

## **Chapter I: Introduction**

### **Dickens as a Social Reformist**

Generally, social realism is the realistic depiction in art of contemporary life, as a means of social or political comment. Social reformists present the society, problems, injustice in society, misery, irony and present the need for change in the society for the social reformation. Novel has become an important genre in 19<sup>th</sup> century. It is successful in presenting the pictures of contemporary Victorian society. Victorian novelists have presented symbolic meanings in their novels to interpret the society. Victorian era is the time of new discoveries, reformation and movement. There were radical changes in every field. So it is inevitable that the literature of this age is also co-related to the social and political life of the age.

Charles Dickens is a prolific Victorian writer and one of the most popular writers in the history of English literature whose works have remained popular through the years for the intensity and social sciences. Despite of lack of formal education, his works hold his command of language and depth of his thought. He has a unique capacity of portraying human feelings and emotions, love and compassion and pathos. He has combined masterly storytelling, humour, and irony with sharp social criticism and acute observation of people and places, both real and imagined which made him wildly popular in his time. Today he is generally regarded as a serious literary artist as well as a social analyst. His depiction of Victorian society as being industrialized, greedy, and self important has earned him a seat among the great morally and socially responsible writers of history.

Dickens has written novels about the changes taking place in society by using his imaginative minds and tries to project compassionate attitude towards human problems. He was born on February 7, 1812 in Portsmouth, England, the second son of eight children born to Elizabeth Barrow and John Dickens, a clerk in the Navy Pay Office. At the tender age of

12, Dickens was sent to work at a blacking factory, a warehouse for manufacturing, packaging and distributing “blacking” polish for cleaning boots and shoes to support his family after his father along with his family were imprisoned because of debt. Such an execrable experience at a tender age led Dickens to empathize with the wretched condition of children in his novels, which ultimately was parallel to the state of poor children in Victorian society. The period of hardship in Dickens life obviously has played an influential role in many of his novels. The ability to depict real life situations is greatly influenced by his unpleasant experience as a young man. Dickens has expressed his anxiety and disillusionment after being exposed to child labour and the loss of an opportunity to be educated:

No words can express the secret agony of my soul as I . . . felt my early hopes of growing up to be a learned and distinguished man crushed in my breast. The deep remembrance. . . of the misery it was to my young heart to believe that, day by day, what I had learned and thought, and delighted in, and raised my fancy and emulation up by, was passing away from me. . . cannot be written.  
(qtd. in Pykett 1)

Through his work, Charles Dickens has called attention to the dilemma and the unfairness of life in the lower, and even the middle class with clever plotting. He has written about the changes in the society which occurred through Industrial and French Revolution. Dickens’ age was the age of great political, social, religious, economic and intellectual activities. Although the Industrial Revolution fostered urban growth, it is unfortunate that the number of the poor also increased. Many of them lived under squalid conditions with poor sanitation leading to fatal diseases and even death. Being a socially conscious writer, Dickens depicts the world in which he lives, as a strategy to raise awareness in his readers of what was really happening, and hopefully, to bring social reforms.

Dickens also portrays the brutal treatment of children at the workhouses. Dickens is an obstinate critique of the Poor Law and its administration. Dickens also has abhorred child labour because of his own childhood experience. Moreover, his repugnance is also noted in the way he creates child characters like Oliver Twist who are mistreated and exploited as child workers. Dickens' representation of women is largely influenced by the Victorian ideology surrounding the role of women in society. Women were expected to uphold virtue and purity and if they lost both, they were despised and not tolerated at all by society. Although Dickens creates both the Victorian stereotypical woman and the antitypical women, he is revealing the different types of women one can find in society. Dickens is not a patriarchal writer but he actually sympathizes with the plight of women. "Charles Dickens is to Victorian England what Shakespeare was to Renaissance England as he was able to typify the period his writings disclose and expose" (Brown 45). This has allowed comic characters to appear, as well as the truly evil ones, which has brought a sense of recognition to his faithful readers. Dickens has used characters to further social progress explores some over-all conditions of the times of Dickens. Dickens has worked toward political and educational reform within Britain and is involved internationally in the promotion of prison reform and opposition of capital punishment. His popularity with the general public has never declined during his lifetime, and he is seen as an advocate for the poor man. Dickens' goal is to eliminate existing social evils to help the injustice, the poor, oppressed, and unfortunate.

Some of his stories and events in his novel are closely related to his personal life. A realist reading of Dickens' texts proves that he depicts the oppressive nature of the nineteenth century society and its subjection of the poor, children and women. This research is an examination of Charles Dickens' representation of the underprivileged in the Victorian society. The socially disadvantaged members that will be under discussion are the poor, women, and children, who are of major concern in Dickens' texts namely *Pickwick Paper*

(1836-1837), *David Copperfield* (1849-1850), *Bleak House* (1853), *Great Expectations* (1861), *Hard Times* (1854), *Little Dorrit* (1857), *A Tale Of Two Cities* (1859), *The Uncommercial Traveller* (1860) and *Oliver Twist*. It is evident that Dickens is noted the impact of the Victorian society.

Acclaimed as the greatest genius of his age, Dickens relentlessly has called for reform at every level, implores the reader to embrace the disadvantaged for his or her own good, and offers moral values and the image of a warm heart as the emblem of the solution to the cruel and mindless indifference of a society given over to the pursuit of wealth and property.

Dickens is a writer who touched the lives of many and all the people of England enjoyed his novels, including both the lower and upper classes. The events in his childhood created the richness and pathos which he uses for the representation of the characters in his novels. “The main focus that his novels entail is on the poor population which connects to his own personal conflicts and frustrations of his childhood” (Brown 44).

