



People's Democratic Republic of Algeria
Ministry of High Education and Scientific Research
Dr. MOULAY TAHAR University of SAIDA
Faculty of Letters, Languages and Arts
Department of Literature and English Language

Seeking the Self: Psychology in the Victorian Novel: Thomas Hardy's "Far from the Madding Crowd"

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Submitted by:

Mrs. Melouka LAKHACHE

Supervised by:

Prof. D. BENADLA

Board of Examiners:

Dr. Latifa BESSADET	President	Saida University
Prof. Djamel BENADLA	Supervisor	Saida University
Mrs. Hayet MOKKADEM	Examiner	Saida University

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Dedication

First, I dedicate this work to my father's soul may he rest in peace. Then, I am extremely grateful to my mother for her love, prayers, care, and sacrifices to educate and prepare me for my future.

I am very much thankful to my husband and my daughters Yasmine and Soudjoud for their love, understanding, prayers and continuing support to complete this research work.

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Abstract

The Victorian era in England saw enormous changes in almost every domain, including politics, law, economics, education, and literature. The latter marked a transition from the Romantic period to a more realistic depiction of life in fiction. The realistic portrayal of social life is emphasized in Victorian literature. *Far From the Madding Crowd* by Thomas Hardy is one of the works of fiction from that time period. The novel is about the protagonist Bathsheba Everdene and her three very different suitors and the internal conflict of whom she will choose. The method implemented in this study is psychoanalytic criticism because self-control—the main concept I aspire to investigate—is psychological by nature. Thus, the implemented method is deemed the best tool to reveal what is hidden and repressed and how the mind with both sides—the conscious and the unconscious—can influence either directly or indirectly the level of self-control one has. In short, this thesis attempts to interpret Hardy's novel in light of Freudian psychoanalytic concepts that trace the mentalities and consciousness of the novel's major characters.

Keywords: conscious and unconscious, *Far From the Madding Crowd*, Freudian psychoanalysis, self-control, Thomas Hardy, Victorian era.

General Introduction

General Introduction

The industrial revolution marked a turning point in history. The Victorian era was a time of development of science. It had a great effect and impact on society including the emergence of the working class, in which a mass of workers migrated from agricultural regions to industrial towns, where they lived in new urban cities. Also, population saw a rapid increase in Great Britain. Not to forget the creation of a demand for factory jobs for women and children.

The Victorian novel was popular at the time. People, especially the middle-class educated, saw it as an entertainment and also a tool that was used by writers in order to address sensitive to picin the society. They wanted to point out the unfairness of some social norms and even. It is said that the Victorian era produced the most influential writers in the history of English literature. The nineteenth-century associates the Victorian period with a realist works attempt to represent the world and the mind, it strives to reflect the Victorian world with its social concerns and should aim to express the personal private emotions of the writer and defines what would be real in literary fiction (Mulder 2012). Importantly, at the time, the novel was the tool by which writers delivered social criticism. These realist works were then the source that was used to give readers a crystal-clear image of the events of the time. It was a realistic portrait of Britain during industrialization. The works of the writers strongly objected the pitiful conditions of life. They depicted the harsh reality with all its various issues in order to show their dissatisfaction. Through these works, readers can gain insight into the personalities of the characters in the texts, as well as the symbolism that reflects nineteenth-century English society.

Victorian literature dealt with the contemporary issues and problems of daily life of the nineteenth century which included social economics, religious, intellectual subjects, and troubles of the industrial revolution, education, women, and children's employment. They put an emphasis on depicting how life was for the working and middle class rather than the upper class. As the example of the writings of Thomas Hardy, it touches on the issues of the depiction of women, the issues of class, economics, and gender roles that affected Victorian England at large.

It is widely agreed that Thomas Hardy's *Far from the Madding Crowd* was his most popular work. A lot of research has gone into this topic. A Transactional Analysis of

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Thomas Hardy's *Far from the Madding Crowd* and *Jude the Obscure* was written by Mary Lynn Anderson in 1972. She investigated Hardy's works and cast a new perspective on the question of character motivation. Another study has been done by J.O. Bailey which denies the fatalist charge of the novel on the basis that many of the characters are offered opportunities for redemption which they freely choose or reject.

In addition to that, in an article entitled "Character-Based Dynamism in Thomas Hardy's *Far From the Madding Crowd*," Marwan Hamdan provides a techno-thematic preview. In his article, the author analyzes Hardy's novel on the basis of its artistic techniques and the mobility of its characters. In 2020, Retno Wahyungsih conducts an equally significant study on the love conflict in *Far From the Madding Crowd*. Woman as a Rational Being in Thomas Hardy's *Far From the Madding Crowd*: A Feminist Approach centered on the rationality of the major and minor female characters from a feminist perspective.

