

I. General Introduction

The present research examines the anxiety and repressed impulses of Dickens's characters of his novel, *A Tale of Two Cities* in which he has frequently reflected frustration, depression, revenge, violence, hunger, thirst and social unrest through the manners and behaviors of his characters. It explores how the people in the class conflict become the slave of human impulses when they suffer from economic inequalities and social injustice in the society.

Dickens is a prolific writer whose works have remained popular through the years for their intensity and social consciences. In spite of his lack of formal education, his works hold his command of language and depth of his thought. He has combined masterly story telling, humor, pathos and irony with sharp social criticism and acute observation of people and places. He has a unique capacity of portraying human feelings and emotions, love and compassion, and pathos. Some of his stories and events in his novel are closely related to his personal life. Dickens's bitter experiences of frustration, depression, poverty, hunger and alienation are frequently reflected in his creative writings. Whatever he has experienced in his life, get way into in his creation. Anxiety, frustration, depression and poverty are parts of his initial phase of life.

Dickens was born on February 7, 1812 in Land Port division of Porsea, England. During his childhood Dickens lived in poverty. He had to support his family after his father's imprisonment. He bitterly resented when he had to leave school to do unskilled work. A sense of humiliation and abandonment haunted him throughout his life. While working in Warren's Blacking factory, the rest of his family joined his father in the Marshalsea prison but he remained alone like an orphan child in a lodging house being very frustrated, depressed and worried.

Dickens also suffered from controversial love relation with young actress, Ellen Ternan. His incompatible love relation with Ternan led to his separation from his wife in 1858. All of those events become the source of his anxiety. He suffered from a fatal stroke on June 9, 1870 and was buried in Westminster Abbey five days later. Most of the time of his life, Dickens had to face psychological tortures which become a part of his life.

These early bitter experiences became a good source of creative energy and a reason for his preoccupation with the themes of alienation and betrayal. These early experiences also made him self-reliant, hard working and dedicated writer. Dickens has expressed his agonies and anguish in his novel through his imaginary characters.

Novel became an important genre in 19th century. It was successful in presenting the pictures of contemporary society. Victorian novelist presented symbolic meanings in their novels to interpret the society. Dickens also wrote novels about the changes taking place in society by using his imaginative mind and tried to project compassionate attitude towards human problems. Dickens is able to give us a sense of the early 19th century social scenes. He wrote about the changes in the society which occurred through Industrial and French Revolution. Dickens's age was the age of great political, social, religious, economic and intellectual activities. It was the time of new discoveries, reformations and movements. There were radical changes in every field. So it was inevitable that the literature of this age was also correlated to the social and political life of the age.

Dickens has beautifully captured the scenes of contemporary society in his novel, *A Tale of Two Cities*. This novel can be taken as a mirror of *The French Revolution*. The ideas of *A Tale of Two Cities* originated in two main sources. Dickens's source of The French Revolution is undoubtedly Thomas Carlyle's

Monumental work *The French Revolution*. He is also indebted to Bulwer-Lytton novel *Zanoni* and Watt Philip's play *The Dead Heart*, both having The French Revolution as their background. Even though Dickens relied upon other works, his vision and view in *A Tale of Two Cities* are clearly his own. He expressed his views most clearly when he shows how uncaring the aristocrats were to the plight of common people.

The French Revolution is occurred from 1789 until 1799. Revolutions have occurred ever since the oppressed people became tired of their dictatorial rulers. They have been the cry of the downtrodden since the beginning of the time, symbolizing hope for a better future. Revolutions have created chaos and havoc everywhere in the country. There are lots of reasons behind the occurrence of *The French Revolution*.

Government is corrupted and its governing system is deteriorated and tyrannical. Common people are suppressed and exploited physically, mentally and economically. Their fundamentals rights of life, liberty, peace and happiness are grasped by the oppressors. The suppressed people cannot raise their strong voice against the besmirched government due to the fear of horror and cruel punishment such as death penalty. Whatever they use to do against the government, they are taken as treason and put to death severely. The corrupted government always neglects the poor people's sufferings and miseries. The people, who are being unable to fulfill their basic needs, can not think of possessing power as aristocrat people have. As a result they are compelled to tolerate any kind of predicaments.

The common people of Paris become the slaves of the repressed impulses and anger which cause them to be like a beast to wipe out oppression, exploitation and injustice from the society. All those aggressive thoughts and revolutionary vision help the suppressed people to be bold and go against the tyrannical government. If

repressed impulses are not managed on time, they help to increase anger, pains and agonies, and also affect the current life of the person. Repressed impulses always seek the way to come out in the form of annoyance, violence etc. Too much repression of bloodshed thoughts and impulses help to activate anger and promote to create chaos and havoc in the society. Because repressed impulses are destructive and repression itself gives the birth of revolt against it.

Repression of impulses activates the suppressed people to engage in fighting and criminal activities to remove tainted government and its deteriorated governing systems. As a result all their hidden psychological conflicts take the real form of worst revolution which is later known as *The French Revolution* in the history of France.

Besides *The French Revolution*, there is an auto biographical element in the story, for Dickens identifies himself with Dr. Manette and Sydney Carton. He is in love with Ellen Ternan and the way Carton in love with Ellen Ternan, and the way Carton worships Lucie is the way Dickens loves Ellen. Like Dr. Manette, Dickens lives in two worlds-one of stark reality that he chooses to forget and an imaginary one that makes his bad experiences more acceptable.

Dickens handles the event with maturity. He reveals the similarity between the behaviors of the aristocrats and the revolutionaries. Dr. Manette is thrown into prison without reason to trail in the same way that the patriots send innocent people, like Darnay or the seamstress, to death by the guillotine without a fair trail. Anyway he depicts both excitement and chaos of revolution.

A Tale of Two Cities is a popular historical novel sets in London and Paris before and during the *French Revolution*. It was initially published as a serial in the weekly entitled *All Year Round*, from April 30 to November 29, 1859. The novel

concentrates on the social and psychological crisis more than a retelling of the actual historical event of the war. Dickens's vision of the terror encompasses aristocratic exploitation and neglect of the poor, public bloodshed, and private vengeance.

As the name of the novel suggests, it is a tale about the two cities, London and Paris, and the scenes and events shift from one to the other. It is the story of brutality, repression, hatred and revenge on the one hand and of idealism, love, self-sacrifice on the other.

Most of the characters in the novel experience the terrible mental conflict throughout their lives. Class conflict reveals a hidden psychological conflict that recurs all through the novel. The Marquis de St. Evremonde and his brother cruelly molest a peasant girl and mortally wound her brother. Dr. Alexander Manette, who is called to treat them, confined in the Bastille for eighteen years to suppress his evidence. The fall of dreaded prison secures his release, but he is mentally ill and driven crazy. He is brought to England to convalesce, and slowly recovers his sanity. During his confinement in the Bastille where he is left there to die, he represses his revolutionary thoughts and visions, and weaves many plans to take revenge with the persons who send him to abnormality.

The Marquis St. Evremonde is a notorious man renowned for his cruelty and callousness; he has lived the life of a profligate and has no respect for human life. This is emphasized in incidents that take place while he drives home from a royal reception. He kills a child on the street and refuses to help a poor widow in need of a tombstone to mark her husband's grave. That very night the father of the child run over by the Marquis carriage takes revenge by murdering the Marquis.

Triangular love story between Charles Darnay, Sydney Carton and Lucie

Mannette also creates lots of tension. Darnay, nephew of the Marquis, who has renounced his family for their cruel practices is now in England and falls in love with doctor's daughter, Lucie and marries her. Darnay makes a trip to Paris to rescue an old family retainer, but is recognized, arrested, and sentenced to death. He is only saved by an act of reckless self-sacrifice by Sydney Carton, an English barrister come to no good, who loves Lucie, and substitutes himself in the place of Darnay who is smuggled out of the country. Carton dies a courageous and peaceful death.

When Dickens published his novel, *A Tale of Two Cities*, many critics expressed their own vision and opinions about the novel. Many of them talk about the representation of history and *The French Revolution* in the novel. Talking about the novel, Andrew Sanders writes: "*A Tale of Two Cities* has Dickens' most carefully constructed plot, and by means of its charged and very public historical setting, successfully dramatizes personal dilemmas, division and commitments" (408)

Similarly, David Daiches comments on "*A Tale of Two Cities* an intense historical novel centered on *The French Revolution*" (1058) and he has expressed historical setting on the basis of this book rather than his own observation.

Catherine Gallagher discusses social phenomena that the narrative in the novel *A Tale of Two Cities* takes as analogues. Making clear about the three social phenomena in the novel, Gallagher writes:

The English public execution, the French Revolution, and the crime of resurrection, or grave robbing are all internal analogues for the novel, but they are more than that; they are additionally alternative to it, for they accomplished many of the novel's functions. Public execution, especially when accompanied by torture, can be seen as a nightmare of transience, of publicly displaying what is hidden, intimate, and

secret in the interests of creating social order and cohesion (42).

In the same way Earle Davis says that Dickens is too much influenced by Carlyle and took Carlyle's style to complete the novel. Criticizing Dickens Davis says, "Dickens took what he wanted from Carlyle, changed and concentrated it, and dressed up the details of his story from the historical record" (Davis 1).

Another critic, Robert Alter, Explores the historical view of demonic elements in the novel, *A Tale of Two Cities*. In the novel, the visual elements are deployed panoramically often in the compositional arrangements of a large painted canvas. Criticizing about novel Alter says:

What Dickens is ultimately concerned with in *A Tale of Two Cities* is not particular historical event, that is simply his chooses dramatic setting rather the relationship between history and evil, how violent oppression breeds violent, rebellion which becomes a new kind of oppression. The most powerful imagining of the reach out again and again to touch ultimate possibilities of violence, whether in the tidal waves of mass destruction or in the hideous inventiveness of individual acts of cruelty. (74)

But Kevin Rulo says that the themes of the novel are mostly related with the Bible. He says: "This is an inherently Biblical employment. It contains within it a Christian philosophy of history important to understanding this historical. The Christian symbolism and themes of the novel are well understood" (19).

Many critics have different views and opinions and analyzed the novel from various perspectives. The present researcher analyzes this novel focusing on anxiety and repressed impulses of Dickens's characters in, *A Tale of Two Cities* by using Freudian psychoanalysis entitled 'Anxiety and Repressed Impulses of Dickens's

characters in *A Tale of Two Cities*. This study examines and interprets how the characters in the novel face the terrible mental tortures throughout their lives and how they are compelled to hide their pains, agonies and radical thoughts and opinions inside their mind.

