

ATILIM UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT
ENGLISH CULTURE AND LITERATURE MASTER'S
PROGRAMME

**ANXIETY AND ITS STIMULI IN THE PROTAGONISTS OF
THOMAS HARDY'S *TESS OF THE D'URBERVILLES* AND
CHARLES DICKENS' *GREAT EXPECTATIONS*: A STUDY
FROM A PSYCHOLOGICAL PERSPECTIVE**

Master's Thesis

Omar Hammadi

Ankara-2017

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Ankara-2017

ACCEPTION AND APPROVAL

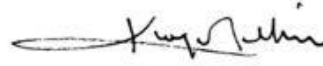
This is to certify that this thesis titled “Anxiety and its Stimuli in the Protagonists of Thomas Hardy’s *Tess of the D’Urbervilles* and Charles Dickens’ *Great Expectations: A Study from a Psychological Perspective*” and prepared by Omar Hammadi meets with the committee’s approval unanimously as Master’s Thesis in the field of English Language and Literature following the successful defense of the thesis conducted on 30 November, 2017.



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I hereby declare that;

- I prepared this thesis in accordance with Atılım University Graduate School of Social Sciences Thesis Writing Directive,
- I prepared this thesis within the framework of academic and ethics rules,
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30 November, 2017

Omar Hammadi

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ÖZ

[HAMMADI, Omar]. [Anxiety and its Stimuli in the Protagonists of Thomas Hardy's *Tess of the D'Urbervilles* and Charles Dickens' *Great Expectations*: A Study from a Psychological Perspective], [Yüksek Lisans Tezi, Ankara, [2017].

Bu tez, İngiliz edebiyatının iki ana karakteri, *Tess of the D'Urbervilles*'deki Tess ve *Great Expectations*'daki Pip'i incelemeyi amaçlamaktadır. Çalışmada Freud'un endişe kavramı ve savunma mekanizması ve bu kavramların eserde nasıl yansıtıldığı analiz edilmektedir. İki karakter, bu tezde de gösterildiği gibi, belirli davranış ve tutumları açısından hem benzer hem de farklıdır. Örneğin, ikisinin de sorunlarla dolu çocuklukları ele alınmıştır. Tess, erkek egemen dünyaya adımının, kardeşleri için mükemmel bir fırsat olduğuna inanmaktadır. Karakterlerin bakış açısı incelendiğinde, ilgili eserlerdeki diğer karakterlerden daha fazla duygusal oldukları görülür ve bu durum okuyucuların psikolojik kaygı kavramını ve bu kavramın Freudcu kaygı anlayışındaki olası yansımalarını görmelerini sağlar. Karakteri psikolojik açıdan tanımlayan bu hikayede, ana karakter Tess, John ve Joan Durbeyfield'in en büyük çocuğu ve son derece fakir bir ailenin üyesidir. Papaz Tringham ile kazara gerçekleşen bir karşılaşmada, tüm ailenin yaşam biçimi değişir ve papaz John'un ailesinin "Urbervilles'in şövalye geleneğinden gelen köklü soyunun kalan son temsilcisi" olduğu ortaya çıkar.

Great Expectations, ana karakteri Pip'in çocukluğundan olgunluğa geçiş hikayesine odaklanmaktadır. *Great Expectations*, ana karakterin bağımsızlığı ve iç dünyasında yaşananları yansıtmaktadır. Bu tezde, Pip'in hayatı, Freud'un endişe kavramı açısından incelenmektedir.

Pip, herhangi bir erkek çocuğunun başarabileceğinden daha fazlasını istemektedir. *Great Expectations*'da ahlak, sevgi, para ve sosyal statüden kaynaklanan çelişkiler

bulunmaktadır. Bu faktörler, birinci şahıs anlatıcısı Pip'in zihinsel yolculuğunun analiz edilmesine olanak sağlamaktadır. Tezde, romanın ana karakteriyle ilgili bu konuların, kaygıyla ilgili sorunlara ait olduğu vurgulanmıştır. Çalışma aynı zamanda farklı nedenlerden ortaya çıkan çeşitli kaygı düzeyleri, onların farklı yaşlar üzerindeki etkileri ve bu karakterleri, bu psikolojik sorun karşısında daha savunmasız hale getiren çeşitli faktörlere ilişkin bir değerlendirme sunmaktadır.

Tez, okuyucunun bu karakterlerin yaşamında yer alan endişenin farklı aşamalarını anlamasını sağlar. Aynı zamanda yazarların, bu karakterlerdeki benzer ve farklı psikolojik bakış açılarını kullanımını yansıtır.

Çalışmada, bu karakterlerin yaşamlarında, ailelerinde, maddi durumlarında, problemlerinde ve önemsedikleri meselelerde farklılıkları olduğunu fakat endişeye karşı geliştirdikleri tutumlarında benzerlikler olduğu tartışılır ve farklı durumlara karşılık veriş biçimleri, Freud'un derslerinde ortaya koyduğu fikri yansıtır. Bu tez, bu iki ana karakterde endişeye katkıda bulunan farklı faktörler olduğu sonucuna varır. Ancak, bu iki eserin sonucuna bakıldığında, merkezlerindeki karakterlerin deneyimlerinden farklı şeyler öğrendikleri görülür.

Anahtar Sözcükler: Psikoanaliz, Freud, Kaygı, Tess, Pip, Korku, Hardy, Dickens

ABSTRACT

[HAMMADI, Omar]. [Anxiety and its Stimuli in the Protagonists of Thomas Hardy's *Tess of the D'Urbervilles* and Charles Dickens' *Great Expectations*: A Study from a Psychological Perspective], [Yüksek Lisans Tezi, Ankara, [2017].

This thesis is intended to examine the two protagonists of English literature, Tess and Pip who are the main characters in *Tess of the D'Urbervilles* and *Great Expectations*, respectively. The study uses the Freudian concept of anxiety and its defense mechanism as mentioned in his lectures and it analyses the text skimming the very stances where related ideas can be seen. The two characters are similar as well as distinct in their certain attributes as is shown in this thesis. For instance, both of them are handled as children who are too much absorbed in their issues. Tess is convinced that her step into male dominated world will prove an excellent opportunity for her siblings. It is studied from the perspective that these characters enjoy more sensitivity than the other characters in the related work enabling the reader to see the psychological conception of anxiety and its possible reflections in Freudian concept of anxiety. The novel focuses on the psychological description of the character. Tess, the protagonist is the eldest child of John and Joan Durbeyfield; the member of an extremely impoverished family. An accidental meeting with parson Tringham turns the mode of life for the entire family; he reveals that John's family is the only remaining representative of the ancient and knightly family of the d'Urbervilles.

Great Expectations revolves around the life of its main character Pip, starting from his childhood to maturity. It deals with the independence and state of inward happenings of the main characters. In this thesis Pip's character and life are put in the context of anxiety sketched by Freud.

Pip wants to achieve more than common boys would aim at. There are conflicting ideas emerging among morals, love, money and social status in *Great Expectations*. These factors allow the analysis of the first person narrator Pip's mental agonies that he goes through. It is sketched in this thesis that these matters relating to the main character of the novel have tinges of anxiety related problems. The thesis also provides an insight of different levels of anxiety emerging from different causes, their impacts on different ages and a number of related factors that make these characters more vulnerable to this psychological problem.

The thesis helps the reader understand the different stages of anxiety in the lives of these characters. At the same time it reflects the writers' similar as well as distinct use of psychological perspectives of these characters.

It is discussed in the research that the two characters have a difference in their lives, families and their financial status, their concerns and problems but they share a similarity in their attitude to anxiety and their response at different levels does reflect the idea put forward by Freud in his lectures. The thesis concludes that there are factors which contribute to the anxiety in these protagonists. However, when we analyse the endings of these works they totally negate each other, as their central figures learn and experience different things all through their lives.

Keywords: Psychoanalysis, Freud, anxiety, Tess, Pip, Fear, Hardy, Dickens

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INTRODUCTION

In this study the two masterpieces in English literature will be discussed and their texts will be analyzed from the Freudian perspective of anxiety and stimuli. *Tess of the D'Urbervilles* (1891) by Thomas Hardy and *Great Expectations* (1861) by Charles Dickens are considered among the canonical works of English Literature. They are an in-depth study of subjective beings amid the strifes of life: as they are influenced by their respective society and time. These works are famous for the incredible sketches of both protagonists, namely Tess and Phillip or Pip. These characters have a number of similar as well as distinct characteristics; this aspect will be delivered as the thesis progresses. Some definite differences can be observed in them but there are some of the aspects that can merge into each other. Charles Dickens' Pip is an orphan while to Tess the physical presence of her parents causes more trouble than relief. Thus, they both lead a stressful life full of corporal and mental struggles. Hence, it is interesting to study their psychological development in terms of capacity to cope with anxiety.

As children, both of the characters go through a number of challenges that affect them psychologically and physically. A child walking in the first chapter of *Great Expectations* quite closely resembles Tess when she is on her way to a nearby town to deliver beehives. The outsets of these respective novels draw a gloomy picture to the reader and serve as a herald of an ambiguous future for both of them. This despondency at the very beginning turns out to be a perpetual companion for both Tess and Pip. Tess' fate seems to be more of an instrument of God's than herself. Some similar incidents in the life of Pip do greatly contribute to the agony and misfortunes that follow him throughout his life. As mentioned above these

characters go through different stages in their lives. Tess and Pip are children in the beginning and at the end they are mature. These selected writers do tend to reflect the psychological growth of Tess and Pip.

The above mentioned works do comply with a number of theories pertaining the modern studies of the English novel. However, anxiety related studies are more or less insignificant related to these works. This study will be an attempt to formulate a connection between the lives of the selected characters and Freud's idea of Anxiety. By applying the theory "Problem of Anxiety" by Freud, this thesis will try to find a link between the characterizations of those characters and anxiety. To Freud, the state of tension contributes to certain other connected ways of dealing with the problems; this aims at finding parallels between the theory and these characters.

According to Freud, "Anxiety" is a state of tension that helps an individual to overcome particular situation in his/ her life. It takes birth after a scuffle taking place trapped between the super ego and the ego. The two characters, namely Tess and Pip, go through a number of junctures wherein they face critical stages and try to face the conflict within themselves and around them. In Tess's character, Hardy introduces long soliloquies amid depressing moments and similarly in Pip's own words, the reader finds given factors contributing to his maturity.

Certainly, in these characters the reader may detect that both writers have a deep insight of the characters, particularly in their psychological stages from immaturity to a certain degree of maturity at the end of the works. The thesis will try to explore psychological portrayal of these characters, their approach to anxiety, and their reaction to certain occasions. The fear of upcoming troubles for these characters

obliges them to go against the society or the external world. They do pay heavy prices for their approaches, and importantly they fear punishments because of their wrong doings. Similarly, the defense mechanisms in this work will be observed when these characters, at certain occasions resort to methods that are significantly related to psychology of the two characters.

The thesis will consist of three main chapters. The first chapter will be the theoretical framework which will highlight the important aspect of the theory to be applied. It will also give some explanations and will quote from some of the critical works on Sigmund Freud's theory of "Anxiety. The Second Chapter will focus on Thomas Hardy's *Tess of the D'Urbervilles* and will provide a comprehensive analytical study of this thesis. The Third Chapter will dwell on *Great Expectations* by Charles Dickens.

CHAPTER ONE

THEORETICAL FRAMWORK

Sigmund Freud (1856-1939) in his *Fundamental Assumptions of Psychoanalytic Approach* shares his very influential ideas of human psychology, psychological dynamics that motivate our behaviours which include experiences at early childhood and their effects on later part of human life and their reflection on human life on the whole, unconscious motives, and personality problems. For him, the ego is a difficult one for the reason that anxiety, as Freud states, is “a poor creature owing service to three masters and consequently menaced by three dangers: from the external world, from the libido of the id, and from the severity of the superego”(Freud, *The Ego and the Id: and Other Works* 46).

