was reserved for the closest of family members, as Freud states in *Civilization and its Discontents*:<sup>100</sup> "The more closely the members of a family are attached to one another, the more often do they to enter into the wider circle of life." As a positive aspect, the close repressed family experience intimacy, privacy, and friendship together. Although, the children within that family only have a limited number of people to fulfill those emotional needs.<sup>101</sup> The result, as Freud says, men turn into sexual deviants and women become neurotic because he believes the relationship of the family is so sexually repressive that it produces adults who are a burden to society.<sup>102</sup> So, Freud blames the family for the creation of the nervous, sexually inept adults and not society's moral standards. The family is not viewed at the forefront of psychoanalysis but rather in a vague way that is not central to the theory's argument.<sup>103</sup>

##### **1.4.1 Family and Son**

Freud conceptualized the Oedipus Complex, the guiding axis in the structuring of the psyche and the fundamental axis of psychoanalysis. Speaking of Oedipus, it is the complicated emotional situation that occurs in the relationship of every child with their parents, the intense feelings of love, hate, jealousy or rivalry that are put into

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<sup>99</sup> McLeod, Saul A. "Id, ego and superego." Retrieved from [www.simplypsychology.org/psyche.html](http://www.simplypsychology.org/psyche.html) (2016).

<sup>100</sup> Freud, Sigmund. *Civilization and its discontents*. WW Norton & Company, 1989.

<sup>101</sup> Malinowski, Bronislaw. *Sex and Repression in Savage Society*: [1927]. Routledge, 2013.

<sup>102</sup> Billig, Michael. *Freudian repression: Conversation creating the unconscious*. Cambridge University Press, 1999.

<sup>103</sup> Freud, Sigmund. "Family romances." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume IX (1906-1908): Jensen's 'Gradiva' and Other Works*, pp. 235-242. 1959.

play in that intimate group as every child will live with and will have to resolve on their way to socialization.<sup>104</sup> The Oedipus Complex is a term used by Sigmund Freud in his *Theory of Psychosexual Development Stages* to describe a child's sense of desire for his mother and hatred of his father. This hatred is due to the fact that the child perceives that his father is a competitor for getting the mother's affection, and expresses his feelings in the form of anger, tantrums and behaviors of disobedience.<sup>105</sup> Freud proposed the Oedipus Complex for the first time in 1899 in his book *Interpretation of Dreams* but did not formally use it until 1910. The name was born after being inspired by Oedipus, a character from Greek mythology who killed his father accidentally.<sup>106</sup>

At the time when Freud lived there was strong repression of sexual desires. The Austrian psychoanalyst understood that there was a relationship between neurosis and sexual repression. Therefore, it was possible to understand the nature and variety of the disease by knowing the patient's sexual history.<sup>107</sup> Freud considered that children are born with a sexual desire that they must satisfy, and that there are a series of stages, during which the child seeks pleasure through different objects. This is what led him to the most controversial part of his theory: the theory of psychosexual development.<sup>108</sup> According to Freud, there are several stages of the infant's psychosexual development, and the Oedipus Complex occurs during the Phallic Stage: an important moment for the development of sexual identity. This phase takes place after three years and extends to six. The genitals are the object of pleasure, and

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<sup>104</sup> Freud, Sigmund. "The passing of the Oedipus complex." *International Journal of Psycho-Analysis* 5 (1924): 419-424.

<sup>105</sup> Malinowski, Bronislaw. *Sex and Repression in Savage Society:[1927]*. Routledge, 2013.

<sup>106</sup> Freud, Sigmund, and A. J. Cronin. *The interpretation of dreams*. Read Books Ltd, 2013.

<sup>107</sup> Mitchell, Stephen A., and Margaret J. Black. *Freud and beyond: A history of modern psychoanalytic thought*. Hachette UK, 2016.

<sup>108</sup> Simon, William, and John Gagnon. "Psychosexual development." *Society* 6, no. 5 (1969): 9-17.

there is interest in sex differences and genitals, so it is very important not to repress this desire and the correct management of this stage since it could obstruct the ability to research, knowledge and general learning of the child. Freud states that male children experience sexual desires towards their mothers and see their parents as rivals, so they fear being castrated, a process that results in the Oedipus Complex.<sup>109</sup>

Later the children identify with their parents and repress the feelings towards their mothers to leave behind this phase. The correct assimilation of this stage has as a consequence the maturity of the sexual identity. Overcoming the Oedipus Complex for the correct development towards an adult with a healthy identity, the child must identify with the same sex as his or her parent. Freud suggests that while the Id wants to eliminate the father, the Ego knows that his father is much stronger. Then, the child experiences what is known as castration anxiety, fear of emasculation.<sup>110</sup> As the child becomes aware of the physical differences between men and women, he assumes that in women the penis has been removed, so that his father can castrate him as punishment for wishing his mother.<sup>111</sup>

#### **1.4.2 Family and Daughter**

For daughters, Freud sheds more light on the family relationship in relation to fantasies. He makes the connection between this and the emotional and sexual growth of the family in his writings in the form of sexual repression within the family unit.<sup>112</sup> Historically, Western Europe had the most conservative outlook and deep

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<sup>109</sup> Freud, Sigmund. "The passing of the Oedipus complex." *International Journal of Psycho-Analysis* 5 (1924): 419-424.

<sup>110</sup> Blum, Gerald S. "A study of the psychoanalytic theory of psychosexual development." *Genetic Psychology Monographs*, 1949.

<sup>111</sup> Malinowski, Bronislaw. *Sex and Repression in Savage Society*: [1927]. Routledge, 2013.

<sup>112</sup> Freud, Sigmund. *Civilized sexual morality and modern nervous illness*. Read Books Ltd, 2014.

sexual repression.<sup>113</sup> Freud described the middle class families in the Victorian era created the neurosis from sexual repression as they adjusted to city life after moving from the countryside. Freud quotes this repression as: “Neurosis attacks precisely those whose forefathers, after living in simple healthy, country conditions, offshoots of rude but vigorous stocks, came to the great cities where they were successful and were able in a short space of time to raise their children to a high level of cultural attainment.”<sup>114</sup>

During the time period of Freud’s theoretical development, Victorian women were sexually repressed, as intercourse was meant only for reproduction between married couples.<sup>115</sup> For children, no formal education on sex.<sup>116</sup> This resulted in repressed couples marrying and experiencing poor sexual experiences, which was linked to fulfillment and a lack of happiness. The repression was so severe that when a woman was allowed to marry she was unable to comprehend love and sexual desire because she did not understand her own feelings, this caused tense marriages.<sup>117</sup> As quoted by Freud in *Sexuality and the Psychology of Love*, “Psychically she is still attached to her parents . . . and physically she shows herself frigid . . . I do not know whether the anaesthetic type of woman is also found outside the range of civilized education . . . This type is directly cultivated by education . . .”<sup>118</sup> Understanding the atmosphere of the immediate family, the effects on the child are described as:

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<sup>113</sup> Cott, Nancy F. "Passionlessness: An interpretation of Victorian sexual ideology, 1790-1850." *Signs: Journal of Women in Culture and Society* 4, no. 2 (1978): 219-236.

<sup>114</sup> Freud, Sigmund. *Civilization and its discontents*. WW Norton & Company, 1989.

<sup>115</sup> Cott, Nancy F. "Passionlessness: An interpretation of Victorian sexual ideology, 1790-1850." *Signs: Journal of Women in Culture and Society* 4, no. 2 (1978): 219-236.

<sup>116</sup> Freud, Sigmund. *Civilized sexual morality and modern nervous illness*. Read Books Ltd, 2014.

<sup>117</sup> Freud, Sigmund. "Female sexuality." In *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XXI (1927-1931): The Future of an Illusion, Civilization and its Discontents, and Other Works*, pp. 221-244. 1961.

<sup>118</sup> Freud, Sigmund. *Sexuality and the Psychology of Love*. Simon and Schuster, 1997.

Such a marriage will increasingly affect the only child--or the limited number of children--which spring from it . . . As a mother, the neurotic woman who is unsatisfied by her husband is over-tender and over-anxious in regard to the child, to whom she transfers her need for love, thus awakening in it sexual precocity. The bad relations between the parents then stimulate the emotional life of the child and cause it to experience intensities of love, hate and jealousy while yet in its infancy. The strict training which tolerates no sort of expression of this precocious sexual state lends support to the forces of suppression, and the conflict at this age contains all the elements needed to cause lifelong neurosis.<sup>119</sup>

In these two quotes, Freud related the parent's dissatisfaction with their sexual needs as a couple as a direct connection to a child's sexual fantasy.

### **1.5 Mental Illnesses and Childhood Trauma**

During Freud's time, mental illness was not a commonly researched subject, whether academically or clinically.<sup>120</sup> His main diagnosis and what many of his ideas revolve around is hysteria or too much stress. In this context, it is observed that, at the end of the 19th century, the psychic illness was understood as a series of bodily and psychic disturbances. This can be considered the starting point that attempts to end the historical mind-body split.<sup>121</sup> It was clear that these disturbances not only affected the patient in his individual life but also affected his social environment, since some of the patient's symptoms included the inability to express himself correctly, with his consequent difficulty in relating to his environment. When starting the work with patients Josef Breuer and later Freud, they agreed on the fact that the patient had suffered from trauma.<sup>122</sup> In order to bridge the gap between psychoanalytical theory and modern medicine, one can connect the trauma experienced in childhood, as

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<sup>119</sup> Freud, Sigmund. *Sexuality and the Psychology of Love*. Simon and Schuster, 1997.

<sup>120</sup> Arieno, Marlene Ann. *Victorian Lunatics: A Social Epidemiology of Mental Illness in Mid-Nineteenth-Century England*. Susquehanna University Press, 1989.

<sup>121</sup> Breuer, Joseph, and Sigmund Freud. *Studies on hysteria*. Hachette UK, 2009.

<sup>122</sup> Breuer, Joseph, and Sigmund Freud. *Studies on hysteria*. Hachette UK, 2009.

described by Freud, and the different types of mental illness, which is much more advanced and varied than just a diagnosis of hysteria.

Since childhood trauma and development were central ideas to Freud, modern medicine is able to draw make a link between the two concepts. The trauma models of mental disorders emphasize the effects of psychological trauma, especially in childhood or adolescence, as a key factor in the development of a large part of mental illness. Trauma models are generally based on the fact that traumatic experiences in the home are more common and serious than is generally believed.<sup>123</sup> In addition, there is a considerable body of evidence that supports the connection between early experiences of abuse with later problems.<sup>124</sup> In the 1960s, trauma models were associated with humanistic psychology and antipsychiatry, especially with regard to the understanding of schizophrenia and the role of the family.<sup>125</sup> Personality disorders have also been considered in this perspective. In general terms, trauma models are presented as a counterpart to psychiatry that is said to be too focused on genetics, neurochemistry, and medication.<sup>126</sup>

Critics of the trauma model argue that the logic by which a childhood trauma is said to cause mental illness suffers from a serious failure. If this statement were true, critics' debate, the abuse of millions of children should have caused many cases of mental illness, but there is no evidence of this. Silvano Arieti responded to this objection by observing that the only people to whom human beings are vulnerable when they are young are those to whom they are emotionally bound in their

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<sup>123</sup> Sandler, Joseph. *Freud's models of the mind: An introduction*. No. 1. Karnac Books, 1997.

<sup>124</sup> Cassidy, Jude, and Phillip R. Shaver, eds. *Handbook of attachment: Theory, research, and clinical applications*. Rough Guides, 2002.

<sup>125</sup> Resnick, Sandra G., Gary R. Bond, and Kim T. Mueser. "Trauma and posttraumatic stress disorder in people with schizophrenia." *Journal of abnormal psychology* 112, no. 3 (2003): 415.

<sup>126</sup> Krystal, Henry. "Trauma and affects." *The psychoanalytic study of the child* 33, no. 1 (1978): 81-116.



childhood. A fragment of *Interpretation of Schizophrenia*, published initially in 1955, sheds light on the core of the trauma model:

First of all, we must repeat here what we have already mentioned [...], that in the case of circumstances in which there is an obvious external danger, such as wars, catastrophes, or other adversities that affect the community, the type of anxiety that damages the internal self, therefore, these events do not favor schizophrenia in themselves. Even extreme poverty, physical illness, or personal tragedies do not necessarily lead to schizophrenia, unless they have psychological consequences that damage the inner self. Even homes broken by deaths, divorces or abandonment can be less destructive than homes where both parents are alive, coexist under the same roof and are dedicated to undermining the child's concept of himself or herself.<sup>127</sup>

## 1.6 Psychoanalysis Literary Theory

Both literature and psychoanalysis are narratives. Both disciplines build a story that goes from the general human condition to the particulars of each case. Literature groups the words in stories of fiction: stories, novels, and poems; and psychoanalysis gives an account of work through stories that are from clinical sessions. Freud is quoted in *Time in Literature*:

Poets and philosophers have discovered the unconscious before me: what I have discovered is the scientific method that allows us to study the unconscious. And the poets are invaluable allies, whose testimony must be estimated to some degree because they often know many things existing between heaven and earth that do not even suspect our method. In psychology, above all, vulgar men are far above us, for they drink in sources that we have not yet managed to make accessible to science.<sup>128</sup>

Faced with the knowledge of the unique thought that becomes a power over the other, literature and psychoanalysis speak of knowledge about the precariousness, fragility,

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<sup>127</sup> Arieti, Silvano, *Interpretation of Schizophrenia*, p 197 (Aronson, 1994).