Although Dickens is a male writer, his representation of female characters is a portrayal of the ideologies surrounding gender issues during his time. During Victorian period, difficulties escalated for women because of the vision of the ideal woman shared by the society. Women could not vote and they could not become property owners. The role of women is to have children and they could not hold a professional job. Furthermore, women are only confined to the domestic sphere and their duty is to organize parties which would promote the prestige of their husbands and enable them to meet new people and establish economically important relationships. Education is viewed as the economic necessity of men only. The attitude towards women and education is that education need not be of the same extended, classical and commercial characteristic as that of men. Women were supposed to be educated in issues that involved domesticity. Women who wanted to study law, physics,

engineering or medicine were satirized and dismissed. The Victorian society deemed it unnecessary for women to attend university.

He conforms to the Victorian gender construction of being biased towards pure and gentle women, yet hostile to “fallen” women. Underlying this ideology, there are undertones of criticism of the Victorian patriarchal system and conciliatory attitude towards women. Therefore, Dickens, unlike other Victorian male writers, sympathizes with the women of his society who are forced to endure exploitation and oppression. The emphasis on female purity is allied to the importance of the homemaking role of women, who, by her domesticity, helped to create a space free from pollution and corruption from the city. The prostitute came to have symbolic significance as the embodiment of the violation of that divide. The anonymity of the city led to the increase in prostitution and unsanctioned sexual relationships. Altick attests that “Dickens and other writers of his time associated prostitution with the mechanization of modern life, portraying prostitutes as human commodities consumed and then thrown away like refuse” (25).

Due to the powerlessness of the lower class members, they are subjugated to exploitation and treatment similar to that of animals. One prominent feature of the Victorian society is the abundant poor. Because of poverty, children are forced into child labour and forced to work as chimney sweepers and they could crawl up the twelve by fourteen inch chimneys, some as small as seven inches square, so that they would clean out the annual average of forty gallons of soot that is deposited there. Urban overpopulation resulted in the poor living in appalling and overcrowded housing conditions. Improvement in the sanitation meant increased rent which most of the workers could not afford. More living space per family would increase the distance between home and work, therefore it meant that more families would live further away from work. The solution is to overcrowd the cramped squalid living quarters as portrayed by Charles Dickens in *Bleak House*, and in *Hard Times*.

However, the Victorian society appeared to be a stable society because of the lavish lifestyle of the aristocracy and the enormous profits gained by the middle class, yet the emergence of the “bourgeoisie” also meant a massive increase in poverty and urban overpopulation due to the rural – urban migration. Furthermore, women are also oppressed as they are confined to the domestic sphere and they are not welcome in the masculine public domain of politics and business. Children are also exploited as they were subjected to child labour and they work under harsh conditions. The Victorian society, particularly the middle class, upheld strong moral values and morals, yet they do little to help the poor or change their condition.

Dickens is a writer who has touched the lives of many and all the people of England enjoyed his novels, including both the lower and upper classes. The events in his childhood has created the richness and pathos which he uses for the representation of the characters in his novels. The main focus that his novels entail is on the poor population which connects to his own personal conflicts and frustrations of his childhood. Dickens’ early childhood experiences influenced him into becoming a realistic novelist, and he based his novels on the social conditions surrounding him. Dickens’ popularity is due to his intense human sympathy, his unsurpassed emotional and dramatic power and his aggressive humanitarian zeal for the reform of all evils and abuses, whether they weigh upon the oppressed classes or upon helpless individuals. In the foreground, there is a definite humanitarian aim, an attack on social evil, the poor house system, the cruelties practiced in private schools and the oppression of women by the patriarchal Victorian society.

All of Dickens’ works are social critiques which attack the institutions that do not perform the roles for which they are created and thus fail to reform society. Most of Charles Dickens’ novels are social commentaries which depict the placement and role of Victorian women as noted in *Little Dorrit*. The Industrial Revolution also greatly impacted Charles

Dickens' novels as he attacks its nature and effects on humanity. "...because the more the cities grew around them, the less chance they had to flee, on a Sunday or holiday, to open spaces. There were no parks or playgrounds until the middle of the century, and the only places to which they could repair for recreation of a sort were the taverns, gin shops, brothels, occasional cockfights . . ." (Altick 45)

The only activities that the poor are exposed to are drinking alcohol and exposure to prostitution at the brothels. Alcoholism defeats psychological growth and also causes lack of ambition as the alcohol drinker is always in a state of drunkenness. The poor lack a broad view of life as they are not exposed to opportunities such as education, because their lives revolve around the factory, the slum and the bar. They are not motivated to attain a better social status and if they fail to secure employment at the factories, they resort to becoming thieves and the women become prostitutes. In their homes, the factory workers and their families led lives which lacked privacy: "Large families, even two or three families, occupied a single room. As many as seven or eight persons – children and adults of both sexes – slept in one bed (or, more likely, on a filthy collection of rags) . . ." (Altick 43).

Governments are corrupted and their governing systems are deteriorated and tyrannical. Common people are suppressed and exploited physically, mentally and economically. Their fundamental rights of life, liberty, peace, and happiness are grasped by the oppressors. Whatever they used to do against the government, they were taken as treason and put to death severely. The corrupted government always neglected the poor people's sufferings and miseries. The people, who are being unable to fulfill their basic needs, could not think of possessing power as aristocrat people had. As a result, they are compelled to tolerate any kind of predicaments. This study examines and interprets how the characters in the novel *A Tale Of Two Cities* face the terrible mental tortures throughout their lives and how they are compelled to hide their pains, agonies, love, anxiety, thoughts and opinions

inside their mind. And their will to do good and sacrifice at the end of the novel to persuade the social reformation and denounce the social injustice.