Bildungsroman novels have the life of the leading character in it going through multiple stages. Their experiences shape their entire life and including the physical and psychological growth of the leading character. The mentioned novels have the similar growth through experiences which can help develop a psychoanalytical study.(Abrams 255) Freud classifies anxiety into three parts among his complicated divisions and sub-divisions of human behaviour, he fully nurtures the idea of “Anxiety” in human mind and human approach to it. Freud takes anxiety as more of a fundamental human response. The first one is “Reality Anxiety”, which is a fear of danger from the society or the external world, or a problem faced by a certain character. It can be linked to the situations wherein social, religion and cultural factors also do come into play. Freedom alludes to the way that the individual is the author of his own life, and in charge of his own decisions and activities. (Feist34) This responsibility to pick openly recalls awful feelings for this

circumstance Freud mentions, “Most people do not really want freedom, because freedom involves responsibility, and most people are frightened of responsibility”(Freud. *Civilization and Its Discontents*43), since the result of our decisions are never sure and regularly suggest the negative response to options. That is to say, individuals are predestined, instead of favoured to be free.

The second one is the “Neurotic anxiety” which is defined as worry about an obscure danger. The feeling is related to id impulses subordinating the ego which will ultimately cause something undesirable and punishable. Individuals may suffer from neurotic anxiety in front of an authority figure such as a teacher, boss, because they are occupied by unconscious feelings of punishment from their parents before.(Feist34)

The third one is the “Moral Anxiety” that emerges from one’s conscience which works contrary to the desires of the superego. It also stems from the disagreement between both the ego and the superego. After the age of 5 or 6, children set up the superego, they may encounter anxiety as an external conflict between individual’s realistic needs and the principles of superego.(Feist 34) Moral anxiety might come out from the feeling of failure to behave regularly with some regards that are considered as morally right; for instance, individual’s failure to look after their aging parents. (Freud 46).

Firstly, an individual would find a general fearfulness and a kind of freely floating thought of being on the wrong side. It also forces to take a decision in a suitable manner, as per the decisions taken by the mental abilities. It certainly finds a gap in order to justify his guilt consciousness. This stage is known as “expectant

anxiety”. He further adds that the individuals facing certain anxiety related issues are afraid of a number of possibilities. (3445)

The response at different levels differs from person to person. It is more of a dynamic response leading to certain other related actions of men as Freud states. Thus, it is apparent for one who experiences this sense to ask why does the neurotics undergo some suffering caused by, or based upon, anxiety and its influences. It can be observed that the terms `nervos` and `angstlich` are used interchangeably: the difference between them is so slight, but the distinguishing variation is that `nervos` are those who are suffering from many symptoms among which the bent of angst is not drawn. (Freud, *29 Major Books and Articles* 3442)

Anxiety is one of the rudimentary notions of his idea that is related to human psychological behaviours. The understanding of psychoanalysis is mainly to be connected with the mental state of the human mind and its conflicts (when a disturbing and uncomfortable feeling is felt or to be noticed). Freud in his early work believes that anxiety is “a toxic transformation” of undercharged libido. This kind of undercharged libido can be a result of psychological “realistic” effects disturbing us, or can be out of an unsatisfied desires and sexual encounters; Those factors help, as well as the continuous repressions of unfulfilled desires, creating different kinds of neurosis such as “anxiety neurosis”, “actual neurosis” and “psychoneurosis”, and it could also develop hysterical and obsessive behaviour.(255)

It is related to human life as a whole. Among other fundamental ideas, “Anxiety” seems to settle as an integral part of human behaviour. It can either directly or indirectly influence the human nature, instincts, and Ego Defense Mechanisms, as mentioned by Freud. In 1926, Freud had a change of heart about his

idea of anxiety, leaving behind the idea that repression is the main factor causing anxiety, and considering how different realistic and neurotic anxieties are. In his new view, Freud identifies two kinds of anxieties. The first one is the “automatic” anxiety, this one is caused by a traumatic experience of the self, a realistic reaction to an action. A good example of this anxiety is the helplessness that obsesses a newborn child during his birth, sensing an outside danger and forming a psychic system (the ego later on). And another anxiety that is called “neurotic” anxiety. It can be anticipated as a defensive process to a situation. (225) This nuance of “Anxiety” in Freud’s theory can be applied to *Tess of the D’Urbervilles* and to also *Great Expectations*. As it encompasses the fundamental idea that anxiety is somehow linked to the individual when it forces one to do something, these characters do have different levels of psychological growth. Through this theory, readers may be able to understand the forces that affect the lives of these characters and their internal response against these external factors. He explains that the defense mechanism in an individual emerges after seeing a possible threat approaching him\her. As far as the rational anxiety is concerned, it is a noteworthy point that humans are supposed to take into account their judgment about this concept which represents a stimulus or a response for callous revised experience. For the only appropriate behaviour when gangster attacks us, it is always a chilling estimate to compare it with the magnitude of the attack and, then, a decision as whether a flight of defense might offer a prospect of good and reasonable issue. (Freud, *29 Major Books and Articles* 3443)

Within his “The Social Function of Anxiety in a Primitive Society “A. I. Hallowell explains the fundamental aspects related to Freud’s idea. The following paragraph also contains some basic definition and explanation of Freud’s idea.

This differentiation led to the terminological distinction often made between fear, i.e., real or objective anxiety, and neurotic anxiety. I shall continue to use anxiety in its widest connotation, qualifying it with the adjectives "neurotic" or "objective" according to the meaning intended. In fact, I think there is a considerable conceptual advantage in considering fear- anxiety reactions as a broad affective continuum and not attempting to make categorical distinctions except in terms of known etiological factors, since what may seem to be instances of "pure" objective anxiety actually may have neurotic involvements when all the facts are known. On the other hand, as will appear later, there may be analogies to neurotic involvements in anxiety-laden situations which, in a particular culture, may present real objective dangers to the individual concerned. (870)

The above mentioned points shall have the related arguments in the analytical section. By referring to the external reality and neurotic reality. Hans Loewald in the Baltimore Psychoanalytic Society in 1949 tackles the main aspect of Freud's concept of reality and neurotic anxiety that affect directly the ego and id impulse. He focuses on Freud's influence that "external" reality, that is the outside world is antagonistic and aggressive. (Thompson12) Inside psychoanalytic assumption, we are acclimated to believe about the connection amongst reality of ego as one of the alteration. Thompson in " The Truth About Freud's Technique " claims that:

The so-called mature ego has renounced the pleasure principle and has substituted for it the reality principle. It does not follow the direct path of instinctual gratification, without regard to consequences, to the

demands of reality, does not indulge in hallucinatory wish fulfilment, but tests external reality . . . adapting its thoughts and actions to the demands of reality. This conception of the relationship between ego and reality presupposes a fundamental antagonism that has to be bridged or overcome in order to make life in this reality possible.(Thompson12)

After that Loewald comes back to the same topic again in "The Problem of Defense and the Neurotic Interpretation of Reality." He argues "The relationship between organism and environment, between individual and reality, in general, has been understood in psychoanalytic theory as basically antagonistic."(12) For Freud, an environment and reality stimulate hostility and aggressiveness in the organism. Finally, stimulus as the threat and disturbance can be abrogated by instinct. Freud arrives at the conclusion that the reality ego seems to be related to the external world.

In *Freud-Complete Works*, Freud's different arguments about anxiety, specifically Anxiety Neurosis are mentioned. According to Freud, anxiety is a sensation of an upcoming danger that can be based on objective, neurotic, or moral threats. Since Freud's beliefs on this particular topic are numerous, it is more appropriate to limit the theory within some selected critical points mentioned in his "Lecture XXV Anxiety". It may be termed as both a psychological and a social approach to the selected works.

The new conception of anxiety came to light when Freud revised his theory about the formulation of interposing the ego. This shifted his focus to clinical works on anxiety connecting it to the ego. The thought of a dangerous new situation sensed in the development of the self to relive past experiences, suggests a diagnostic aspect

for anxiety, proving an anxiety to be seen due to earlier anxieties or fixations. As mentioned above, to Freud, anxiety is an important reaction to a threat that can be termed anticipatory; the anxious status of mind (status of anxiety) is a reaction of an approaching danger. As Freud says in *The Problem of Anxiety*, "one feels anxiety lest something occur"(94). And it cannot be confined to only human classes; he also says it "is a reaction characteristic of probably all organisms, certainly of all of the higher ones"(121). But at the same time, he sets some biological assumptions and limitations believing that it can be different in different animals and creatures as their approach varies. (121). In the above mentioned lecture it was declared that anxiety originates in the psychic system and maintained by the ego, this anxiety is triggered by a new situation of danger that can bring a past experience. The repetition of this traumatic past experience causes those "signal anxieties". The forms of needs of an infant progress into more developed and regulated forms than the ones experienced earlier, creating new elements to deal with them. The loss of an object, fear of castration and punishment internally developed and experienced during the infant's life to adulthood and can be relived or can emerge by some new conflicts of reality, causing anxiety.

Freud believes that anxiety causes different problems. Sometimes the actions are crazy and inappropriate for the occasion and time; however at times this factor leads to a better outcome. (Freud, *29 Major Books and Articles* 3417) He relates this problem to neurotics but at the same time every individual is liable to face anxiety at one point or the other in his life. Freud regards it as a reaction to an imminent peril, injury causing matter that is expected to cause physical or emotional pain. He further divides anxiety into three kinds namely 'realistic', 'neurotic anxiety' and moral.

Realistic anxiety is based on the rational and intelligible human faculty, hence this is to be regarded as an aspect or a release of the “self-preservation” instinct and is also considered to be a quick reaction or a quick reflex. (Freud, *29 Major Books and Articles* 3443) To him, anxiety depends on an individual, his mentality and knowledge *vis-a-vis* the external world. An ignorant individual will resort to some sheer confusion when he encounters a troublesome situation, and similarly, furthermore Freud assumes that a “savage” man can be easily anxious of things he cannot quite understand like the appearance of an eclipse or a disturbing sound of a cannon, while a “white man” meaning a civilized man has more knowledge and understanding about those things so they would not frighten him as the savage would. (Freud, *29 Major Books and Articles* 3443) Sometimes knowledge works as a soother of anxiety and sometimes it is *vis-à-vis*.

Freud adheres to the core of his psychoanalysis and relates it to anxiety. Anxiety results when a conflict among the id, the superego and the ego takes place. The initial one is “Reality Anxiety”, which is a fear of danger from the society or the external world, or a problem faced by a certain character. It can be linked to the situations wherein social and cultural factors also do come into play. Second one is the “Neurotic Anxiety” referring to the id impulses subordinating the ego which will ultimately cause something undesirable and punishable. In other words, Freud says that this kind of anxiety can be developed and can find its way in the mind easily and attach itself there in any possible way, this would make the person create lies and it also would affect his judgments and find any other way to justify itself. According to Freud, this state is called “expectant anxiety” or “anxious expectation.” People who experience such kind of anxiety undergo many agonizing possibilities, and have a

strong frightful feeling that something bad and evil is about to be happening to them, and they too, in a bad sense deal with every uncertain thing they go through.(Freud, *29 Major Books and Articles* 3446)

And the third one is the “Moral Anxiety” that emerges from one’s conscience which works contrary to the desires of the superego.

Moreover, later in clinical works some theorists assume that if an early anxiety is to be felt, it has to be an indication of a pre-Oedipal presence in development corresponding with the ego. Due to these assumptions, Freud wanted to distinguish between these anxieties and also doubted that the factor of birth had an influence on these anxieties. This allowed him to give him a space to theorize a new understanding for anxiety, suggesting that anxieties generate from a dangerous outside threat then go through the repressed feelings (rather than starting with repression first). These suggestions of Freud have always been frowned upon because they are mostly and mainly connected to sexuality. (Freud33)

In this respect the Theoretical Framework will specifically focus on the Defense Mechanism explained by Freud. For instance, how psychological defense is utilized, its limitations and human reaction in the process of defending self from internal and external anxiety produced by different factors.