<sup>128</sup> Meyerhoff, Hans. *Time in literature*. Univ of California Press, 1955.

and caducity of the human being. Literature, which could well be defined as an impatience of knowledge, is also a knowledge sustained over time, a continuum, a popular knowledge about the existence of psychic reality or subjectivity that nests in the human condition.<sup>129</sup> If there is something that Freud had very present from the beginning of his theoretical constructions is that the metaphorical language of literature can serve us to overcome the limits of scientific language. And if there is a place where the metaphor becomes knowledge and artistic creation, it is jointly in literature.<sup>130</sup> Accordingly, psychoanalytic criticism argues that literary texts, like dreams, express the secret unconscious desires and anxieties of the author. Thus, a literary work can be seen as a manifestation of the author's own neuroses. It is possible to analyze a particular character within a literary work, but it is usually assumed that all such characters are projections of the author's psyche.

### **1.7 Freud's Psychoanalysis Literary Theory for *Hard Times***

The theory of psychoanalysis, which was previously discussed, can be used as an analysis method for literary works. Specifically, for the characters mental states and behaviors. By understanding the levels of consciousness, the development stages, and the parts of the mind that control personality and actions, the main characters in *Hard Times* can be analyzed from this perspective. Although, it is important to first understand the Victorian era as a society and how that translates to the setting of the novel. From there, the characters can look at how they fit into that society. Then, the behaviors depicted in the novel can be analyzed through Freud's theory by making connections to their mental health and the underlying causes.

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<sup>130</sup> Wright, E. *Psychoanalytic criticism*. Routledge, 2013.

The analysis of the characters can be looked at from both the child's and adult's behavior of the same character since the novel spans a large length of time. Understanding the child's behavior and trauma can be pinpointed in the stages of development in Freud's theory. Then by looking at the behavior of the adult character, mental illnesses can be determined from the trauma experienced as a child. Accordingly, I will analyse the characters' childhood experiences that cause some kind of trauma and mental illnesses later in their adulthood in *Hard Times* and as a result of this analysis, the main characters in the novel reveal who Charles Dickens was as a person, as an activist, and as an Englishman at the time of the industrial revolution. To this end, my thesis will also provide an overview of the industrial revolution in the Victorian Era as well as the background of Coketown as shall be seen soon.

## CHAPTER TWO: THE INDUSTRIAL REVOLUTION AND COKETOWN

### 2.0 Historical Background of the Industrial Revolution

In the late 1700s, the industrialisation of Victorian Britain completely shifted the country to be set up to be the international leader that it is today. Before, Britain was an agricultural based economy, which meant that the country and its people made a living off of the land. If products were being produced that were not grown, they were being made in small-scale shops, usually in people's homes. The time it took to produce one item could take weeks, and the quality of the items produced could vary from piece to piece. Factories revolutionised the various aspects of life, whether economic, political or social, by replacing workers in many professions with mechanical machines capable of implementing their work. England was the first country in which the industrial revolution emerged from various countries around the world. The most significant effects of this revolution were the development of the industrial sectors of cotton textiles and mining, as well as the update of the steam engine that brought about a dramatic transformation of the economy at the time.<sup>131</sup>

With the shift to industrialisation, factories were built to mass-produce goods on a large scale. Thus, more items can be made in less time and then sold or traded domestically and internationally through Europe. Within the factories, special machines were made to make production more efficient. For example, machines that drilled holes or cut metal to make manufacturing faster and easier were created. By grouping factories, they produced similar items or needing similar raw materials lowered production and transportation costs through the sharing of resources between factories.<sup>132</sup>

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<sup>131</sup> Montagna, Joseph. "The Industrial Revolution." *Yale-New Haven Teachers Institute*, 1981, [teachersinstitute.yale.edu/curriculum/units/1981/2/81.02.06.x.html](http://teachersinstitute.yale.edu/curriculum/units/1981/2/81.02.06.x.html).

<sup>132</sup> Clark, Gregory. "The secret history of the Industrial Revolution." *Manuscript, University of California, Davis*. Available at [http://www.econ.ucdavis.edu/\\$gclark](http://www.econ.ucdavis.edu/$gclark) (2001).

There were two dominant industries that the revolution focused on, the textile industry and the iron industry. The textile industry saw bigger looms that were powered by steam that could produce broader and longer pieces of textile, which would have never been capable if done by hand. Also, the cotton gin - a machine that quickly and easily separates cotton fibers from their seeds - did cleaning and separating raw cotton easier and faster. While in 1700 the iron industry was not efficient and most iron was imported into Britain, by 1800, after technical developments, the iron industry became a net exporter. The steam engine was able to facilitate a higher quantity and quality of production, which eventually led to iron railways and an improved transportation system.<sup>133</sup>

## **2.1 The Causes of the Industrial Revolution**

The Industrial Revolution began in England because England had won great wars in Europe and Asia, and at the same time saved its land from the ravages of war; and because it had gained control over the seas, it had been flooded with merchants that supplied raw materials and needed manufactured goods. Also, because its armies, fleets and growing populations had created a vast market for industrial products, efficient production was needed.<sup>134</sup> Because continuous grazing had replaced land cultivation, this forced farmers to leave the fields and go to cities where they increased the number of workers available to industry. Additionally, science in England was directed by men of scientific orientation, while the country was mostly devoted to general research; and finally, because England had a constitutional

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<sup>133</sup> Montagna, Joseph. "The Industrial Revolution." *Yale-New Haven Teachers Institute*, 1981, [teachersinstitute.yale.edu/curriculum/units/1981/2/81.02.06.x.html](http://teachersinstitute.yale.edu/curriculum/units/1981/2/81.02.06.x.html).

<sup>134</sup> Hartwell, Ronald Max. *The causes of the Industrial Revolution in England*. Routledge, 2017.

government sensitive to the interests of trade. The Industrial Revolution would bring England the political leadership of the Western world for a century or more.<sup>135</sup>

The dominance of Britain overseas began with the defeat of the Spanish Armada; this dominance was spread by the victories of the Netherlands in the Anglo-Dutch wars, France in the Spanish Genocide War; then the Seven Years' War made the ocean exclusive to Britain. The English economy fuelled the needs of the British armies and Allied armies in the country.<sup>136</sup> In the textile and metal industries, the need for machines increased the speed of production, and the factories exploded with products from it. The trade of colonies and other overseas countries allowed the British industry a foreign market in which there was no competitor in the 18th century.<sup>137</sup> London, Bristol, Liverpool and Glasgow thrived on the Atlantic trade. The colonies took the manufactured goods and sent instead food, tobacco, spices, tea, silk, cotton, ores, gold, silver and precious stones. The Parliament restricted the importation of foreign manufactures by imposing high tariffs on them and discouraging the development of the colonial or Irish industries competing with British industries. The upper and middle classes enjoyed very great prosperity and were able to afford purchasing power that was an additional incentive for industrial production.<sup>138</sup>

Craft unions were not sufficient to meet the needs of expanding markets at home and abroad. It was first established to meet the needs of the town and its inhabitants, and it was overwhelmed by outdated systems that discouraged

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<sup>135</sup> Ashton, Thomas Southcliffe. "The industrial revolution 1760-1830." *OUP Catalogue* (1997).

<sup>136</sup> Evans, Eric J. *The Forging of the Modern State: Early Industrial Britain, 1783-c. 1870*. Routledge, 2018.

<sup>137</sup> Smelser, Neil J. *Social change in the industrial revolution: An application of theory to the British cotton industry*. Routledge, 2013.

<sup>138</sup> Lucas, Robert E. "Trade and the Diffusion of the Industrial Revolution." *American Economic Journal: Macroeconomics* 1, no. 1 (2009): 1-25.

innovation, competition and innovation. They were not intended to bring raw materials from outside sources, to obtain the capital needed for expanded production, or to calculate, obtain or meet orders from abroad. The trade unionist gradually replaced the producers with contractors who knew how to collect money, expect or create demand, obtain raw materials, and organise machines and workers for production in markets in all corners of the world.

Science played only a small role in the economic transformation of England in the eighteenth century, as industrial engineering was more in focus. The steam machine was improved to be more efficient. The Royal London Society consisted mostly of practical men who favoured studies that were to be applied to the industry. The British Parliament was prepared to take material considerations into account; although landlords were dominant, many of them were involved in trade or industry and were more inclined to accept gifts and respond to petitions from businesspeople to ease restrictions imposed by previous governments on the economy.<sup>139</sup> The advocates of freedom of trade - leaving wages and prices free to rise or fall under the laws of supply and demand won the support of several parliamentary leaders, slowly breaking down legal barriers to the spread of trade and manufactures. Thus, all the necessary conditions for the supremacy of England in the industrial revolution were fulfilled.<sup>140</sup>

## **2.2 Results of the Industrial Revolution**

The industrial revolution led to economic prosperity and progress from the medical, industrial and economic aspects throughout Europe, especially in England.

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<sup>139</sup> Allen, Robert C. *The British industrial revolution in global perspective*. Cambridge University Press, 2009.

<sup>140</sup> Lucas, Robert E. "Trade and the Diffusion of the Industrial Revolution." *American Economic Journal: Macroeconomics* 1, no. 1 (2009): 1-25.

The state revenues increased, and they had surplus funds.<sup>141</sup> The most important results of this revolution will be discussed from three perspectives: the economic aspects, social aspects and the significance of the inventions. Firstly, in terms of the economic aspects, the outcome of the industrial revolution was to improve the quantity and quality of production both in different sectors while reducing the effort and expense of the owners of industries. The ownership of factories and production tools were dominated by a small number of businesspeople and industrialists who owned factories, banks, mines, markets and railway companies. They achieved great wealth and lived in prosperity. The industrial revolution also led to the agricultural revolution and improved food and increased cultivated areas.<sup>142</sup>

Secondly, from the social aspects, the industrial revolution caused significant changes in the class system in European society. The society was divided into two classes. The first was the owners of factories, enterprises, industrial and capital who were the upper class, where they were at the top of economic prosperity. Of those displaced from rural areas in search of jobs provided by factories. This obliged the government to intervene to reduce the disadvantages of this disparity by establishing the number of linkages and laws that would protect the labour system, such as the promulgation of labour legislation on social security and the health of workers.<sup>143</sup> The industrial revolution led to the transfer of most of the population from manual labour in agriculture to the new jobs in the industrial sector, which led to the massive movement of workers from the countryside to the industrial cities to work cheaply in

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<sup>141</sup> Bairoch, Paul. "The main trends in national economic disparities since the industrial revolution." In *Disparities in economic development since the Industrial Revolution*, pp. 3-17. Palgrave Macmillan, London, 1981.

<sup>142</sup> Mokyr, J. (2011). *The enlightened economy: Britain and the industrial revolution, 1700-1850*. Penguin UK.

<sup>143</sup> Foster, John. *Class struggle and the industrial revolution: early industrial capitalism in three English towns*. Routledge, 2003.



the jobs.<sup>144</sup> When Charles Dickens was a teenager, he worked in a factory. Many of his books gave voice to the lower class workers and advocate for change in the factory system. With the beginning of the 19th century, these workers were able to obtain the right to form trade unions, and then came the laws regulating the work in the factories, which helped to improve the living conditions and grant social security to workers.

Finally, the industrial revolution brought many technological advances that are still used today. One of the most important outcome at the time, which was used within the factories for production, was the use of steam power. Steam engines were created and produced to be used with machines of all industries, which replaced the labour of man. What one worker could do in one hour, a steam-powered machine could do in a fraction of time. The steam-powered machine was made into an engine for trains. This made trains more efficient compared to its coal counterpart.<sup>145</sup> When the trains became more efficient, it created a chain reaction. Train lines expanded across the country and transportation of raw materials and finished good became faster thus increasing production and raising the nations GDP.<sup>146</sup>

### **2.3 The Circumstances of the Industrial Revolution**

Both the employer and the worker had to change their habits, skills and relationships. The employer, who deals with ever-increasing workers, and in a faster capital cycle, lost their intimacy and had to be seen not as acquaintances who are engaged in a typical business. However, employer and the worker are working in

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<sup>144</sup> Stearns, Peter N. *The industrial revolution in world history*. Routledge, 2018.