Hence, Charles Dickens intends to reflect the Victorian society. He is a great talent for observation and has a great empathy for the less fortunate. He has always encouraged the poor people. He has written about the social conditions prevalent at the time, child labour, the misery of the poor in poverty, government unjust and unfair systems, tortures and unaccepted women, dominance of men, and revolt against the government for change, revolt against the oppressors, revenge feelings and at last the feeling of forgiveness for the good of mankind. He has written about the ills he has seen around him, poverty and prostitution, homelessness and orphans, corruption and venality in the government including the court and the deprivation of education to the poor. He remains one of the very best of his time in recording a huge slice of England's social history. He has painted an accurate picture of social changes. The social problem and their solution presented by Dickens shows that he is in favour of the social change and reformation. So Dickens is a social reformist.

This research consists of four chapters. The first chapter describes Dickens as a social reformist. The second chapter presents the historical and philosophical background of psychoanalysis. The third chapter deals with the Dichotomy between the Good and Evil. On the basis of the second chapter, the third chapter has analysis of the text at a considerable length. It sorts out some extracts 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.

Thus, the present study explores how the people in the conflict suffer from different kinds of problems such as love, 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 rebellion to wipe out the social injustice,



exploitation and suppression and also sacrifice themselves 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.

## **Chapter II: Psychoanalysis**

### **Historical and Philosophical Background of Psychoanalysis**

Psychoanalysis is a psychological theory developed in the late 19th and early 20th centuries by Austrian neurologist Sigmund Freud. Psychoanalysis expanded, criticized and developed in different directions, mostly by some of Freud's former students, such as Alfred Adler and Carl Gustav Jung, and later by neo-Freudians such as Erich Fromm, Karen Horney and Harry Stack Sullivan. Under the broad umbrella of psychoanalysis there are at least 22 theoretical orientations regarding human mental development like ego psychology, topographic theory, structural theory, modern conflict theory, object relation theory, Jacques Lacan/Lacanian, self-psychology, interpersonal psychoanalysis, Culturalist psychoanalysts, Relational psychoanalysis, Interpersonal-Relational psychoanalysis, Intersubjective psychoanalysis, Modern psychoanalysis, etc. The various approaches in treatment called "psychoanalysis" vary as much as the theories do. The term also refers to a method of studying Child Development.

Freud was Austrian doctor who worked in Vienna almost all his life. Freudian psychoanalysis refers to a specific type of treatment in which the "analysand" (analytic patient) verbalizes thoughts, including free associations, fantasies, and dreams, from which the analyst induces the unconscious conflicts causing the patient's symptoms and character problems, and interprets them for the patient to create insight for resolution of the problems. The specifics of the analyst's interventions typically include confronting and clarifying the patient's pathological defenses, wishes and guilt. Through the analysis of conflicts, including those contributing to resistance and those involving transference onto the analyst of distorted reactions, psychoanalytic treatment can hypothesize how patients unconsciously are their own worst enemies. The goal of psychoanalysis is to help us resolve our psychological problems, which are often called disorders or dysfunctions. Freud asserts that the study of

human psychology can provide strong support for understanding personal and social relationship. 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 behaviour of those abnormal people whose mental condition is not in order. According to *The 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.

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 psychology that emphasizes the dynamic, psychic determinants of human behaviour and the importance of personality. Secondly, Psychoanalysis refers to a specialized technique for investigating unconscious mental activities.

Finally, Psychoanalysis is a 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 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 behaviour 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 behaviour 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 criticisms emerge specifically from psychoanalysis used as therapeutic 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 unwilling desires and attempts to control or resolve them. Freud argues that discovery depends on insight and working through past problems. Major contribution 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 importance of unconscious mind in understanding unconscious and human behaviour.

Freud is not the first 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. 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 events 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 is the operation of the unconscious is repression which can be said as evil factor. 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 (i.e., good factors) are not easily 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 pattern of good and evil dichotomy 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 the act of evil deeds 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 of the most applied literary texts. The work of literature is the result of writers good and evil dichotomic ideas.

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 development 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 explains this "obscure inaccessible part of our personality" as "a chaos, a cauldron of seething excitement (with) no

organization and 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 mortality 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 judgement and social value. “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). 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 experience that are evil dichotomy which are repressed and prohibited to come on the surface of adult normal personality (good dichotomy).

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 theorist 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 societies 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 judgement and actions. It is mainly conscious, partly unconscious in contact with Id and the superego. Pages 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 infantile, 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 behaviour. 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 contract 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.

### **Dichotomy**

According to *The American Heritage Dictionary of English Language, 2000*, “Dichotomies – from the Greek word dichotomos (divided): dich – ([in] two) temnein (to cut) – are divisions into two usually contradictory or mutually exclusive parts or opinions. They are often contrasting and spoken of as “opposites”.

In his lifetime, Freud painstakingly transcribes the most sordid details of his patients' lives, and has used this material to create his own hypotheses on the complex compartmentalization of the human psyche. His brilliant, sometimes-dubious theories have become the foundation of psychoanalysis, but presently, one can sense an awareness of Freud's ideas everywhere. When reading *Beyond Good and Evil*, the Freud that many have come to know, is suddenly transformed from the tenacious psychoanalyst into Nietzsche's literary hero. There are so many parallels to Freud within Nietzsche's work that one almost expects to see him addressed directly within the pages of *Beyond Good and Evil*. Freud is the

philosopher, the misogynist, the quintessential Jew, the dream-believer and finally the self-mastering man celebrated in *Beyond Good and Evil*. He is Nietzsche's *ubermensch*, the noble independent thinker.