About Defense Mechanisms, Freud in his aforementioned lecture believes that when an individual is unable to overcome his anxiety by applying rational means, he chooses unrealistic procedures. It involves distortion, falsification and denial of certain facts. It is fundamentality supported by the unconscious mind. In a given situation an individual also believes the cause of his position as an outcome of actions; he blames others for certain matters. For instance, when an individual

represses anger, he may think that he is hated by outside objects or other people. In displacement, he certainly knows that he is angry and is forced to choose the alternative target as a substitution; in projection, an individual does repress his fury and think that outside persons are also angry at him. Projection at all times works unconsciously unlike displacement which works consciously.(B22). Projection is an important defense mechanism for children in which it enables them to deny their errors.

The second aspect of Defense Mechanism can be mentioned as “Sublimation”. Under the given circumstances, someone may opt for channels that engage him psychologically like attending gym, boxing, reading, and writing and doing social work. It is developed as a sort of defense component where socially unsatisfactory driving forces or admirations are unwittingly changed into socially adequate activities or behaviour, believably bringing about a long-term transformation of the primary motivation.(B 24) For Freud, the defensive scope of the ego includes different facets in the perspective of dangers that it encounters. Because self-delusion is further than individuals’ conscious control, defense mechanisms can simply turn out to be excessive and self-defeating.

He adds that the information collected in the consciousness is incomplete and one cannot totally depend on them. Sometimes one is not physically ill but the instincts do tell him of a problem in his body. The individual remains unaware of it and hence is misleadingly informed. An individual will trust the information provided by the mind that may have nothing to do with the overall presence of different factors. Hence it is important that a mind should be in control of itself, it could do introspection. (B24)

Similarly “Repression” works as the will to suppress the unwanted thoughts that happened to oneself. It is known as Posttraumatic Stress Disorder famously known as PTSD. (3456)). Repression is considered the most fundamental defense mechanism. Whenever the ego is forced and threatened by unwelcome id impulses, it can save itself by repressing those impulses and aggressive feelings into the unconscious. (Feist35). When youngsters have their unfriendly or sexual tendency suppressed, they grow to be anxious at point they encounter these impulses.

In the defense mechanisms “Rationalization” is significant to understand. In the given circumstances an individual yearns to defend himself by making rational arguments. It works like finding a rational reason behind one’s failure. Rationalization is here and there alluded to as the “sour grapes” reaction when, for instance, individual rationalizes that he does not need anything that he is unable to get in light of the fact that "It was lousy, anyway”. Unlike excuses, which are intended to convince another person, rationalization decreases anxiety by hiding reality from the individual who does use them. (B 23). Likewise, Tess in *Tess of the D’Urbervilles*, in this circumstance, uses rationalization as a defense mechanism. She is seduced by Alec and gets pregnant. She blames her mother for not educating her properly. Tess tells her mother that children are to be educated and properly brought up. When she leaves the house she is ignorant of the ways of the world and did not know how to deal with the men in the society. She further adds that it is like a threat that she remained totally unaware of. Girls who can face the problems like these should be responsibly educated. The society is full of such menaces and she is unaware of them. (Hardy 96)

In the same way “Reaction formation” means repressing an individual’s feeling or impulse through hiding the real impulse and express an opposite form of behaviour. A reactive behavior in an individual can be distinguished by its fanatical and obsessive form. In this circumstance, an instance of a reaction formation can easily be observed in a young girl, displaying her aggressive behaviour and hatred towards her mother. Since she clearly knows that the society rejects any aggressive behaviour toward parents. (Feist 35). In order to avoid such a hateful anxiety, the young girl uses an alternative impulse which is love. In this attempt, the girl’s love towards her mother is not authentic. The other people can easily recognize the nature of this love, but the girl must convince and deceive her conscious to her reaction formation. Similarly, “Compensation” plays an important role combatting anxiety. In such cases, an individual would try to compensate for something that causes failure. Likewise, “Identification” involves an individual unconsciously perceiving that he resembles a hero and tries to find his self in that personality or character. (3454).

“Displacement” also discusses shifting one’s anxiety by doing something else. It involves an action that is an emotional counter-product of some other action. In addition, in the Defense Mechanism withdrawal involves an escape of an individual from the sufferings that may include an event or an occasion. It may be slightly different from the concept of “Day-dreaming”, which includes an individual effort to make adjustments in life after being disregarded or jilted.(3453)

The above mentioned aspects of anxiety relate to human activities in almost every sphere of life. They are the products and the counter products of manifold factors that seriously contribute to the psychological dimensions. This theory years

to apply the small but important factors that link to Tess and to Pip as the chosen protagonists and to their psychological lives going from immaturity to maturity from childhood to adulthood. It is important to mention that these novels represent the age of anxiety lured by development on the one hand, and soaked with an enigmatic period on the other. It raises the question whether these great writers namely Thomas Hardy and Charles Dickens do have any direct or indirect reference to the cited theory.

In his work "Inhibitions, Symptoms and Anxiety", Freud discovers the association between apprehension and anxiety, signifying that the reader differentiates accurate anxiety positioned on recognized peril and neurotic anxiety placed on unidentified danger. In this setting, he presents the idea of suffering: danger invokes feelings of powerlessness, and Freud recommends that a state of Neocleous describes helplessness. He consequently ends his explanations with a dialectical triad that runs "anxiety-danger-helplessness (trauma) (38). In this work the moral psychological aspects will also have a part to play. David H. Jones in his work "Freud's Theory of Moral Conscience" argues that Freud, in explaining the source and the function of the morality in the human conscience in mind says that; suffering and going through an unwelcomed and bad conscience is a possible reason or a result of having to deal with moral values and be aware of the moralities of life. And by the latter matter, Freud adopts as a means to explain and connect the sufferings of a bad conscience to his theory of the super-ego. (34) Freud himself is very conscious of certain mental workings which work as quite a strong basis for human moral consciousness and moral values.

Freud mentions such factors in the following lines of his work *The Ego and the Id*. He explores that Psychoanalysis in his view has been considered over and over in time without studying or taking the possibility of the moral and high personal aspect of the human nature itself. He declares that this approach of study is unfair from both the historical and the mythical aspects. Furthermore, since he already dealt with the analysis of the ego in his studies, he can try to put up an answer to those “moral senses” that been experienced and made people stand in awe of them as a moral nature of those people themselves. Freud then says that those “higher natures” are to be experienced even in childhood, but the child knows and accepts the fact that they exist and, he would fear them as well, hence those moral natures become part of themselves. In other words, psycho-analysis is harshly criticized by many believing that it lacks a debate over the different aspects like moral and super-personal side of human behaviour. Freud adds that it is not the case when seen from the historical and methodological perspectives. But it is easier now to analyse ego and the moral sense pertaining to human psychology and more complex view of human nature can be analysed with the help of it. It can help us understand our relationship to our parents. As young kids we are supposed to see these higher natures which we later take into ourselves. (51)

Moral conscious and its applications on the selected novels will have an important outcome as these works mainly deal with the life of individuals as protagonists. To what extent will the leading characters find themselves satisfied and fully aware of their moral anxiety emerging from the contrast of what they do and what their beliefs are. Believing that the individuals do not have a fixed moral, Freud is certain of that anything above human conscience will not hurt him until and unless

he develops an internal belief contradicting his action, leading to anxiety. Thus contradiction of actions and beliefs will give way to an internal conflict. Moreover, an individual may be morally upright and may not live up to his own morality. Freud further explains his idea in that an action which is done can be measured with the help of the mind of the doer. The doer is mostly occupied with the thought of justification which includes an explanation or reasoning. If he succeeds in justifying himself with an excuse through a validation and explanation, he is most likely to calm down and he does not feel the blow of his conscience and consequently he defends himself against the internal voice. If the same happens vice-versa he is more likely to get depressed and shame and guilt would take place. However, there is a difference between morally good and morally sincere. Being perfectly virtuous is not a guarantee of being morally good as some parameters are set by the society and they are cultural. (35)

Robert R. Morris in his work "Anxiety: Freud and Theology" relates anxiety to the theological belief system of man. Thus this synthesis of theology and psychology gains more respect and adherence to Freud with the progress in his age, Morris believes. Freud seems reluctant to stand on the notions that he once professed and adhered to in his lifetime. The greater experience he gets in the shape of years, better and the deeper his understanding of psychoanalysis gets. Similarly, his notion of anxiety shifts from time to time.

According to Freud, revision is the key to his progressive work and theories. Throughout his career as a psychoanalyst and clinical work as well, Freud does not reject his earlier ideas and concepts about anxiety, but to him, those ideas failed to provide a reasonable principle of anxiety. So he keeps on questioning assumptions to

provide a satisfactory hypothesis for the scientific aim and validity concerning psychoanalysis. Revision is enquired as a part of those observations to contribute to the scientific validity.

Mark Neocleous mentions in his work "Do not Be Scared, Be Prepared" that anxiety is more of a permanent fellow of human beings and that if a person develops more than one "excessive anxiety" he or she would control his\her personal life. And if that person deals with it through acting with a "muscle tension" he or she would for sure go through this kind of anxiety. (193) Likewise, Thomas Hardy and Charles Dickens share the minute but important factors and psychological traces of their respective characters.

The connection between the id and the ego is the most complicated discussion Freud has ever offered in the collection of his theory. Freud noted that the id's demands develop a signal of anxiety to which the ego is responsible to react or to deal with. Therefore, the ego creates a state of "drama", which is to picture the consequences or the outcomes when giving in to the id's urges and consider them accordingly to a pleasure-unpleasure principle, then it may respond or choose one way of three. As noted the ego's reactions are not fully perfect and much reasonable, although the third reaction -in which the ego takes in the energy of anticathexis and expands its capability- is to be believed the healthiest of the three in psychic life. And this clarifies the most known statement for Freud; "Wo es war, soll ich warden" meaning "where id was, ego shall be." and in fact allows him to look back to Oedipus for his discussion of instincts. (86)

The second part of his lecture is mainly concerned with the argument of the theory of instincts. There are two points that need to be dealt with, on the one hand,

Freud does imply that men have created an idea of scientific mythology to explain their actions and behaviors according to biological instincts: that the modern man—unlike the one of an ancient Greek mythology—lacks the coherence of mythology. On the other hand, Freud's remark takes us back to his idea of the formation of the Oedipus-complex, taken from the Greek mythical king Oedipus, a character from a play of the famous Greek playwright Sophocles. This implies that our instincts, which are based on biological, scientific theories, have a mythical aspect and literary elements in them, and also supports his notion of the ego dealing with the id's demands by imagining “dramatizing” the outcomes of the actions.

The last half of Freud's lecture deals with one of his signature theories: he argues about the human conflicts of sexual and destructive, aggressive impulses. The human drives are ultimately based or driven by “Eros and aggressiveness”, but impulses are a mixture between those two. Then Freud introduces another controversial idea: the death-instinct, once he tries to identify or acknowledge that the masochism and sadism belong to the self-destructive kind of instinct. He approaches this idea in extremely scientific terms. First, he identifies it with an inorganic material, then he disconnects the discussion from the emotions. He also acknowledges the contradictions and embraces them as central aspects of the psyche. In the conclusion part of the lecture, Freud poses some sort of satirical comment to his audience and relates it to psychoanalysis itself, saying that human beings have arose from the “physical underworld” into a market place, meaning that the undiscovered has been in the open now. (137), cunningly connecting it to the example of agoraphobia which he earlier mentioned (137). “Agora” is a Greek term meaning to the market-place, Freud is likening the audience's journey in the essay to

a journey in the underworld of the unconscious. This process is similar to the connection of the id and the ego, saying that going through his lecture is like a psychic labor by which the unconsciously repressed desires and urges are brought by to the open. This implication is certainly subtle and shows Freud's own level of intelligence to connect a truth into a kind of literature.