<sup>145</sup> Mokyr, Joel. "The second industrial revolution, 1870-1914." *Storia dell'economia Mondiale* (1998): 219-45.

<sup>146</sup> Sullivan, Richard J. "England's "Age of Invention": The acceleration of patents and patentable invention during the Industrial Revolution." *Explorations in Economic history* 26, no. 4 (1989): 424-452.

a process that is only governed by profits.<sup>147</sup> Most of the craftsmen were in trade union workshops or in their homes where the working hours were not rigid and the periods of rest were permitted; in the earlier period, there were religious holidays where the church denied any work that made a profit. As industrialisation progressed, the worker's effort to reduce working hours, increase their wages and expand their ability to obtain a share of goods whose flow of machinery increased.<sup>148</sup>

Most factories in that period required 12 to 14 hours of work per day, six days a week. The employers argued that it was inevitable to keep the worker for long hours because it was not possible to rely on attendance regularly. After 1793, when England began its long war with rebellious France, prices rose much faster than wage increases, and poverty became dire. Many 18th-century economists recommended that wage cuts be a catalyst for connected employment.<sup>149</sup> The employment of children was not a novelty in Europe; it was recognised in farms and family industries. While public education was displeased with conservatives because it led to a surplus of learners and a scarcity of manual labour, very few Englishmen in the eighteenth century saw it as harmful to children going to the factory rather than to school, when the machines were so simple that children could do it, the factory owners welcomed boys and girls.<sup>150</sup> The officials in the churches, who were burdened with spending on orphans or the children of the poor, prepared them for industrialists, sometimes in large groups to work in factories. The typical working day for child labourers was between 10 and 14 hours. They often lived in groups, and in some factories, they

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<sup>147</sup> Mokyr, Joel. "The second industrial revolution, 1870-1914." *Storia dell'economia Mondiale* (1998): 219-45.

<sup>148</sup> Montagna, Joseph A. "The industrial revolution." *Yale-New Haven Teachers Institute* (1981).

<sup>149</sup> Hopkins, Eric. "Working hours and conditions during the Industrial Revolution: A re-appraisal." *Economic History Review* (1982): 52-66.

<sup>150</sup> Minge-Kalman, Wanda. "The industrial revolution and the European family: the institutionalization of 'childhood' as a market for family labor." *Comparative Studies in Society and History* 20, no. 3 (1978): 454-468.

worked in shifts of twelve hours so that the machines were rarely stopped or the family was left homeless.<sup>151</sup>

Children, women and men in factories were subject to conditions and systems they had not known before. In many cases, the building was hastily built without the need for durability, which undoubtedly contributed to the many accidents and outbreaks of the disease. The rules were strict, and their violations were punishable by fines the worker might lose his day's wages.<sup>152</sup> Employers argued that due diligence, the need for coordination between different processes, and the habits of a population unfamiliar with the system or speed - all this requires strict regulation. Workers were disciplined because the unemployed manufacturer faced hunger and cold, he and his family. The worker knew that unemployed workers were eager to take his job. It was therefore in the interest of the employer to have a waiting list of unemployed people who took alternatives to laid-off or disgruntled workers.<sup>153</sup>

Workers in the trade union system remained protected by the trade union or local orders, but in the new manufacturing movement, they found little protection from the law or any protection at all.<sup>154</sup> The call of the bureaucrats to free the economy from the organisation has advanced in England as it has advanced in France; and persuaded employers to parliament that they cannot continue their operations or address foreign competition unless wages are left to be governed by laws of supply and demand. Justices of the peace had previously retained some supervision over

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<sup>151</sup> Horrell, Sara, and Jane Humphries. "' The Exploitation of Little Children': Child Labor and the Family Economy in the Industrial Revolution." *Explorations in Economic History* 32, no. 4 (1995): 485-516.

<sup>152</sup> Mantoux, Paul. *The industrial revolution in the eighteenth century: An outline of the beginnings of the modern factory system in England*. Routledge, 2013.

<sup>153</sup> Minge-Kalman, Wanda. "The industrial revolution and the European family: the institutionalization of 'childhood' as a market for family labor." *Comparative Studies in Society and History* 20, no. 3 (1978): 454-468.

<sup>154</sup> Dawley, Alan, and Paul Faler. "Working-class culture and politics in the industrial revolution: sources of loyalism and rebellion." *Journal of Social History* 9, no. 4 (1976): 466-480.

wages in village factories, but in factories, after 1757 they had no supervision. The upper and middle classes did not see a reason to intervene in the affairs of the poles of the industry, and the surge in exports was opening up new markets for British trade; the English who were able to buy were pleased with the abundance of manufactures.<sup>155</sup>

However, the workers did not get much of this wealth - despite the proliferation of goods thanks to the machines they were working on - the poor in 1800, was still poor as they were a century before. They no longer had the tools of their craft, and had little to do with the design of the product, and did not gain from the expansion of the market they were feeding.<sup>156</sup> Extreme poverty was rampant; expenditures for the relief of the poor rose. The increase in housing was unable to keep up with the migration or reproduction of industrial workers, and they were often forced to live in dilapidated houses crammed in dark, narrow streets. It was not until 1800 that all the major cities had crowded neighbourhoods where living conditions were worse than in the history of former England.<sup>157</sup>

The workers tried to improve their conditions with protests. They attacked employers but were threatened with unemployment, harder work, and reduced wages. In 1769, the parliament decided to consider damaging machines a crime.<sup>158</sup> In 1779, however, the workers of the Lancashire factories gathered in a mob of five hundred to eight thousand; then, they collected firearms and ammunition and swore to destroy

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<sup>155</sup> Justman, Moshe, and Mark Gradstein. "The industrial revolution, political transition, and the subsequent decline in inequality in 19th-century Britain." *Explorations in Economic History* 36, no. 2 (1999): 109-127.

<sup>156</sup> Levy-Leboyerd, Maurice. *Disparities in economic development since the industrial revolution*. Springer, 1981.

<sup>157</sup> Dauntton, Martin J. "Progress and poverty: an economic and social history of Britain 1700-1850." *OUP Catalogue* (1995).

<sup>158</sup> Dawley, Alan, and Paul Faler. "Working-class culture and politics in the industrial revolution: sources of loyalism and rebellion." *Journal of Social History* 9, no. 4 (1976): 466-480.

every machine in England. In Bolton, they destroyed a factory and its equipment; in Ulm, they violently stormed Robert Bell's textile factory and smashed his expensive equipment. They were on their way to attack the Arquright plant in Cramford when soldiers sent from Liverpool attacked them. Some were arrested and sentenced to be hanged.<sup>159</sup>

The law prohibited the formation of trade unions for collective bargaining; however, the skilled workers' associations, some dating back to the 17th century, were founded. In the 18th century, there were many associations, especially among textile makers. They were first clubs or benefit-sharing associations, but as the century progressed, it became more aggressive and sometimes organised unrest when parliament rejected its petitioners. For example, the years 1767-68 saw disruptions for sailors, weavers, hat makers, tailors and glass-makers; many of these labour disturbances were accompanied by armed violence on both sides.<sup>160</sup> While the Industrial Revolution brought change to Britain, which then spread to the rest of the world, it did not come for free. The first country paid a high price for the industrialisation of its state. The class system seen in western countries today spawns from the separation of owners and workers. We could thank the revolution for the technology it created, as our current reality would look very different if these inventions were not created and used. However, it is necessary to remember that advancement for all is not indeed for all. There will still be people at the bottom who suffer for the progress of others.

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<sup>159</sup> Rimlinger, Gaston V. "The legitimation of protest: A comparative study in labor history." *Comparative Studies in Society and History* 2, no. 3 (1960): 329-343.

<sup>160</sup> Morris, Michael Spence Lowdell. *Class and Class Consciousness in the Industrial Revolution 1780–1850*. Macmillan International Higher Education, 1979.

## 2.4 Education within Upper Classes vs Lower Classes

Industrial Revolution led to plenty of effects. The most pivotal effect the economic boom, created by the successes of the factories, which changed the English, social landscape. Money was now divided, unequally, into statuses of wealth. As previously mentioned in Chapter one, three main classes were born; social, economic, and wealth representing the upper, middle, and working classes.<sup>161</sup> Remains of these classes can still be seen in developed nations today.

### 2.4.1 Upper classes

The highest of the classes, also known as the upper class or autocracy, consisted of the people who owned the factories or resources used in industrial production. Most are born into wealth and power, but during the Victorian era, their money came from employing the lower classes and managing their resources.<sup>162</sup> This social class also held most of the essential political power of Great Britain, such as Queen Elizabeth, William Gladstone, and Prime Minister Benjamin Disraeli.<sup>163</sup> In his work called *In the Year of Jubilee* (1894), George Gissing describes the lives and lavish conditions of upper and lower-middle class citizens during the Victorian area.<sup>164</sup>

Furthermore, this class was also grouped with the Christian church and people of nobility (royalty, state officers, and the clergy), which possessed the power and wealth of England. While this sub-group of upper-class members made up about two percent of the total population, they owned most of the country's land. Since they were usually born into this privileged, they were exempt from taxes even though their

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<sup>161</sup> Foster, John. *Class struggle and the industrial revolution: early industrial capitalism in three English towns*. Routledge, 2003.

<sup>162</sup> Morris, Michael Spence Lowdell. *Class and Class Consciousness in the Industrial Revolution 1780–1850*. Macmillan International Higher Education, 1979.

<sup>163</sup> Stearns, Peter N. *The industrial revolution in world history*. Routledge, 2018.

<sup>164</sup> Gissing, George. *In the year of jubilee*. Fairleigh Dickinson Univ Press, 1976.

salaries were high.<sup>165</sup> High-class women were educated, but ultimately their goal was to support their husband once married. In comparison, men of the same class were educated through university and groomed to take on family businesses or politics.<sup>166</sup>

#### 2.4.2 Lower Classes

The lower classes in Britain were separated into two sections: the middle class, and the poor. The middle-class was made of up what we now consider to be the ‘white-collar’ professionals.<sup>167</sup> They were educated or trained to some degree, possibly in accounting engineering, or small factory owners, their work was non-laborious, pay varied on the position, but they were able to travel by carriage, shop, and rely on servants in their houses.<sup>168</sup> The lowest of the social hierarchy was the labour class making up eighty-five percent of the population. It consisted of men, women, and children performing many types of labour, including factory work, seamstressing, and chimney sweeping, mining. It consisted of about eighty-five percent of the population but owned less than fifty per cent of the land. If they were lucky, weekly pay could be the equivalent of £5. The unlucky workers would earn just pennies a day. This class faced a burden of high taxes and unsavoury living conditions. Therefore, many people turned to illegal activities to earn money.<sup>169</sup> As Dickens cared so much about social affairs and class problems, he vividly used imagery in narration, and characterisation to weave the story together by highlighting the difference between the classes in *Hard Times*.

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<sup>165</sup> McLeod, Hugh. *Class and religion in the late Victorian city*. Routledge, 2016.

<sup>166</sup> Morris, Michael Spence Lowdell. *Class and Class Consciousness in the Industrial Revolution 1780–1850*. Macmillan International Higher Education, 1979.

<sup>167</sup> Jones, Gareth Stedman. "Class struggle and the industrial revolution." *New Left Review* 90 (1975): 35.

<sup>168</sup> Johnson, Paul. "Class Law in Victorian England." *Past & Present* 141 (1993): 147-169.

<sup>169</sup> Jones, Gareth Stedman. "Class struggle and the industrial revolution." *New Left Review* 90 (1975): 35.

## 2.5 Background of Coketown

The storyline was set in Coketown, which provides the backdrop of the narrative Charles Dickens uses the city of Coketown as an attempt to illustrate a normal city booming in industrial activity, which is supposed to be set somewhere in the North of England. While the city is fictional, the essence of the city is true to life since it was inspired by England's Victorian cities that the author, Dickens, lived and worked in during his life. Hence, it was a period when massive change for England as a nation became visible due to the new factories being built and the industrial revolution leading the way for technology and innovation from a once humble farming and agricultural nation.<sup>170</sup> Britain's economy flourished and boomed from the output of the industrial revolution. Still, with every positive side, there must be a negative side and Dickens attempted to show the ill effects of the industrial revolution through his writing.<sup>171</sup>

To this end, he made characters that lived in slums and were mistreated by rich upper-class people. He wrote about the industrial revolution in a negative way in order to bring awareness to the situations happening, which was uncommon for authors at the time. In the novel, the entire city life of Coketown was divided into the class system. Education was given to those who could afford it, granting them social mobility. A hierarchy separated jobs, those being of the labour class at the bottom. There are even stark differences in how each class used and treated their wealth or lack thereof. Thus, by highlighting the main characters differences, Dickens was able to convey what life was like through the eyes of three distinct classes in the Victorian era.