There is a constant tension in Freud's writings between the desire to explore the animal origins of human beings, together with their instinctual heritage, and the impulse to transcend this animality. But there is never ultimately any question that the path of transcendence – or 'sublimation' – represents the ideal. "We have no other means of controlling our instinctual nature but our intelligence," he wrote, ' . . . the psychological ideal is . . . the primacy of the intelligence' (89). Freud has more focused on evil dichotomy in his writings. According to Freud, evil dichotomy is anger and anxiety which is the outcome of repressed tensions.

Hostility, hatred, and violence are the greatest evils we have to contend with today. Evil is now ever has been, and ever will be an existential reality, an inescapable fact with which we mortals must reckon. In virtually every culture there has existed some word for evil, a universal, linguistic acknowledgment of the archetypal presence of "something that brings sorrow, distress, or calamity . . . ; the fact of suffering, misfortune, and wrongdoing" (396). Yet another of Webster's traditional definitions links the English word *evil* with all that is "angry . . . wrathful, . . . and malignant" (7891). The term evil has always been closely associated with anger, rage, and, of course, violence. But today we seem uncomfortable with this antiquated concept. Our discomfort resides largely in the religious and theological implications of evil, based on values, ethics, and morals that many today find judgmental, dogmatic, and passé. In a secular society like ours, we Americans have tended to avoid biblical characterizations such as "sin," "wickedness," "iniquity," and evil."

Nevertheless, as Jungian analyst Liliane Frey-Rohn rightly remarks: Evil is a phenomenon that exists and has always existed only in the human world.

Animals know nothing of it. But there is no form of religion, of ethics, or of community life in which it is not important. What is more, we need to discriminate between evil and good in our daily life with others, and as psychologists in our professional work. And yet it is difficult to give a precise definition of what we mean psychologically by these terms. (153)

Freud has put forward the idea of Gender dichotomy - the difference between the sexes to show the good and evil dichotomy in the novel *A Tale Of Two Cities*. Rather than being valued and seen within a broader framework of their complementarities and points of unity, is dichotomized and used to justify hierarchy and domination of one sex over the other. Man - women is one of the fundamental dichotomies of our world with far reaching implications for our societies and likewise for war and peace, thus necessitating reference to it when approaching dichotomies and its limitations. The two morphologically different types of individual, male and female, of the human species function as an ideal premise for dichotomous gender categories that go beyond anatomy and genetic heritage.

Freud's misogyny is apparent in the very specific symbolism he has used to represent women and men. Things that are lacking, void, soft, receptacle-like, weak, and or nonexistent were used frequently to symbolize women and female genitalia. Phallus-shaped, pointy, rough, or elongated objects generally symbolized men and the male genitalia. As the creator of psychoanalysis, Freud has worked to delve into the hidden minds and stifled impulses of others, but his work ironically echoes of his own subconscious mental predilections that wavered on the perverse and misogynistic. Both Freud and Nietzsche perceived women to be less intellectually inclined than man, yet more sensuous, vain, and emotionally fragile. Women were just one of the many groups that Nietzsche and Freud (to a lesser extent) criticized relentlessly for their delusional thinking.

Dichotomy creates separation, fragmentation, opposition and disunity in contrast with unity which is postulated by many authors from different fields as an important prerequisite for solving the world's most urgent and far reaching problems such as violence, war, human rights violations, hunger, poverty and environmental degradation. Unity is crucial in their transformation because as complex challenges they defy borders and uni-dimensional approaches (Ullman-Petrash 78).

Freud has postulated that human beings are dominated by two basic instincts: Eros (the sexual drive or creative life force) and Thanatos (the death force or destructiveness), both forms of Libido energy. These instincts are also an aspect of what Jung termed the '[Shadow](#)' - an unconscious part of the Ego, and receptacle for that which we have for one reason or another disowned or wish to remain out of sight and those qualities that one would rather not see in oneself, as well as unrealized potentials. By illuminating the Shadow into consciousness, its energy becomes a resource for inner-directed positive action rather than other-directed destructive actions. We need to integrate the Shadow and achieve sufficient Individuation, in order to overcome the Superego and achieve Ego-Autonomy.

Freud says that the sexes are the cause of all evil. According to Freud, the Id, as the primary and original psychic structure, dominates a child's motivational psychology. That is, a child only knows gratification or frustration (i.e., thwarted gratification). Consequently, Freud has a low view of childhood. Children are basically selfish and pleasure-seeking. A child's behavior is primarily regulated by the external environment through rewards and punishments. That is, the child has yet to develop a conscience. Thus, following up on Part 2 in this series, children are similar to animals in that they have yet to internalize a "knowledge of good and evil" and become neurotic. Like animals, children don't mind nudity in public. Freud specified the motives of the Id by positing two drives toward gratification: Sex and

aggression. Freud believed that sex and aggression are the two principle motives of human psychology. And females are also full of sex and aggression. The conflict and sex might be different in manifestation and nuance, but it's still there.

Freud is not crazy in highlighting sex and aggression. Sex and aggression are everywhere. For example, sex and aggression are implicated at the very beginning of the Biblical story. As noted in the last post, the first symptom of the Fall of Adam and Eve is the onset of sexual self-awareness ("they realized they were naked"). The very next sin is murder, when Cain kills Abel. Sex and aggression, the first two marks of the Fall. From time immemorial, spirits, devils, or demons have been believed to be the source, and sometimes the personification, of evil. Sigmund Freud suggested that our forebears, who apparently had no short supply of their own anger, rage, and resentments projected their hostility onto imaginary demons.