Thus, the theory chapter will attempt to find answers to multiple questions concerning the fundamental ideas of Freud and their respective relation to the two chosen characters. Importantly, through the application of certain questions, a picture of the psychological growth of these characters, their transition, and dealings of certain affairs, threat, and opportunities will be thoroughly analysed with references to the novels. The important queries in this regard will be: How do these characters approach anxiety? Does it change the way they behave from childhood to adulthood? Does experience constitute a modifying factor in the psychological growth and development of these characters? Do they apply any means to control their anxiety? Lastly, do Pip and Tess have similarities in their respective approaches to anxiety?

CHAPTER TWO

TESS OF THE D'URBERVILLES

The novel *Tess of the D'Urbervilles* (1891) subtitled was first published by the British illustrated newspaper *The Graphic* and in the book form in 1892. It was well received and had mixed reviews. It challenges the fundamental and culturally accepted modes of life and questions validity of religion, culture, and status of women. According to Penny Boumelha, as described in the introductory section of the work, *Thomas Hardy Tess of the d'Urbervilles*, "There can seem something transcendent of history about the vividness of such figures and their narrative environments, but in fact a reading of *Tess* is enriched by an understanding of how intimately it is related to the moral debates and fictional developments of its time of writing" (1).

Tess, the protagonist is the eldest child of John and Joan Durbeyfield; the member of an extremely impoverished family. An accidental meeting with parson Tringham turns the mode of life for the entire family; he reveals that John's family is a "lineal representative of the ancient and knightly family of the d'Urbervilles, who derive their descent from Sir Pagan. d'Urbervilles, that renowned knight who came from Normandy with William the Conqueror, as appears by Battle Abbey Roll? [...]" "There's hardly such another family in England!"(12). John forgets the financial status of his family and plunges into drinking alcohol. On the same day, Tess takes part in the May Day Dance, where she meets Clare and his brother. Tess takes the responsibility of her father's work and goes to deliver beehives to a nearby town the next morning. Destiny takes a merciless turn when she sleeps at the reins, and the only breadwinner of the family the horse "The Prince" dies in the accident colliding

with a speeding wagon. Tess believes that she killed the horse and establishes herself as the sole culprit. In pursuit of some financial assistance from a falsely-judged-blood-relation, Tess visits Mrs. D'Urbervilles, a rich lady and mother of Alec. That is mainly because, "Something seemed to quicken her to a determination; possibly the thought that she had killed Prince" (54).

Later on she reveals that her husband Simon Stoke adopted the name D'Urbervilles, even though he was not related to this blood. Alec ensures that he would help her get a good job as a poultry keeper. Her parents encourage her to get close to him assuming that Alec might tie the knot with her. One night on her way home from a town she is forced to go with Alec after a bitter fight with Car Darch, they go through a fog and he seduces her. "[Alec] knelt and bent lower, till her breath warmed his face, and in a moment his cheek was in contact with hers. She was sleeping soundly, and upon her eyelashes there lingered tears" (101). On a similar note Freud establishes his view point, "This, however, is decisively contradicted by the behaviour of women, whose sexual activity is essentially of a passive nature - is determined, that is to say, by their treatment by the man" (Freud, *29 Major Books and Articles* 3449). Here we may encounter the possibility of a more aggressive tone by Tess as a savior to her in this affair which proves deadly at the end of novel.

After the seduction she quits her job and gives birth to a weak illegitimate son "Sorrow" in the following summer, who dies later. Sorrow's tragic end in the hands of the society is portrayed in the following manner.

Poor Sorrow's campaign against sin, the world, and the devil was doomed to be of limited brilliancy— luckily perhaps for himself, considering his beginnings. In the blue of the morning that fragile

soldier and servant breathed his last; and when the other children awoke they cried bitterly, and begged Sissy to have another pretty baby. (108)

Tess finds another job outside her town where she works for Mr. and Mrs. Cricks as a milkmaid at the Talbothays Dairy, joining Izz, Retty, Marian and Angel Clare. Tess wants to confess her past but it seems too difficult to admit it in front of Clare. A man from Trantridge Gobby identifies Tess which forces her to confess her past in the shape of a letter; but it unfortunately slides under the carpet of Clare's room. After Tess finds that the letter never reached him and she destroys it.

Angel confesses that once he had a brief affair with an older woman in London. Thinking that Angel would forgive her the way she did, she narrates her past to him but it results into a nightmare for him and he deserts her. He believes that she was "one woman" and now she is another after the revelation: "O Tess, forgiveness does not apply to the case! You were one person; now you are another. My God-how can forgiveness meet such a grotesque-prestidigitation as that!" (264). He is left so frustrated that he sleeps separately and heads back home right the next morning. After the failed marriage Tess reaches home where miseries are waiting for her in the shape of the financial issues. She joins Flint comb-Ash farm to assist her family financially. At this time Alec seems to have changed his way of life and has been transformed to Methodism under Reverend James Clare's guidance. However, he soon comes up with his previous status saying that he is no more a preacher. In the meantime, Tess' father passes away and she starts facing troubles.

Her father's celebration on finding out the traces of his family blood and ancestors, she feels more than a common girl taking part in dance. This nuance at the

outset declares the reader's encounter with someone emotionally immature and inclined to take rash and emotional decisions in the later part of the work. In other words, such a description of her intensive attachment to her family would get revealed in the end. Thomas Hardy sketches her response as "The incident of her father's odd appearance and manner returned upon the girl's mind to make her anxious, and wondering what had become of him she dropped away from the dancers and bent her steps towards the end of the village at which the parental cottage lay" (7).

Then examining the mesh of events in her own life, she seemed to see the vanity of her father's pride; the gentlemanly suitor awaiting herself in her mother's fancy; to see him as a grimacing personage, laughing at her poverty, and her shrouded knightly ancestry. (38)

She owns the responsibility of her entire family on the basis of the feeling of having killed the only breadwinner of her family. She is quite interestingly put in the marshes of fate and chance, "Tis all my doing— all mine!" the girl cried, gazing at the spectacle [...] No excuse for me— none. What will mother and father live on now? Aby, Aby!" She shook the child, who had slept soundly through the whole disaster. "We can't go on with our load— Prince is killed!" (40)

When Alec uses his tactics to seduce her, the response in her is a description of her anxiety as she faces the cruel world without any experience. This is mainly because of the factor that she is convinced to submit herself for the wellbeing of her family. "I— killed him!" she answered, her eyes filling with tears as she gave particulars of Prince's death. "And I don't know what to do forefather on account of

it!” (48). She is seen as the one who, at different levels, submitting herself to the wellbeing of the family.

Angel is informed through a letter by Izz and Marian, saying that Tess loves him and he needs to come back from Brazil and protect her from the lust of Alec. Angel returns only to find her in a pleasant cottage in Sandbourne living with Alec. After finding herself in a state of shock Tess firstly rejects going back with Angel, but later stabs Alec to death and runs to the station to get Angel. They both run away from the police until Tess is caught and hanged after a short span of time spent in prison. When she is hanged, a black flag rises, Angel and Liza Lu watch it from a distance, and Thomas Hardy says God has finished His sports with Tess (512).

It seems entirely absorbing to discuss that in what form and to what degree Thomas Hardy was able to play with Tess’ external life and approach to the psychological development of Tess' character. Importantly, it is also known as Tess' tragedy, a tragedy that develops from the external world and creeps into the soul of Tess, and finally ends up with her death. To the reader this may seem to be an enigmatic beginning with a tragic end which may be regarded as an outcome of some serious external forces, but it cannot be confined to that. It also develops the tendency to an ongoing conflict within the mind of the character, ups and downs and her reaction and anxiety and its relation to "Defense Mechanism" at the end. As Bloom would describe it “Shelley’s *The Triumph of Life* can give us also the heroic motto for the major characters in Hardy’s novels: “For in the battle Life and they did wage, / She remained conqueror” (12). She is a quite strong character to fight against all the odds of her life. She is at times left at the mercy of nature, men and religion by Hardy. She knows that the troubles in her life are to be faced with utmost will power

and determination. Her determination is challenged throughout the novel but what is left after a certain period of time, an emotionally revitalized character and a strong being who is quite aware of the society. It is interesting that Hardy presents her as a character of “more sinned against than sinning” (255). However, her character’s sketch may lack the essential justification for such a sentence by Hardy. She represents a psychologically immature character but Hardy declares her as more logical and more prepared for the world than her parents were. Hardy adds that there is a serious gap between the understanding and knowledge of the parents and the girl. The girls’ attitude lacks the anxiety at that point; when she decides to go to Alec and the fear that might have had stopped such a mishap as her seduction would not have happened. She believes that she can deal with the affairs of life. When Tess’ sister asks her about her prospective marriage to a man, she takes it positively (560). If she had been sketched as a mentally immature character, the situation may have been entirely different.

The storyline is told through stages which carry age differences and differences in the levels of attitude and exposure of the leading character. Tess’ reaction to certain occasions at the later part of her life may be regarded tremendously different from the steps and approaches she takes at the beginning. She is introduced as a young beautiful girl, left as a dejected and broken girl. With a very good understanding of different matters in life, she steps into the society. In fact, from the time she has an argument with a friend at the sight of her father’s unneeded jubilation (5), to the point where she has a conversation with Angel at the end of novel (509). Even her attitude after the birth of unwanted Sorrow changes. Hardy portrays Sorrow as a young fellow brought into this world without much option. Tess

is of the view that the entire society does not accept the child. The child is left without any father by nature and without any protection or care by the society. It gives a blow to the confidence of Tess and she is portrayed helpless. She, at this moment, goes through a difficult process and anxiety overlaps her. She utters some atheistic words and says that she does not want any help from any one (287).

In the concept of nature, Hardy shares the notion that nature resorts to a reactionary process when disturbed and it bounces back and hits hard. To him, resilience is a part of nature and thus is the configuration to Tess character who is more of a strong character; defiant and strong enough to rise again and again and fight back. The reader is introduced to a fine character bestowed with the will and courage to fight against all the odds of her life through the mental maturity. Though the procedure involves a long procedure, taking her from adolescence to complete maturity, it is undeniable that she leaves the world as a stronger figure. She stands when the family faces financial crises after the death of the Prince. When she is raped and left with a natural son to protect, she shows resilience and accepts the blow from the society and stands a strong figure. Similarly, the problems concerning the issues related to her siblings and parents are taken seriously without any consideration of her fragile state of health. There are a quite a few places when time exposes her to the harshness of the world but she positively reacts to them and stand against them.

According to Freud in his *Freud-Complete Works*, anxiety forces one to opt for different options in life. It is a kind of a suffering that the individuals go through and try to cope up with the help of a reaction that may, at times prove to be detrimental and sometimes vice versa. The behaviour varies from individual to

individual and their response to a certain situation also differs (3442). Tess' response to the situation also represents a difference of response when compared to her mother's response to the critical situation of family affairs. She takes the discovery of an old family relation as an opportunity to gain benefits. Whereas Tess is quite anxious of her father's drunken state and his inability to go for the work the next day. Tess is quite sensitive about what is going on in her family and similarly in the end she kills Alec when she feels somehow suffocated by her settings and feels unable to counter the emerging anxiety from the prevailing circumstances. To Hardy, it is more of a chain of religious, cultural and natural actions that cause the demise of Tess and her fall. However, her response also plays its role in causing the debacle.

It will be the phase when she goes through innocence to responsibility and at the end declared "Maiden No More" (87) by Thomas Hardy. This part introduces Tess' anxiety before her encounter with the harsh experiences of life. At the same time it is a phase that takes Tess from immaturity to complete maturity. Had not her psychological experiences as a sensitive being forced her into the quagmire of the worldly filth, the situation might have been entirely different from what the reader will find when the novel closes.