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<sup>170</sup> Ashton, Thomas Southcliffe. "The industrial revolution 1760-1830." *OUP Catalogue* (1997).

<sup>171</sup> Mantoux, Paul. *The industrial revolution in the eighteenth century: An outline of the beginnings of the modern factory system in England*. Routledge, 2013.



### 2.5.1 Education in Coketown

Dickens took all of his opinions of class and education and weaved them into Mr Gradgrind's school to act as a metaphor to show his contempt and true opinions for the Victorian educational system. *Hard Times* uses humour in a powerful way to show the weaknesses or even the lousy quality of the government or perhaps the society. The sarcasm is directed towards the school system of the time and values held by those living in the Victorian period. Firstly, the book begins with the description of Coketown, the city mentioned earlier. Thomas Gradgrind is one of the first characters shown to the reader. Moreover, He is the schoolmaster with a distasteful personality. Dickens wrote the novel as a piece that shines criticism upon the Victorian school system because he felt morally against the system being used. Thus, he uses the tool of satire throughout the novel in order to accentuate how things do not work and why they should change.

In addition, Gradgrind's educational philosophy dehumanises the children, turning them into numbers. Children in his school are taught to memorise only facts, this process grinds down the children into automatons, much like factory workers, losing all emotion.<sup>172</sup> This educational grinding is related to Gradgrind himself, as the latter part of his name is "grind" and he acts as the grinder. The description of Mr Gradgirnd is of a man with a rigid personality based on his square coat and square forefinger. So, he is perhaps shaped like a ruler or pipe, unbending to emotion, creativity, or opinion, and only believing in facts.

The novel illustrates two different perspectives, which compete with each other. The first is the fact-based world of Thomas Gradgrind, where he preaches that there is no deviation from facts when learning. The polar opposite side is the circus in

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<sup>172</sup> Jones, Gareth Stedman. "Class struggle and the industrial revolution." *New Left Review* 90 (1975): 35.

Coketown. Circuses represent all that is creative, imaginative, and open-minded. Therefore, these two polarising sides pull the characters into them, fighting as opponents. Louisa and Tom, Gradgrind's children, are caught in the middle of these two forces. While they learn facts from their father, they also have curiosity, which is clear when they peek into the circus tent. Gradgrind hates the circus so much that he considers its music as something spoils the landscape when he hears it, as described by the narrator: "He had reached the neutral ground upon the outskirts of the town, which was neither town nor country, and yet was either spoiled, when his ears were invaded by the sound of music." (*HT* 23) The word invasion obviously has negative connotations in this context in accordance with Gradgrind's attitude towards imagination.

Throughout the novel, imagination is made as a necessity to exist and live. Many researchers have examined the balance between the theme of fact and fancy in *Hard Times*.<sup>173,174,175</sup> Through different characters, the reader can sense which way the people skew; some are like Gradgrind pure fact, whereas others are like Sissy Jupe who represents the opposite side. This theme shows the readers that the two sides should work in harmony rather than against each other. In *Social Dreaming*, the author Elaine Ostry states: "Without imagination, reason becomes misrepresented; it becomes an engulfed image of fancy. It becomes more than illogical; it becomes destructive."<sup>176</sup> The balance of fact and fancy is used in a way to show how the Victorian education system operated like a utilitarian country. Although, the result of

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<sup>173</sup> Lai, Shu-Fang. "Fact or Fancy: What Can We Learn about Dickens from His Periodicals" *Household Words* and "All the Year Round"?. *Victorian Periodicals Review* 34, no. 1 (2001): 41-53.

<sup>174</sup> Butwin, Joseph. "Hard Times: The news and the novel." *Nineteenth-Century Fiction* 32, no. 2 (1977): 166-187.

<sup>175</sup> Barnes, Christopher. "'Hard Times': Fancy as Practice." *Dickens Studies Annual* (2004): 233-258.

<sup>176</sup> Ostry, E. *Social dreaming: Dickens and the fairy tale*. New York: Routledge. (2003)

the novel was not to incite change, as it was pure fiction, but rather to draw readers' attention to the happenings of the current time. Therefore, nowhere in the novel are there any recommendations on how to fix Coketown or real British cities.

### **2.5.2 Early Childhood Education in Coketown**

For an unduly large proportion of Victorian England's inhabitants as the same in most parts throughout the country, access to education and the length of teaching was limited. Education was not mandatory by government standards, so schooling for poor and working classes children was often informal. They relied on the donations of churches or charity organisations to educate the children in their community.<sup>177</sup> The wealthy and upper-class families were able to send their children to private boarding schools to obtain full education. The class ranking was very prevalent in the education system. Both classes end up in a cycle, and poor children get little to no education, where they must work in factories, then their children end up the same as them. Rich children become educated business-owning and working adults that generate enough income to send their kids to school and to live the same life. Social mobility was minimal from a young age due to the limited access to decent education.<sup>178</sup>

While in school in the novel, the students are treated as if they are inmates in a cage; the school is described as dark and bleak; the children are not called by names, but they are called by numbers as what Mr Gradgrind call Sissy Jupe: "Girl number twenty, a definition of a horse" (*HT* 7) It is clear that the novel draws parallels in many senses; what Mr Gradgrind does to the children was happening in modern day Britain. The student's freedom and individuality were stripped from them as they turned into fact-machines. Creativity and imagination were not included in the

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<sup>177</sup> Mitch, David. "The role of education and skill in the British industrial revolution." In *The British Industrial Revolution*, pp. 241-279. Routledge, 2018.

<sup>178</sup> Miles, Andrew. *Social mobility in nineteenth-and early twentieth-century England*. Springer, 1999.

curriculum, which, as a result, produced cold, antipathetic graduates. The repetitive motion of memorising facts, having their identities removed, and living in a dull environment is preparation for factory life, where the same things happen all over.

### **2.5.3 Prominent Teachers and School Employees in Coketown**

The second chapter in the novel, *Hard Times*, is called “Murdering the Innocents.” Seemingly, the title is quite extreme and powerful, but it depicts a picture of how the teachers and the education system are creepily sucking the pupils of any imagination or emotions. The teachers’ names are also horrifying, Mr M’Choakumchild and Mr Gradgrind. These names are harsh on the tongue and sound as if they belong to characters in a horror movie. For example, Dickens uses their description, as a dark-eyed, solid man, to paint a picture of character for the reader to understand and possibly relate to (*HT* 6). Thomas Gradgrind, for example, enforces the idea of utilitarianism and dictatorship within the Victorian education system. Dickens introduces the reader to Mr Gradgrind early on within the first few pages with a palpable description of his overall characteristics and aura, which is his voice that falls monotone on the students’ ears while his appearance and demeanour are of the same dullness of his vocal tone. As a man with power and control, he shouts: “Stick to facts, sir!” (*HT* 3) This gives the reader a picture of the control and the structure in the school room and how the teachers were like dictators in the Victorian age.

### **2.5.4 Education vs Work in Social Classes in Coketown**

The upper-class persona was represented by Mr Harthouse, as he is described as an educated man in the following quotes: “So, he went in. He trained himself with a blue book or two. “Can I have seen him abroad? Or at some public school perhaps?” (*HT* 272). Mr Stephen Blackpool depicts a member of the working class because he is

not able to read due to his lack of a decent education as clear in his words: “Not the least eager of the eyes assembles, were the eyes of those who could not read” (*HT* 511). By using different components of actual Victorian life, Dickens can merge fact and fiction into the novel to bring awareness and education to those who read it. At the current time, only the middle and upper classes were able to read. Therefore, he used *Hard Times* to criticise the lifestyle and attitudes of the readers to inspire change. With fairness, justice, and equality, education should not be a privilege, and manual labour should not be a poor man's destiny.

## 2.6 City Life

The city was bleak and lacked any special features. The landscape was built as efficiently as possible with all the buildings looking the same. Among the various publishing, all the covers of *Hard Times* depict a grim and unforgiving city scene with smoke billowing from factory chimneys. The city as described by Dickens in the novel:

It was a town of red brick or brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled (*HT*46).

In its further description, Coketown seems to be an amplified version of the current times industrial cities. Thus, this was most likely done for effect and drama, taking all the horrors of the industrial revolution, turning them into people and putting all those people into the same city. For those people who went searching for a better life in the cities and left their farms, they were sucked into the labour machine. Hence, the industrial revolution created a new divide in the class system that was very apparent;

these classes were the upper-class who owned the factories, and the labour class, who worked in the factories.<sup>179</sup>

Mr Gradgrind represented the upper-class mentality. For this class, because each person possessed wealth, they did not focus on obtaining it, rather spend it. This is seen in Gradgrind's estate, as it was described as having "everything the heart could desire" (*HT* 22). Money was undoubtedly spent in this class, but it was not flaunted in the same way as the middle class. Another upper-class man is James Harthouse. He embodies the wealth of his family as displayed in his gentleman-like manners and smooth talking skills. He has an absence of morality; he fuels terrible behaviours, which is not unlike the rich people of the present day.<sup>180</sup> Therefore, the readers can connect to this character as an easily recognisable personality that can be seen in the modern day.

Josiah Bounderby is the money-hungry character looking to climb the social ladder and he represents the middle-class aspiring to be more. Eventually, he will marry to obtain a higher social status. He is also Gradgrind's friend and an ego-driven man looking for increasing his wealth, illustrates the new ideology of Britain, that bloodline no longer matters, only wealth does. In addition, he marries Louisa for status and ultimately is unveiled as a fraud. He is depicted by Dickens as follows: "A man who could never sufficiently vaunt himself a self-made man. A man who was always proclaiming, through that brassy speaking-trumpet of a voice of his, his old ignorance and his old poverty. A man who was the Bully of humility" (*HT*31). He is not poor enough to work in a factory, although too poor to be considered as a part of the upper-class society. Therefore, he sits in the middle, with his eyes down at the

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<sup>179</sup> Morris, Michael Spence Lowdell. *Class and Class Consciousness in the Industrial Revolution 1780–1850*. Macmillan International Higher Education, 1979.

<sup>180</sup> Macleod, Dianne Sachko. *Art and the Victorian middle class: Money and the making of cultural identity*. Cambridge: Cambridge University Press, 1996.

labourers but upward towards the top. By boasting about his poor upbringing and his new riches, middle-class society was about bragging to anyone who would listen. They were possibly considered the 'fake upper classes' as they acted richer than they indeed were. This was a common occurrence with the middle class, since the class system started to change those stuck in the middle wanted to move upward, but money was needed to do so. For example, universities charged different rates for similar accommodation, so students who could afford the higher prices did so just to show off.<sup>181</sup> Thus, by flaunting wealth and projecting an image of being wealthy helped bridge the gap to the upper class.<sup>182</sup>

Stephen Blackpool embodies the lower class society in Coketown. He is a factory worker, also known as a dehumanising term as a 'hand.' His life is hard, as with most factory workers. Working inhumane hours while living in squalor takes its toll on the lower class. Both the middle class and upper class look down on the labourers and are unwilling to help them.<sup>183</sup> These three characters, while important to the storyline of the novel, are essential in personalising the three classes created by the industrial revolution. As the characters interact with each other, Dickens highlights the social inequalities in Coketown, but this is also a reference to the current unequal social discrepancies of England. In term of money, the lower class was poverty-stricken and paid was low wages, while facing hardships, the middle class flaunted their newly found wealth in an attempt to obtain higher status, and at

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<sup>181</sup> Myers, C. *University coeducation in the Victorian era: Inclusion in the United States and the United Kingdom*. Springer, 2010.

<sup>182</sup> Gregson, Nicky, and Michelle Lowe. *Servicing the middle classes: class, gender and waged domestic work in contemporary Britain*. Routledge, 2005.

<sup>183</sup> Dawley, Alan, and Paul Faler. "Working-class culture and politics in the industrial revolution: sources of loyalism and rebellion." *Journal of Social History* 9, no. 4 (1976): 466-480.

the top, and the upper-class did not care about money because they had accumulated a lot of it.<sup>184</sup>

The class system was not just depicted in the use of money and status between the characters but also their use of language. Instinctively, humans have more confidence and trust in someone who can speak coherently and concisely. This can be seen in the way the upper and middle-class characters speak. With their grammar, sentence structure and speech pattern, it is evident that higher classes have access to formal training and education.<sup>185</sup> Formal education fuels upward mobility thus granting opportunities to earn money whereas the lower class' speech is fragmented with missing syllables, which are shown as apostrophes. For example, Mr Bounderby states that: "according to my remembrance, my grandmother was the wickedest and the worst old woman that ever lived" (*HT*34). When compared to Stephen Blackpool, his use of language is different as he says: "I'd leefer, not coom to't, sir; but sin you put th'question-an not want'n t' be ill-manner'n- I'll answer. I had passed a promess'" (*HT*307). This apparent difference shows a difference in education level within society. Their housing and living conditions also represent the differences seen in the daily lives of the city-dwellers. The status of the person determines what their house looks like and where it is located.<sup>186</sup>

Mr Bounderby of the middle-class status drinks sherry and eats chops for lunch (*HT* 55). His housekeeper, also among the same status, considers a simple meal consisting of mutton (*HT* 147). It is also mentioned that Mr Bounderby's dining room holds a majestic table where he is commonly found. This grandeur is juxtaposed with

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<sup>184</sup> Whelan, Lara Baker. *Class, culture and suburban anxieties in the Victorian era*. Routledge, 2011.