Anxiety means the state of feeling nervous or worried. It is a worry or a fear about something or it is a strong feeling of wanting to do something or of wanting something to happen. In other words anxiety can be described as an intensely an unpleasant state of tension due to an experience of disapproval in interpersonal relationship. It refers to the situation of a nervous disorder characterized by a state of excessive uneasiness of mind. To Freud anxiety is, "a self affective, unpleasant state, accompanied by a physical sensation that warns the person against impending danger. The unpleasantness is often vague and hard to pinpoint, but the anxiety itself is always felt" (Freud 82-83). It is related to fear, frustration, depression, worries etc. When our defenses momentarily break down and this is when we experience anxiety. Anxiety can be an important experience because it can reveal our core issues: fear of intimacy, fear of abandonment, fear of betrayal, low self-esteem, insecure or unstable, sense of self, oedipal complex.

In *A Tale of Two Cities*, major characters suffer from different types of problems such as economic crisis, poverty, hunger, starvation, violence, oppression, frustration, depression etc. Dr. Alexander Marnette's mystery of imprisonment creates boundless tension throughout the novel. His unjust imprisonment in the Bastille for long period gives him lots of psychological tortures which cause him to be mad. He is aged prematurely and loses his sense and memory. Dr. Marnette even can't say his own name when Mr. Lorry asks what his name is. Dr. Marnette replies "One hundred and five, North Tower" (61). His strange answer proves his mental condition is not in

good state. He doesn't know himself what he is speaking and what is happening around him. Staying in the narrow dark room for a long time, lots of mental tortures, frustration and depression compel him to be the victim of anxiety.

Similarly, Lucie Mannette and her husband also can't escape from the black shadow of anxiety. Her father's weak and fragile health creates anxiety in Lucie's mind. She is determined to love and nurse her father back to good health and wholeness. She is always anxious about her father's health. Her tension is not only limited about her father. When her husband, Charles Darnay is caught and imprisoned, and sentenced to death, the fear of death and anxiety keeps her always restless and horrified. She is too much worried about her husband who is going to be killed by the revolutionary. She is always haunted by the terror, fear and dark future which creates worst anxiety in her and also causes to faint her time to time. Miss Pross who always looks after Lucie and tries to keep Lucie away from fear, frustration, depression and anxiety but she herself always remains in tension frustration and depression.

Charles Darnay on hearing that his steward, Gabelle in France has erroneously arrested by the revolutionary goes to Paris to save his faithful servant. Darnay himself is caught and imprisoned and sentenced to death. While in prison the fear of death always makes him horrified and terrified. When responsibility, love and affection for his family strike in his mind and heart, he becomes very worried, anxious and sorry towards himself and his family. Frustration, depression and anxiety, and all evil and gloomy environments swathe him. While in prison he is frustrated too much, depressed too much and anxious too much because there is no even a single ray of hope of saving him.

But Sydney Carton saves Darnay by sacrificing himself in place of Darnay.

This tragic hero has wasted his life on alcohol and apathy. He always talks being very frustrated and depressed. He always says that no one cares him and he cares no one. By his attitudes it can be easily imagined that he has lots of pain, agonies and frustration concealed inside his heart.

In the similar way many people of Paris are being frustrated, depressed and anxious day by day because of the class struggle. Hunger, thirst, poverty, alienation, economic distress, social unrest and tyrannical rule, physical and mental exploitation are creating copious troubles, frustrations, depressions and anxieties in the suppressed people. The revolution is being worst day by day which is making not only revolutionary or the suppressed people worried and anxious but also innocent people and even aristocrats and oppressors are terrified and horrified. No one is being able to escape from the clutch of frustration, depression and anxiety in the city.

Another important aspect that we can analyze the novel is repressed impulses of the characters. According to Freud, three components of personality are Id, Ego, and Superego. Id is the most important element among the other components of personality in psychoanalytic theory. Id is the container of buried thoughts, feelings, emotions, and experiences that are repressed and prohibited to come on the surface of adult normal personality. Id is the source of all our aggression and desires. It is lawless, asocial and amoral. Its function is to gratify our instincts for without regard for social convention, legal ethics, or moral restraint. It can be taken as irrational and selfish part of human psyche, and is concerned only with the immediate gratification. It has no concern with logic, time sequence, morality and social manner. Id, according to Freud, as Lahey says, is “inborn part of unconscious mind that the

primary process to its needs and that acts according to pleasures[...] the attempts of Id to seek immediate pleasure and avoid pain, regardless of how harmful it might be to other”(Lahey 466).

Dr. Mannette represses his pains and agonies, revolutionary thoughts and feelings during the confinement in the Bastille. Unlimited buried thoughts and psychological conflicts which are repressed and prohibited to come on the surface are the cause of his madness. He craves revenge with those persons who compel him to go mad.

Monsieur Ernest Defarge and his wife Madame Therese Defarge turn to be criminal to wipe out social injustice, oppression and exploitation from the society. Fear, economic distress, hunger, thirst, poverty, despair, frustration and depression are the constant companions of the suppressed people. Fear of dark future, fear of blackness of deaths, fear of worst revolution in most of the characters mind and heart always make them restless, terrified and horrified. Boundless physical and mental tortures as well as exploitation and domination given by the aristocrat people and rulers make the suppressed people aggressive, criminal and revolutionary. The suppressed people tolerate boundless sufferings and miseries as far as they can but when the social injustice crosses the boundary, the dominated people lose their capacity of tolerance. Then all their buried pains agonies and repressed impulses inside their mind and heart burst out into the form of revolution. The revolution is inevitable because the aristocrat exploits and plunders the poor, driving them to revolt.

All the people of the city are compelled to repress their terrible anger and impulses due to fear of cruel death given by the oppressors. So they are waiting for right time and opportunity to take revenge with their enemies and oppressors. They

are ready to go against their foes that have compelled them to live hungry, thirsty, poor, frustrated and depressed.

Hence, Charles Dickens intends to reflect on anxiety and repressed impulses of his characters with the frequent use of experiences like frustration, depression, economic crises, violence, revenge and social unrest.

This research consists of four chapters. It starts with first chapter, introduction that comprises the general introduction of the issue with reference to the present text, hypothesis summary of the text, literary background, literature review, point of departure, relationship between tool and the text and chapter division.

The second chapter presents the underlying theory and theoretical application. The third chapter deals with textual analysis. On the basis of the second chapter the third chapter will analyze the text at a considerable length. It will sort out some extract from the text to prove the hypothesis of the study. This portion of the work should serve as a core of this study.

The fourth chapter is the conclusion of this research. It will conclude exploration and arguments put forward in the preceding chapters and show anxiety and repressed impulses of Dickens characters of his novel *A Tale of Two Cities*. Thus, the present study explores how the people in the conflict suffer from different kinds of problems such as anxiety, frustration, depression, poverty, starvation, economic crisis, hunger and thirst, and how the suppressed feelings and emotions, anger and violent thoughts compelled them to be like beast and rebellious to wipe out social injustice, exploitation and suppression for the life, liberty, fraternity, happiness and for their bright future. It is hoped that the present work will be of interest to general readers as well as scholars.

II. The Theory of Psychoanalysis

Human being can utilize his/her brain to invent new things to fulfill his/her unlimited desires and needs. But human needs, necessities and desires have no limitation. In order to fulfill their needs and desires, they suffer from agitation, frustration and mental conflicts. Human beings are suffering from their boundless desires and wills. Their limitless desires and wills create psychological problems. These psychological problems of human beings are immensely increasing in the modern civilized world. Human experiences like anxiety, fear, desires, emotions etc. are the elements that provide a strong support for these sorts of psychological problems.

It is Sigmund Freud, who for the first time studied these painful experiences. He systematically and scientifically studied various factors operating in mind and developed an important theory which is often known as psychoanalysis. This theory is a distinctive way of thinking about the human mind and of responding to psychological distress. It brings new dimension in socio-cultural development in society.

Freud and Psychoanalysis

Freud was Austrian doctor who worked in Vienna almost all his life. He researched the meaning of dream, how the unconscious mind works, and how events in our past influences the action we take. In developing the science of psychoanalysis, he provided insights that have affected every aspects of modern life.

The goal of psychoanalysis is to help us resolve our psychological problems, which are often called disorders or dysfunctions; the focus is on patterns of behavior that are destructive in some way. Freud asserts that the study of human psychology can provide strong support for understanding personal and social relationships. Through

the means of psychoanalysis we become able to understand the inner sentiments and feelings.

In fact, the term, “psychoanalysis” is a compound word of ‘psycho’ and ‘analysis’. ‘Psycho’ refers to the person who behaves an abnormal way whereas “analysis” means the study of something by examining its parts and their relationship. Psychoanalysis, etymologically, can be taken as a study of the natures and behavior of those abnormal people whose mental condition is not in order. According to Illustrated Oxford dictionary “Psychoanalysis means a therapeutic method of treating mental disorders by investigating and bringing repressed fears and conflicts into conscious mind”(659).In other words psychoanalysis is a method of investigating mental process and treating neuroses and some other disorder of the mind.

The famous poet and thinker Alexander Pope has defined psychology as the science that studies psychology of man. Indeed, psychoanalysis is a technique of psychological studies of the psycho-sexual development of personality, the unconscious mental activities and means of treatment of neurotic patients. Freud says:

The term “Psychoanalysis” has three different meanings. It is, in fact, a school of psychology that emphasizes the dynamic, psychic determinants of human behavior and the importance of personality. Secondly, Psychoanalysis refers to a specialized technique for investigating unconscious mental activities. Finally, Psychoanalysis is a method of interpreting mental disorders especially the psychoneuroses. (179)

Psychoanalysis is used "to designate a loosely knit body of ideas on the nature of the human mind, in particular development and psychopathology; to describe a technique of therapeutic intervention in a range of psychological disturbance; to designate a

method of investigation" (Leahey 718).

Psychoanalysis, the study of human instincts and human relationship, is also used to analyze literary text. Psychoanalytical literary criticism takes piece as an expression of the state of mind and the personality of an author.

Psychoanalyzing the manner and behavior of literary characters is probably the best way to learn how to use the theory.

When we psychoanalyze literary characters, we are not suggesting that they are real people but that they present the psychological experiences of human beings in general and [...] It is just as legitimate to psychoanalyze the behavior represented by literary characters as it analyzes their behavior from a feminist, Marxist, or from African American that analyzes literary representations as illustrations of real life issues. (Tyson 35)

Psychoanalysis is an interpretation of all types of human activities, including art and literatures. Psychoanalytical literary criticism emerges specifically from psychoanalysis used as therapeutic technique for the treatment of hysteria and neuroses.

The fundamental psychodynamic model proposes that mental illness is caused by unresolved, unconscious conflicts originating in childhood. Further, in such cases, defense mechanism such as repression of unpleasant memories, serve to protect the ego. Neurotic symptoms are argued to be the result of conflict between repressed or unfulfilled desires and attempt to control or resolve them. Freud argues that discovery depends on insight and working through past problems.