Anxiety has some definite physical sensations linked with Tess' character which may be associated to her physical and emotional status in this novel. The following points do carry some of the moments that are reflected in her character whenever there is an external factor involved in it. There are defining moments of her life when she is left hapless in the hands of God, as Thomas Hardy would declare. It will also debate over Hardy's well-crafted character Tess. He seems to have had dealt it softly, dealing the very small but important approaches to her character sketch. Her entire

body response to anxiety is given a special reference in the novel. She seems to be a figure with perseverance at times but her culturally modified physique as Roya Nikandam in ‘Tess’s Commodification and Liberation in the Unconscious of Patriarchy’ explains Tess’ condition in that society as “Tess views the patriarchal symbolic order, in which her identity has been denied and destroyed. She seems to exist outside the social system, her subjectivity under the control of rules and traditions. With Alec’s authority, Tess is observed as a sexual object” (346)

The idea discussed by Freud in his work *The Problem of Anxiety*, describes the reactionary tendencies in an individual to affect the entire life course. This factor may be linked to Tess’ character and the happenings around her. The protagonist’s introduction to the reader emerges with an overview of her peculiar qualities as the leading character yet she seems to be a very responsive psychological case. She gets anxious about her father’s act of telling everyone of his newly found relations. This triggers the rash character behind a majestic face, “she might have stayed even later, but the incident of her father’s odd appearance and manner returned upon the girl’s mind to make her anxious” (45). She adds that “I felt inclined to sink into the ground with shame”(47) It appears that she feels more than common girls would; her entire course of life from here on seems to be hinged upon her anxiety constraints. This factor leaves Tess “alarmed” feeling that her father would not be able to withstand this sudden greatness (48). And importantly such a self-involvement is described as her hamartia, bestowing her with such a solemn viewer of life affairs: “Why, I danced and laughed only yesterday!” she went on to herself. “To think that I was such a fool!”(40)

At the start of the novel she appears as a physically immature but a mentally strong character: "a mere vessel of emotion untinged by experience" (9). It is the blooming age. In fact, she stands as the only mature character in her family. Hardy says that there is a huge difference of age between Tess and her parents but the way she deals with the family affairs do give her an edge over parents: "there was a gap of two hundred years" and "the Jacobean and the Victorian ages were juxtaposed" (18). She seems to stand as a strong figure but rash at times. As Freudian theory debates over the ability of a certain behaviour molding its reaction according to the needs of a particular environment, it is thoroughly reflected in her character.

According to Freud, knowledge can prove to be a two edged sword for anxiety related problems in the life of human beings. Finding her in the middle of troubles of her family life and having a more sensitive soul than common beings leaves her in the lurches. This thing can be seen in the chapter relating to the prince's death. Tess and her brother are young, not mature enough to understand the society in which they are expected to live their life and fight their own struggle valiantly. Though here the anxiety in these children may be based on the lack of knowledge and inexperience; they have their own perceptions. Hardy deals with fate and chance as roles to leave the human beings more vulnerable to the brutalities of fate. He appears to negotiate the terms of conditions of the nature's settled rules and man's existence in the middle of uncertainty. To Hardy, mortals are no more than mere sports stuff for the gods (298). Chances play more violently than what we can dream of and what we can plan for. Tess's all downfalls seem to have a want to stand again and to fight for the wellbeing of her family members, but they all go in vain. The fatalist stance by Hardy is enigmatic and full of anxiety as an individual like Tess would find it hard to

fight and yet remain unaware of the upcoming barriers in her life. There are manifold stages when the reader is expected to understand the situation as normal. When Tess meets Angel matters appear to be all right. Even she does not give her entire concentration to the revelation to Angel about her past and she sees some hope in her life. When omens starts shaping her life and fortune Hardy's character seems to be more anxiety-driven. Ultimately, her anxiety at the end claims the life of her molester, when she kills Alec in a violent rage (502). Freud says that the only expedient behaviour happens if the a dangerous threat is to be speculated by the self's own strength measured and compared to the extent of the threat itself. From this matter, a decision has to be made either for quick or defensive, or even aggressive; would offer a good chance for an answer or solution. (Freud -29 Major Books and Articles3443) Freud further adds to the anxiety related issue on the next page of his work, declaring it more complex phenomenon than what we commonly believe in and that it might be easier to deal with it carefully to be able to understand the situation of anxiety, and it would be better if the person be prepared for the danger of the threat and this would help settle itself carefully (Freud -29 Major Books and Articles3444). To Freud, this development may also lead to a volatile stage wherein an individual is liable to be carried away by the impulses. He adds to his above mentioned comment that when a person experiences a certain hysterical state of anxiety, it might be a connected result of an impulse of the same state of character of the anxiety (Freud -29 Major Books and Articles3450). Hardy possibly gave the following conversation as a herald to upcoming mishaps in her life and it can also be viewed as a reflection of Hardy's fatalist tendencies and its related causes of anxiety emerging from one's uncertainties in life.

"Did you say the stars were worlds, Tess?"

"Yes."

"All like ours?"

"I don't know, but I think so. They sometimes seem to be like the apples on our stubborn tree. Most of them splendid and sound - a few blighted."

"Which do we live on - a splendid one or a blighted one?"

"A blighted one."(Hardy37)

Such a concept may be found in Tess' character when she is asked to move into the world she stands unaware of, she tells her mother how could she be expected to know the ways of the world declaring her inability to know the conditions and needs of the life. She starts her life as a small child, "A child is actually taught as part of his education to avoid such situations as dangerous; and our agoraphobic will in fact be saved from his anxiety if we accompany him across the square"(Freud -29 Major Books and Articles3447). She appears to be quite nervous when she meets Alec at the beginning. She is unacquainted with the ways of the world:

How could I be expected to know? I was a child when I left this house four months ago. Why didn't you tell me there was danger in men-folk? Why didn't you warn me? Ladies know what to fend hands against, because they read novels that tell them of these tricks; but I never had the chance o' learning in that way, and you did not help me.
(Hardy 96)

Hardy uses this factor to materialize her mind as an ignorant young girl quite unaware of the ways of the world. She is charmed and seduced by Alec. These two

statements show the inexperience as a part of her character which is manipulated in the following passage:

He stood up and held strawberries by the stem to Tess' mouth:

'No-no!' she said quickly, putting her fingers between his hand and her lips. 'I would rather take it in my own hand.'

'Nonsense!' he insisted; and in a slight distress she parted her lips and took it in(Hardy 64).

Hardy's deliberate involvement of his character in such a situation declares his intentions to dramatize the state of affairs and create a proper cause and effect situation for the leading character. Being young and energetic makes her an extremely well-poised character as it gives the writer enough time and space to mold a character agile enough to be analyzed from different perspectives. As a child she is more of a premature character and a woman of Hardy's world. The following passage sharing the conversation has a definite picture of her mind status:

Then Tess went up to her mother, put her face upon Joan's neck and told 'and yet th'st not got him to marry 'ee! reiterated her mother. 'Any woman would have done it but you, after that!' perhaps any woman would except me.' "It would have been something like a story to come back with, if you had!' continued Mrs. Durbeyfield, ready to burst into tears of vexation. After all the talk about you and him which has reached us here, who would have expected it end like this! Why didn't ye think of doing some good for your family instead o' thinking about of yourself?" (Hardy 110).

She is acquainted with the ways of the world through harsh patches of brute uncertainty and wantonness. Interestingly, other than a few fundamental nuances of change her personality retains the traits of rashness and commitment and of covert pride and overt selflessness.

Experiences and anxiety are both parallel as well as distinct in Tess' case. Her reactions to the miseries of her family are quite interestingly developed and changed at the different stages of her life she goes through. She knows that she feels more than the common women do: "Did it never strike your mind that what every woman says, some women may feel?" (Hardy88) Her encounter with Angel Clare is treated as the long lasting love at the end but it seems to be forgotten by Tess after sometime when she moves through certain ups and downs in her life. Tess is over conscious and pessimistic at times. Freud states that commonly the ones who go through such a state of mind find the worst possible thing that could happen to them. Both Tess and Angel are pessimistic and find the worst of an outcome for them and others. There is a tendency to expect evil and an uncertainty prevailing in their behaviours and nature. Such men cannot be categorized as sick as they have personality traits forcing them to behave in such a manner. They can be termed or classified as over conscious over anxious. (Freud, *29 Major Books and Articles* 3446)

Tess' seduction also reveals the inexperience of her soul in the affairs of the world. She tries to satisfy her Ego and takes such a decision. She was convinced of her treatment of that particular decision of going with Alec as judicious but her friends declared it as she was in a grave danger "out of the fire into the frying pan"(98).

Hardy's Tess represents his concept of nature, nature's vitality and gifts in the shape of instincts bestowed upon human beings. Like other parts of nature Hardy's characters are essentially affected by different factors. In Tess' case Hardy believes that "reaction" to a particular environment is a part of nature. Even the minutest creature on earth, if teased or annoyed, punches back. On a similar note Freud's notion may be seen. Though Freud believes that after a certain level of anxiety the level of reaction may be different from animal to animal, this is also found in human realm. What if the reaction of standing as the sole rescuer of her family had not taken place through the declaration of her self-imposed responsibility at the outset of the novel.

Tess' murder of Alec at the end of novel may be linked with Tess' fright that causes anxiety. Hardy describes her in such words "She was not an existence, an experience, a passion, a structure of sensations, to anybody but herself. To all humankind besides Tess was only a passing thought. Even to friends she was no more than a frequently passing thought" (Hardy 97). She fears that she would lose him again and thus she acts rash. After she is left totally convinced of Angel Clare's decision based on her physical taint caused by Alec, she tries to identify and negotiate the anxiety caused by taking practical measures in the middle of her anxiety path and later when she kills Alec. According to Freud, as described in his concept of anxiety that the fear of loss or anguish draws one to a certain level of anxiety and in due course of time it tends to influence once behaviour dramatically. Anxiety in a certain situation may lead to an injury causing action.

Like other social factors, religious knowledge and teachings do play their important role in Tess' tragedy. It is important to remember that, Hardy's description

of the characters' life in *Tess of The D'Urbervilles* seems to be bound within the spectrum of the needs and requirements of a materialistic world; his notions seem to lack an atheistic approach but are imbued with realism. Importantly such fundamental issues with respect to Hardy have been continuously debated over in the last couple of centuries. On the one hand, it seems that Tess goes through nadirs and zeniths owing to the instances that may be linked to religion and religious teachings. On the other hand, it seems to be a perpetual source of enigma and confusion for the people living in that set up. The belief in Christianity for Tess creates troubles for Tess. Hardy raises a question and asks about the absence of God when she needs God the most "Where was the Providence of her simple faith? Perhaps, like that other god of whom the ironical Tishbite spoke, he was talking, or he was pursuing, or he was in a journey, or he was sleeping and not to be awaked" (Hardy78).

Tess believes that the trouble might be caused by the gods' deliberate involvement in the affairs of man. She pleads: "O merciful God, have pity, have pity upon my poor baby!" (107), but all go in vain and her prayers are left unheard. Hardy shares God's love for fun obtained from the miseries of the common people living on the surface of the earth. In fact, he declares the introduction of troubles into the lives of men as an activity like playing sports for God(145). He further declares:

It is hardly an exaggeration to say that Tess is victimized by texts. The phases of her tragedy can be counted off by means of letters and quotations: the parish archives that alert Parson Tringham to her d'Urbervilles past, the text painter's flaming sign 'thy damnation slumbereth not'. (245)

The catastrophic end of the relationship of Angel and Tess presumably has the traces of Anxiety as the force behind it. She is convinced that she would let Angle Clare know her background but the view that he would leave her in sheer dilemma. Though the letter drifts under the carpet when she attempts to let him know her past, she has time to reveal her past in the next few moments that she gets.

Her confusion may be based upon a two edged view relating knowledge and confusion and ignorance and fretfulness. She believes that the damnation she is through is because of the deeds that she accuses herself of. This factor triggers confusion in her mind linking the worldly life, damnation, morality, chastity and purity and spirituality to the religious factors. However, at times the concept of monotheism is not only subsided by the writer but also substituted by paganism and pantheism. Thomas Hardy dilutes divine power into a number of small parts of nature. Though they all seem to go against the human happiness, they are at times subdued by human will. Almost every minute aspect of nature seems to celebrate the night when she is seduced.