<sup>185</sup> Childers, Joseph W. "Class." *The Encyclopedia of Victorian Literature* (2015): 1-9.

<sup>186</sup> Clark, Gregory. "Shelter from the storm: Housing and the industrial revolution, 1550–1909." *The journal of economic history* 62, no. 2 (2002): 489-511.



Stephen Blackpool's meals of bread and butter, which is eaten by candlelight off of a tea board (*HT* 122), in his residence of a single room. This is a visible marker of poverty, whereas Mr Bounderby and Mr Harthouse are mentioned in owning estates with dining rooms, drawing rooms, and sitting rooms. Louisa, as a young girl, even has her sitting room (*HT* 88). Mr Harthouse is described as sitting in his dressing room with a bay window smoking rare tobacco, a presumably luxurious situation only experienced by those with wealth (*HT* 14).

## 2.7 Dangers of City Life

As described previously, "It [Coketown] was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage" (*HT* 46). The city was supposed to be in red from the brick, but the pollutants emitted from the factories covered the buildings with black soot. The city was like a savage human, pained with red and black makeup ready for battle. The smoke from the factories was described as serpents as they twist and turn through the air. While the black air was not viewed as a bad thing for all people, factory owners equated the non-stop operations of the factories, and the never-ending smoke, as the business, company health, and money. However, those living the closest to the pollution and breathing it in on during their harsh working hours were the lower class labourers<sup>187</sup>.

The prejudice against lower class is clear throughout the novel while the labourers in *Hard Times* cry for reform and justice. The lower class society wakes up before dawn to work past sunset. They work in severe conditions only to make a low wage, something Dickens focuses on. Citizens in higher classes think the labourers only seek money and to move into higher social classes, Josiah Bounderby describes

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<sup>187</sup>Brenner, Joel Franklin. "Nuisance law and the industrial revolution." *The Journal of Legal Studies* 3, no. 2 (1974): 403-433.

them, as follows: “There’s not a Hand in this town, sir, man, woman, or child, but has one ultimate object in life. That object is, to be fed on turtle soup and venison with a gold spoon. Now, they’re not a-going—none of ’em—ever to be fed on turtle soup and venison with a gold spoon. Moreover, now you know the place” (*HT* 262). Since this is the attitude of the higher classes as they look upon the poor and working class, they are offered little to no help from anyone higher than them. This is a difficult struggle as a lower class person.

The privileges the rich had in the 19th-century Victorian England were plenty. Dickens incorporated modern Victorian influences into his book, including laws and fundamental human rights are only reserved for those who can afford them in Coketown. To obtain a divorce, one must get authorisation from parliament, which was very expensive.<sup>188</sup> As for Coketown’s Stephen Blackpool, it was made apparent that he was not wealthy enough to divorce from his alcoholic wife to marry his love, Rachel. Death would be the only possibility to dissolve the marriage. The blending between fact and fiction, opinion and characterisation makes *Hard Times* especially interesting from the perspective of social justice and inequality. Everything in Victorian English was segregated by class and wealth. This concept was implanted into every part of Coketown and its characters including education and city life.

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<sup>188</sup> Davis, Kingsley. "Wives and work: The sex role revolution and its consequences." *Population and development review* (1984): 397-417.

## CHAPTER THREE: CHARACTER ANALYSIS

### 3.0 Introduction

This analysis aims to determine the hidden meanings behind what is said in the text, *Hard Times*. The mental state, personality, behaviour, and actions of the characters in the novel are analysed to reveal a deeper connection, through the psychoanalytical approach. The first argument will be made to support the idea that all the characters in *Hard Times* suffer from mental and psychological problems due to previously experienced trauma. In order to strengthen the arguments of this chapter, the psychoanalytic approach will be employed in the novel. The methods of famous psychologist Sigmund Freud will be used in this method: thus, the text is interpreted in various ways to reveal secret thoughts, dreams, desires, or anxieties of the author had, which were hidden in the characters. The psychoanalytic criticism aims to investigate the author's psyche and by doing so, critics can look into the state of the author's mind to see how their life and psychological profile is connected to the characters in their written works. Therefore, the psychological analysis of *Hard Times* may reveal who Charles Dickens was as a person, an activist, and as an Englishman.

The second argument is that only the upper classes were privileged to certain societal things such as the ability to have money and marriage as compared to the lower classes. Thus, this is a cause of most of the problems in the novel as well as in the Victorian Era. This argument will be supported by a sociological approach in order to analyse the text and era it was written. The sociological method takes the novel and places it into the bigger context of social constructs of the period.<sup>189</sup> *Hard Times* was written in a new Victorian England, in which a new social class system emerged as discussed earlier in Chapter two. This type of analysis allows critics to see

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<sup>189</sup> Goldmann, Lucien, and William Q. Boelhower. *Essays on Method in the Sociology of Literature*. St. Louis, MO: Telos Press, 1980.

how the author translated reality into fiction. In Dickens' novel, he takes a typical 19th-century British city and turns it into a backdrop, but he does so with increased exaggeration. Coketown in the novel is described as a town with no character, mechanical in function, and black from the outpour of the factories. These descriptions were taken from Dickens perspective of industrial cities. Throughout the book, the reader can easily see the parallels between Coketown and Dickens' life. He was middle-class but wished for better treatment, he went to school and wrote about a broken and oppressive system with no imitation. Through a sociological perspective, it reveals Dickens' opinions based on his real life.

### **3.1 The Main Characters of *Hard Times***

#### **3.1.1 Mr Gradgrind**

The range of characters in *Hard Times* that represent evil, vices, and society's hidden dark side is wide. There are a variety of these unsavoury characters among the pages, both men and women in different positions and classes. However, perhaps the character most disliked by readers is Mr Gradgrind, who is the school's superintendent. Mr Gradgrind focuses on facts and money-making businesses and thus, successfully represents the negative qualities of the functional education system. He entirely concentrates on the facts, calculation and figures or number and denies the attachments with imagination, love, emotions and sensations. His character was based on James Mill, a utilitarian economist who attempted to teach his children in the same way Gradgrind did.<sup>190</sup> Mr Gradgrind is a rigorous and blind follower of the absurd utilitarian educational theory. What he never neglects or denies is just the factual knowledge, not the practical learning because of which he has to lose the charm and beauty of his children's lives.

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<sup>190</sup> Fielding, K. J. "Mill and Gradgrind." *Nineteenth-Century Fiction* 11, no. 2 (1956): 148-151.

The character himself is a well-off, retired merchant and father of five children, Louisa, Tom, Jane, Adam Smith, and Malthus, not including the adopted Sissy, who live in Coketown with his family. Later in the novel, he raises job titles to be working in the parliament office. Mr Gradgrind holds a personal philosophy of being rational, self-absorbed and only meeting his interested, and knowing and relying on facts, which to most are cold, hard and boring. He speaks of himself as a factual and practical man. He attempts to teach and raise Louisa, Tom, Jane, Adam Smith, and Malthus, his children, to be like him, factual and practical and this way strictly forbidding any emotional or imaginative development. Mr Gradgrind is functional, so arts and literature are eliminated because they are fruitless and have no benefits, the students instead must study just facts. In his turn, he forced his children to learn facts; consequently, he creates another copy of his students at his family's house. Mr Thomas Gradgrind is the pure representation of the philosophy and embodiment of a Utilitarian ruler in the 19th century.

According to Mr Gradgrind, life in its essence is about facts and numbers. He believes deep in his core that facts and calculations and accurate answers make up the world and there should be no deviation from those facts. The repetition of learning and reciting facts acts like a machine for society, to learn, to then enter factories to become machines. Any outside experience away from facts, books, and learning truths are pointless and will not be acknowledged, which is stated in the following statement: "Now, what I want is Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the mind of reasoning animals upon Facts: nothing else will ever be of any service to them" (*HT* 3). These words said by Mr Gradgrind were seen within the first pages of the novel, as they depict his philosophy of rationalism and facts. In

claiming that “nothing else will ever be of service” to the students, Gradgrind shows that beliefs can only be facts because they are important as they allow people to develop themselves with their interests.

However, the unhappy childhood of his children Tom and Louisa make the reader question his fathering abilities. Within his school, he makes the comparison that the mind’s of his students are like fertile soil, which can be nurtured, sowed, and reaped much like that of a field. However, he refers to them as “reasoning animals” and deprives them of feelings and emotions taking away from their natural growth. The novel paints a clear picture of the man as his dull vocal tone repeats the word ‘facts’ multiple times, which shows his character being a mechanical being of repetition devoid of human emotion or expression. This suggests that all the facts in the world will not raise a person into intellectual pleasure.

As a lover of facts, Mr Gradgrind reminds his children that facts are the meaning of life and that they should be followed. Within the novel, there is a suggestion that fact and fancy are equally important even if they are opposite, also that they are not mutually exclusive. This is an idea that challenges Gradgrind’s philosophy of ‘facts only and leaves this perspective in the mind of the reader. For instance, Josiah Bounderby, a factory owner, thinks his employees are lazy and expect that they deserve things; he refers to it as the expectation of being fed from a ‘gold spoon’. Whereas the factory labourers are shown as hard workers, who are exploited by the factory owners for low pay and poor treatment. When Bounderby states: “What is called Taste is only another name for Fact” (*HT13*)

With this quote, Dickens implies that it is of personal choice to decide what the true meanings of facts and what can be considered facts. Through the writings, Gradgrind’s children are raised in the fact-filled environment where any fancy or

imagination is forbidden, and as a result of this upbringing, they end up being dysfunctional adults as will be seen later. For example, Tom turns out to be a hedonistic adult and possible sociopath with his lack of regard for others except himself. Moreover, with Louisa, she lacks the depth and communication to connect with people, even when she expresses what she wants to, she is unable.

In contrast, Sissy who spent her early childhood in the circus does not take to the utilitarian lifestyle of the Gradgrinds' and indulges in fancy and curiosity. Although, if the Gradgrind family had not adopted her, she might have suffered from a lack of structure and guidance. Through Sissy's attitude in life, she can teach and raise Louisa and Tom, fulfilling a part of their lives that Mr Gradgrind could not. Therefore, with these two juxtapositions of fact and fancy, they are necessary to maintain balance. In the novel's second book, Gradgrind is introduced as being a real father for the first time to the reader. In this situation, Louisa has left Mr Bounderby, so he takes her back into their family home. At this point, Mr Gradgrind displays humanistic emotions as he starts to realise that love and care are needed in the world, not just facts. This comes to fruition when his daughter needs him to be a real father and not a teacher, and it is seen that he acts as a father should.

From a psychological perspective, it can be said that Mr Gradgrind suffers from a superiority complex. This feeling stems from a deeply rooted inferiority feeling from internal emotions, but it is expressed through power and dominance.<sup>191</sup> This type of complex is a psychological defense mechanism used by the brain and ego when the feelings of inferiority are being stimulated. This results in an attempt for the psyche to cover or counter those inferior feelings with the extreme opposite of

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<sup>191</sup> Vaughan, Wayland Farries. "The lure of superiority. A study in the psychology of motives." (1928).

superiority behaviours.<sup>192</sup> From a psychoanalytic perspective, this type of conflict is created unconsciously, even though the person has conscious inferior feelings. Unfortunately, these feelings do not quickly change, and therefore can lead to depression and anxiety.<sup>193</sup> By expressing power and strength to the outside world, as Gradgrind did, most people fall for the mirage. However, this struggle is an internal conflict from past experiences and perceptions of oneself and their competitors. This way of thinking will continuously widen the gap between reality and the person's perception of the world and how they see themselves in it.<sup>194</sup>

Alfred Adler who was an influential 20th-century psychologist. He approached mental science in a practical way, which meant he relied on common sense as a way to explain the behaviour of people, rather than abstract theories. He developed this idea of identifying a psychiatric illness, stating that the patient experiences daydreams and fantasies in where he is better than his surrounding peers. This delusion causes mental and behavioral disturbances in which the patient considers those around him worthless or the same as animals.<sup>195</sup> This idea is expressed at the beginning of *Hard Times* when Mr Gradgrind speaks to the children without saying their names but instead citing them as numbers.