Major contributions of Freud reached to the peak when his famous book *The Interpretation of Dream* came into publication in 1900. Since the publication of this

book, it is felt that psychoanalysis should be studied separately and it became an autonomous discipline. Freud considers, “*The Interpretation of Dreams*, is, in fact, the royal road to knowledge of unconscious, it is secured foundation of psychoanalysis” (Osborne 41).

Psychoanalysis is the most significant study of the non- rational process that engages the kingdom of unconscious inherent in depth of human psyche.

Division of Mind

Perhaps the most significant contribution Freud has made is his arguments concerning the important of the unconscious mind in understanding unconscious and human behavior. Freud is not the first the man to bring forth the idea of the unconscious. The scholar before him had already suggested that human mind is conscious and rational but not all the time and levels. He himself has admitted that poets and philosophers have already discovered unconscious, what he has done is the scientific study of the unconscious. Psychologist, Jacques Van Rillaer says:

Contrary to what most people believe the unconscious was not discovered by Freud. In 1890, when psychoanalysis was still unheard of, William James, in principle of psychology his monumental treatise on psychology, examined the way Schopenhauer, Von Hartman, Jane, Binet and others had the term ‘unconscious’ and ‘subconscious’.(34)

Freud, divides mind into three parts, the ‘conscious’, ‘unconscious’ and ‘subconscious’. The conscious is a part of mind which provides immediate awareness, perceptions, thought, or feeling of mental events and memories. Conscious is also a process or sequences of events which constitute the relationship with environment. It refers to the experience of an object or event at present moment. Conscious part of the

psyche copes with cultures, laws, norms and values which enable an individual to maintain his presence in the society.

Freud mainly emphasizes on the importance of unconscious. The unconscious is the reservoir of buried thoughts, feelings, emotions, wishes and impulses that can be brought into unconsciousness. The unconscious to Freud, as Tyson says, is "the storehouse of those wounds, fears, guilty desires, and conflicts we do not want to know about because we feel we will be overwhelmed by them" (12).

The unconscious is chaotic, infantile and primitive. It has the dark side without any concern with morality, reality, good, evil and norms and values of the society. The content of unconscious comes from two sources animalistic feelings and repressed wishes and thoughts.

One key factor in the operation of the unconscious is repression. Freud believes that many people repress painful memories, experiences, feelings, emotions and sexual desires deep into their unconscious mind. The unconscious is not a passive reservoir of neutral data; rather it is dynamic entity that engages us at the deepest level of our feelings. The repressed desires which always try to come into the surface of conscious are not easily allowed to come into conscious awareness because the unfulfilled guilty desires which are unresolved conflicts can spoil one's self-esteem, and therefore they express themselves symbolically in dreams, slip of tongue, mental conflicts and neurotic symptoms.

Freud attempts to find patterns of repressions among his patients in order to derive a general model of the mind; he also observes that repressed varies among individual patients. Freud also argues that act of repression does not take place within a person's consciousness. Thus, people are unaware of the fact that they have buried memories or traumatic experiences.

Later, Freud distinguishes between three concepts of the unconscious: the descriptive unconscious, the dynamic unconscious, and the system unconscious. The descriptive unconscious refers all those features of mental life of which people are not subjectively aware. The dynamic unconscious, a more specific construct, refers to a mental process and contents that are defensively removed from consciousness as a result of conflicting attitudes. The system denotes the idea that when mental processes are repressed, they become organized by principles such as condensation and displacement.

Sigmund Freud's theory of unconscious is the invaluable and precious gift to the literary world in the sense that it has opened up the doors for the psychoanalysis to prove its worth as one the most applied literary texts. The work of literature is the result of writers repressed and suppressed ideas.

Carl Gustav Jung argues that Freud's system is excessively reductive and monolithic by referring neurosis to experiences of childhood, especially sexual experiences. His mature version of deep psychology is very different from that of his predecessors. He considers Freudian theories too negative because Freud's emphasis is not on the individual unconscious but on what he calls the 'collective unconscious', stated by all individuals in all cultures. The instincts are the archetypes together form the collective unconscious which is positive as creative faculties. Collective unconscious is inborn. It lies between the domain of unconscious and this domain of collective unconscious, collective experiences of race, racial memory, primitive common experiences and impulses for artistic creation exists. Freud takes unconscious as personal and erotic but Jung takes unconscious as collective, where not only sexual but also social elements are also equally present.

According to his theory, the unconscious is composed of two parts, the

personal unconscious which contains the results of the individual's entire experience, and the collective unconscious, the reservoir of experience of the human race. The archetypes exist in collective unconscious, which behave as the sources of artistic creation. Such unconscious does not differ from person to person. All persons within the same culture share it. Archetypes are primitive modes of thoughts and tend to personify natural process in terms of such mythological concepts as good and evil spirits, fairies and dragons. The mother and the father also serve as prominent archetypes

Id, Ego and Superego

Freud introduces another important aspect, the structure of human psyche, or the structure of human personality in psychoanalytic theory. He makes three major divisions of psyche: Id, Ego and Superego.

The character of an individual is shaped and analyzed as a result of the interaction of these three key subsystems. He has studied the relationship between id, ego and superego as well as their collective relation to the conscious and unconscious. Each portion of personality has its own developmental history. But, here, our major concern is only with their functions and interactions.

The id is the source of all psychic energies and the ego and superego develop out of id. The id is the reservoir of unconscious wishes and desires. Freud explain this "Obscure inaccessible part of our personality" as " a chaos, a cauldron of seething excitement(with) no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual need in accordance with pleasure"(129). It means the id functions to fulfill the primordial life principle, which Freud considers to be the pleasure principle.

Id is the representation of primary process of mode of thinking. It manifests itself in dreams, jumble of thoughts, and intoxication. It has no concern with logic, time sequence morality and social norm; it has only a desire for immediate wish fulfillment. It is entirely guided by the pleasure principle and avoidance of pain. It is a reservoir for libido, unconscious sexual and aggressive ideas that are originated here. Like the unconscious, it is disorganized, timeless and far from reality. In the id the contradictory conflicting impulses may coexist juxtaposed. It lacks ethical judgment and social valve. "The id is devoted solely to the gratification of prohibited of all kinds- desire for power, for sex, for amusement, for food – without an eye to consequences" (Tyson 25). It means the id consists largely of those desires regulated or forbidden by social convention.

Freud describes the relationship between the ego and id by speaking of the ego as a rider and the id as a horse: "Just as a rider, if he does not wish to leave his mount, often has no option but to give it free rein, so the ego converts the will of the id into action as though it were itself responsible for that action."(253).

The id is the depository of the innate instinctual drives. If unbridled, the id would always seek immediate gratification of primitive irrational and pleasure-seeking impossible. It is seen at an early stage of development but it becomes dominant in adult personality structure of normal people. Thus, the id is the underground storeroom of buried thoughts, feelings, desires experiences that are repressed and prohibited to come on the surface of adult normal personality.

Ego means the, "I" or self-conceptualized as the central core around which all psychic activities revolve. It is extremely difficult to provide an accurate definition of the ego as a component of almost all lived experiences. W. Wundt uses the term to denote the feeling of cohesion all mental experiences.

Some earlier psychoanalysts say that the ego developed later out of the id but modern ego theorists note that the ego is primitive as id. Freud has compared it with the rider who "must curb the superior strength of his horse and must borrow the means to do so" (315).

The ego is the rational governing agent of the psyche. In other words, it is our ordinary social self that thinks, decides and wills. It maintains all the worldly functions and makes them as realistic and rational as possible. It creates a balance between inner demands and outer reality. According to Tyson:

The ego or the conscious self that experiences the external world through the senses plays referee between the id and superego, and all three are defined by their relationship; none acts independently of the others and a change in one always involves changes in the others two. In this way the ego is to a large degree, the product of conflict between what society says we can't have and what we (therefore) want. (25)

Ego is the executive director of personality whose functions are perceptions, conscious thought, memory, learning, choice judgment and actions. It is mainly conscious, partly, unconscious in contact with Id and the superego. Page points out the four functions of ego; they are:

To satisfy the nutritional needs of the body and protect it against injury, to adjust the wishes of the Id to the demands of reality, to enforce repression and to co-ordinate the antagonistic striving of the Id and the superego. (185)

In infancy, id is dominant and in maturity ego rules the id but there occurs a constant conflict between them and on some occasion the id sways the ego to create

some abnormality in individual behavior. If the id embraces the pleasure principle for immediate gratification, the ego comes to the reality principle to postpone the irrational and antisocial gratification.

Superego means the part of the mind that acts a conscious and responds to social rules. The superego is the side of the personality that is morality-oriented. It is the self's perception of right and wrong. The conscious is side of the superego that issues warning and informs the self that certain wishes are forbidden.

The superego is the most developed id. When a child becomes able to learn something he comes in contact with rules, regulations, morality, standards, values and codes and conducts of the society; they develop other aspects of personality called superego.

It is superego which prohibits id and ego to operate wish fulfillment and sometimes, it wars with both id and ego. Superego is the norms and values oriented judge of human psychic personality. It becomes almost synonymous with the idea of conscience. It serves to repress or inhibits the drives of the id, and to block off and thrust into the unconscious to those impulses that tend toward pleasure. Thus, it is a regulator that governs all the functions of human personality on the basis of social values and norms. But another psychoanalysts Jung puts his views about the personality in different way. The important concept in Jung's theory is the existence of two different types of personality mental attitude and function. When the libido and the individual's general interest are turned outward toward pupil and objects of the external world, he or she is said to be introverted. In a completely normal individual these two tendencies alternate, neither dominating but usually the libido is directed mainly in one direction or the other; as a result two personality types are recognizable.

But Jung rejects Freud's distinction between the ego and super ego and recognizes a portion of personality, somewhat similar to the super ego, that he calls the persona. The persona consists of what a person appears to be the total impression he or she wishes to make on the outside world.

Psychosexual Development

Oedipus complex is another fundamental concept of Freud in psychoanalytic theory. Freud hopes to prove that his model is universally valid and thus turns to ancient mythology and contemporary ethnography for comparative material. He names his theory the Oedipus complex after the famous Greek tragedy *Oedipus Rex* by Sophocles. Freud himself has expressed his real feelings that he has found in himself a constant love for mother, and jealous of his father.