To Hardy, the views of paganism also extricate life out of the characters. He is pantheistic in his approach hence every part of nature plays its role to bring about a catastrophic end to the lives of the leading characters. Hardy's description of paganism works as a religion as well as a way of life in the affairs of Tess. However, significantly these factors contribute to the miseries of the leading character. Hardy's philosophy of life in itself is realistic as he does not believe in the divine help and assistance in the worldly affairs. Sometimes it may appear that he believes in Gods' disinterestedness in the affairs of men. According to Harold Bloom, in *his Comprehensive Research and Study Guide Thomas Hardy:*

Hardy was doubtful that a benevolent God governed the world. The speaker's desperate attempt for an answer is doomed to failure by the very first words he speaks—"If but"—because his desired interlocutor is absent. (Bloom26)

It may be a fine replication of the Darwinian theory of existence and survival of the fittest. The reader may assume that the intense life course and anxiety related to the life of Tess proves to be important but the anxiety caused by the realistic approach tends to inspire human will to rise again and again. This factor that leads human will to tread without any shelter in the general happenings of the people shows the writer's want to encourage psychological maturity prevailing in the life of the people. Man strives to make up for the absence of a deity. In other words, the anxiety that is created in one's mind may result in positive outcomes in the upcoming times leading the society to an ethically and morally strong body. This factor may be termed positive in Tess' development including her deadly falls and resurrections.

Like Sue, the leading character in *Jude the Obscure*, Angel defies the moral code of conduct resulting in a sheer enigmatic life-course. He is neither totally convinced of the definitions of the society pertaining to chastity and purity nor does he resort a firm atheistic rejection of both moral and religious precepts. At times Hardy's *Tess* deals with two fronts at a time. According to Nikandam in his article in titled, "Tess's Commodification and Liberation in the Unconscious of Patriarchy," "... Hardy's novel ... shows the reader that it is not the inferiority of women which leads to their oppression, but instead the attempts of subduing them, in light of tension they can cause to the patriarchy" (Nikandam 77). In fact he lodges on both lands thus inheriting anxiety from his family and society. There is a possible lack of

coherence in what he believes in and what is inculcated into him by the society. Had he not been different from his brothers the situation might have been entirely different. Since, he rejects the practices in the society, he falls prey to anxiety, and if the reader goes a bit farther in that analysis, he would find the intrinsic concept of Freud's idea that an individual's state of anxiety dwells upon the feelings of knowledge and ignorance. Through this development the reader may figure out Hardy's want to debate over Victorian religious beliefs and ethics. Like the prevailing environment of the age, the writer's characters in this work are in dilemma. There are factors that may relate to the moral principles set by the patriarchal society and the relative impacts of it on Tess. Anna Karenina, Eustacia, Tess, Sue, and Jude find themselves up against the established system of human government and morality, they cannot detach themselves, and are brought down. Their real tragedy is that they are unfaithful to the greater unwritten morality, which would have bidden Anna Karenina be patient and wait until she, by virtue of greater right, could take what she needed from society; would have bidden Vronsky detach himself from the system, become an individual, creating a new colony of morality with Anna; would have bidden Eustacia fight Clym for his own soul, and Tess take and claim her Angel, since she had the greater light; would have bidden Jude and Sue endure for very honour's sake, since one must abide by the best that one has known, and not succumb to the lesser good.

In this respect, the reader can analyze the effects of Hardian description of the different anxiety levels in Tess. Hardy skillfully used the human tendencies in particular living environments as the author tackles human soul as an extremely fragile being when unprepared for life. Time and space do play their respective roles

in order to identify the long-lasting ambiguities present in human agonies. Many factors including Tess' parents' want to negotiate the financial matters with the so-called blood relatives, play their roles. Both material and abstract ideas do show their vital and significant parts in the decay of Tess' life.



CHAPTER THREE

GREAT EXPECTATIONS

Great Expectations is written by Dickens which revolves around the life of its main character Pip, starting from his childhood to maturity. Margaret Cardwell in "Note on the Text" of *Great Expectations*, says that *Great Expectations* was published in weekly installments in *All the Year Round*, 1 December 1860 to 3 August 1861. *Great Expectations* is a work of art that seems to go above any social or political significance: it deals with the independence and state of inward happenings of the main characters. Pip's character and life events may rightly be put in the following frame of anxiety sketched by Freud. Freud says that in some people we have a responsive mechanism and readiness to react in a particular scenario. It can be termed as an advantage and at times it may prove to be quite positive for some respondents, leaving them with a better chance of coping with the problems. At the same time, it may have dire consequences when the reaction is harsh and prompt; there might be some problems related to the outcome.

Flight in the first instance and at a higher level active defence - and on the other hand what we feel as a state of anxiety. The more the generation of anxiety is limited to a mere abortive beginning - to a signal - the more will the preparedness for anxiety transform itself without disturbance into action and the more expedient will be the shape taken by the whole course of events. (Freud, *29 Major Books and Articles* 3444)

The society seems to evolve around injustice, brutality and lack of civility. The symbolic representation of all the minor and major moral decays are represented

by the writer. The Convict in the *Great Expectations* is not merely a character but a species or a symbol of the death of justice in the legal system of England.

As Michael Hollington, in "The Grotesque and Tragicomedy in Dickens' *Great Expectations*" asserts that Dickens took *Great Expectations* as an excellent work and filled it with grotesque ideas.. *Great Expectations* is the second novel by Dickens. It is a bildungsroman that narrates the story of the growth of an individual, it traces the protagonist's life from childhood to adulthood in the course of the novel. Like *David Copperfield* it is narrated in the first person. The novel describes the events in relation of the guy in the mid of the 19th century locations including Kent and London. It has some of the very famous scenes in British novel, especially the graveyard scene is known for its amazing artistic grandeur.

This is just the kind of nightmare fantasy one might expect a sensitive and imaginative child like Pip to have. But it also belongs to the overall symbolism of the dramatic poem—and in this it is the image of "female element being " gone dead : emotions gone dead , sexuality gone dead , and creativity gone dead .(163)

Great Expectations possesses many as widely criticized and debated aspects of the contemporary life. It includes love and rejection, assaults and fights, poverty, Newgate Prison, Miss Havisham's eccentric character, the cold yet charming Estella, and Joe who is a kind figure working as a blacksmith. George Bernard Shaw sees this work as truthful (*Bloom's Modern Critical Views* 61). Contrary to that, Thomas Carlyle sees boring sharing nothing more than Pip's nonsense, however it shares a lot of light moments, (122).

The novel starts when the seventeen year old Pip meets a convict in the graveyard while visiting his parents and siblings graves. The convict asks him to bring a file and some food. The next morning Pip brings a file and some eatables for the convict. The convict is captured by the police after some days, saying that he stole some stuff from Joe's home. The convict is Abel Magwitch. Magwitch who later comes forward as Pip's financial supporter and the real benefactor but he lives a troublesome life: "Magwitch lives on the verge of death all through the novel and so presses upon us the problem of "the point of life"—in relation to which question develops the massive falsification of Pip by inauthentic patronage, in reward for the succor he provides for the escape under duress and threat of execution" (129)

After a long gap of one or two years, Miss Havisham, a single rich woman, wearing an wedding dress lives as a hermit in the Satis House. She asks from Pumblechook to bring a young man at her to play in front of her and keep her amused. When Pip is introduced there he meets Estella. Estella proves to be a source of transition for him and his entire life.

After four years Mr. Jaggers, a legal advisor, visits Pip and informs him that someone wants to bear his educational expenses. Pip believes that Miss Havisham is supporting him. Soon after that Pip moves to London and starts a comfortable life. Pip comes to know his real benefactor when he turns 23. It is revealed that the first convict is his financial supporter. Pip after a psychological trauma, tries to help Magwitch (the convict) escape England. Miss Havisham accidently sets her dress on fire and she is burnt to death. It is exposed that Estella is the only daughter of Magwitch. A fight takes place when Compeyson and Magwitch encounter each other. They are left seriously injured, Magwitch is taken by the police and

Compeyson dies on the spot whose body is found later. Pip's life moves on. He falls ill, runs into debt later returns to Joe, his old friend, and seeks forgiveness for his rude behaviour in London. He meets Estella and Dickens declares "no shadow of another parting" (511).

According to Dickens's biographer, Forster, the first mention to him of the germ of the novel came in a letter of 1860 in which Dickens contemplated expanding the "very fine, new, and grotesque idea" of a little paper he had been writing to make a whole serial revolve on it "in a most singular and comic manner" (xxxix). The story is told by Pip, an orphan child, who is living with his sister and brother-in-law. He is attracted by a rich girl namely Estella who has a profound impact on his life and the course of action. Pip's character is at the center of this work, and he serves as the first person narrator. The story is told, small details are given and picture is cleared artistically by Dickens. He uses symbols in order to predict the expected dangers coming on the way of the characters. His art of storytelling is reflected in the following quotation. It is fundamentally the excellent example of how he develops the intrinsic features of the bildungsroman novel:

The marshes were just a long black horizontal line then, as I stopped to look after him; and the river was just another horizontal line, not nearly so broad nor yet so black; and the sky was just a row of angry red lines and dense black lines intermixed. On the edge of the river I could faintly make out the only two black things in all the prospect that seemed to be standing upright; one of these was the beacon by which the sailors steered—like an unhooked cask upon a pole—an ugly thing when you were near it; the other a gibbet, with some chains

hanging to it which had once held a pirate. The man was limping on towards this latter, as if he were the pirate come to life, and come down, and going back to hook himself up again . It gave me a terrible turn when I thought so; and as I saw the cattle lifting their heads to gaze after him, I wondered whether they thought so too. I looked all round for the horrible young man, and could see no signs of him. But, now I was frightened again, and ran home without stopping.(Dickens 4-5)

The concept of anxiety in Pip appears to be an important aspect of his character. This can be used as a tool to understand Dickens' sketch of Pip and the writer's utilization of minute but significant anxiety related ideas, especially when it is analyzed from the Freudian concept of anxiety. Pip tells his story and helps the reader understand the shifts taking place in his both psychological and material existence. He is totally an independent character molded and shaped by the hard times he is through. He is born and left in the quagmire of life: "I never saw my father or my mother, and never saw any likeness of either of them" (Dickens1). Furthermore, his siblings are all dead, leaving a chasm in his life. Such characters "Were sacred to the memory of five little brothers of mine – who gave up trying to get a living, exceedingly early in that universal struggle"(Dickens 3) He is also treated brutally by his sister leaving him almost without any true companion except his brother-in-law. In short the plot is replete with the feelings of an immature troubled soul who tries to find meaning in his life, as David Holbrook says in "*Great Expectations: A Radical Ambiguity about What One May Expect*"

The drama, with its symbols from the deep unconscious level, acts out deep questions of being. In exploring problems of *expectations* and choice in life, such as Pip engages *in*, we are involved in questions of existential freedom, and these are inseparable from problems of psychology and models of man. Existential freedom, if it is to be true freedom, cannot be exerted in a superficial way; it needs to take account of the complex nature of humanity, each individual's psychic inheritance. (Holbrook130)

This is important to analyse that Pip's anxiety-driven pursuits are a part of his desire to achieve his great expectations. Bernard J. Paris "A Psychological Approach to Character and Conflict in Literature" states that:

Great Expectations is about a search for glory. Pip's dream of greatness is initiated by his first visit to Satis House and shattered by the return of Magwitch. According to Pip, his need to be "uncommon" comes into being when Estella treats him with scorn. She is indignant at being asked to play cards with "a common labouring-boy" and despises the cards "for having been won" of him (Ch. 8). (Paris120)

Perhaps Charles Dickens's Pip is the most inward of all his character sketches except for his Esther Summerson in his *Bleak House*. Freud says that anxiety is a part of every individual's personality. Likewise, Pip seems to be questioned by his own inner being at the end of the novel when he comes to the conclusion that his becoming a gentleman is a wild goose chase. He has the feelings of sheer guilt resulting in anxiety. Harold Bloom in *Bloom's Modern Critical Interpretation Charles Dickens's Great Expectations* asserts that "After all the disasters, Pip suffers

his brain fever and returns to an improved infancy with the Gargerys and their child, his godson, little Pip. It remains a puzzle why Pip should have tormented himself into a guilt-consciousness he simply did not deserve” (1). Bloom further adds, “Several critics have remarked that, in Pip, love always emanates from guilt, whether the love be for the father-substitutes Joe and Magwitch, or the overwhelming passion for the beautiful, mocking, and unattainable Estella” (Bloom7). Guilt-consciousness is an internal conflict taking place in one’s mind believing that he is the cause of a particular mishap. Similarly, Pip’s character, and his personality shape through different stages. As a young fellow his dreams are attracted towards the glittering and beautiful objects. He is attracted to Estella only because of the wealthy status which defines her being for him. According to Bernard J. Paris “A Psychological Approach to Character and Conflict in Literature”:

" Her [Tess`] contempt for me was so strong that it became infectious, and I caught it." He becomes obsessed with his "coarse hands" and "common boots," which now seem "vulgar appendages," and wishes that "Joe had been rather more genteelly brought up" so that he "should have been so too." He becomes increasingly "dissatisfied" with "home" and "trade" (Ch. 15), longs to be a gentleman, and dreams that Miss Havis-ham will make his fortune one day. When he confides his discontent to Biddy, he asks, "what would it signify to me, being coarse and common, if nobody had told me so!" (Ch. 17).