It is also noted that people possessing the superiority complex personality disorder tend to form their personalities at a young age in an environment that facilitates dominance.<sup>196</sup> This is true for the case of Gradgrind. He is wealthy and lives his life with upper-class privilege. As a child, this idea of a hierarchy and being

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<sup>192</sup> Schroll, Mark A., and Heather Walker. "Diagnosing the Human Superiority Complex: Providing Evidence the Eco-Crisis is Born of Conscious Agency." *Anthropology of Consciousness* 22, no. 1 (2011): 39-48.

<sup>193</sup> Adler, Alfred. *The Science of Living (Psychology Revivals)*. Routledge, 2013.

<sup>194</sup> Adler, Alfred. *The Science of Living (Psychology Revivals)*. Routledge, 2013.

<sup>195</sup> Adler, Alfred. *The Science of Living (Psychology Revivals)*. Routledge, 2013.

<sup>196</sup> Vaughan, Wayland Farries. "The lure of superiority. A study in the psychology of motives." (1928).



the best was ingrained into his psyche, so as an adult he feels the need to be better than others, which he shows in his status and wealth. Another part of this psychological complex is the need to live and its situations in order to portray oneself as the best.<sup>197</sup> Since Gradgrind is the superintendent of the school, he has the highest job title. Therefore, he can control the staff and students as they are all under him in the school's hierarchy.<sup>198</sup> This can be seen with his insistence on teaching facts; he controls the minds of students and deprives them of emotions. His role in his family is the same: his wife is completely submissive to his power and his children are the result of the strict teaching philosophy pioneered by their father. These are all classic behavioral traits of a person with a superiority complex.<sup>199</sup>

### 3.1.2 Sissy Jupe

Sissy Jupe was raised in the circus, as her father was a performer. As a young girl, she came to live as a servant in the Gradgrind household since her father left her. She is the positive spirit and most relatable character in the novel. She is not influenced by the authority Mr Gradgrind presents and helps raise her new siblings differently as seen in his statement in an attempt to control her:

Well then. I, who came here to inform the father of the poor girl, Jupe, that she could not be received at the school anymore, in consequence of there being practical objections, into which I need not enter, to the reception thereof the children of persons so employed, am prepared in these altered circumstances to make a proposal. I am willing to take charge of you, Jupe, and to educate you, and provide for you. The only condition (over and above your good behaviour) I make is, that you decide now, at once, whether to accompany me or remain here. Also, if you accompany me now, it is understood

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<sup>197</sup> Schroll, Mark A., and Heather Walker. "Diagnosing the Human Superiority Complex: Providing Evidence the Eco-Crisis is Born of Conscious Agency." *Anthropology of Consciousness* 22, no. 1 (2011): 39-48.

<sup>198</sup> Dickens, C., Greiffenhagen, M., Walker, F., & Thorold, D. (2000). *Hard times*. Ware: Wordsworth Editions Limited.

<sup>199</sup> Vaughan, Wayland Farries. "The lure of superiority. A study in the psychology of motives." (1928).

that you communicate no more with any of your friends who are here present. These observations comprise the whole of the case (*HT* 81).

Since she grew up in the circus, she does not understand the concepts taught in school because they seem abstract. Even though Gradgrind's policies and rules are solid and logical, she cannot grasp them. In the end, she is the only one in the novel that lives a happy life being married with children. However, in the novel, Sissy is also a symbolic figure of creativity, fun, and selflessness. This can be seen when she attempts to make her father happy after his performance in the circus when she reads fairy tales to him.

Furthermore, every character in the novel is so strange and weird that the reader is delighted when Sissy is involved, as she seems to be the most ordinary and related person in the book. When she was speaking with Louisa about a few peoples' deaths out of a population of thousands, she answers compassion stating that the deaths were significant to those families who lost a member. This sensible answer shows Sissy as a human, rather than her mechanical counterparts. Although, as much in the same way as other characters such as Mr Bounderby, Sissy is a contradiction. Even though she is rooted in the circus from her upbringing, which is a world of magic and fantasy, she is a more vivid and realistic person who plays a vital role in the novel.

While other characters may be the essence of something despised, they are still unrealistic people. However, that is not the case for Sissy. She is thoroughly relatable to the reader. The effect Sissy has on the Gradgrind's family is profound and significant, possibly being the most critical interactions in the novel. Gradgrind turned his household into a fact machine devoid of everything Sissy was. From a young age Sissy though with her heart, rather than her head like Louisa and the rest of her

siblings. Sissy helped Louisa enter into the world of fancy and imitation, despite her strict upbringing and emotionless family. She helped Louisa release the hidden qualities of her personality that were being oppressed by her father.

Eventually, Sissy's personality and attitude inspire the whole Gradgrind family to reevaluate their choices and realise that the world is not only made of facts. It is interesting because Gradgrind despises the circus because it is the equivalent of happiness. This is the happiness that is missing from his own family, so rather than trying to find what he is missing, he casts off those who already have it. In her purest form, Sissy believes in the good of people and think that her father will return for her someday in clear in this statement: "O my dear father, my good kind father, where are you gone? Tou are goue to try to do me some good, I know! Tou are gone away for my sake, I am sure. And how miserable and helpless you will be without me, poor, poor father, until you come back! " (HT 20) In a tragic scene where Sissy lost the most important man in her life, she still thinks positively as she is an optimistic character.

It is this belief that Sissy has that her father wanted a better life for her, so he gave her up acts as a contradiction to Gradgrind's facts. Because of the facts, the reason her father abandoned her was for many different reasons. With that being said, she eventually makes an impression on her new family. She offers things to her siblings that the mother and father cannot provide. For example, she helps Tom hide within the circus and ultimately Mr Gradgrind to realise is household is not what it should be. As expressed by Mrs Gradgrind on her deathbed, the qualities in Sissy are those that have been lacking in their family since the beginning. This helps Gradgrind come to terms in an attempt to accept that his method of teaching facts does not equal

happiness or success, just dullness, and monotony. This is at a point when Sissy starts to help Louisa reach her full creative potential.

Her psychological state during the novel is entirely different from the other characters that surround her. Her father abandoned her as a young girl and taken into the Gradgrind family. The transition from circus-like to strict emotionless regime must have taken a toll on her mental health because, at her age, her brain is still developing and still within Freud's personality development phases.<sup>200</sup> Sissy is the only character that gets a happy ending. However, before this, during her time in the Gradgrind household, there is a theory that she develops a mental illness from all of the massive changes in her life, including the abandonment by her father. One theory suggests that she developed schizophrenia, which is a debilitating mental illness. This disease changes how the brain processes and interacts with emotions, senses, and behaviour.<sup>201</sup> The severity ranges, as some patients can function, where others must be hospitalised to prevent harm to themselves and others.<sup>202</sup>

The reasons how and why schizophrenia starts in people is not yet fully known, but researchers suggest that it is caused by a combination of environmental, genetic, physical, and psychological factors.<sup>203</sup> For Sissy, many of these factors occurred in significant amounts around the time of her abandonment. Therefore, it is possible that she suffered a psychotic episode and developed a mental illness from the stress and pressure she was enduring which was stored deep into her subconscious. So

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<sup>200</sup> Hall, Calvin S., Gardner Lindzey, and John B. Campbell. *Theories of personality*. John Wiley & Sons Inc, 1998

<sup>201</sup> Gottesman, Irving I. *Schizophrenia genesis: The origins of madness*. WH Freeman/Times Books/Henry Holt & Co, 1991.

<sup>202</sup> Bateson, Gregory, Don D. Jackson, Jay Haley, and John Weakland. "Toward a theory of schizophrenia." *Behavioral science* 1, no. 4 (1956): 251-264.

<sup>203</sup> Gottesman, Irving I. *Schizophrenia genesis: The origins of madness*. WH Freeman/Times Books/Henry Holt & Co, 1991.

from the perspective of Freud, she may be hysterical, but modern medicine would categorize her as possibly schizophrenic.<sup>204</sup>

One of the symptoms of schizophrenia is a series of delusions. This is a common trait possessed by the patients. These delusions are firmly held by the patient, even though they are false, which causes the person to act or believe in an exaggerated manner.<sup>205</sup> This theory is relevant to Sissy's situation because she believes that one day her father will return for her and that he abandoned her for her betterment. While the book does not delve very deep into the relationship between Sissy and her father, or the fallout between them, schizophrenia is a potential cause for her delusions because Freud relates family intimacy within the development of the personality.<sup>206</sup>

As with most mental illnesses, especially with schizophrenia, without medical intervention and professional psychological help, managing, treating, and curing the diseases will not occur.<sup>207</sup> Therefore, when Sissy fully transitions into the Gradgrind family and her life becomes stable, her schizophrenia does not go away, but instead it settles from the impending stresses and evolves into a new disorder, the messiah complex.<sup>208</sup> Also known as the redeemer complex,<sup>209</sup> this illness makes patients believe that they are unique and therefore they must save other people, as it is their duty and responsibility.<sup>209</sup>

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<sup>204</sup> Breuer, Joseph, and Sigmund Freud. *Studies on hysteria*. Hachette UK, 2009.

<sup>205</sup> Bateson, Gregory, Don D. Jackson, Jay Haley, and John Weakland. "Toward a theory of schizophrenia." *Behavioral science* 1, no. 4 (1956): 251-264.

<sup>206</sup> Freud, Sigmund. *Civilized sexual morality and modern nervous illness*. Read Books Ltd, 2014.

<sup>207</sup> Gottesman, Irving I., and James Shields. *Schizophrenia*. CUP Archive, 1982.

<sup>208</sup> Goldwert, Marvin. "The messiah-complex in schizophrenia." *Psychological reports* 73, no. 1 (1993): 331-335.

<sup>209</sup> Goldwert, Marvin. "The messiah-complex in schizophrenia." *Psychological reports* 73, no. 1 (1993): 331-335.

Sissy was unique and special in Coketown; she possessed emotions and a different way of thinking when compared to her peers and especially her new family members. She is seen as a ray of light in the ask-filled sky of the city. Without a doubt, Sissy knew she was different; she could see and feel it. Thus, this feeling of difference coupled with previously developed schizophrenia, she turned into a self-made saviour. Within in Gradgrind family specifically, she brought love and feeling into a cold, emotionless world. She was dedicated to saving a family that initially was not kind to her. This is seen when she saves Louisa from Harthouse's adulterous proposal, and with Tom's rescues when he is almost arrested. Her first mental illness altered the way her brain worked, the second mental illness took her new perception of the world and herself and channelled it into actions. It could be said that her father never came back for her or never 'saved' her, in which at some point she realised this and made it her life's work to save those around her because she was never saved.

### **3.1.3. Louisa Bounderby**

Although Louisa is an essential character for the female perspective, she is different from the novel's other women. While Sissy and Rachael represent the women of the Victorian era, feminine, compassionate, and sensitive, Louisa is the opposite. Since she was a child, she has been deprived of any feminine qualities including emotion or imagination. Therefore, Louisa lacks any emotional depth and is seemingly cold and lacks feelings. Later in the book, Sissy Jupe nurtures her emotions, and the reader realises that it is not her personality that lacks in feeling, but that she does not know how to convey emotions due to her strict upbringing. For instance, when Gradgrind encourages her to get married to Mr Bounderby, her expression is blank while she states: "There seems to be nothing there but languid and monotonous smoke. When the night comes, Fire bursts out" (*HT* 208).

From her upbringing, she is not able to express her feelings and perhaps feels trapped within unexpressed emotions, which is why she only states the facts about the things around her, rather than vague concepts, similar to the Freudian theory of repression.<sup>210</sup> Although, if her factual statements are analysed, they represent her feelings in a subtle way. Even though she does not fit the mould of a typical Victorian woman due to her coldness, she still holds high personal morals. This can be seen when she decides to go back to her family rather than leave with Mr Harthouse. Her lack of emotional expression does not equate to her being inept. She is still able to understand right from wrong even if her father did not teach it. Because of the help from Sissy, she can recognise that feelings are human and carry the same importance of what is taught in school. Sissy helps pull Louisa's emotions from her in an expressive way. Similarly as Sissy, Louisa's interaction with Rachael changes her feelings and perceptions of the working class, which is a contrast to what her father or Mr Bounderby believes.