Such superstitions as the belief in the existence of demons, said Freud, derive "from suppressed hostile and cruel impulses. The greater part of superstition signifies fear of impending evil, and he who has frequently wished evil to others, but because of a good bringing-up, has repressed the same into the unconscious, will be particularly apt to expect punishment for such unconscious evil in the form of a misfortune threatening him from without" (165).

Freud considers it "quite possible that the whole conception of demons was derived from the extremely important relation to the dead," adding that "nothing testifies so much to the influence of mourning on the origin of belief in demons as the fact that demons were always taken to be the spirits of persons not long dead" (857-858).

Depression, frustration, aggression and anxiety disorder are responsible factors for creating the psychological problem of adjustment. Sigmund Freud also accepted the traditional view that there is a dichotomy between man and society based on the assumption that man is naturally antisocial and the function of the society is to restrain man's evil nature. Hidden psychological conflicts, anger, buried and repressed revolutionary thoughts and opinions, feelings and emotions may cause for individual and family 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.

### Chapter III: Good-Evil Dichotomy in *A Tale Of Two Cities*

#### Dichotomy

According to *Oxford Advanced Learner's Dictionary*, Dichotomy is “the separation that exists between two groups or things that are completely opposite to and different from each other” (347). Dichotomy is identified as one of the major obstacles for seeing unity, commonality, points of cooperation and thus building peace. It is a trap of human thought that prevents not the envisaging of different social realities but rather the commitment to working with others on transforming the current destructive trends. “Overusing dichotomies and constantly dividing people, realities, facts, experiences, events, objects, approaches into two mutually exclusive or contradictory/opposite groups, undermines the complexity of reality and has important drawbacks” concluded by Ullman-Petrach’s Survey (72).

Charles Dickens in his novel *A Tale Of Two Cities* has presented the two dichotomies i.e., good and evil and shows two types of dualistic thinking in a society. Thinking dichotomously anchors us in an oppositional model, forcing us to seek the contradictions or find the best in a hierarchy. All categories of people relegated to the evil pole of many dichotomies, be it the other, the foreigner, the woman, or the enemy are bound to suffer from discrimination, marginalization, poverty exclusion and violence. Many dichotomies are used to a great extent to reproduce domination and hierarchy of the superior pole over the inferior one.

The list of dichotomies can thus continue endlessly as they constantly reproduce themselves: good/evil, right/wrong, God/Satan, science/religion, utopia/reality, biological/social conditioning, objective/subjective, rational/emotional, spiritual/material, East/West, North/South, research/practice, and dialogue/debate. In the novel *A Tale Of Two Cities*, good-evil dichotomy walk side by side. Idealism, brightness, love, self-sacrifice,

humanity are presented as Good Dichotomy in the novel. The Evil practices in the society are always controlled by the truths that are proved through the Good Dichotomy.

Good Dichotomy can be said pure feeling that is presented very truly in the novel *A Tale Of Two Cities*. According to *Oxford Advanced Learner's Dictionary* Good is “of high quality or an acceptable standard, pleasant; that you enjoy or want, able to do something well, morally right, kind, healthy, suitable” (554) and good nature is “kind, friendly and patient when dealing with people.” (555) Evil is “enjoying harming others; wicked and cruel: having a harmful effect on people; morally bad: connected with the Devil and with what is bad in the world: extremely unpleasant . . . (430) The characters who represent good dichotomy and good quality in them in the novel are Sydney Carton, Charles Darnay, Lucie Manette, and Mr. Manette. And the characters who represent evil dichotomy in the novel are Mr. and Mrs. Manette, and The Marquis de St Evremonde. Good dichotomistic character have love, sacrifice, idealism and the evil have hatred, brutality, repression and revenge in their thoughts due to the domination and injustice done to them. Good Dichotomy is a fair reveal for social justice and peace. It defines the class, the originality of different people.

Good Dichotomy is present along with the Evil Dichotomy. Power makes people cruel, jealous, act as a suppressor and oppressor, dominate each and every one of them either coming in his/her way or without reasons. The dominating behaviour leads to revenge intentions. Revenge intensions are kept in mind for the due time. And after the time comes, it takes in the form of criminal activities that is not good. The injustice, the violence, the destructive behaviour, the misbalances is only balanced by the proper social justice and social reformation which shifts the Evil to the Good. The novel, *A Tale Of Two Cities* by Charles Dickens clearly depicts the dichotomy between Good and Evil, satirizes the society, the tyrannical government, unfair judgement system and at last equalizes the situation by the twist of self-sacrifice.



In *A Tale Of Two Cities*, Charles 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 regulations, norms and values which have similarities as well as differences. But their governing system is not appropriate for all the people. Worst exploitative nature of aristocratic people creates the vast economic difference between people. Elite people enjoy their luxurious life with heavenly pleasure but working class people are compelled to live a life of poverty, hunger, thirst, torture, 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 and mentally. They are unwilling 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 time. It means the people of same city who are of different classes are living the life absolutely opposite to each other.