“Oedipus complex”, the term derived from myth where the Oedipus, the legendary king, kills his father unknowingly and marries his mother. Oedipus complex means the complexes of emotions aroused in a young (esp. male) child by a subconscious sexual desire for the parent of the opposite sex and wish to exclude the parent of the same sex. About Oedipal complex Henry Eliot says:

In psychoanalytic theory, the complex, largely unconscious, developed in a son from attachment (sexual in character, according to analysts) to the mother jealousy of the father, with the resulting feeling of guilt and emotional conflict on the part of the son, held to normal in some form or other in any family circle. (192)

The young boy's Oedipus complex consists of double set of attitudes towards both parents (the real and the unreal) According to A.P. Brief:

An intense love and yearning for his mother is coupled with a powerful jealousy of and rage toward his father. This set usually the stronger one.

He feels affections for his father, together with jealousy towards his mother. This occurs because all humans beings are inherently bisexual (therefore the boy also behaves to some extent like a girl), and may become dominant of there an unconsciously strong constitutional tendency toward femininity. (629)

Freud has postulated five stages of psychosexual development of personality of a child from birth to puberty: oral, anal, phallic, latency and genital. In Freud's view, 'Oedipus complex', is associated with 'the phallic stage' which starts at the age of three and continues up to six year of the child. The phallic stage brings pleasure from the genital organs by manipulating and stroking. Child ties the feeling of love and desire of parents of the opposite sex, and becomes jealous, hostile and rival of the parent of the same sex. The boy in demanding sexual love from his mother comes into rivalry with his father and becomes a rival of his father for the mother's love. Freud derives the terms from Greek tragedy to mention the psycho – sexual development of child. So this is called 'Oedipal Complex' in boy's case and 'Electra Complex' in girl's case.

According to Freud, the child's object of love is opposite sex. The child in order to resolve the threatening conflict, begins to copy the role of his or her rival to become like the same sex parent to share the affection of the opposite sex parent. The identification of the child also manages to play the role of same sex parent.

In phallic stage, the boy is proud of having penis which his sister lacks, and suffers with silent fears of losing or damaging it called castration anxiety. By castration anxiety the boy gives up his sexual feeling and desire for his mother and sex rivalry remains with his father. In a girl case when she discovers that she has no penis and develops a strong desire to get penis called "penis envy" and it is a desire of

the girl to become masculine. The resolution of Oedipus and Electra complex, is to understand social norms, standard and parental punishment.

Anxiety, Repression and Neurosis

Anxiety means a nervous disorder characterized by a state of excessive uneasiness. In another words, Anxiety means "a chronic complex emotional state with apprehension or dread as its most prominent component; Characteristic of various nervous and mental disorder" (Eliot 17).

In his earliest formulations, Freud considers anxiety to be the outcome of repressed somatic sexual tensions. He believes that libidinal images that are perceived as dangerous are repressed; and that the libidinal energy is cut off from normal expression and transformed into anxiety. He later replaces this notion with the much broader conception of anxiety as a signal for danger; distinguishing now between, objective anxiety (fear) and neurotic anxiety, depending on whether the danger comes from the outside world or from internal impulse.

In 1926, Freud radically revised his ideas about anxiety, abandoning the distinction, between neurotic and realistic anxiety, and the claim that repression caused anxiety. In this new theory, Freud distinguishes two types of anxiety, a traumatic, reality-oriented "traumatic anxiety" in which reprisals of these situations are anticipated, thus setting in motion defensive process. "Automatic anxiety" is an affective reaction to the helpless experience during a traumatic experience. The prototype for this experience lay in the helplessness of the infant during and after the birth, in which the danger proceeds from outside, and flood a psychic system essentially unmediated by the ego. The second form of anxiety originates within the psychical system which is mediated by the ego. This 'signal anxiety' presage the

emergence of a new danger situation that will be a repetition of one of several earlier 'traumatic states'.

These states, whose prototype lay in birth, correspond to the central preoccupations of different developmental levels, as the infant's needs become progressively abstracted from the original situation of immediate sensory over load to more sophisticated forms of need regulation capable of synthesizing the many elements facing it.

These moments – loss of the object, loss of the object's love, the threat of castration, and the fear of punishment by the internalized objects of the superego – which are experienced serially during the developmental process, can reemerge at any time in a person's subsequent adult life, typically brought on by some conflation of reality and intrapsychic conflict, as a new edition of anxiety.

This new way of conceptualizing anxiety is an outgrowth of Freud's late revision of his theory with the structural theory and his formulation of the mediating agency of the ego, and it has the effect of shifting clinical work an anxiety into the realm of the ego.

The correlation of the dangerous situations with developmental stages also suggests a diagnostic aspect to anxiety, with the earlier types of anxiety indicating earlier fixations. In the work of later theorists the presence of the earliest anxiety in clinical work is thought to be indicative of pre-oedipal disturbances in development, and of corresponding structural deficits in the ego. Freud's clinical experience with adult and their memories of their past leads him to conclude that traumatic state are most likely to occur in young children or infants when the ego or the mental abilities necessary to bind on discharge instinctual energy are not fully developed. According

to R.A. Prentky, he describes such early occurrences in the following chronological sequence as early source of anxiety:

- i. Absence of mother
- ii. Punishments which lead to fear of loss of parental love;
- iii. Castration fear or the female equivalent during the oedipal period; and
- iv. Disapproval by the superego or self-punishment for actions a person takes which he does not accept as right, just, or moral. (Prentky 61)

The ego of the child can react with anxiety. A child may come to fear his own instinctual wishes and react with anxiety, which allows him to oppose the instinctual wish by compelling the ego to oppose the wish which raises their anxiety. In effect, the anticipated intense unpleasure of following with becomes greater than any pleasure in satisfying it. The means by which the ego opposes the id wishes are defenses set in action by the anxiety. Each is designed to diminish or avoid further anxiety.

A neurotic is a person who displays a mental state resulting in high level of anxiety, unreasonable fear and behavior. If an individual's adjustments are inadequate, they cause him/her chronic discomfort and interfere markedly with his efficiency in ordinary living. All these may be characterized as psychoneurotic or neurotic.

Neurosis is serious mental disturbance, which creates the disturbance of adjustment. Neurosis is marked by the degree of anxiety and it hampers the social adjustment. The neurosis also creates the fear and anger in a person's mind. Fear is an exclusive defense against anxiety but fear is obscured by repression. Result of repression of any drive produces the frustration which leads the person to alienation. Neurosis and anxiety disorder also create different types of adjustment disorders such as depression, frustration, aggression and deepest anxiety. On the other hand, free

floating anxiety is like a symptom of depression and schizophrenia like disorder of genetic causes. A person has frustration that develops from free floating anxiety of parental loss and marital separation. The free floating anxiety often results in anxiety and depression order. Neurosis and free floating anxiety create the adjustment problem.

Forgetting and repression create the neurosis and free floating anxiety. This automation of forgetting is only conducive to the collection of the painful memories in the unconscious level in the mind and appears in the different symptoms and signs, particularly, regression, fixation and projection.

Dollard and Miller hold that the repression is another form of protection and regression. It creates the problems of adjustment in society:

Repression is appeared in form at fixation, projection and regression.

So repression is a learned process to forget any bitter memories at unpleasant events. But such memories are put in storage in the unconscious at the mind and appear in the forms of different behavior.

(147)

Depression, frustration, aggression and anxiety disorder are responsible factors for creating the psychological problem of adjustment. When the person suffers from anxiety disorder such person suffers from schizophrenia and he can't create the social existence. So, he comes to think life is without purpose and meaning. Anger and neurosis are important causes to create the problem of social existence. Mostly, anger and frustration occur when he/she is unable to fulfill basic needs. Such strong motives transform themselves into psychological problem that occur in emotional states.

Psychologist Shafer L.F. describes that:

When a person is unable to reach in original goal in such cases since the need persists, individuals don't usually give up their motives entirely but instead tend to make inferior or substitute adjustment. The person may remain in a tense and an adjusted state, showing anxiety and other varieties of behavior that commonly known as psychoneurotic or nervous. (177)

These entire psychological problems change the person's life and create the problem of adjustment in society. Frustration, depression and aggression are the key factors to create alienation from society, marital life and moral philosophy. Repressed wounds, fears, unadmitted and guilty desires, unresolved conflict, traumatic past events, painful experiences and emotions are the elements which help the person to be unhappy and mentally unhealthy. To Freud, all human beings repress desires because of the powerful social taboos attached to certain sexual impulses, many of our desires and memories are repressed. If those entire elements are repressed too much that may cause neurosis, such repressed desires find outlet through dreams, slips of tongue and pen, creative activities and neurotic behaviors. But if all these repressed mental problems can't get any threshold to come out, it may result in neurosis, a state of mental illness that causes depression or abnormal behavior often with physical symptoms but with no sign of disease. Hidden psychological conflicts, anger, buried and repressed revolutionary thoughts and opinions, feelings and emotions may cause for individual and family conflict, social and nation conflict. So it is better to express these desires through socially acceptable means so that our civilization keeps on moving. It even makes us happy and helps society to run in better and healthy way.

Dreams as the Revelation of Suppressed Desires

Dream is a series of pictures, images or events, and feelings in the mind of a sleeping person. Dreams represent disguised desires, unfulfilled wishes, unconscious and unacceptable thoughts. For Freud, dream represents those wishes, demands and desires which are repressed into unconscious. And their instinctual gratifications are fettered in conscious state of mind. According to Pauls Boyer, "Freud considers that all the dreams fulfill naked wishes of sexual license and preserve his/her identity" (Boyer 88). Freud views that dream is also a mental process like others and it is meaningful, purposeful and symbolic.

In his early stages at dream analysis he believes that dream is simply wish fulfillment of those of the wishes of the Id and Superego which can not be gratified in real life and they are fulfilled in the sleeping state when the ego is in relax. When unfulfilled desires are suppressed and pushed back in our unconscious, they manifest in the form of dream, tongue slips and literature. All dreams represent rejected and repressed wishes:

Most of the artificial dreams constructed by imaginative writers are designed for a symbolic interpretation of this sort: they reproduce the writers' thought under a disguise which is regarded as harmonizing with the recognizing with the recognized characteristics of dream.

(Freud 129)

Id always intends to come out but repressed, so it takes form of dream. While sleeping the ego and superego are less active but Id is active. The dreams that are not fulfilled create violent inner conflict for the gratification of unconscious Id, which itself is a threat to ego. Unacceptable thoughts and wishes appear in symbolic form in dreams. These symbols have universal meaning.

A psychoanalyst, Mud Ellmann considers that the interpretation of dream lies at the heart of psychoanalysis and Freud identifies dramatization as the primary technique of dreaming. The dream, he says, is the hallucinatory fulfillment of a wish in which desires are replaced by their embodiments thoughts become deeds; fear becomes monsters. Regarding the unconscious mind W.B Yeats writes that the unconscious minds are revealed through dream analysis. The passions when they do not find the fulfillment become a vision; the vision of the poet like the vision of dream represents the sublime transfiguration of the mind.