(120)

Pip is obsessed with the idea, as mentioned above, that Miss Havisham supports him financially. She wants him to rise above the title of being common, however, this

situation changes in the later part of the novel, in which Pip appears to be much more mature in dealing with the matters.

He in the later part of the novel confirms that the marshes in his childhood still live within him; it can be observed that the entire context of the novel revolves around the main idea of the psychological appreciation of the character as well as the development taking place at the different stages:

I consumed the whole time in thinking how strange it was that I should be encompassed by all this taint of prison and crime; that in my childhood on our lonely marshes on a winter evening I should have first encountered it; that, it should have reappeared on two occasions, standing out like a stain that was faded and not gone; that, it should in this new way pervade my fortune and advancement.

(Dickens143)

In fact, he dreams of marrying Estella and this factor emerges as a potential cause of a problem that he faces while accepting Abel Magwitch as his benefactor. The anxiety here may seem to be related to Pip's fear of losing Estella, which emerges from his childhood problem of anxiety relating to his views of being common and unworthy of anything. He even clarifies his situation of being in a dilemma in the following words:

While my mind was thus engaged, I thought of the beautiful young Estella, proud and refined, coming towards me and I thought with absolute abhorrence of the contrast between the jail and her. I wished that... I might not have had Newgate in my breath and on my clothes. I beat the prison dust off my feet as I sauntered to and fro and I shook

it out of my dress, and I exhaled its air from my lungs. So contaminated did I feel... that... I was not yet free from the soiling consciousness ... when I saw her face What *was* the nameless shadow which again in that one instance had passed? (50-249)

Similarly, though opposite sex attraction and love play relative roles in the creation of intense feelings, Pip is left in the marshes because of a comparative analysis of himself and Estella. Charles Dickens' Pip is too responsive to such feelings, fundamentally, it seems because of his childhood aspirations and absence of certain comforts in his life secondly, but it is anxiety which pushes him hard. Freud's concept, as already mentioned, discusses the concept of anxiety as a force leading to accomplishments and achievements. Anxiety can also be defined as the ambitious mindedness of an individual; the more anxious people who want to achieve more and get inspired by the achievements of others and get attracted to certain things absent in their availabilities. In such a case, anxiety plays its role as the potential difference. This psychological characteristic in Pip's character has also its impact because without an anxious Pip, we would not have had an energy needed for such an ambitious character sketch.

Miss Havisham's character is also the center in our study. Pip believes that the financial assistance is given to him by her as she gives him the impression that she is supporting. The day she was jilted she resorted to the view that she should wear her dressing in her entire life. She wants to displace her anxiety through imposing her pains given by someone else are transferred onto the people around her. Here the concept of anxiety displacement may come into play. She uses Estella to ruin the lives of the young man leading her to a psychological state of self-

satisfaction and self-gratification. She is a true picture of Anxiety. She is neither to be despised for what she does nor she can find a soft corner in our hearts. She is the epitome of extreme anguish and supreme resisting power. To the reader she appears as the dead soul of a living body when she starts playing with feelings of love by using Estella. Interestingly, she cannot be judged as a simple case of an unrequited love after analyzing the nature of her resistance. She wants to justify her past relationship on the basis that it was all because of the fault in the cultural grooming of men. Men are a symbol of betrayal for her, who yearn to destroy the lives of women. Moreover, to her the entire prospects of getting married end the day she is betrayed when the marriage ceremony has kicked off, and when the people around her gathered. She is internally a woman of normal psychological behaviour, when she introduces Pip into her house, but she resorts to her revenge plans when it comes to her overall perspective of life. According to David Holbrook in his “*Great Expectations: A Radical Ambiguity about What One May Expect*”

Dickens himself, by violent fantasy, is endeavoring to find the capacity for reparation, and then, as I have hinted, to achieve "individuation"—to make whole his divided being. In this process, I believe, the figure of woman is of great significance: she represents the figure of woman in the inner world of the author—his anima, if you like. It is highly significant that by the end of the novel the figure has become by degrees less menacing: Miss Havisham has become repentant, and she and Pip find one another's reality. Estella is refined by suffering and responds sympathetically to him. It is an aspect of

the love between Pip and Magwitch that he can tell him he loves his daughter. (128)

Pip is left in the middle of an enigma by the circumstances at the end of the novel. Pip is reclaimed by adoration that, for Dickens with respect to ages of Christian moralists, is just procured through sacrifice (140). Pip's hesitance totally vanishes and he accepts Magwitch ([141) After this condition, Pip's devotion stays as a proof, and he shows perseverance amid detainment, trial, and demise of the convict. He becomes benevolent and his "desires" are reallocated at the end. Minutes before Magwitch's passing, Pip uncovers that Estella, Magwitch's little girl, is alive, a woman and extremely delightful. What's more, I adore her (142). Here the best give up: the acknowledgment that he owes everything, even Estella, to Magwitch; his new obligation turns into his most noteworthy flexibility at the end of the novel. What the readers find in this novel revolves around Pip, his entrance into the world of want for status, resulting in anxiety and at the end walking out as a mature man who knows the value of love and sacrifice, of the people around him and of the people who are tagged as criminals by law and the society. The writer uses Pip's little innocent mind to develop a catalyst, a tool to be used to maneuver certain actions in his life. It is at the end of the novel revealed that the commonness of the young lad pushes him through different emotional and psychological levels declaring him as a stronger man.

Abel Magwitch is also a symbol of anxiety as he tries to find a compensation for his wrong doings. His anxiety can be related to the moral anxiety. Freud believes that moral anxiety forces us to fight for the moral perceptions. Human beings, Freud adds, do not have fixed morals. Here, in the case of Abel Magwitch we find that he is

fleeing as a human being. He does not stick to the moral principles that he once followed. It can be observed that as a common man he is Abel Magwitch, whereas in the negative sense, he is The Convict. These are not merely two different names but they are a reference to the man we are dealing with. Magwitch's relationship with Pip shows some promise in the end of the novel but it lacks Pip's acceptance of this fact that he is a convict and he financed his studies. Charles Pip's repetitions, by contrast show him searching for certainty in a worryingly uncertain world. Some of these are no more than individual words or phrases, returned to after the passage of many years in the narrative and many chapters in the novel, but even these glancing echoes work to dramatize memory's unpredictable powers of rooting and rummaging. When Pip takes Biddy's hand at the end of the novel, for example, and becomes aware of 'the light pressure of [her] wedding-ring' (440)

The unknown benefactor seems to cause a great degree of anxiety to Pip; he is left in the middle of a score of dilemmas. Pip is told that "the name of the person who is your liberal benefactor remains a profound secret, until the person chooses to reveal it."(126) At first he is forced by the circumstances to believe that Miss Havisham is the benefactor and later realizes his mistake. Freud's idea of anxiety on account of knowledge and anxiety has certain impacts on Pip's character. Freud believes that having less or no information on a particular situation relates to such a mental agony as faced by Pip. It can be related to Freud's idea, "We can quite understand how a savage is afraid of a cannon and frightened by an eclipse of the sun, while a white man, who knows how to handle the instrument and can foretell the eclipse, remains without anxiety in these circumstances"(Freud, *29 Major Books and Articles* 3443). Pip's inquisitiveness in this regard is nipped in the bud:

Now, you are distinctly to understand that you are most positively prohibited from making any inquiry on this head, or any allusion or reference, however distant, to any individual whomsoever as *the* individual, in all the communications you may have with me. If you have a suspicion in your own breast, keep that suspicion in your own breast. It is not the least to the purpose what the reasons of this prohibition are; they may be the strongest and gravest reasons, or they may be mere whim. That is not for you to inquire into. (Dickens246)

Charles Dickens' usage of symbols in creation of ambiguity and uncertainty is significant. There are certain occasions when the writer deliberately uses dark symbols that could be tagged as the dark and foggy life of the protagonist. The young Pip faces the convict,

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered and glared and growled; and whose teeth chattered in his head as he seized me by the chin (Dickens 4).

The creepy man says "Or I'll have your heart and liver out"(Dickens5). The innocence of the child leads to anxiety caused by the inexperience and psychological immaturity. He fears that the threats by the vulnerable man could be right and he could be left without heart and liver. Freud believes that the result of fear or lack of knowledge or both "one feels anxiety lest something occur"(94) and also relates to

the feeling of losing something. (94) The convict knows how to control and use anxiety produced in the heart and mind of the young guy:

There's a young man hid with me, in comparison with which young man I am a Angel. That young man hears the words I speak. That young man has a secret way peculiar to himself, of getting at a boy, and at his heart, and at his liver. It is in vain for a boy to attempt to hide himself from that young man. (Dickens7)

However, Freud in his lecture on anxiety further elaborates the concept in children. And he attaches it to phobias or fears like we have in Pip's mind all the night. He further adds that fearfulness in children is something very usual, and it appears most difficult to distinguish whether it is neurotic or realistic anxiety. Certainly the value of making the difference is put in question by the behaviour of youngsters. For on the one hand, we are not surprised if a child is terrified of all strangers, or of new situations and things; and we account for this reaction very easily as being due to his feebleness and unfamiliarity. Thus we attribute to children a resilient predisposition to realistic anxiety and we should regard it as quite a convenient procedure if this anxiety were an inborn in those children.(Freud, *29 Major Books and Articles* 3448). In Pip's case it is an inborn quality that results in a number of problems in his life. For instance the quest for the status of being uncommon and gentleman and the extreme fear after seeing the convict and number of other similar occasion may be attributed the fear cause in the life of the orphan kid.