Lastly, *Victorian Fiction and the Psychology of Self-control, 1855-1885* by Anne E. Ryan published in 2011 is the most interesting work since it tackles the novel understudy, among others, from a psychological perspective. She sheds light on the concept of self-control in the novel, however, from a different angle. She examines the role of attention in self-control and the relationship between it and the body.

After reviewing the previous studies, we assume that there are indeed similarities and differences between these previous studies and the research that is being conducted in this thesis. Although the novel *Far From the Madding Crowd* has been a product of plenty of literary studies that tackled the novel from different angles and perspectives and applied various literary theories to it, still, approaching the novel from the psychoanalytic perspective would be interesting.

The researcher also attempts to apply Freudian psychoanalysis to the novel to uncover what is hidden and repressed, and also to investigate the concept of self-control about the Id, ego, superego, and the conscious and unconscious mind.

The novel understudy is a Victorian work set in the rural part of England that Hardy refers to as Wessex. The novel proves to be highly psychological since the characters go through numerous stages of vicissitudes in their life scheme. Thus, approaching it from a

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psychoanalytic perspective would be not only interesting but will also add to the field of study.

Consequently, this thesis aims to provide a psychic interpretation of several literary elements in the novel. This research attempts to examine the portrayal of self-control and Thomas Hardy's work. More accurately, it investigates how having a healthy will and balanced personality leads to reaching higher levels of self-control.

As mentioned previously, this study takes Freudian psychoanalytic criticism as the theoretical framework. Interpreting the work in terms of Freud's famous concepts of personality theory, and the conscious and unconscious mind is what we aspire to do.

In literary work, form and content are inseparable and depend on each other to formulate the whole text. Thus, to conduct our research, we chose to interpret the text by doing a textual as well as a psychoanalytical analysis of the novel. The analysis involves the examination of the writer's choice of words, and the use of figures of speech and devices. The most important part of the analysis, however, will be by applying Freudian concepts to the text.

This thesis aims at answering several questions such as:

- 1- How different are the levels of self-control the characters have?
- 2- In what way does the lack of self-control affect the characters' lives?
- 3- How do the internal forces, of the conscious and unconscious mind, challenge one's self-control, and how does having a healthy will lead to having more self-control of one's self?

To deal with the aforementioned questions, the researcher envisaged the following hypotheses:

- 1- First, the characters which are going to be analyzed have different levels of self-control, the thing that can explain their different reactions to the same situations and the way they think and behave.
- 2- Upon analyzing the characters, we will put a special focus on the effect of lack of self-control on their lives. We aspire to prove that this lack results in nothing less than negative effects.

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- 3- Lastly, we anticipate that the psyche has a crucial role in affecting how much self-control one has in his life.

This thesis consists of three chapters. The initial chapter is theoretical. It attempts to provide historical context for the Victorian period and introduce the author and novel. In the second chapter, we learn about Victorian psychology and the psychoanalytic concepts that are to be used in this research. Finally, the third chapter is a practical one. The researcher strives to apply Freud's theory of personality and other concepts in the analysis of the four main characters, Bathsheba Everdene, Gabriel Oak, Mr. Boldwood, and Francis Troy.

It is worth noting that all resources acknowledged in-text which are represented in the works cited section are based on the MLA documentation style 8th edition.

Chapter One:

The Convergence of Psychoanalysis and the Victorian Novel

1.1. Introduction

The Victorian era is regarded as Britain's Golden Age. It saw unprecedented growth and advancements in all aspects of life. Writers of the time attempted to depict life as it is, often focusing on non-upper class characters, meaning those of the middle and working class. What is great about the fiction of the time is that it aimed at portraying life as it is, not as it should be. One of the famous writers of the period is Thomas Hardy. He is well-known for his unique depiction of nature and landscapes, and also for his views about social norms.

Psychoanalysis is one of the literary criticism theories that can be utilized to interpret virtually any written work. What is special about it is that it not only reveals and explains how characters think and act but also helps us dive into the psyche of the writer, allowing for a better understanding of the work. For this study, which is to analyze Hardy's novel *Far From the Madding Crowd* to find how the characters are seeking the self; we chose psychoanalysis as the theoretical framework.