Freud has divided dreams into two parts latent and manifest. Latent is dream thought and manifest is when it is shown clearly. Freud finds that unconscious feelings and thoughts are the materials for dream. He declares that latent dream thought determines the manifest content of dreams. He also clarifies that manifest and Latent dream content can only expose through free association. Free association is vital because it leads to the hidden connection between ideas and images. Freud stresses that we cannot fulfill our desire in reality or in the awoken state. Those desires and wishes which cannot be fulfilled in daytime are stored in unconscious mind, not erased and come on to the surface in the dream. Distortion of the unconscious dream thought in the manifest, as well as in content level is called dream work. There are three phases upon which an artist undergoes while creating a work of art; they are condensation, substitution and symbolic stage.

Anyone's mind possesses many desires, so he/she selects the wanted desires but leaves out the unwanted desires. Those selected desires are combined in single desire, and such process is called condensation. In substitution, those erotic and socially unaccepted desires are substituted by non-erotic ideas and are changed into socially accepted one. In symbolic stage, author takes help of symbols to express

those non-erotic ideas in literature. It means readers are supposed to dig out deep meaning with the help of symbols used in literary text. For instance the symbols of pond, cave, ring, pockets and other circular and concave symbols refer to vagina whereas convex and vertical symbols like hill, stick, tree, finger etc. refer to phallus.

The daydreaming and creative works both transform the mental contents into texts. Literature and other acts like dreams and neurotic symptoms consist of the imagined or fantasized wish fulfilled that are prohibited by the social standards of morality and propriety. In the process of dreaming and creative writing, the poet uses 'censors' but the meaning can be accomplished through analysis.

Freud writes how creativeness satisfies us. Dreams and fantasies are the main route to the unconscious. Weak and fragile illusions and neurosis are the subjects of multiple interpretations in the work of art of Freud, Lacan and Jung.

III. Textual Analysis

Anxiety in A Tale of Two Cities

Everybody has a problem in their lives. There is no one who lives in the world without having problem. A kind of problem can motivate a person to do something better, so they feel challenged. But there are many existing problems that can make uncomfortable of solving the problem rationally. That is they can face the problem in hurry and problem creates anxiety.

Anxiety is a problem in real world. Some people try to reduce the anxiety by escaping from it and getting happiness from the environment. Anxiety means a nervous disorder characterized by a state of excessive uneasiness. Mostly anxiety is closely related to frustration, depression, repressed wounds, fear, unadmitted and guilty desires, unresolved conflict, traumatic past events, painful experience and emotions which cause a person to be unhappy and mentally ill. The novel, *A Tale of Two Cities*, by Charles Dickens, clearly depicts how the people become the victim of anxiety.

In *A Tale of Two Cities*, Charles Dickens has presented an interesting story of two different nations and cities, especially London and Paris. Dickens has artistically craved the picture of contemporary society and historical events in his novel. The two nations, England and France, have their own governing systems, rules and regulation, norms and values which have similarities as well as differences. But their governing system is not appropriate for all classes of people. Worst exploitive nature of aristocrat people creates the vast economic difference between high and low class people. Elite people enjoy their luxurious life with heavenly pleasure but working class people are compelled to live a life of poverty, hunger, thirst etc. They have to quench their thirst by drinking their own salty tears fallen from their own eyes. They

are being exploited day by day physically as well as mentally. They are unwillingly embracing poverty, hunger, thirst etc. as their nearest and dearest companions. It is that time when many people think they live in the best of times while others condemn it as the worst of times. It means the people of same city who are of different classes are living the life absolutely opposite to each other. The profligate and exploitive nature of aristocrats makes the innocent people tolerate numerous pains and sufferings, and they become the victims of poverty, depression, frustration and anxiety.

Through the characters of the novel, Dickens has tried to show how the people of that time suffer from different types of problems. Dr. Mannett who represents the people of suffering groups is a good example to depict the mental condition of the people of that time. Dr. Mannette has been unlawfully imprisoned in France for 18 years. Because of his unjust imprisonment in the Bastille he gains numerous psychological tortures which cause him to lose his sense and memory. He is aged prematurely. His tattered clothes, white beard, withered body, hollow face and 'pale, parchment like color are the proofs that he is already pre-matured. As he talks, his speech is quiet and faltering. It is obvious that he has lost his sanity with the tension and tortures given by the aristocrats. It is what makes him mentally ill. He becomes a neurotic. Freudian psychoanalysis says that neurosis is a serious mental disturbance of adjustment. The person who suffers from terrible anxiety and neurosis can do nothing properly. When the anxiety and neurosis reach into the extreme point, the person becomes mad. Dr. Mannette becomes the prey of anxiety and neurosis. He even cannot say his name when Mr. Lorry approaches Dr. Mannette and asks him what his name is. Conversation between them is very suitable to mention here:

"Did you ask me for my name?"

"Assuredly I did."

"One Hundred and five, North Tower."

"Is that all?"

"One Hundred and five, North Tower." (61)

The strange answer given by Dr. Marnette to Mr. Lorry and Defarge proves that his mental condition is not sound and healthy. He can only associate him with the number of his prison cell, One hundred and five, North Tower. He repeatedly utters the word, One hundred and five, North Tower. It is the number of prison cell he associates him with. It is the cell where he is wrongfully imprisoned. When he is first released from the prison, he doesn't know his own name and he refers to himself by this address. He unconsciously repeats the same words to indicate the place from where he gains lots of psychological tortures. His repetition of the same words refers his unconscious motive which he wants to make them known about the sources of his terrible anxiety.

He can't recognize even familiar persons, Mr. Lorry and Defarge. His memory and sense is absolutely damaged. When Mr. Lorry looks fixed at the doctor's face and ask whether Dr. Marnette remembers him, the doctor shows a slight flicker of recognition. The presence of Lorry and Lucy stirs some vague but confused, memories for Dr. Marnette. He even cannot recognize his own daughter. Though they meet each other after long period, Dr. Marnette has to guess who she is. But Dr Marnette cannot even guess because he has lost his sense to recognize his daughter. The conversation between the father and daughter proves this fact.

"You are not the jailor's daughter?"

She sighed, "No"

"Who are you?" (63)

His sense and memory are completely defunct. Staying in the narrow dark room for long time he undergoes lots of mental tortures, depression and anxieties which cause him to be crazy. During the confinement in the Bastille he learns to make shoes himself and he usually spends his precious time by cobbling shoes. He is brought back from the brink of madness by his adoring daughter, whom he treasures above all else. Though he is eventually not tied up and makes home in England with his daughter, where he resumes his medical practice, he is still prone to occasional relapses of a trance like state, in which he does not remember who he is and can make only shoes. It is the condition in which Lucie finds him after his years of imprisonment, and the relapses occur when he is in a state of distress.

According to Freudian psychoanalysis a neurotic is a person who displays a mental state that result in high level of anxiety, unreasonable fear and behavior. Darnay's revelation of his true identity confirms Mannette's worst fear. He can hardly believe that Darnay is a member of the Evremonde family, who is responsible for his imprisonment and torture. Darnay's real identity brings in him discomfort, and repeats same work or he occupies himself with cobbling shoes. Same action is repeated. When all his attempts go in vain to save his son in- law, he returns home demented and ask for his shoe maker's bench. Dr Mannette's conversation with himself reflects his mental illness.

Where is my bench? I have been looking everywhere for my bench, and I can't find it. What have they done with my work? Time presses: I must finish those shoes [...] "Come, come!" said he, in a whimpering, miserable way; "let me get to work. Give me my work. (378)

When his son in law is re-imprisoned and his status can't help him, Dr. Mannette reverts back to his trance-like state. He asks where his bench is and he

wants to finish his shoes. This event proves that Dr. Mannette is suffering from terrible mental illness, anxiety, unreasonable fear and depression which cause him to be mad. In the time of high level of anxiety, unreasonable fear of losing his son-in-law forces him to return to his previous mad condition. He begins to show abnormal behavior and manners which prove that he is in terrible distress. He unconsciously exposes his deep pains and agonies by showing unusual behaviors and attitudes. He demands tool and bench, and work of cobbling shoes which he uses to comfort himself in the time of terrible mental tortures. His unconscious motive of demanding tool and bench denotes that he wants to reduce his deep pains by cobbling shoes. During the imprisonment he learns to make shoes, which is very comforting to him, as it enables him to occupy his mind with thoughts other than his constant mental tortures.

His loving beautiful daughter, Lucie Mannette also suffers from anxiety and depression. Her psychological problem begins when the news of her father is still alive but confined in the Bastille for 18 years strikes in her ears. Hearing the news she becomes frightened, excited and happy all at the same time. Too much fear and unexpected happiness which occur suddenly in her mind badly affects Lucie. She is so shocked at the news that she faints. When Lucie becomes unconsciousness, Dickens describes her situation like this:

Perfectly still and silent, and not even fallen back in her chair, she sat under his hand, utterly insensible; with her eyes open and fixed upon him, and with that last expression looking as if it was carved or branded into her forehead. So close was her hold upon his arm, that he feared to detach himself lest he should hurt her; therefore he called out loudly for assistance without moving. (45)

Dickens develops the realistic human feelings and emotions here. Lucie is so upset that makes her motionless. Unexpected news and unspeakable happiness make Lucie frightful and horrified which cause her to faint immediately. Not only this but when she meets her father for the first time after a long period, both of them fall onto floor weeping. Seeing the pitiful and terrible state of Dr. Manette she determines to nurse her father back to health and sanity with her love and compassion. She helps him back from the brink of insanity after unjust imprisonment. She is always worried about her father's health. Her anxiety becomes double when her husband is caught and imprisoned, and sentenced to death. The fear of death of her husband and anxiety always keep her restless and aghast. Horror and terror do not let her take a peaceful breath. Each and every moment she suffers from anxiety, fear and dark future. She is too much worried about her husband who is going to be executed by the revolutionary group. How much Lucie is worried about her husband can be clearly shown from these lines:

For my sake, then, be merciful to my husband. For my child's sake! She will put her hands together and pray you to be merciful. We are more afraid of you than of these others" [...] "As a wife and mother," cried Lucie, most earnestly, " I implore you to have pity on me, and not exercise any power that you possess, against my innocent husband, but to use it in his behalf. O sister-woman, think of me. As a wife and mother! (300)

Lucie implores with Madame Defarge to be merciful to her husband and for her child's sake. Crying Lucie entreats Defarge to have pity on her and she also requests with her to save her husband. She is too much horrified thinking about the coming days without her loving husband. She is growing weak and fragile day by day.