Through different characters, Dickens has tried to show how the people of that time suffer from different types of problems. Despite the problems, the humanity is still present inside the mind and heart of the people. Ms. Manette, Charles Darnay, Mr. Manette and especially Sydney Carton represent the character who has good quality inside them though they suffer from different problems from the rule of tyrannical unjustful government. In the novel, Dickens has presented the love between father and daughter, wife and husband, lover and his beloved, a friend and also hatred and revenge feelings of a servant, proletariat and revolutionaries. In the novel, Sydney Carton loves Lucie deeply, Darnay (Lucie's Husband) and Mr. Manette (Lucie's father too love Lucie, Lucie loves her husband Darnay and Mrs. Defarge hates Dr. Manette and his family, Dr. Defarge hates the government system, Marquis hates the poor, cruelly molest and tortures them. Daughter Lucie and Dr. Manette (her father)

and is deeply attached to them. All the characters present good and evil dichotomy in the novel.

### **Love and Hate Relationship**

When love crops up, it takes no time and place to flow. Nothing can improve the condition of a person than love. Lucie's love is very important to mention here:

If, when I tell you, dearest dear, that your agony is over, and that I have come here to take you from it, and that we go to England to be at peace and rest, I cause you to think of your useful life laid waste, and of our native France so wicked to you, weep for it, weep for it! Good gentlemen, thank God! I feel his sacred tears upon my face, and his sobs strike against my heart. Oh, see!

Thank God for us, thank God! (65-66).

The love between father and daughter is clearly shown here. After such a long time interval, they meet and are having very sound relationship between them. Father, though does not remember her is very close to her. Daughter wants to console her father as much as she can. She wants to take him with her to England for the rest of their lives together. She wants him to weep for the wastage of his honourable and precious life, for the torture, for her mother, for their native France so wicked for him. Her father spent his precious life of eighteen years without reason. She hugs him in her arms to console him from the worse situation. She thanks god for giving the opportunity to lead her such a joyful moment which she had not expected.

Monsieur Ernest Defarge and his wife, Madame Therese 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 behaviour towards oppressors are a little bit different. Monsieur Defarge hides feelings and emotions, revolutionary vision and violent thoughts which are more rational than his wife. Monsieur Defarge makes all the suppressed people aware of the 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.

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 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 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. Confine 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 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 woman knit the enemies' names mixing their hidden 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 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 still, the stomachs would have been more famine-pinched. (212)

Madame Defarge is a 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 a ruthless and evil spirited woman that she proves it herself when the mob captures the Governor of the Bastille. The mob catches the governor and beats him to death. When the governor falls down Madame 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 hidden anger by cutting off the governor's head; Dickens describes how she exposes her cruelty, ruthlessness and hidden 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 begun 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 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 own, 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 hidden relentless drive for vengeance destroys herself.

### **Love, Fear, Depression and Evil Deeds**

The fatherly love for which Lucie has waited so long is right in front of her. She is extremely overjoyed to meet him, see him, and feel him which she had missed in her life. 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 feeling 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 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. The hatred feeling that Mr. Alaxendre Manette crops in his mind is when he is not able to secure his son-in-laws' Charles Darney, for justice. He cannot vent his anger in defiance and lapses into deep agonies and anger. At the time of failure to secure his son-in-law also, he requests to provide him the same work of cobbling shoes. So he always wants to comfort himself by exposing his anger through the work of cobbling shoes. When he fails in it, he shows his behaviour 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. Dr. Alexandre Manette is also one of the victims. Through Dr. Manette, Dickens has tried to show how the people of that time suffer from different types of problems. He is kept in the prison for no reason for eighteen years. This also shows the evil practices during those times. The imprisonment shows the unjust practices. Dr. Manette has been unlawfully imprisoned in France for 18 years. He unconsciously craves revenge intensions. He wants to revenge with them who disturb his mental peace and force him to be mad but he cannot do so due to the fear of death. If he exposed his revengeful thoughts, Darnay would certainly get death penalty as a punishment. He loses his senses very often. He is aged prematurely. 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. He keeps on cobbling shoes due to the depressions, fear and anxiety. Perhaps his confused thoughts and desires are exposed in the form of his creative work, cobbling shoes.

He even cannot say his name when Mr. Lorry approaches Dr. Manette and asks him what his name is. He says “One Hundred and Five, North Tower.”(61) The strange answer given by Dr. Manette 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

refers to himself by his 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 cannot recognize even familiar persons, Mr. Lorry and Defarge. His memory and sense is absolutely changed. When Mr. Lorry fixed at the doctor's face and ask whether Dr. Manette remembers him, the doctor shows a slight flicker of recognition. The presence of Lorry and Lucie stirs some vague but confused, memories for Dr. Manette. He even cannot recognize his own daughter. Though they meet each other after long period, Dr. Manette has to guess who she is. But Dr. Manette cannot even guess because he has lost his sense to recognize his daughter. He asks his daughter "You are not the jailor's daughter?" . . . "Who are you?" (63) proves this fact.

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 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 analysis, evil intensions are displayed by people when they are in high level of anxiety, unreasonable fear and behaviour. Darnay's revelation of his true identity confirms Manette'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. Manette'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 cannot help him, Dr. Manette 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. Manette is suffering from terrible mental ill, 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 behaviour and manners which prove that he is in terrible distress. He unconsciously exposes his deep pains and agonies by showing unusual behaviours and attitudes. He demands tools and bench, and work of cobbling shoes which he uses to comfort himself in the time of terrible mental tortures.

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 the remembrance of a home long desolate, while your poor heart pined away, weep for it, weep for it! (65)

Lucie further requests her father. 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 desires and longs for her father's love instead of her mother who is already dead. Father, too though doesn't recognize his daughter does love her somewhere deeper in his heart and mind and does know how to show his love very truly. They meet each other after long period; Ms. Manette and Mr. Manette share the deep love with each other after they meet.