This chapter is divided into two sections. The first section is a historical background. The researcher discusses the Victorian era, how it emerged, and its characteristics. The researcher also aims at shedding light on the literature of the time and its uniqueness of perspective. On the other hand, the second section deals with the theoretical framework, that is psychoanalytic theory. The researcher, therefore, hopes to get a glimpse at Hardy's life and his writing style.

1.2. The History of the Victorian Age

The Victorian era is named after Queen Victoria; she became queen of England in 1837, at the age of 18 years old. Queen Victoria ruled until she passed away in 1901, after more than six decades on the throne. So, The Victorian era began and ended with Queen Victoria. However, the period can be stretched to include the years both before and after these dates, roughly from the Napoleonic Wars until the outbreak of World War I in 1914. During her time, there was political stability and strict cultural and social norms.

In nearly every imaginable way, the Victorian Era was marked by rapid change and development. This included advances in the fields of medicine, science, and technology.

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Additionally, variations in population growth and location. During this period England changed from a rural, agricultural country to an urban, industrialized one. Society, then, changed when mass population moved from rural to urban cities. It took many years for both government and people to adjust to the new conditions.

Families in the nineteenth century were known to be large and patriarchal. They emphasized the importance of diligence, respect, social deference, and religious conformity. Although this view of life in the nineteenth century was accurate, it was frequently contested by contemporaries. However, expanding educational and employment opportunities have provided many women with roles outside of the home. Politics was important to the Victorians; they believed in the perfection of their evolved representative government and sought to export it across the British Empire. During this time, political movements such as socialism, liberalism, and feminism spread. In addition, the Victorians were captivated by geographical exploration, such as the opening of Africa and Asia to the West. Nevertheless, they were troubled by the Irish situation and humiliated by the Boer War's failures. During the Victorian era, the national railway network stimulated travel and leisure opportunities for all, so that by the 1870s, many members of this predominantly urban society could enjoy trips to seaside resorts, horse races, and football games. As people's literacy increased, the novel became the most influential popular icon. This also contributed to the expansion of journalism. During the nineteenth century, the advancement of scientific thought brought about significant changes in medicine, including increased specialization and advances in surgery and hospital construction. Antiseptics, pioneered by Joseph Lister, and anesthetics, made by Queen Victoria's use of chloroform during the birth of her son in 1853, represented significant medical advances (1827-1912). The public's confidence in institutions was observable.

At the era's beginning in 1837, it is estimated that approximately half of the population was literate to a certain degree because of the new practices such as compulsory education and technological advances in printing resulting in widely available reading materials. As Anthony Trollope stated in 1870, "novels are in the hands of us all; from the Prime Minister down to the last appointed scullery maid. We have them in our library, our drawing-rooms, our bedrooms, our kitchens - and in our nurseries".

To study and understand the life aspects of people during the Victorian era, it is crucial to understand Victorian literature, because it was an important part of Victorian

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society that perfectly reflected how life was. Victorian writers reacted to the writings of Romanticism. George Landow argues that the Victorians wanted to escape what they saw as the 'excessive subjectivity of the Romantics' while at the same time keeping their "individuality, originality, intensity and above all sincerity". Thus, Victorian literature tries to keep the use of romantic subjectivity (1798-1830).

1.3. Realism in the Victorian Novel

Landaw argues that the birth of the dramatic monologue and autobiographical fiction was used to bring personal experiences to literature without the author seeming self-obsessed; or what is called Realism. Writers and intellectuals of this age shifted their concerns to exposing, questioning, and comparing the common people's life with that of the ruling class. They focused more on the people's honesty and morality issues ("Victorianism as a fusion").

The Victorian novel was realistic, well-plotted, full of characters, and often long. It presented a clear, real, and neat description of life as it was during that age. To name a few, Charles Dickens's works are a typical example of how Victorian novels were, Dramatic, humorous, crowded with characters and plot complications with a complete and finite view of what urban life was like for all classes.

In a literary discussion of the 1850s, the term realism is loaded, full of meanings, as it was primarily associated with French literature, particularly the novels of Balzac and George Sand, and frequently denoted not so much a particular mode of treatment as morally provocative subject matter. Eliot's use of the term exemplifies a typical English appeal to the concept as a tool for moral education. Realism is an exercise in modesty and austerity - even sacrifice - that increases a reader's capacity for empathy. Realism refutes the visions of "imagination" or at least tests them against "definite, substantial" reality, which should dispel the merely visionary and heighten one's appreciation for the ordinary.

1.4. Literature of the Victorian Era

It is widely accepted that the Victorian era was the heyday of the English novel. Contrasts abound in this era: it was a prosperous period, but there existed poverty too. Morality and depravity both were spread in the society, it was a peaceful time and yet

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protest existed too. Other things in the period were symbols of contradiction and they highly influenced writers, like Queen Victoria.