When she was a child, Louisa is seen stuck between her teachings and her natural behaviours. She is trapped in a world of emotion with no way of comprehending it. She has been compared to fire, as it is inside of her with nothing to burn. She ponders the questions of life to her father in this statement:

What other proposals can have been made to me? Whom have I seen? Where have I been? What are my heart's experiences? What do I know, father,' said Louisa in her quiet manner, 'of tastes and fancies; of aspirations and affections; of all that part of my nature in which such light things might have been nourished? What escape have I had from problems that could be demonstrated, and realities that could be grasped? You have been so careful of me, that I never had a child's heart. You have trained me so well, that I never dreamed of a child's dream. You have dealt so wisely with me, father, from my

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<sup>210</sup> Madison, Peter. "Freud's concept of repression and defense: Its theoretical and observational language." (1961).

cradle to this hour, that I never had a child's belief or a child's fear (*HT* 56).

Here, Louisa is speaking about the marriage proposal she has from Mr Bounderby, and that it is the only marriage proposal. She is questioning her life and why someone would want to marry her when she feels like she is different from the rest. Freud's beliefs on sexual repression are that the patient is unable to express love, emotion, or sexual desire to a partner.<sup>211</sup>

As seen here, she asks Sissy about her parent love as follows: "Did your father love [your mother]?" (*HT* 123) At this moment Louisa is asking Sissy about her family, possibly to understand how a family that is different from her acts or what marriage is about. In the novel, Louisa grows from a young girl into an adult. She endures the teachings of her father that are strict and tell her to ignore all the other emotions while analysing the world as facts and numbers. This treatment eventually forms her into a dull woman with a lifeless personality. As an adult, she enters into a marriage lacking love, almost cheats, and then lives the rest of her life attempting to convey natural human emotion. This is an unfortunate life, which started by a dictating father focused on science and gaining knowledge without the interference of feelings. It is so unnatural that Louisa grew up without the ability of emotional comprehension, which makes her perhaps one of the saddest of Dickens characters as the narration describes:

There was an air of jaded sullenness in them both, and particularly in the girl: yet, struggling through the dissatisfaction of [Louisa's] face, there was a light with nothing to rest upon, a fire with nothing to burn, a starved imagination keeping life in itself somehow, which brightened its expression. Not with the brightness natural to cheerful youth, but with uncertain, eager, doubtful flashes, which had

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<sup>211</sup> Madison, Peter. "Freud's concept of repression and defense: Its theoretical and observational language." (1961).



something painful in them, analogous to the changes on a blind face groping its way. She was a child now, of fifteen or sixteen; but at no distant day would seem to become a woman all at once (*HT* 7).

Louisa's mental health in *Hard Times* was deteriorating, which was very noticeable. Living under the full control of her father, Mr Gradgrind, and his dictator-style rules about life, there is no speculation on how her mental health became compromised. Therefore, a theory about why Louisa is the way she is could be the result of post-traumatic stress disorder. Post-traumatic stress disorder comes from a stressful or dangerous past trauma. Chronic PTSD sufferers lived with this trauma for an extended period, and eventually, the result is a mental psychosis.<sup>212</sup> For Louisa, she grew up in a rigorous and regimented household environment with the repression of creativity and opinions. Even the outside world of Coketown acted the same way. Through her education and persistence of her father, she suppressed her emotions, thus bottling up everything up inside. This trauma started in her childhood, where fun and excitement could not be let out. This long-term suppression led to her being an adult with mental problems, as confirmed by Freud's psychoanalytic theory of repression within the family unit.<sup>213</sup>

One of these problems is Alexithymia, a personality disorder that disables the patient, so they are unable to identify and describe emotions and feelings in themselves. They also have trouble processing and interpreting emotions in others. This type of disconnection leads to self-doubt, the trouble of achieving self-

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<sup>212</sup> Blanchard, Edward B., Jacqueline Jones-Alexander, Todd C. Buckley, and Catherine A. Forneris. "Psychometric properties of the PTSD Checklist (PCL)." *Behaviour research and therapy* 34, no. 8 (1996): 669-673.

<sup>213</sup> Cohen, Jonathan. "Trauma and repression." *Psychoanalytic Inquiry* 5, no. 1 (1985): 163-189.

realisation, and strained relationships and bonding.<sup>214</sup> For Louisa, she excitably speaks about her emotions as metaphors with a strong disconnection to feelings about any subject. She even asked her father about marrying Mr Bounderby because she did not know how she felt. A conventional technique she uses is to identify her emotions as objects, and this may be done at a subconscious level as she does not possess the ability to verbally and directly state how she was feeling. While not all of the Gradgrind children possess this personality issue, she seemed to bear the weight and most damage done by the Gradgrind teaching philosophy of suppression. This issue is not fatal and can be addressed, which Louisa tries to fix, whether she knew what she was doing or not, in her relationship with Sissy Jupe, who eventually helps Louisa process her emotions better.

#### **3.1.4 Thomas Gradgrind Jr.**

As his name suggests, Thomas Gradgrind Jr. is the eldest son of the Gradgrind family. He was raised in the same way as Louisa and the rest of the school children, but the after effects are more profound. He is essentially the extreme case results of the fact-only teachings. As an adult, he became hedonistic and indulged in gambling and became a thief who robbed Bounderby's bank. His childhood was replaced by repressing emotions and following strict teachings. This outcome is displayed as a negative reason to why this educational system should be abolished. From his education, he was given a reason to act the way he did, that self-interest without emotions was a reasonable thing to do. He made Louisa feel guilty in order for her and Bounderby to marry so that he would be promoted in the bank. He even took the opportunity to frame Stephen Blackpool for the bank robber, which Tom committed,

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<sup>214</sup> Frewen, Paul A., Claire Pain, David JA Dozois, and Ruth A. Lanius. "Alexithymia in PTSD: psychometric and fMRI studies." *Annals of the New York Academy of Sciences* 1071, no. 1 (2006): 397-400.

in order to clear his name. However, in the end, he is exiled and feels remorse, but dies on his travels back to England. In essence, Tom lives without the function of the superego, which Freud describes as the moral compass of personality.<sup>215</sup>

At one point in the novel as a teenager, he and Louisa express their discontent with their lives and education. He admits that occasionally he manipulates Mr Bounderby through the use of Louisa. When he does not like when Bounderby says or does something, Tom tells him that Louis would not approve of his behaviour. This plays in favour of Tom as he can control more powerful people around him through the means of his family, which is a major personality defect due to his harsh upbringing. Even on the day of Louisa's wedding, Tom only thinks of himself in the new advantages the matrimony will bring to him. He now believes that Bounderby will have to treat him better because he is now married to his sister. His selfishness is also seen after the wedding before the newlywed couple is to travel on their honeymoon to France. Louisa is upset and distraught, but Tom happily gives her to Bounderby without consoling her feelings.

This behaviour shows clear signs of Tom being a sociopath. A sociopath is a personality disorder.<sup>216</sup> Tom's sister Louisa also has a personality disorder, which no doubt stems from their education and cold family life. This personality disorder is classified as antisocial behaviour, where the patient cannot understand the emotions and feelings of others; therefore they do not consider the feelings of others when they make decisions.<sup>217</sup> This disorder is complicated, as it is deeply rooted in the patient's behaviour, when applied to Freud's theory of personality; Tom lacks the moral

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<sup>215</sup> Jones, David H. "Freud's theory of moral conscience." *Philosophy* 41, no. 155 (1966): 34-57.

<sup>216</sup> Campbell, Siobhan, and B. S. Markesinis. *A review of anti-social behaviour orders*. London: Home Office, 2002.

<sup>217</sup> Black, Donald W. *Bad boys, bad men: Confronting antisocial personality disorder (sociopathy)*. Oxford University Press, 2013.

Superego of the mind and is driven mainly by the selfish and instinctual Id.<sup>218</sup> Another trait of sociopaths is the ability to play mind games, which is perceived as charming or charismatic, with people in order to control them for the sociopath's benefit.<sup>219</sup> As described above, this is the exact behaviour Tom conducts with Bounderby when he controls him via Louisa.

When diagnosed with ASPD, antisocial personality disorder, the patient must show a behavioural pattern of at least three of the seven diagnostic ASPD dimension traits. These include: disrespect of societal norms and laws, lies and deceives for personal gain, behaves without respect to consequences, shows aggressive behaviour, disregard to the safety of themselves and others, and disregards personal and professional responsibilities.<sup>220</sup> Of these seven dimensions, *Hard Times* shows Tom in situations where he matches at least three of the concepts. Firstly, he does not respect the law, because of his personality and privilege, he can rob a bank, and get away with it. Most level-headed people would not consider robbing a bank due to fear and morals, and Tom lacks both features. Second, he lies to control those around him to both his family and peers. Third, he does not consider the safety of others; he convinces Stephen Blackpool to be around the bank at night, so Bizter can see him, essentially framing him for the robbery. When Stephen is blamed for the robbery, he is exiled, and his future is forever changed, none of which Tom cared about. Lastly, Tom does not take any responsibility for his actions. When Tom confesses the robbery to his father, he does not feel remorse or regret; instead, he accuses his father

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<sup>218</sup> Lampl-de Groot, Jeanne. "Ego ideal and superego." *Psychoanalytic Study of the Child* 17 (1962): 94-106.

<sup>219</sup> Goldman, H., L. A. Lindner, S. Dinitz, and H. E. Allen. "The simple sociopath: Physiologic and sociologic characteristics." *Biological Psychiatry* (1971).

<sup>220</sup> MacKenzie, Paula M. "Psychopathy, Antisocial Personality & Sociopathy: The Basics A History Review." *The Forensic Examiner* (2014).

of the fact-only educational system imposed on him, and Louisa for not getting close enough to Bounderby.

With the details given in the novel, it is seen that Tom and Louisa's childhood was strife with rules and repressed emotions. Therefore, they both possess personality disorders, albeit in different aspects, where Louisa cannot express her emotions and therefore cannot form meaningful relationships, and Tom cannot understand others' emotions and is entirely self-interested. There is no doubt that Charles Dickens portrayed the Gradgrind children this way. He was a firm believer that the Victorian was not ethical or logical. Hence, two of the main characters who grew up with the weight of the education system turned out to be a danger to themselves and society, making his point that many parts of the school and societal structure of the time was corrupt.

### **3.2 Dreams of the Upper-Class**

The dreams and aspirations of the upper-class characters are woven into the narrative of *Hard Times*. Lying is at the root of the novel and the character's life goals is money.

#### **3.2.1 Wealth**

Money and acquiring wealth in Coketown is a theme for almost every character from the already rich to the poverty-stricken factory workers. While the poor will have little chance of ever rising out of poverty in their lifetime, the upper class, even though have already had money, have many more opportunities to gain wealth. Having money in Coketown allows people of privilege to do things that ordinary people would not have been able to do. In the case of Stephen Blackpool, he was not rich enough to pay for a divorce, which means that if one had enough money, a divorce would be possible.

In the case of Josiah Bounderby, he relates to wealth in two distinct ways. First, his childhood story about being poor and left by his mother is a way of flaunting his current status, in hopes to impress the upper class and let him into their world. His attempt at rising through the social ladders with her accumulated wealth was his goal. He ate, slept, and drank money. He refers to everything, even time, as a concept of money as seen in the following statement: “You see, my friend,' Mr Bounderby put in, 'we are the kind of people who know the value of time, and you are the kind of people who do not know the value of time” (*HT* 63). He wants to be known as a man in the upper class, rather than the upper-middle class. Although he flaunts his wealth, it is interesting to note that he is never pictured working. He is described as owning a bank and a factory although he is hardly described as a man who works hard.

Most of the other characters with jobs are pictured working at some point, just not Bounderby. Perhaps this is a metaphor that his wealth did not come by his hand but from his already filled wallet and the work of his employees, not him. The second relationship Bounderby has to wealth and money is through his relationship with Louisa. Their marriage is loveless from both sides. Louis is inept at expressing emotions, including that of love. Whereas, Bounderby only married her to gain her status. She is of a higher status than Bounderby. Therefore this marriage is just a stepping stone to his goal to the top. As for Tom, Gradgrind’s son, wealth was given to him as a child. He was born into a powerful family. He was not satisfied. It is safe to say that his childhood education of fact-only teachings did severe damage to his personality and morality. He lets his money slip from his hands as he becomes addicted to gambling. In order to pay off his debts, he robs Bounderby’s bank and frames Stephen Blackpool. Tom’s goals change over time, first his wealth served for

pleasure and entertainment, and then money was needed to stay alive. Once he is exiled, there is not much information given about Tom until his death.

Even though Mrs Sparsit is a small character, she still has money-related goals. As a once-rich woman, she aspires to achieve the status she once had when she was younger. Since the death of her husband, she has been a housekeeper for Mr Bounderby. To achieve her wealth goals, she must seduce Bounderby into marrying her so she can share his wealth. Her plans muddle when Louisa becomes his wife. Eventually, her goals are not achieved, and she is kicked out of his house. Money and wealth in *Hard Times* seem to be portrayed as an evil force for those who have it, and an unachievable blessing for those who do not. This is the main point for Dickens, as he shows the reader the contrast between rich and poor and the different goals for each class. While the characters mentioned above have different goals for using or obtaining money, the overarching theme between them all is that money is used or needed for self-interest.