Monsieur the Marquis, Charles Darnay's uncle, runs over and kills the son of the peasant Gaspard but acts as if nothing has happened. "What has gone wrong?" said monsieur, calmly looking out. (133) This shows the evil practices of the rich people over the poor people. The paragraph shows the love between father and daughter and proves this fact.

Then, as the darkness closed in, the daughter laid her head down on the hard ground close at the father's side, and watched him. The darkness deepened and deepened, and they both lay quiet, until a light gleamed through the chinks in the wall. (67)

Though his sense and memory are completely defunct because of the confinement in the Bastille where he undergoes lots of mental tortures, depression and anxiety, he does have the powerful feeling of love. He is brought back from the brink of madness by his adoring daughter, whom he treasures above all else. When she meets her father for the first time after a long period, both of them fall into 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. Indeed father and daughter love each other very much.

"It is extraordinary to me," said he, "that you people cannot take care of yourselves and your children. One or the other of you is for ever in the way.

How do I know what injury you have done my horses? See! Give him that.

(133)

Monsieur the Marquis hatred towards the poor and his evil practices can be further seen. He kills Peasant Gaspard. But he does not regret at all. He talks to his horses and throws a coin to Gaspard to compensate him for his loss. Marquis is cruel and heartless. He does not have any sympathy for the peasantry. 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). This event proves how people are exploited by the aristocrats like the Marquis. They are becoming the victim of the aristocrats who take the people’s life not worthy enough as theirs. Aristocrats make fun of the poor people’s sufferings and miseries.

On the other hand, on the eve of Lucie’s wedding day, Lucie is ecstatic and spends the entire evening with her father. Dr. Manette 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 cannot 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’s love is shown so deep towards her father. She kisses him. Both of them are deeply attached to each other emotionally. They exchange their love and feeling with each

other. So, Dickens has articulated his feelings and emotions and tried to show the good dichotomy through his creative writing and his fictional characters in the novel. Dickens develops the realistic human feelings, emotions and experience here. Lucie's love for father, her father, her husband is constantly presented in the novel.

Almost every character in the novel *A Tale Of Two Cities* suffer from the painful anxiety, frustration, depression, hunger, thirst and terrible poverty. The poor people are suppressed a lot and the aristocrats enjoy life a lot and suppress the poor. Due to these problems, revolt feeling crops up. They want to take revenge at any cost. All human's blameworthy desires and wishes, feelings and emotions, violent thoughts and opinions, painful experiences are stored in the unconscious mind. Some are also expressed. This is proved through the words of Madame Defarge when Lucie requests 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 the children, poverty, nakedness, hunger, thirst, sickness, misery, oppressions and neglects of all kinds. (300-301)

Madame Defarge explains that the mothers and wives have seen pains and grief right from their childhood. Their husbands and fathers are rotten in prison. They have suffered all kinds of poverty, hunger, sickness, misery, oppression and neglects. It means that all the people of the city have faced and suffered from all kinds of problems. Mothers and wives problems are left unseen. Their families suffer a lot.

Lucie's love for her husband and her child is seen when her husband is caught and imprisoned and sentenced to death. The fear of death keeps her restless and aghast. Horror

and terror do not let her take a peaceful breath. Each and every moment, 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. All are worried. Not only relatives are worried about her but also her young child, young Lucie is worried too. Her feeling of pain, her love for her mother who is facing the dreadful condition is expressed through the imploring words of young Lucie with Carton:

Oh, Carton, Carton, dear Carton!" cried little Lucie springing up and throwing her arms passionately around him, in a burst of grief. "Now that you have come, I think you will do something to help mamma, something to save pap! Oh, look at her, dear Carton! Can you, of all the people who love her, bear to see her? (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 loves her mother, father and cares a lot for them.

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 cannot escape from his family history. He is arrested twice in England and France. He has a family now, Lucie, little Lucie and his father-in-law Dr. Manette whom he loves very much. 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 is fearful to death and worried about his family: "Now am I left, as if 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 love for his lovely and lonely family now. Duty and responsibility, love and affection haunt him and make him serious and depressed. His mind is full of worries and tortures which cause him to be restless and horrified. His present manners and behaviour show that he has lots of pains and sufferings which lie inside his heart. He always feels alone in the world and neglected and hated. He always feels humiliation and low self-esteem. He expresses his hidden pain when he drinks too much at the tavern.

Lucie Manette also suffers a lot from distress due to the tyrannical government and their injustice procedure. Her psychological problem begins when her father is still alive but confined in the Bastille for 18 years strikes her ears. Her father and husband becomes the victim of these unjust practices. Due to which she suffers 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 unconscious, 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. Lucie is psychologically disturbed very much. She often feels as 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. Lucie doesn't know herself what's going on around her because all these are happening out of her consciousness. She even talks to her dead son. She hears the speech of her dead 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 behaviour 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. Charles Darnay, another important character also cannot escape from the trap of evil dichotomy followed by the oppressors. 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, trouble 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. Manette. 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)

Each and every character in the novel suffers from the bad tyrannical systems. Dr. Manette spends his 18 years of precious life in prison for the crime he had not committed. Likewise, Darnay too is sentenced to death without proper judgement. Lucie suffers because her family members are tortured. And an innocent young lady, Seamstress is about to be killed without knowing her accusation. Seeing very poor and weak condition of innocent Seamstress, painful tears roll down from Carton's eyes when he meets her in prison. 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 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.

In fact, Dickens has expressed all his repressed unfulfilled guilty desires feeling and emotions through his 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 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 triangle in the play becomes the basis for the relationship between Charles Darnay, Lucie Manette and Sydney Carton in tale.