Over the more than sixty years of the reign of this queen, several thousand works of prose fiction were published in Great Britain alone, not to mention the many other works of fiction. There were more published works this year as a result of the rise of the middle class and the availability of more affordable reading materials. In Great Britain, the demand for new forms of literature grew as literacy rates increased. In the midst of the Industrial Revolution, Queen Victoria's reign began. Time passed quickly during that period. Print production and distribution boomed in part due to advancements in communication and the expansion of the railway network.

The most popular genre of fiction at the time was the novel, which dominated the literary marketplace. To be more affordable, novels were published in serialization in literary journals. In addition to that, they appeared in the standard three-volume format which was consumed by the rich upper-class. Novelists like Charles Dickens, William Thackeray, and George Eliot, were among the authors who gained a lot of popularity by serializing their works. To add an element of suspense, they generally ended each chapter with a cliffhanger to leave the reader at edge waiting for the next chapter.

Despite the fact that a lot of fiction was aimed at a specific audience, a growing number of works were published that appealed to people of all ages and backgrounds. Social problem novels, adventure tales, science fiction, and detective fiction were some of the genres used by writers of the time to depict life as it affected them. During the Victorian era, science had a profound impact on literature because of its advancement. The rotary press, invented in the middle of the nineteenth century, allowed for mass printing. Single-volume and paper-bound editions of existing works began to be sold at a lower price. It was groundbreaking because of the sheer volume and variety of printed material, which reaches a wider audience than ever before.

Popular among readers were philosophical and political essays as well as works of fiction. Victoria's literary style was heavily influenced by the Romantic period's themes. Realism and skepticism were emphasized, but they never forgot that they chose to depict life as it is not what it should be. They developed their own distinct style. The literary capital of the world, London, was born. Charles dickens was one of the most popular

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writers of his time, and his stories still evoke the spirit of the Victorian era. Victoria, the Queen Mother, was a noted fan of Charles Dickens' work.

The expansion of the British Empire in the 19th century is also well-known. Authors in the Victorian era had a lot to say about this major event or development. Queen Victoria's reign saw the British Empire extend across about one-fifth of the planet's surface, as well as nearly a quarter of the world's population, by that time. Many travelers at the time penned memoirs about their journeys and had them published.

The literary legacy of the Victorian era reflects the era's tremendous transformations. When it came to literature, the Victorian period was aware of its ties to the past, but it also recognized its role in paving the way for the development of literary modernism.

1.5. In Thomas Hardy's Life

When it comes to the depiction and portrayal of nineteenth century rural England, only few writers are known to have a mastery over it. Through his writing, Thomas Hardy had established himself as one of the best writers who depict rural life vividly. He lived in the dourest countryside and it was the place he most liked to present in his books. Even the characters he chose are said to be drawn from his own life, with a sparkle of imagination to make them unique. It is true that he liked rural life and often talked about yet, yet it was not the only thing he focused on. Like many Victorian writers, he also chose to criticize the social issues that were known at the time. In addition to that, Hardy is known to be a supporter of rebellion against the division of society based on class. He wrote many novels and poems, some of his well-known novels are *Far From the Madding Crowd*, *Tess of the D'Urbervilles*, and *Jude the Obscure*.

Thomas Hardy is an especially unique writer of the nineteenth century. He was born in Dourest, the second of June 1840. He grew up in the countryside and he liked it so much that he made it the setting for most of his novels. He quite school at the age of sixteen to then become an apprentice to an architect. Not long after that he moved to London where he had a job as a draftsman. He then went again to his Dourest and started working as an architect (Hardy: A Beginner's Guide, p.7).

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Interestingly, Hardy was passionate about writing at a young age. He started his writing career at seventeen. His first novel is entitled *The Poor Man and the Lady* (1867) was not a big success unlike his later novels which were enjoyed by the public audience. Thomas Hardy wrote a total of fifteen novels; one was not published, unlike the other fourteen. The thing that is in common in all his novels is his focus on the portrayal of women and their struggles against the unjust patriarchal Victorian society. Thomas Hardy belonged to the late Victorian period which is known as "fin de siècle" and was approximately between 1880 and 1900.

Hardy's works were called the Wessex novels. They had this name because they were set in Wessex which is a fictional region said to be located in South England. Hardy passed away on 11 January 1928.