The rich people in *Hard Times* only focused on self-interest. There is not a time when the money could have been used for good or the betterment of the general public, although there are present opportunities. Gradgrind could have helped Stephen Blackpool with his divorce costs, or Bounderby could have given the factory workers a higher wage, but neither was done. This idea follows a similar parallel in today's society, that most of the world's money stays within the wealthiest people that trickle down economics does not solve poverty. Dickens used his narrative, especially Bounderby's fake childhood story to prove a point that people cannot increase his or her wealth and rise out of poverty on their own because they must have an outside source of support. This type of support can be seen in many countries today as social

and welfare programs that allow qualified individuals stipends, housing, and other benefits to maintain and advance their lives.

### **3.2.2 Marriage**

While money, wealth, and status are essential in the novel's foundation, there are also other themes that Dickens used to express his feelings about the current situation in Victorian England. While these themes play smaller roles in the narrative, they are still important in the fabric of Dickens' thoughts and beliefs. *Hard Times* marriages are unequal and especially unhappy across all social classes. No marriage is pictured as a happy, perhaps Sissy Jupe's but this falls at the end of the novel as a conclusion rather than part of the plot. To highlight, Louisa and Mr Bounderby, Stephen Blackpool and his unnamed alcoholic wife, and Mr and Mrs Gradgrind. All three marriages have their dysfunctions and problems. First, there is the loveless void unable to be filled within the Bounderby's household. Then, in poor Stephen Blackpool's case, the lousy marriage concentrates on the pity of the relations and a missed opportunity for a happy life, all because of class status and wealth whereas the Gradgrind relationship is unequal in power and intellect and are practically appalled at each other.

### **3.2.3 The Bounderbys**

In the case of the Bounderby's, Louisa, who has a disability of expressing her feelings, is convinced into marriage to Mr Bounderby by her father as he believes it is rational. He uses his teaching principles of citing statistics describing their difference in age does not affect happiness. Even though Louisa does not know what happiness is. However, once married she learns through her constant unhappiness that love must be the foundation of a happy marriage, rather than convenience or a specific purpose.



### 3.2.4 The Blackpools

The tragedy of love in *Hard Times* is played out by Stephen Bounderby, his wife, and Rachael. Stephen's wife, who is never named in the novel, is an alcoholic who is only mentioned when she is attempting to get money. Because of status and wealth, Stephen is unable to get divorced and be with whom he truly loves, Rachael. While the wealthy can divorce, penniless Stephen cannot. Moreover, due to the culture of society, adultery is looked down upon. He asks Gradgrind and Bounderby for advice on how to get a divorce, describing it as getting rid of her to be set free. He implied he is chained to her like a slave rather than a partnership. Unfortunately, he is met with no advice, other than it is impossible to leave the marriage until death. He describes his marriage situation as follows: 'I ha' read i' th' papers that great folk (fair faw 'em a'! I wishes 'em no hurt!) are not bonded together for better for worst so fast, but that they can be set free fro' their misfortnet marriages, an' marry ower agen. When they dunnot agree, for that their tempers is ill-sorted, they has rooms o' one kind an another in their houses, above a bit, and they can live asunders. We fok ha' only one room, and we can't. When that won't do, they ha' gowd an other cash, an' they can say "This for yo' an that for me," an they can go their separate ways. We can't. Spite o' all that, they can be set free for smaller wrongs than mine. So, I mun' be ridden o' this woman, and I want t' know how?' (*HT* 154) This a simple example for the injustice life that ordinary people had to live in that age.

### 3.2.5 The Gradgrinds

As for the marriage of the Gradgrinds, it is passive and unhappy, although Mr Gradgrind does nothing to change it. With his wealth and power, he would have been able to get a divorce. However, Gradgrind prefers his submission and dim-witted wife because he is just that. He describes his reasoning for marrying her as that she lacks

personality. Therefore, she would not go against him or hinder his children's education. Mostly, she is as useful and smart as an armchair. The marriage dissolves in the middle of the novel from her death, and no one seems to be genuinely remorseful.

The novel portrays marriage as something the rich can have, and get out of as they choose, while the poor must suffer through it, even if it is an unhappy one. This is not explicitly a goal for the rich, as with money, but it is an added benefit of their class and an option for the rich ones if they so choose it. Happy marriages do not exist in Coketown, or at least they are not spoken about in order to maintain the narrative of satire. The Victorian era, in which Dickens lived, formed the foundation of the modern industrial world. The church and its people sat at the top of the class system and the government. Therefore, church law was the country law: unless one was powerful, a divorce was not granted as it went against God's will. As a result, life was hard for people, and domestic violence never ended.<sup>221</sup> Dickens was an advocate for the working class and campaigned that all citizen, no matter the class, to have the right to divorce.

### **3.2.6 Other Relationships**

The different types of reasons and interactions within the relationships are shown and how these interactions affect each partner. Some of the relationships are one-sided, such as Mr Gradgrind, as he holds all the power in every aspect of his life. However, it is not just marriage that allows one person to influence the other. Mr Gradgrind convinced Louisa into marriage, and because of his power in the house, she accepted as well as Tom, who manipulates Louisa for his benefit. Also, James Harthouse's use of Louisa for his social status rewards. However, these are all

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<sup>221</sup> Perkin, Mrs Joan, and Joan Perkin. *Women and marriage in nineteenth-century England*. Routledge, 2002.

negative influence, whereas with Stephen and Rachael, who might live happily if the chance is given, is a positive influence. Rachael uses Stephen's admiration for her to influence him to keep virtue and integrity.



## CONCLUSION

In conclusion, as seen from the examples above, Charles Dickens uses the characters in his novel *Hard Times* to challenge the things he felt were wrong in the Victorian era and within the industrial revolution. It is a known fact that he was an advocate for the poor and working class, and for them to earn a living wage and live in proper housing. He challenged laws about education and marriage supporting citizens' rights no matter how much money they came from. Therefore, he used characterisations of all the wrong things in society like greed, self-interest, and practical teachings to make them more relatable. One could say that the central theme of this magnificent novel is the criticism of positivist thought, represented here by a strict and extremely rigorous education based on real facts, on calculation, on the purity of the exact sciences, where feelings, emotions, fantasy, or imagination do not fit.

Thus, there is no doubt to why *Hard Times* and Charles Dickens have been influential in the literary arts field. As an advocate for societal change, class system dismantling, and better treatment and education for the poor, Dickens used his power of writing to support the weak and fight for change. But on the other hand, the issue of class struggle is not less important; employers and workers face each other daily in their eagerness for power, and for the simple survival of others. The characteristic workers movements of the time and the consequent and newly inaugurated trade unionism are also present throughout the pages of the novel.

As in any quality literary work, many other suggestive ideas are developed that make reading an exercise of reflection and deep analysis of human behavior. Thus, cross-cutting issues such as pollution, marriages of convenience and, together with it, machismo, the privileges of the rich versus the poor, divorce, alcoholism

appear. Through the historical background information presented, it is clear to see how dire the 19<sup>th</sup> century was, and therefore is understandable why Dickens advocated for change. The way he did this was through his writing, specifically *Hard Times*. He used Coketown as the backdrop, which represent the typical British industrial city. Within this city, he wove together a narrative of mentally unstable characters, which represented the worst parts of society. He took all the negative parts of the Victorian era and personified them in a satirical way. From this representation, the world was able to grasp his point of view, and although change was not immediate, the novel and its author have not been forgotten throughout history.

In chapter one, as already explained before, Sigmund Freud was working on a deeper understanding to Hysteria, around 1896, when he developed the concept of Psychoanalysis. An idea of analyzing individual experiences and stories that shapes unconsciously the individual's feelings, thinking and major parts of who he is. Freud attributed our adult self, largely to childhood traumas, conditions and environment. He also stressed on the deepness of the unconscious, way from our control and understanding, creating the confusion of understanding our own desires and urges. This method and concept can be easily connected to Literary Theory, as literature itself, is in a matter of fact, as collection of stories and experiences, brought up by an individual. Plus, in the case of our novel in study, *Hard Times*, Psychoanalysis can be a perfect way to understand the complexity of its character. The longitude of its time-span, growing characters from childhood to adulthood. Analyzing the environment and stories of this childhoods, to explain and understand their adult versions. Furthermore, to understand Charles Dickens himself.

In chapter two, the history of the Victorian era was explained, and how it was the most monumental time in Britain's history. This century rang in new wealth, a growing middle class, the development of villages into industrial powerhouse cities. What the industrial revolution brought in prosperity, it was mirrored in despair. This despair and unfair situations is what Dickens highlights in the novel. His best characters had their beginnings in poverty, whereas the worst were seen as the rich. This is no coincidence, the working and living conditions of the lower working class were inhumane, while the upper class employed servants in their mansion and lived a life of luxury. Even today gaps in the class system of the western world can be seen.

The final chapter of this thesis highlights the main characters and provides insight to their lives. Mr. Gradgrind and his family are the focus of a behavioral and psychological analysis. His family, among others in the book, suffers from severe psychological disorder due to their environmental experiences from their childhood upbringing and societal influences. While mostly unknown in the 19<sup>th</sup> century, today we can make inferences to mental illnesses based on displayed symptoms. From the descriptions that *Hard Times* provides, a proposal of the main characters' illnesses is given. Each character has a different, but severe mental disease which stems from a trauma experienced in childhood or early life. Whether this was done on purpose by Dickens or not, may never be known. But it does add to the descriptive narrative and helps focus on the issues Dickens was trying to bring to light, that the industrial revolution brought unfairness, inequality, and instability to many lower class people.

Not only does Dicken's paint each character to have a well-developed personality but also an obvious psyche. Through psychoanalysis, each character's behavior can be connected to a trauma experienced in thier life, which has had a severe impact on thier mental state. This is the key concept of Freud's psychological

theories. This analysis was developed even further by taking the troubled psyche of each main character and applying a diagnosis of mental illness, which stemmed from the trauma and behavior. Since mental illness was not as comprehensive during Freud's as it is in modern day, these diagnoses came from a basic understanding of mental diseases combined with psychoanalytical analysis of personality and behavior. Also discussed were the dreams of the upper class citizens. This helped generalize the behaviors of the rich citizens of Coketown to understand why they act the way they do, aside from their mental illnesses. The main goal of the upper or upper middle class was to accumulate more wealth and status. Such as in the case of Josiah Bounderby, who spoke only of money and his life after poverty, he wanted a higher status to gather more wealth. Also Tom, who was already rich but robbed a bank for more money. The chapter also discusses the portrayal of marriage, in which they are unfair and none are happy.

Dickens's critical point of view about social prejudices that are rooted in the absolute ignorance of the other is very interesting, so Mr. Bounderby has an absurd theory that repeats incessantly: There is no worker in this city, sir. Be it man, woman or child, do not have a supreme ambition in life. That ambition is to feed on turtle soup and venison with a golden spoon. Or the very unfair concept that Mrs. Sparsit has of all the workers as evil and vicious. As for the treatment of the characters, it is a bit simple and with a Manichean vision, because we can only see two types, either they are good or they are bad. The most outstanding are:

- Thomas Gradgrind, father of a family, strict educator in defense of quantifiable scientific facts and absolute repressor of all kinds of emotional or playful expression.

- Mr. Bounderby, friend and later son-in-law of Gradgrind, is a rich, proud, self-centered and vain banker who creates an image of false humility.
- Louise, daughter of Gradgrind, victim of the teachings of his father, example of blind obedience and emotional coldness (except in relation to his brother).
- Sissy a humble and good girl abandoned by her father, a circus clown. It is the counterpoint to so much coldness, it is the paradigm of generosity and tenderness.
- Tom Gradgrind, the arrogant and selfish son who has no scruples to get his well-being.
- Stephen Blackpool, the paradigm of the good worker, humble and consistent with his principles.
- Rachel, submissive worker and example of compassion and sacrifice for others.
- Mrs. Sparsit, a woman of aristocratic origins come to less, who retains a masked hauteur in a false humility.
- Mr. Sleary, owner of the traveling circus, simple and intelligent, with a very accurate vision of the events.

Therefore, Charles Dickens goes down in history as one of the most influential authors in English literature for challenging the ideas of his society and advocating for the poor while keeping the reading light with a satirical twist. Because of the depth of the narrative and each character is so complex and intricate, it is no wonder why this novel is a treasured piece of English literature and still appreciated by the readers of the 21<sup>st</sup> century. The style is simple and characterized by an admirable narrative skill that catches the reader from the first page to the last. I would highlight the masterful



use of an intelligent irony that manages to awaken the reader's smile without drastically removing the terrible situations described by the author at times.



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