Anxiety, depression and frustration are swallowing and pushing her into the mouth of death. Not only Lucie's relatives are worried about her but her young child, young Lucie, is also worried about her. How dreadful condition Lucie Mannette is facing can be easily understood through the imploring words of young Lucie with Carton:

Oh, Carton, Carton, dear Carton!" cried little Lucie springing up and throwing her arms passionately round him, in a burst of grief. "Now that you have come, I think you will do something to help mamma, something to save papa! Oh, look at her, dear Carton! Can you, of all the people who love her, bear to see her so? (371)

After the tearful and heartbreaking separation from Darnay, Lucie faints and Carton, who has unobtrusively observed this scene, comes forward and carries the senseless woman to home and safety. Little Lucie and Miss Pross weep over her. Little Lucie is overjoyed to see Carton and knows that he will do something to help her mother and save her father. So she requests Carton to do something for her. Even a young child can't escape from the anxiety.

Lucie is psychologically disturbed very much. She often feels as though she will die soon; but the feeling always passes. She constantly hears echoes of footsteps that seem to come from afar and indicate trouble. These are menacing and echoes seem to warn trouble to come, a destructive force to unsettle the peaceful life of her family. It can be described in Dickens's words:

For there was something coming in the echoes, something light, afar off, and scarcely audible yet, that stirred her heart too much [...].

Among the echoes then, there would arise the sound of footsteps at her own early grave; and thoughts of the husband who would be left so desolate, and who would mourn for her so much, swelled to her eyes

and broke like waves. (237)

Lucie doesn't know herself what's going on around her because all of these are happening out of her consciousness. She even talks to her died son. She hears the speech of her died son: "Dear papa and mamma, I am very sorry to leave you both and to leave my pretty sister; but I am called, and I must go!" (238).

Her behavior shows that she is in terrible distress. Fear of losing her loving husband and painful experiences help to lose her conscience and she becomes mentally ill and senseless. According to Freudian psychoanalysis, depression, frustration, aggression and anxiety are the main responsible factors for creating the psychological problems. When a person suffers from anxiety disorder such person suffers from schizophrenia and he/she can't create the social existence. Lucie Mannette too becomes the victim of anxiety and she can't create social existence being senseless and losing conscience.

Charles Darnay, the son of corrupt French aristocrats, flees France to escape the disgrace of his family's name and to forsake his role in the oppression of the French peasants. He rejects the Evremonde name and inheritance but he can't escape from his family history. Trying to make amends to an unknown woman, whose family is wiped out by his father and uncle, he is arrested for treason in England, trying to save a jailed family servant he is arrested in revolutionary France, where he is tried twice. His sense of responsibility motivates him to right and wrong, but he is otherwise a passive character who lets events direct his fate rather than trying to control it himself. Forces outside of his control inevitably foil even his attempts to assert himself and atone for his family's transgressions are placing him in increasing dangerous situation from which he must be rescued.

The more Darnay wants to escape from his family history and its bad events,

the more he falls in the trap of black shadow of his family background which causes him to face lots of superfluous pains, agonies, troubles and anxieties. When he returns to France at the most dangerous period of the revolution in order to save a friend who is unjustly imprisoned he is caught and sentenced to death. While he is in prison he suffers the same fate as Dr. Marnette. He is prejudged without any means of presenting his case, and "buried alive." There is no hope for his communication with family. He has lost himself to the world, just like his father-in-law has been lost. He finds himself in a lonely cell where he is tormented by ghostly sounds.

Charles Darnay seemed to stand in a company of the dead. Ghosts all!

The ghost of beauty, the ghost of stateliness, the ghost of elegance, the ghost of pride, the ghost of frivolity, the ghost of wit, the ghost of youth, the ghost of age, all waiting their dismissal from the desolate shore, all turning on his eyes that were changed by the death they had died in coming there. (287)

Anxiety is self affective and unpleasant state of mind which is mainly related to fear, frustration, depression, mental disorder etc. Darnay's main sources of anxiety are frustration, depression and terrible fear. He is frustrated and depressed too much because he can do nothing for protecting himself and his family from revolutionary. Fear of death and dark future always make him stunned and apprehensive. The following monologue reveals how he is fearful to death: "Now am I left, as if I were dead," Stopping then, to look down at the mattress, he turned from it with a sick feeling, and thought, "And here in these crawling creatures is the first condition of the body after death" (288).

He is unable to think properly because of terrible fear of death and great anxiety for his lovely family. Duty and responsibility, love and affection haunt him

and make him serious and anxious. His mind is full of worries and tortures which caused him to be restless and horrified.

Another major character, Sydney Carton, a sacrificial hero, is ritually slaughtered of his own free will so that society might renew itself, a prospect he envisions before he dies. Through his death he redeems his sins and is reborn in the after life and through the life of his name sake. This tragic hero wastes his life in alcohol and droopiness. Though his past life remains a mystery to reader, his present manners and behaviors show that he has lots of pains and sufferings which lie inside his heart. He always feels alone in the world and he is neglected and hated. He always feels humiliation and low self-esteem. He expresses his hidden pain when he drinks too much at the tavern. He pours his pains to Mr. Darnay "Then you shall likewise know why I am disappointed drudge, sir. I care for no man on earth, and no man on earth cares for me" (106).

His loneliness and coldness from the society help him to increase his frustration, depression and anxiety. His suffering and psychological tortures double when he becomes unable to get Lucie's love. How he is weak and fragile day by day can be easily understood in Lucie's sick words with her husband for Carton. She says: "And O my dearest love!" she urges, clinging nearer to him, laying her head upon his breast and raising her eyes to his, remember how strong we are in our happiness, and how weak he is in his misery " (236).

Carton's anxiety and worry increase for Lucie and her family when he sees her frequently unconscious. He promises young Lucie to do something to save Darnay by whispering in her ear, "A Life You Love". He is ready to sacrifice his life who he loves very much and whom young Lucie loves very much. But when he is in prison instead of Darnay, he meets an innocent young lady, Seamstress, who is about to be

killed without knowing her accusation. Seeing very poor and weak condition of innocent Seamstress, painful tears roll down from his eyes. The following conversation reveals their painful situation:

True I forget what you were accused of? "Plots, though the just Heaven knows I am innocent of any. Is it likely? Who would think of plotting with a port little weak creature like me?" [...] I am not afraid to die, Citizen Evremonde, but I have done nothing. I am not unwilling to die, if the Republic which is to do so much good to us poor, will profit by my death; but I do not know how that can be, Citizen Evremonde, such a poor weak little creature! (391)

There is really very tear-jerking situation between them. Carton and Seamstress both are innocent but both of them are going to be beheaded by the revolutionaries. Carton has too much anxiety to do anything for Lucie but Seamstress is anxious to know the reason why she is going to be killed.

The only noble part of his life is love for Lucie and his affection for the rest of her family. He can't get Lucie's love which adds extra frustration, depression and anxiety in his mind. But Carton changes his one sided love into friendship which he wants to make it immortal. Fear of losing deep intimacy with them unknowingly inspires him to do anything for Lucie and Darnay. His love for Lucie is strong enough to induce him to give his life for that of her husband. He is so blind in his one sided love for Lucie that his mind doesn't work properly. His sacrifice of life is to win the heart of Lucie and warm place in her heart. His hidden motive is to win the love of Lucie and Darnay which is repressed in his unconscious mind and it is revealed in his monologue.

I see that I hold a sanctuary in their hearts, and in the hearts of their

descendants, generations hence. I see her, an old woman, weeping for me on the anniversary of this day. I see her and her husband, their course done, lying side by side in their last earthly bed, and I know that each was not more honoured and held sacred in the other's soul, than I was in the souls of both. (414)

Almost all people of the city are suffering from the painful anxiety, frustration, depression, hunger, thirst and terrible poverty. This is proved through the words of Madame Defarge when Lucie request Defarge to have pity on Lucie and exercise her power to save Darnay, Defarge says:

The wives and mothers we have been used to see, since we were as little as this child, and much less, have not greatly considered? We have known their husband and fathers lay in prison and kept from them, often enough? All our lives, we have seen our sister-women suffer, in themselves and in their children, poverty, nakedness, hunger, thirst, sickness, misery, oppressions and neglect of all kinds. (300-301)

Madame Defarge explains that the mothers and wives have not been thought about their husbands and fathers are rotting in prison. They have suffered all kinds of poverty, hunger, sickness, misery, oppression and neglect. It means that all people of the city have faced all kinds of problems.

A psychoanalyst, Livitte Strauss says that sex and hunger are also like the fear and anger which increase the anxiety level. Moreover the hungry stomachs of the people are creating boundless anxiety in their mind. How common people are suffering from overindulgence and injustice done by nobles who have no positive feelings, for the people can be shown through the example of a woman suffering from terrible poverty. A woman stops the carriage in which Marquis is traveling. She begs

him for some money to have grave stone for her dead husband. But Marquis doesn't care for her request Marquis is not touched by her appealing voice which is described as: "Monseigneur, hear me! Monseigneur, hear my petition! My husband died of want; so may die of want; so many more will die of want" (140). The woman, grieving for deceased husband, begs the Marquis for a tomb stone to mark his grave. The calloused man simply pushes her away. He is indifferent to the melancholy and the poverty around him and ironically acts like he is immune to death. She has painful anxiety that the place where her husband buried will be quickly forgotten.

Similarly painful and dreadful suffering can be felt from another common people when Gaspard's son is run over by Monsiegnur Carriage. When Gaspard is sobbing and crying, one man reminds Gaspard like this way "I know all, I know all," said the last comer. "Be a brave man, my Gaspard! It is better for the poor little plaything to die so, than to live. It has died in a moment without pain. Could it have lived an hour as happily?"(134)

All these events prove the fact that all the people of the city are suffering from terrible poverty, hunger, thirst and starvation which caused them to die each and every moment. All of them are dying and become victims of frustration, depression and worst anxiety. So death seems to be dearer to them than being alive with empty stomach.

Repressed Impulses in *A Tale of Two Cities*

All human's blameworthy desires and wishes, feelings and emotions, violent thoughts and opinions, painful experiences, sexual desires etc. are repressed and then stored in the unconscious mind. But if all those repressed feelings and emotions do not get a chance to come on the surface even in the form of dream, slip of tongue, neurotic symptoms and creative writing, they may be dangerous and bring in chaos

and havoc in the society.

In *A Tale of Two Cities* by Charles Dickens, most of the characters repress their feelings and emotions, desires and wishes, sense of violence and groundbreaking thoughts, anger etc. Dr. Alexander Manette hides pains and suffering and he also represses his violent and revolutionary thoughts and opinions while unjustly imprisoned in the Bastille for eighteen years. All through the novel he is seen as an aspiring young doctor who unconsciously craves revenge and who descends into madness and who fights to regain his mind. His life after prison is a continual struggle against the shadow of madness and despair that are his legacy from the Bastille. During the imprisonment he learns the work of cobbling shoes which refers his suppressed feeling and emotions indirectly. His working of cobbling shoes symbolizes the form of revenge like the knitting of Madame Defarge. Both are useful occupations that serve as a distraction. There is difference between the two; Dr. Manette cobbles shoes for imaginary people, while the names on Madame Defarge list are those of real people. He sews the names of his foes that destroy his life.