1.6. Thomas Hardy's writing

Generally speaking, we consider literature as fiction. However, nothing is purely fictional: literature has some truth between its layers. These hidden truths can be interpreted through symbolism and the actions or characters.

At the end of the nineteenth century, there was a literary movement known as "naturalism". This movement saw that nature is indifferent to humans, and it was highly influenced by the theory of Darwinism that was widely spread during that time. Hardy was a naturalist. The way Hardy depicted life as sad and how pessimistic his novels were reflect how life was in Wessex. Wessex is a fictional region that took its name from a medieval kingdom that was situated in the southwest of England. In addition to that, Hardy was belonged to the realist movement. The fact that he portrayed life and events as they are and in details makes him a realist author. One of his outstanding novels is *Far from the Madding Crowd* which is the case study in this thesis.

Nature was a common subject of exploration. Writers loved to put their own fingerprint when it comes to this subject. Hardy is particularly sensitive when it comes nature. A typical intelligent observer would focus on minor details and overlook nature's drawbacks. His unique perspective towards nature came from the way he observes nature in great details. The way he discusses nature is impressively done with astonishing, unusual care.

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Nature is important in Hardy's novels. It is so vivid, so symbolic that it nearly acts as a living character that is not friendlier, but rather cruel and destructive. Hardy puts a special focus on the negative sides of nature. Due primarily to his temperament, he does not consider other factors. It was from nature that he was taught the lesson of pessimism. He strongly believes that life equals suffering and that happiness is merely a drop in an ocean of suffering.

To refer to a novel [...] as "realist" implies that its characters are "lifelike," that they resemble "real" people. However, what does this mean? The first requirement for such a character is that he or she must have a plausible name and say and do things that convincingly resemble what people say and do in "real life." The second criterion is a certain level of complexity. Without this complexity, a character appears "flat" or "one-dimensional," to use E.M. Foster's terms. (An Introduction to Literature 65).

Hardy is one of the authors whose characters are always as realistic as it can be. In fact, the majority, if not all, of his characters are likable and give the reader the impression that they are real people and that what happens to them is also real. A quality of a great writer is the ability to create characters that are believable, likable, and complex yet cohesive.

1.7. Far from the Madding Crowd

The story is about Bathsheba Everdene a country girl who inherited her late uncle's farm and made it thrive, with the help of Gabriel Oak. He has always loved Bathsheba, but the strong-willed Bathsheba rejects his marriage proposal. Indeed, she rejects all potential suitors—until she is bedazzled by the handsome Sergeant Francis Troy. After a whirlwind courtship, the two get married and Bathsheba begins to repent in leisure, slowly realizing that Francis Troy is nowhere near half the man that Gabriel Oak is.

Things go from bad to worse when Troy's former lover seeks him out. She was pregnant with his child and he had no idea. Troy, then, became heartbroken by his former lover's death. She died while delivering the baby and he felt responsible for that. He ran away and after his disappearance, he is presumed dead. After that, her neighbor Mr. Boldwood asks for her hand again. Before she gets married to him, Troy appears again to prevent her from doing so. In a fit of rage, Mr. Boldwood shoots and he is jailed for life.

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Troy is buried next to his ex-lover, Fanny. Everdene proposes to Gabriel at the end of the novel, and they subsequently get married.

This novel was published in 1874 and it gained much success, the thing that made Hardy decide between leaving his job as an architect and becoming a full-time writer. In this novel, Hardy introduced Wessex England. The novel focuses on the physical, psychological, and emotional well-being of women. Love and marriage were major themes in Hardy's novel *Far from the Madding Crowd* like they were for all Victorian authors, but Hardy approached them from a different perspective. Cox stated in his book *Thomas Hardy the Critical Heritage* that “*Far from the Madding Crowd* is so clever a novel, so original in the atmosphere and character, that its brilliant qualities are likely to neutralize the glare of its equally prominent faults. The writer has the advantage of dealing with an almost untouched side of English life” (45). He then added, “*Far from the madding crowd* displays undeniable talent, which has scarcely as yet found its best and easiest and most natural expression” (48).

Despite its popularity, the novel received some criticism concerning its main themes in which “the central issue of the novel is sexual love, a grinding passion that sweeps men and women” (Carpenter 27). In fact, Hardy was questioned about his unusual depiction of women in a patriarchal society struggling to alter their destinies, as Morgan wrote: “in *Far From the Madding Crowd*’s microcosmic Victorian world the inescapable fact of male dominance and privilege is rigidly maintained” (*Women and Sexuality* 30). Criticism is a nice thing, as it shows that work is indeed good, and went beyond the usual.