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 control from their 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 the 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 emotions and anger bubbling up inside each and every heart and mind. All of them have hidden 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 hidden 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-steps 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 hidden 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 to the peasant mob, an anger that Dickens sympathizes with to a point, but ultimately finds irrational and unconscious 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 bound. 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 to mob is furious seeing Foulon alive can be captured in Dickens words:

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

Foulon, who told my own 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, and give us the body and soul of Foulon. (251)

After the revolutionaries have been bloody rampage, they go back to their same existence. 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. As 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 judgement. 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.

Another major character, Sydney Carton, a sacrificial hero, feels the same pain and suffers a lot throughout his life because of the malpractices. 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 to increase his frustration and depression. His suffering and psychological tortures doubles 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 misery" (236). But above all these pains he loves Lucie very much. He can't see Lucie in trouble. He worries a lot and increases for her 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 whom he loves very much and whom young Lucie loves very much. He keeps himself in prison instead of Darnay.

He has bad nature but he has noble part too, i.e., love for Lucie. Carton changes his one sided love into friendship. Fear of losing deep intimacy with them inspires him to do

anything for Lucie and Darnay. His dialogue below shows his sacrifice for his love and where he sees new England and his love Lucie's precious life in future.

I see the lives for which I lay down my life, peaceful, useful, prosperous and happy, in that England which I shall see no more. I see her with a child upon her bosom, who bears my name. I see her father, aged and dent, but otherwise restored, and faithful to all men in his healing office, and at peace. (413)

Dickens' faith on divine providence and the goodness of life is exemplified in the outcome of this struggle. Sooner or later one comes to that dreadful universal thing called human nature. Human nature or different characteristics present in different people are not common. They create their own nature from their own knowledge and learning and experiences. They suffer, they experience, they expect, they store their experiences and they intend to fulfill them anyhow. The anger level increases more and more if they cannot fulfill their wish sooner. 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 woman suffering from terrible poverty and how they react later. These themes are presented in the novel *A Tale Of Two Cities*. The evil natured characters become cruel, ruthless and wicked to take revenge and to revolt against the unjust of the tyrannical government. They enjoy harming others and become so inhuman that they forget all the limitation and shame that they should feel because of their deeds. The oppressed have harmful effect on them due to the unfair judgement. They become morally bad; they connect themselves with the devil and with the bad in the world which is extremely unpleasant. In the end, love triumphs in the battle, and hatred is put to death in the figure of Madame Defarge. The outcome of this is parallel to 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.

## Chapter IV: Conclusion

### Reformation Possible

Dickens- deals with historical elements of the Victorian age with details of the revolution and revolt in *A Tale Of Two Cities*. The novel stands as his own imaginative creation rather than as any imitation of any period or an important historical event like French Revolution in 1789. It can be taken as a historical novel but Dickens also deals some psychological elements in this novel. He describes revolution through the eyes of fictional characters. On the one hand, actions and reactions of characters to one another and the movement of events as described in the novel bring the readers nearer and nearer to the real history and revolution. On the other, personal distance of different characters unrelated to the history and revolution leads to participate in the rich imaginative texture that Dickens is able to create in the novel.

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 dichotomies and their mental condition due to the psychological conflict.

In *A Tale Of Two Cities* central characters suffer from psychological problems especially from Dichotomy (Good and Evil). Dickens has artistically painted those historical and philosophical background of psychoanalysis, good and evil dichotomy 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 are turned between the Good and the Evil aspects and 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 Evil Dichotomy through his unconscious action, cobbling shoes.

Lucie Manette's frequent unconsciousness and Charles Darnay's torment by ghostly voices are also caused by psychological tensions. 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 cannot escape from the worst anxiety. Aristocrats and tarnished government are the main reason to produce anxiety in the minds of the suppressed people. The Good and Evil Dichotomy cause people to involve in the criminal activity on the one hand and on the other sacrifice their life for humanity and lead to the social justice.

Everything has limitation. When it crosses the boundary, it goes out of track or evil aspect begins. When violent oppression does not see its limitation, it bears violent rebellion itself. Violent rebellion is the cause of repressed feelings. And that violent and repressed feelings and evil aspects only change through love and good aspects. 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 behaviour towards the working 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 the eighteen 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. The rebellion reveal how much anger can be activated if much suppressed by the suppressors. Likewise, the self sacrifice of Carton for his love for Lucie shows the humanity that is still present in human that balances the social justice.

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 helps to prove how the ferocious anger they have repressed in the 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. Despite the suppressed feelings of hatred, the feeling of love also crops inside the mind and heart of the suppressed people which makes them turns them from a criminal to a real hero.

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 both Good-Evil aspects which cause them to suppress their desires of love and hatred inside them which cause them to react like a mad people and become criminal.

In the field of peace building and conflict resolution, in order to emphasize Charles Dickens points of good, his specific and necessity for achieving an essentially common objective, a world free of domination and violence, Dickens has ended his novel with the



victory of love of Sydney Carton. Rather than looking at their differences and identifying their contradiction, the lenses used are those of unity and peace recognizing each of their specific parts in the larger framework that shifts the world from violence (evil) to peace (good). Thus, in the novel, different people have to suffer from different kinds of problems such as frustration, exploitation, poverty, hunger, oppression and love. As a result of which people are compelled to vent out their feelings and emotions, violent and love thought and opinions to wipe out the social injustice, exploitation, oppression etc from the society. Through the novel, Dickens has depicted both Good and Evil intensions existed in the society in different characters. Through the fictional characters, Dickens has satirized the Victorian society and at last humanity is found wining to show the social justice and the social reformation possible.

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