Dr. Mannett wants to revenge with them who disturb his mental peace and force him to be mad but he can't do so due to the fear of death. If he exposes his revengeful thoughts, he will certainly get death penalty as a punishment. So he represses his anger and violent thoughts but he uses to comfort himself by sewing the names of perpetrators in his cobbling. Perhaps his repressed thoughts and desires are exposed in the form of his creative work, cobbling shoes. At the time of failure to secure his son-in-law, he requests to provide him the same work of cobbling shoes. He can't vent his anger in defiance and lapses into deep agonies and anger. So he wants to comfort himself by exposing his anger through the work of cobbling shoes. When he fails in it, he shows his behavior like a distracted child.

Receiving no answer, he tore his hair, and beat his feet upon the ground, like a distracted child. "Don't torture a poor forlorn wretch," he implored them, with a dreadful cry; "but give me my work! What is to become of us, if those shoes are no done to-night?" Lost, utterly lost!

(378)

This event and his work of cobbling shoes indicates to his unconscious motive of taking revenge on his enemies and he exposes it symbolically in his creative work, cobbling shoes. Freud believes that many people suppress their painful memories, experiences, feeling and emotions, sexual desires deep into their unconscious mind. The suppressed desires and wishes which always try to come onto the surface of conscious are not easily allowed to come into conscious awareness because unfulfilled guilty desires and unresolved conflicts can spoil one's self-esteem, and therefore they express themselves symbolically in dreams, slip of tongue, mental conflicts, neurotic symptoms and creative work.

In fact Dickens has expressed all his repressed unfulfilled guilty desires feeling and emotions through this creative writing. Dickens identifies himself with both Dr. Manette and Sydney Carton. In the tale Dickens reflects on his recently begun affair with eighteen years old actress Ellen Ternan which is possibly asexual but certainly romantic. The character of Lucie Manette resembles Ternan physically and it is also seen a little bit a sort of implied emotional incest in the relationship between Dr. Manette and his daughter. After starring in a play, Dickens plays the part of a man who sacrifices his own life so that his rival may have the woman they both love, the love triangle in the play becomes the basis for the relationship between Charles Darnay, Lucie Manette and Sydney Carton in tale.

In *A Tale of Two Cities*, Dickens exposes all repressed blameworthy desires

through his characters' manners and behaviors. When Dr. Manette and his daughter meet each other after long period, his daughter implores passionately to kiss her instead of exposing her real identity to her father. Dickens makes Lucie expose her inner feelings in the following ways:

O Sir, at another time you shall know my name, and who my mother was, and who my father, and how I never knew their hard, hard history. But i cannot tell you at this time, and I cannot tell you here. All that i may tell you, here and now, is that I pray to you to touch me and to bless me. Kiss me, kiss me! O my dear, my dear! (65)

Lucie wants to embrace her father and makes him kiss and touch her. She doesn't like to spend even a single moment in unnecessary talking. Lucie, further requesting her father says:

If you touch, in touching my hair, anything that recalls a beloved head that lay in your breast when you were young and free, weep for it, weep for it! If, when I hint to you of a home there is before us, where I will be true to you with all my duty and with all my faithful service, I bring back the remembrance of a home long desolate, while your poor heart pined away, weep for it, weep for it! (65)

Two meanings can be found in Lucie's saying. One is that Lucie wants to jog his memory about his young life and his wife, and she tries to fulfill her own repressed desire and tries to satisfy her father in the place of her mother. Another fact is that it also refers Dicken's personal life and his relationship with his beloved actress, Ellen Ternan when he is young.

Indeed father and daughter love each other very much. On the eve of Lucie's wedding day, Lucie is ecstatic and spends the entire evening with her father Dr.

Mannette exposes his fear of abandonment that his daughter will be changed after her marriage but Lucie assures him that her marriage will do nothing to change her love for him. In the evening after having dinner, all of them go to sleep but Lucie sits lovingly by father's bed side watching him sleep. But she can't resist herself only looking at him she creeps up to his bed, and put her lips to his; then leans over him.

She timidly laid her hand on his dear breast, and put up a prayer that she might ever be as true to him as her love aspired to be, and as his sorrows deserved. Then she withdrew her hand, and kissed his lips once more, and went away. So the sunrise came and the shadow of the leaves of the plane-tree moved upon his face, as softly as her lips had moved in praying for him. (218)

Lucie satisfies herself by kissing him and let her repressed desires come out. Both of them are deeply attached to each other emotionally rather than physically. They exchange their feelings just like Dickens has loved and exchanged his love and heart with the actress, Ellen Ternan. So, Dickens has articulated his repressed feelings and emotions through his creative writing and his fictional characters of the novel.

Monseieur Ernest Defarge and his wife, Madame Therse Defarge, are the two important rebellious characters presented by Dickens in the development of the events in *A Tale of Two Cities*. These two characters are capable of motivating large masses of working class people in the course of revolution and lead the great mass after them. These two rebellious characters' aim is to wipe out injustice, exploitation and tyranny from the society. Though their aim is the same but their attitude and behavior towards oppressors are a little bit different.

Monsieur Defarge represses feelings and emotions, revolutionary vision and violent thoughts which are more rational than his wife. Monsieur Defarge can control

his rage and his aggressive behavior but his wife can't do so. Monsieur Defarge makes all the suppressed people aware of corrupted government and their tyrannical system. As a revolutionary leader he also organizes everything such as Jacquerie, weapons and helps the mob storming the Bastille. He bases his desires for revolution more upon a desire for positive change but his wife doesn't care about the result.

Madame Defarge is cruel vengeance-seeking agent of the revolution. She spends her days knitting a 'register' of names of people she has marked for death. She always knits shrouds to wrap dead bodies in the revolution. Her knitting is clear, significant and important for the rebels. Her knitting assures every rebel that there will be no mistake in deciphering the register where she has used her own symbol, the names of every aristocrat that is to perish. No one would be able to erase even one letter from her knitting. Appreciating about own wife Monsieur Defarge says:

If Madame my wife undertook to deep the register in her memory alone, she would not lose a word of it not a syllable of it, Knitted , in her own stitches and her own symbols, it will always be as plain to her as the sun. Confide in Madame Defarge. It would be easier for the weakest poltroon that lives, to erase himself from existence than to erase one letter of his name or crimes from the knitted register on Madame Defarge. (198-199)

She exposes her anger and revengeful thoughts through the medium of her creative work, 'Knitting'. Her Knitting indicates her unconscious motive of taking revenge with them who destroyed her life.

The knitting becomes the symbol of death as if the women are knitting funeral shrouds. Madame Defarge knits the names of the aristocracy that are to die; the peasant women knit to stave off poverty and hunger, and the woman who sit and knit

at the guillotine are indirect vision of bloodshed and death. The knitting also symbolizes as a form of revenge. Though their knitting indicates different things but their hidden and unconscious motive is the same that is to take revenge with them who compel them to live a life of hell. The women knit the enemies' names mixing their repressed violent thoughts and anger so that they can remember the names of their enemies for taking revenge. Dickens depicts the knitting process of woman in some detail. Such a woman records the name of their foes through their needle work. Madame Defarge is at the center of these knitting women:

Madame Defarge with her work in her hand was accustomed to pass from place to place and from group to group; a missionary-there were many like her – such as the world will do well never to breed again. All the women knitted. They knitted worthless things; but the mechanical work was a mechanical substitute for eating and drinking; the hands moved for the jaws and the digestive apparatus; if the bony finger had been still, the stomachs would have been more famine-pinched. (212)

Madame Defarge is very cruel woman who has no pity and love in her heart. She is blinded by class hatred and she is burning herself in the fire of anger and vengeance. She is the woman who has gained the ability to influence others according to her will. She is such ruthless and evil spirited woman that she proves it herself when the mob captures the Governor of the Bastille. The mob catches governor and beats him to death. When the governor falls down Madam Defarge calmly steps on his neck and cut off his head. By the end of the raid, seven heads of the Bastille at the time of the raid are carried in celebration by the crowd. Madame Defarge exposes her repressed anger by cutting off the governor's head; Dickens describes how she

exposes her cruelty, ruthlessness and repressed anger in the death of the governor:

As Defarge and the rest bore him along; remained immovable close to him when he was got near his destination, and began to be struck at from behind; remained immovable close to him when the long gathering rain of stabs and blows fell heavy; was so close to him when he dropped dead under it, that, suddenly animated, she put her foot upon his neck, and with her cruel knife-long ready-hewed off his head.
(248)

In fact she is really strong and fearless shrewd sense and readiness character. What makes her such a threatening figure is her stubborn patience, which bides its time until it can strike. In this, she is like some natural force that, when the opportunity is right, becomes ferocious and unrelenting. She is utterly devoid of human sympathy and is single minded in her zeal to have Charles Darnay executed, despite her husband's loyalty to and compassion for Manette. When she is young girl, her entire family perished. She wants to revenge not merely on the family that causes the evil but on the entire class from which it has come. In seeking to avenge her family, she acquires the same ruthlessness as the men who destroy her family. As followed by her own hidden evil intention to destroy all Darnay's family, she goes to meet Lucie to express her false deep grief over her husband's execution. But she has to face with Miss Pross on the way. These two women are very strong and determined to get their way. Ironically, they fight over Lucie, but Miss Pross fights out of love for Lucie and Defarge fights out of hatred for her. The fight between them can be grasped in the following lines:

Miss Pross, on the instinct of the moment, seized her round the waist in both her arms, and held her tight. It was in vain for Madame Defarge to

struggle and to strike; Miss Pross, with the vigorous tenacity of love, always so much stronger than hate, clasped her tight, and even lifted her from the floor in the struggle that they have. The two hands of Madame Defarge buffeted and tore at her face; but Miss Pross, with her head down, held her round the waist, and clung to her with more than the hold of a drowning woman. (406)

Defarge has come to Lucie's lodging with hatred in her heart and death in her mind; she is armed with a knife and a gun. Her hidden intention is to uproot and destroy every life connected with Lucie. It will seem that Pross has little hope to succeed against this demon. It is Defarge's own gun, which she uses to kill many innocents that accidentally goes off and leads to her sudden and melodramatic death. She wants to wipe out all her enemies but her repressed relentless drive for vengeance destroys herself.