1.8. An Overview of Psychoanalysis

Psychoanalysis is a psychological theory developed in the late nineteenth and early twentieth century by Australian Neurologist Sigmund Freud and others. Freud’s psychoanalytic theory, coming as it at the turn of the century, provided a radically new approach to the analysis and treatment of ‘abnormal’ adult behavior.

Psychoanalysis is one of the most influential theories on literary criticism. Interestingly, because of its psychological nature, critics differ when it comes to understanding and applying this theory. They each have a unique eye the thing that makes each case study involving psychoanalysis a unique one. There is no single established way

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of approaching literature through psychoanalysis. It is not a one-size-fits-all. Critics applied this theory on many authors like Kafka, T.S Eliot and even Shakespeare among others. The core belief of psychoanalysis in literature is that literary texts mirror the unconscious of their writer.

What makes psychoanalysis more and more interesting is that the field of psychology gave answers to a myriad of important issues concerning the human psyche. It is built upon the theories of Sigmund Freud. Psychoanalytic was born when Freud began working on treating patients who suffered from hysteria. He had an urge to look for an explanation regarding how the human mind works exactly. This motivation resulted in him conducting long research and concluding that people's behavior is affected by their unconscious, the notion that humans are driven, by hidden desires, fears, and needs that are out of their awareness. What is more fascinating is that Freud found that the unconscious mind can be accessed through dream analysis. It is the method he used to know about his patients' repressed desires and fears, and it is still in use until this very day.

Psychoanalysis has a great influence on literary criticism. It affected all aspects of modern literary theory. As an example, S.O Lesser, who is a well-known scholar, gives a psychoanalytic account of the reading process. In addition to that, Holland made a link between the notion of the ego and the readers' repressed desires. He showed how texts appeal to readers' fantasies. Also, "Juliet Mitchel, a feminist critic, used psychoanalysis to explain patriarchy. Adding to that, Herbert Marcuse, among others, adopted Freudian concepts in their Marxist analysis of culture and ideologies" (M.A.R Habib 573). The previously mentioned scholars tackled texts from interesting psychoanalytical views. In this study, however, we are more interested in the basic Freudian psychoanalysis.

His theory of the unconscious mind appealed to many other scholars and researchers in his domain. Freud popularized the notion of unconsciousness and made it a central component of his psychoanalytic approach. Starting with the conscious mind, in his essay "the Unconscious" (1915), Freud explained that it holds every memory, thought, feeling, or belief that we are aware of at any given moment and can access; whereas the unconscious mind is the place where the hidden desires, feelings, thoughts, urges, traumatic events, repressed memories and experiences reside (*General psychological Theory* 159-170). They are largely inaccessible and are held out of awareness. So, the unconscious is a stack of feelings, desires, and thoughts that are outside of our conscious

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awareness. Most of the matters of the unconscious are unacceptable or unpleasant. According to Freud, our unconsciousness continues to impact our behavior yet we are not aware of it. Due to “repression” which means the act of keeping memories, thoughts, or desires away from one’s conscious awareness and these repressed thoughts and feelings do not just go away. They stay and affect our behavior. Every word we choose and every action we take is unconsciously motivated.

Adding to that, he likened these two twinned terms to an iceberg; the tip of which and the visible part is the conscious mind. The hidden, larger part beneath water represents the unconsciousness. He introduced us to the notion that the mind has three areas: the Id, ego, and superego. While the Id is considered to be the unconscious part of the instinctual part being responsible for hidden drives, the superego can be said to be the moral consciousness of the person, and thus the two are always in a state of war about what is allowed to do and be thought about and what should not, and it is the preconscious level of operation. The ego, however, has the part of the mediator between their impulses, operating as a balance-maker, being the conscious and preconscious level of operation. In addition, psychoanalysis focuses on the impact of early childhood experiences on the rest of a person’s life. Freud’s contribution to psychoanalysis is enormous.

Psychoanalysis is not exclusive to the field of medicine. Other fields including arts relied on its insights. Particularly, literature uses psychoanalysis for creative purposes. It allows for the exploration of the psyche. Psychoanalytical criticism in literature “focuses on a work of literature as an expression in fictional form of the inner workings of the human mind.” (*Literature: Reading, Reacting, Writing* 2054). Because a literary work is analogous to dreams, Freudian analysis can help explore the nature of the mind that produced it. It adopts the methods of reading employed by Freud and other theorists to interpret texts. Murfin states: “the author’s purpose in writing is to gratify secretly some forbidden wish, [...] that has been repressed into the unconscious mind. To discover what the wish is, the psychoanalytic critic employs many of the terms and procedures developed by Freud to analyze dreams.” (*Psychoanalytic Criticism* 507). Psychoanalytic criticism does not focus on what the author reveals but rather on what he hides. This approach to literature regards literary works as the manifestations of their author’s neuroses. What psychoanalytic critics try to do is to expose the latent content of a given work.