Pip's self-realization process includes the concept of having "incessant and excessive sense of guilt" (Bloom8). Under the influence of Estella, Pip forms an idealized image of himself and embarks on a search for glory. When she insults him,

he becomes morbidly dependent on her approval; he is everything if he can gain it, nothing if he cannot. Freud in *The Problem of Anxiety* asserts the anxiety is caused by the feeling of losing something (94). Pip's reaction to Joe's immature behaviour also signifies that problem. He finds in the later part of the novel that Joe is the only sincere family member he ever had. By challenging his groomed ego, Pip realizes that it is an imperative not to lose his loved ones. When his misconception of the very term "gentleman" gets clear, he starts behaving like a completely different being. Here the reader can also find Pip as a man driven by his anxiety of being very common and going through a purgatory, where he is changed and molded. David H. Jones in his work "Freud's Theory of Moral Conscience" says that Freud "explain[s] the genesis and function of moral conscience in human beings. This is so because the fact that a person has a morality implies the possibility of his suffering from a bad conscience. And it is this latter phenomenon, the experience of suffering from one's conscience, which Freud purports to be explaining by means of his theory of the super-ego." (34). In fact, every now and then Pip appears to negotiate the internal anxiety. While returning from Kent, he observes Trabb's son walking near the public house. Dickens says that he used to be present everywhere he had no business (394), but as the plot unfolds Pip is more suited for such a description. He is anxious to define his own being and his placement at certain positions; he may be questioned for his presence in London using the money of an unknown benefactor. In fact, he lives with the feelings of lagging in the affairs of himself. When he sees the marks of greasy stuff on the walls because of the frequent visits of human beings (150) the reader may also find Pip's own presence at that place questionable. Similarly, at the Newgate prison he sees a man in such clothing (239). In such descriptions the reader

may find the human tendency to leave traces behind. Such traces describe the lasting impact of an individual presence at a certain point and place leading to anxiety and depression. For Pip all the happenings revolve around his presence at the cemetery, possibly, at the wrong time meeting the wrong man. The traces of past cause eternal anxiety to him throughout his life. Whenever he tries to look out in the society he sees glimpses of the images of his own social mobility. His conflicts within tell the reader of the anxiety caused in him. His own psychological description may be just like, “which had nothing half so legible in its local news, as the foreign matter of coffee, pickles, fish sauces, gravy, melted butter, and wine, with which it was sprinkled all over’ (324)

Pip is troubled by the idea of having an incest relationship with Estella as he refers himself as an adopted child of Magwitch and Estella is confirmed as the daughter of that man. There are some surreptitious statements related to it in the text. Pip is like the adopted son of Abel Magwitch and she is the real daughter. She is described as “part of my existence, part of myself” (95). This anxiety consciousness relates to the defense mechanisms as described by Freud. He feels the intensity of being in such an awkward position. Such a description of a relationship as described by Freud is that however much these relations are altered and complicated by a variety of cultural influences, it nevertheless remains true of the average of mankind that anxiety has a close connection with such cultural limitation (Freud -29 Major Books and Articles 3449).

Pip’s over ambitiousness plays a role in treating him as an emotionally vulnerable character. He is a man living with absolute freshness of his childhood

memories signifying that he loves to share the thoughts of his past. Harold Bloom says that:

One Pip's self-lacerating temperament to Freud's "moral masochism," the guilty need to fail, and she traces the same self-punishing pattern in Estella's marriage to the sadistic Bentley Drummle. Both Estella and Pip seem doomed to go on expiating a guilt not truly their own, whether or not it was truly Charles Dickens's. (Bloom 8)

However, it is also important not to forget that, as Bloom further adds that:

The purgation, through acceptance of loss that has carried Pip into an authentic maturity. What matters in that maturation is not that guilt has been evaded or transcended, but that the reader has come to understand it, however implicitly, as the cost of Pip's confirmation as an achieved self. (9)

Anxiety in Pip sheds colours of experience on his character; the novel ends with a mature Pip, it seems that he had come to accept that he would never know the fulfilment of a true-hearted love. In the first version of *Great Expectation* Pip is left a wiser man among the complete ruin of his hopes: "His false friends are lost to him, he is poor, he has loved a coldly condescending beauty—the essence of idealized and unawakened womanhood—and he has come to find the only anodyne for his sorrows in work" (1979, 331). In 1861 Bulwer-Lytton suggested that the readers would dislike this end.

The end of the novel is also significant as it gives an ameliorated version of the sad ending that Charles Dickens excluded from his text. In fact, the reader can also find the writer's own anxiety related issues. Pip tries to avoid the psychological

impulses that lead to anxiety by displacing the thought. In the earlier composition Pip is developed as a man. David Holbrook states that "His false friends are lost to him, he is poor, he has loved a coldly condescending beauty—the essence of idealized and unawakened womanhood—and he has come to find the only anodyne for his sorrows in work" (1979, 331). The final chapter also announces the mental agony to be put aside by Pip. He makes the best use of his feet to run, to feel freedom. Whereas the old man Abel Magwitch has no place in this world, he is with soring feet, an outcast and an escapee.

Pip's meeting with the convict announces an emergence of anxiety in his life. He lives with the great fear of revealing his identity, he comes up with the indeterminate feeling of fearfulness: "my fear was altogether undefined and vague, but there was great fear upon me. As I walked on to the hotel, I felt that a dread, much exceeding the mere apprehension of a painful or disagreeable recognition, made me tremble. I am confident that it took no distinctness of shape, and that it was the revival for a few minutes of the terror of childhood" (210). However, here he is a victim of anxiety for he might have to deal with much esteemed version of himself. When he meets Estella for the first time he recognizes himself as a common boy, whereas after all the mystery is unfolded, he is left common again. His pursuit for uncommonness fades in the darkness of his gained maturity. Seeing a criminal as his savior gives birth to a question and denies his concept of gentlemanliness. He is confronted by his inner-self when he visits the Newgate, he believes: how strange it feels he should be questioned by all this taint of prison and crime" (240). Though, at the end the reader meets a changed and matured Pip, he himself finds it hard to tackle, "it should have reappeared on two occasions, starting out like a stain that was

faded but not gone," and that "it should in this new way pervade [his] fortune and advancement" (241). Importantly, Pip uses the anxiety defense mechanisms to detach himself from the crime and imprisonment of his benefactor. Whenever he is convinced of the guilt he committed he tries to disapprove his sense of any moral corruption or crime. However, his defense is pretty weak as he cannot shake the prison dust from his clothing nor can he exhale the air from his lungs. He feels contaminated by the introspection of his own self. (240). The anxiety within him occupies his entire thoughts," [anxiety] like a heavy hammer of disordered action," (291). Pip's present condition is haunted by his past and it feels, "suffocating" (297). The enigmatic condition prevailing in his character is worsened by the "soiling consciousness" (241).

Libidinal dynamics in Pip's life are quite a few reflected by the occasions and conversations. Freud describes such in his lecture saying that it relates to anxiety. It is not difficult to establish the fact that expectant anxiety or general apprehension is closely dependent on, certain employments of the libido. The simplest and most instructive case of this sort occurs in people who expose themselves to what is known as unconsummated excitation. In such circumstances the libidinal excitation vanishes and anxiety appears in its place whether in the form of expectant anxiety or in attacks and anxiety-equivalents. Interruption of the sexual act as a precaution, if it is practiced as a sexual regime, is such a regular cause of anxiety neurosis in men (Freud -29 Major Books and Articles3443). There are certain occasions when Pip faces such critiques relating to libido and anxiety emerging out of it.

Holbrook divides the libidinal in Pip's character into two facets: "There are two aspects of the libidinal that are especially explored in this book. One is the natural

(sexual) heart represented by Bidley, whose name surely means "the libidinal." (143). Here the reader is left confused about the relationship between Bidley and Pip. It goes to the extent that Pip decides to propose to Bidley. According to Holbrook, "Freud devised the term long after Dickens wrote, but the word "bidley" for a libidinal girl is found in *Twelfth night*("Ay, Bidley, come with me," "bidley" here meaning a chicken, with a sense of "poule"). [...] (for he has not courted her and merely assumes—arrogantly—that she is "available"). (143) His emotional tendencies lead him to such a stage where he is able to submit himself to anxiety and other anxiety related feelings. However, it is also important to debate over the relationship between him and the brother-in-law Joe.

The other aspect of the libidinal is the problem of homosexuality—or, to put it in a more meaningful way, Pip's acceptance of the male element as well as the female, in its tender proclivities. The relationship between Pip and Joe Gargery is homosexual in this sense: "What larks!" exclaims Joe, whose delight in Pip seems to belong almost to the stage of play between adolescents of the same sex, which everyone goes through in normal development. There are also strong homosexual elements in Pip's relationship with Magwitch—"homosexual" in that they are like the deep feelings between father and son—and the last tenderness of Pip to Mag-witch as he is dying is that of homosexual love, in this sense. (Holbrook 144)

In short, Pip's life goes through a number of different stages where he is challenged by different psychological and mental apprehensions. He is the same time driven by the anxiety which he keeps within himself and he also loses quite a lot in the process.

However, it is significant that the phobias and fears in his life not only make him dream big but also contribute to his want of becoming a better man in the end of the novel. Dickens' Pip may have lost the monetary status at the end of the novel but he, undoubtedly, rectifies himself and his character, leaving him as a gentleman of a better and greater sort.



CONCLUSION

Freud examines very fundamental ideas of human psychology, psychological undercurrents that inspire our actions which include practices at early childhood and their effects on later part of human life and their image of human life, on the whole, unconscious motives, and temperament problems. Anxiety occurs when the self is in struggle with moral, social and outside dangers and the needs of that own self or by repetition of certain situations of the past, making the person situated again in his dilemma. It is an aversive inner state that people seek to avoid or escape those struggles and might overcome them too. Through the journey of the life of a person, he will face anxiety at least one or two of its kind, and it might either give a negative or a positive reaction and behaviour resulting from the growth of his personality in facing those anxieties.

As discussed in the relevant chapters anxiety in the life of both characters can be evaluated as they start their lives from the same conditions. These leading characters in the popular works of all time are known for the wonderful character sketches by their masters. Besides other masterly qualities, the psychological beings in the essence of these characters have also intrinsic roles to play in their lives. They both see life more practically than their co-characters. There are few occasions when the reader finds them more of mature characters than young who go into the world of adults and start their struggle. It is also important to note that the younger characters are more active in their pursuit of goals. Though Pip can be criticized for selfishness, Pip and Tess not only try to define the world how they see it, they also have the wish to do good for other fellows. In adolescence they look for better opportunities in their

lives. Eagerness, perseverance and determination to overcome the problems in life are because of their desire to live as individuals.

Tess and Pip start a journey into the world mostly unaware of what might happen. Pip is supported by an unknown supporter and Tess goes out to seek assistance from an unknown man. Both characters start their lives in an ambiguous situation and towards an unknown path they select for a better life. Pip tries to find something more than a common boy would not get but Tess' "self" devalues when she sees the misfortunes hanging on the heads of her siblings. Their anxiety in discussion may be taken differently as their sources are different.

Tess' anxiety level is far greater than Pip's. Tess is more of a wild character who tries to define matters around her herself. She takes the decisions, which are sometimes rash and based on the feelings for her family. As discussed in the relevant chapter, her going to Alec is because of the wildness that Hardy bestows her with.

Pip fights for himself and Tess for her family. The long epical journeys of these characters have something which determines their anxiety levels. To Tess, the entire prospect of her life revolves around her family life. She is objectively defined by Hardy. Even her life is particularly at stake because of the financial condition of her family. Her mental capacity to react to a given situation exceeds that of Pip. While a reader may find Tess a devoted character both psychologically and physically (because she yields to Alec for her family's sake), Pip has people around him who love him more than he deserves. His fear for his future may have a very selfish view compared to Tess' fear for her siblings who are exposed to the brutality of the time.

By means of first person narrator Pip is able to depict the happenings within his psychological circle more effectively than a third-person narrator. Tess' description is somehow limited to her reactions in the cases of anxiety. Her fears are reflected on her face while Pip's views relate to more internally carved pictures of his mind.

Moreover, Tess loses everything at the end; Pip neither loses nor wins, but they both realize the consequences of their decisions. Pip matures throughout the novel. Their stories tend to have a different psychological effect on the reader. For instance, Tess appears to be more aware of the realities of the world, more capable of taking sheer risks in the middle of issues. In other words, Tess is more active emotionally which leads her to a fall. As defined in the theoretical framework of the thesis, anxiety leads to a number of emotional incapacities. In Tess' case the reader finds that she is unable to tackle her rashness whereas in Pip's case the reader is convinced of his immaturity added by sheer want for something better than what he has bestowed with.

Aging in terms of anxiety affecting it in the shape of emotional ups and downs can be observed in the life of both the characters. They have a certain change taking place in their mental capacity when viewed from the perspective mentioned in the Theoretical Framework.

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