Dickens's faith in divine providence and the goodness of life is exemplified in the outcome of this struggle. In the end, love triumphs in the battle, and hatred is put to death in the figure of Madame Defarge. The outcome of this fight is parallel to the escape of Darnay. Because of Carton's love and his willingness to sacrifice himself to make her happy, love again triumphs over the hatred of the revolutionaries.

Not only Madame Defarge is blinded by her anger and vengeance but all the people of the city seem to be mad with fierce implacable passion for revenge. All of them have been suppressing their anger and violent thoughts for a long time. They are going out of control from their own anger because it is too much for them. In every corner, people seem to meet and conspire everywhere, people talk of revolution. The revolution is inevitable to remove the injustice, oppression and exploitation from the society. All of them are ready to sacrifice everything to overthrow their corrupt

government. Dickens describes the preparation of revolution and sacrificial nature of the suppressed people in following way:

Muskets were being distributed-so were cartridges, powder, and ball bars of iron and wood, knives, axes, pikes, every weapon [...] every pulse and heart in Saint Antoine was on high-fever strain and at high-fever heat. Every living creature there held life as of no account, and was demented with a passionate readiness to sacrifice it. (242)

All their relentless driven for vengeance is making them very strong to fight against their enemies. All of them are moving together as one body, and one mind, and one purpose: to obtain freedom. It also signifies that they have subdued the same pains and sufferings, same anger and violence opinions. The whole society is turned inside out. The people, who are hiding inside their house, come out into the streets to fight and what is hidden before will not be revealed. Dickens describes not only "St. Antoine turned inside out, but he also sat on the door-steps and window-ledges and came to the corners of vile streets and courts, for a breath of air" (252). This quote portrays all the emotion and anger bubbling up inside each and every heart and mind. All of them have repressed the same feelings and emotions, pains and agonies, violence and aggressive thoughts. So their motive of taking revenge is also the same which is uniting them together. All their repressed anger and sadism actions are ready to come out in the form of revolution. The idea of the revolution lingers in every street and court, on every door-step and window-ledge, passing from person to person and spreading like a wild fire.

In 1789, Revolution is about to start and revolutionaries are fully prepared for struggle. All kinds of weapons are prepared and distributed to the participants. All revolutionaries including Madame Defarge are ready to attack the Bastille. The

beginning of the revolution is described as follows:

With a roar that sounded as if all the breath in France had been shaped into the detested word, the living sea rose, wave on wave, depth on depth, and overflowed the city to that point. Alarm-bells ringing, drums beating, the sea raging and thundering on its new beach, the attack began. (243)

The angry mob is compared to a violent sea, washing over things with a fury under the leadership of Defarge the revolutionaries attack and capture the Bastille, free the prisoners held within its cells, many of them patriots, they kill the prison guards and governor, and place their heads on posts for all to see. So they are exposing their repressed fire of anger and killing their enemies one by one. Dickens has frequently uses the images of water or sea which stand for the building anger of the peasant mob, an anger that Dickens sympathizes with to a point, but ultimately finds irrational and even animalistic. The water is the fundamental symbol of all the energy of the unconscious -an energy that can be dangerous when it overflows its proper limits.

A week after storming of the Bastille Monsieur Defarge tells other that Foulon as aristocrat, who has faked his own death to protect himself from the wrath of the revolution, is still alive. The discovery that he is alive incites the patriots to a fury that knows no bounds. The mob unable to wait for the trial to end rushes into the building, drags Foulon out. They hang him from a lamp post outside the hall of justice and stuff his mouth full of grass, for he has suggested that this is an appropriate food for the peasants. The patriots, as the revolution arise now call them, decapitate him and display Foulon's head for all to see. How the mob is furious seeing Foulon alive can be captured in Dicken's words:

Foulon alive! Foulon, who told the starving people they might eat

grass! Foulon, who told my old father that he might eat grass, when I had no bread to give him! Foulon, who told my baby it might suck grass, when these breasts were dry with want! O mother of God, this Foulon! O Heaven, our suffering! [...] Give us the blood of Foulon, Give us the head of Foulon, Give us the heart of Foulon, and give us the body and soul of Foulon. (251)

After the revolutionaries have been bloody rampage, they go back to their same existence. Nothing has really changed, for poverty and hunger are still rampant among the masses. One change that has really taken place is that one oppressor has been replaced by another. According to Dickens, the belief that a revolution causes a better and just society remains an illusion.

After storming the Bastille, the mood of the patriots for revenge and retribution increases. The revolution spreads into the countryside, far from its center. They move from village to village and begin to spark the violence and terror of the revolution throughout the country. Led by the blood thirsty women like Madame Defarge and the Vengeance, they lose sight of the goals of the revolution and become a band of howling demons. Now that they have power they feel they are unstoppable but much of their destruction is quite senseless and unconscious. As a result of the revolution there has been a total inversion of social hierarchy and judgment. Innocent persons like Charles Darnay and Seamstress who have never been part of any atrocity, are thrown into prison, while the cruel, murderous mobs roam the streets inflicting violence. Ironically, the Bastille, a symbol of injustice in the social order of the aristocracy, is replaced by La Force, which now is the symbol for injustice of new order. The burning down of the hated Evremonde chateau only gives a grim satisfaction, for it does not alleviate their plight of poverty and hunger.

The mob has been reduced to a group of butchers, a name that suits them perfectly, for they think of the aristocrats as animals. In truth the mob has become more bestial than the victims they kill. A grindstone has been set up so that the patriots can sharpen their knives and axes in order to participate in the mass murder of the prisoners in La Force prison. As time passes they also become more violent, replacing the Grindstone with the guillotine.

The mob is participating in ever increasing and senseless violence. They are blinded by their anger and vengeance. They expose their repressed anger and buried violent thoughts in murdering their enemies. They begin new era. France is made a republic of Liberty, Freedom, Equality, or Death. The king is tried for treason, condemned, and executed by guillotine. It can be mentioned here in Dickens's words:

The new era began; the king was tried, doomed and beheaded;
Republic of liberty, equality, fraternity, or death, declared for victory
or death against the world in arms; the black flag waved night and day
from the great towers of Notre Dame. (305)

Dickens mocks the revolutionaries' motto of liberty, equality, and fraternity. The only freedom these revolutions have gained is the power to murder. Equality and brotherhood are hollow words. Cruelty, suppression and injustice are replaced by another cruelty, suppression and injustice of the new order. Nothing changed except the ruler, and other things remain the same in the society.

IV. Conclusion

A Tale of Two Cities by Charles Dickens is undoubtedly a historical novel in which he brings out the historical side of the Victorian age with examples and details of the revolution and revolt. It can be taken as a historical novel but Dickens also deals with some psychological elements in this novel. While presenting his beautiful imaginative creation in artistic manner including historical facts, he unknowingly includes psychological elements in the novel. The novel shows the correlation between class conflict and its psychological impacts on the person.

Social injustice, racial discrimination and oppression always help to create chaos and havoc in the society. The suppressed people of the society are compelled to rebel against the oppression. As a result the violent oppression breeds violent rebellion. The conflict in the society is greatly related to individual as well as family life. What happened inside families then influences what happens in many areas of public life later. Innocent people get psychological tortures and they become mentally ill. *A Tale of Two Cities* is the best example of it which beautifully depicts the human impulses and their mental condition in the class conflict.

In *A Tale of Two Cities* the central characters suffer from psychological problems, especially from anxiety and repressed impulses. Dickens has artistically painted those Freudian psychological elements, anxiety and repressed impulses as colours in his large canvas, the novel, with the help of his pen as a painting brush.

Dickens has tried to show how the people become the slave of human impulses when they are compelled to suppress their feelings and emotions. Dr. Manette, for example, becomes the prey of anxiety because of terrible psychological torture. He loses his memory and sense in the long years of unjust confinement. His madness is the cause of excessive uneasiness of mind. His work of cobbling shoes

symbolizes his unconscious motive of comforting himself and it also denotes the form of revenge which Dr. Manette exposes his repressed impulses through his unconscious action, cobbling shoes.

Lucie Manette's frequent unconsciousness and Charles Darnay's torment by ghostly voices are also caused by terrible anxiety. Darnay rebels against the oppressive nature of his uncle who is the root cause of anxiety for the suppressed people. Darnay himself is grasped by worst anxiety because he becomes unable to protect his family from the revengeful fury of the revolution. Sydney Carton, Miss Pross and other characters too can't escape from the worst anxiety. Aristocrats and tarnished government are the main reason to produce anxiety in the minds of the suppressed people. These two main sources cause the dominated people to live a life of hell.

Everything has limitation. When it crosses the boundary, it goes out of track or negative aspect begins. When violent oppression does not see its limitation, it bears violent rebellion itself. Violent rebellion is the cause of repressed impulses. In, *A Tale of Two Cities*, the root causes behind the murders of aristocrats are extreme domination, exploitation, injustice and their criminal actions. Their oppressive nature and behavior towards the working class people are the cause of their fall. They always oppress the lower class people and never think to uplift them from the grass level. And when the repressed anger and violent thought become too much, it takes the form of revolution. The violent revolution wipes out the oppressors and exploiters. The revolution is the result of bitter misery of the poor in later seventh century France, that it is the revolt of the hungry against the well-fed, of the oppressed against the oppressors, violent rebellion against the violence. Aristocrats are beheaded and their heads are displayed for all to see. Their heads are also put on posts for the

demonstration. Their cruelty is the source of cruelty. The mob goes mad because of their suppressed anger and vengeance. The rebellions reveal how much anger and violent thoughts they have repressed for a long time.

When the women, like Madame Defarge and other peasant women, can't take revenge directly with their enemies, they expose their buried vindictive thoughts through their knitting. They knit funeral shrouds for fulfilling their unconscious motive of taking revenge. But when the revolutionary group becomes strong to take avenge, they release their repressed anger through the criminal and violent activities. Storming of the Bastille and killing the prison guards and governors, and placing their heads on the lamp post for all to see are the examples of the cruelty of the mob which help to prove how much ferocious anger they have repressed in their mind. Burning of the Chateaus and revengeful mob scenes are the proofs which also support to prove that they have lots of suppressed wrath in their heart. All their buried pains and agonies, violent thoughts and fury burst out into the form of revolution and turn into criminals.

Unadmitted guilty desires and will of Dickens are exposed through his fictional characters, Dr. Manette, Carton and others in the novel. All the Central characters of the novel have suppressed their desires and wishes which cause them to go mad and become criminal.

Thus, in the class conflict the people have to suffer from different kinds of problems such as frustration, exploitation, poverty, hunger and oppression as a result of which the people are compelled to vent out their repressed feelings and emotions, violent thoughts and opinions and become like a wild creature to wipe out social injustice, racial discrimination, exploitation, oppression etc. from the society.