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Equally essential, Freud himself was interested in the works of literature that are loaded with symbolism believing that writers mystify ideas in figures that only make sense when interpreted. Using Freud's different theories makes psychoanalysis a useful tool for assessing literature, and attaining by that a richer understanding of the work, its author, and the reader. Understanding the hidden psychological messages of a work results in the understanding of the author's psyche.

Almost any work of fiction can be looked at through a psychoanalytical lens be it a classic, poem, or contemporary work. For an instance, Dianne F. Sadoff applied the psychoanalytic approach to the famous *Jane Eyre*. This type of criticism helps her shed light on the female Oedipus complex as it is manifested in the novel. Also, how it is used to examine the works of Henry James to condemn Victorian sexual repressiveness and the idea of the author as a typical Victorian.

1.9. Conclusion

To conclude, applying the theory of psychoanalysis to a Victorian novel would reveal a lot about, not only the characters but also the writers. As mentioned before, writings of the period depict life in an unprecedented realistic manner. Understanding a work of literature means understanding how people lived, thought, and felt at a certain period. *Far from the Madding Crowd* makes but a perfect case study to show how characters are seeking the self and to link it to the author's psyche, revealing things that he himself did not know about.

Chapter Two:

***The Psychoanalytic Features of Self-Control in the
Victorian Novel***

2.1. Introduction

English literature reached its peak in the nineteenth century as a result of the emergence of brilliant writers and the treatment of serious and sensitive social themes and topics that differed from those of the Romantic period and that actually mattered to people. Before studying a literary work, it is essential to conduct research on the time period and society in which the author lived, as well as the people and their customs, traditions, and laws, in order to comprehend the author's worldview and pave the way for a comprehensive examination of his work. As a case study, the researcher has chosen Thomas Hardy's novel *Far From the Madding Crowd*. Therefore, Victorian literature must be discussed as part of this research.

As such, this chapter aims to shed light on the Victorian period and the characteristics of the novel at the time. A special focus is put on the author—Thomas Hardy—Wessex as a setting for his novels. It also aims at explaining the different concepts of psychoanalysis as they are reflected in the field of literature, mainly in the period chosen. The researcher has deliberately decided to emphasize Victorian psychology as it lies at the core of my study. In addition to that, an attempt to explain the concept of the self and what is meant by self-control in this period.

2.2. The Victorian Novel

The Victorian era was a key period in English literature and a transitional one. The Victorian era marked the beginning of a major shift in the way people viewed literature. It is often regarded as a high point in English literature. It forms a link between the writing of the Romantic period and the very different modern literature of the twentieth century. Literature serves as a time capsule for a bygone era. It reflects the Victorian era's intellectual patterns, dealing with the status question through the examination of society, the law, industrialism, and historical deals. It has one main mission: to point the finger at social problems to raise people's consciousness (Fletcher 2002).

This could be seen in the style of writing, themes that were explored, and people's reading preferences that gradually changed from reading poetry to reading prose during this time period. Britain's literary history was shaped by the works of Victorian authors. Because Victorian literature was primarily concerned with the issues of British society, it

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had a strong social focus. When it comes to issues and rules that have been in place in Victorian society, many writers used literature to express and explain their views.

Victorian writers explored issues related to their historical and social conditions such as industrialization, rural and urban life, and the conditions of children and women. In this sense, Victorian literature was characterized by a powerful, political stance because it offers a critique of social circumstances related to power, the conflict between classes as well as women's rights. It tends to be close to the daily life of people by reflecting their inner feelings and external conditions most realistically. As such, realism is a narrative technique in Victorian literature that is used to describe life without the idealization of romantic subjects.

Thomas Hardy and other Victorian authors used literature to criticize social and economic conditions and convey indirect messages to readers. He depicts the conflicts between individuals and society as well as the Victorians' concerns about their problems. Moreover, literature is viewed as a means to account for significant socioeconomic issues. Being a part of Victorian society and influenced by its laws and conventions, writers reflected, in one way or another, actual social conditions and economic facts while attempting to convey their own lives and experiences.

Furthermore, the nineteenth-century novel represents many Victorian conditions in the stories and its characters. It sought to engage with the current conditions of life, and debate about fictional representation of women. It also dealt with controversies about the nature and the role of women. This was an inspiration for several Victorian writers such as Charlotte Bronte, Charles Dickens, and Thomas Hardy, who attempted to depict life as it is and putting an emphasis on their society and the focus of women at the time through many of their works.

During this time period, women's roles were abysmal. In the Victorian era, women were considered to be inferior and serve as housewives. Their primary responsibility in life is to provide for their immediate family. Hardy used this type of stereotypical woman in his novels to show how Victorian society promoted and forced women to accept this view. However, he never supported or encouraged this view of women in his novels.

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When it comes to societal expectations, Hardy's female characters seem to defy them.

In this sense, Elizabeth Langland claimed that “Thomas Hardy’s representations of women, by and large, exceed the simple stereotypes scholars identified as characteristic images of women” (32).

In conclusion, almost all Victorian-era authors used fiction to express their disapproval of the prosecutions and laws that contributed to the division of society and created a large fissure in the social fabric. Nevertheless, reader responses to these works varied based on social background, knowledge, and beliefs. Some readers respond positively to the authors' call for change, while others find their novels scandalous because they address taboo topics such as sexuality and the hypocrisy of Victorian society.

2.3. Hardy’s Wessex

Hardy’s novels are set in a relatively restricted area, usually referred to as Wessex. It included a dozen counties in total, the County of Dorset being the chief. It has been maintained that Hardy’s best work is firmly rooted in the Dorset of his childhood, the area around which such towns and villages as Stanford and Dorchester. Hardy expressed a firm belief that Wessex constituted a completely satisfactory setting for his novels and short stories. He argued that “the domestic emotions have throbbed in Wessex books with as much intensity as the palaces of Europe, and that [...] there was quite enough human nature in Wessex for one man’s literary purpose.” (“General Preface” 45)

This does not mean, however, that Hardy was unaware of the danger of isolation, a problem to which fellow author Richard Jefferies referred in his autobiography: “it is injurious to the mind as well as to the body to be always in one place and always surrounded by the same circumstances” (*The Story of My Heart* 07). Hardy’s periods of residence in London and occasional trips abroad prevented any stagnation of thought and served to heighten his appreciation of the special qualities of Wessex.

E.W Martin makes the important point that while Hardy concentrated on his local area “he brought into that chosen district all that he had learned from books and men” (*Thomas Hardy and the Rural Tradition* 253). By 1895, when the first collected edition of

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Hardy's novels was published, Wessex had become an increasingly significant element of his fiction, the fictional county had become fully developed, constituting "an identifiable equivalent of nineteenth-century south-western England" (*The Return of the Native* xii).

Wessex is both a fictional creation and a historical reality. Dorset was a County on the periphery of changes that had been induced by the industrial revolution. Dorset responded less well than many other counties to the demands of the market economy. As Raymond Chapman has shown, the reality of the traditional, unchanged Dorset of Hardy's childhood is combined in Hardy's work with an appreciation of the wider periods and space opened by modern science (*The Victorian Debate* 330). As Raymond Williams eloquently expresses it, "the real Hardy country [...] is that border country so many of us have been living in: between custom and education, between work and idea, between the love of place and an experience of change" (*The Country and the City* 239). The Wessex of Hardy's novels is thus a product of an interplay between historical reality, the author's intellect and artistic concerns, and the reader's own knowledge and experience.

2.4. The Victorian Psychology

Countless Victorian authors doubted the workings of the mind through their characters, employing a variety of metaphors for mental processes and depictions of mental experience that drew from and at times influenced the psychological discourses of the time. Realist novelists such as Charlotte Bronte, George Eliot, Thomas Hardy, and Henry James are known for their interest in developing psychologically complex characters and intricate social relationships.

Almost everywhere we look in Victorian fiction, we find evidence of psychology's influence and interest. This interest ranges from explicit engagements with contemporary philosophies of mind to theories of character development that echo contemporary self-help and advice manuals.

In the nineteenth century, psychology was not a coherent discipline. It was rather a collection of works by authors who drew from philosophy, social theory, evolutionary theory, physiology, neurology, and, most importantly, psychiatry. These authors also utilized creative literature to gain insight into human behavior, motivation, and

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psychological development, as well as examples or case studies of insanity or other abnormal mental conditions.

Literary critics and writers on psychology have long recognized the productive interrelationship between Victorian literature and psychology. Nicholas Dames demonstrates the surprising connections between the nineteenth-century study of human physiology and theories of novel reading.

Recently, critics have increasingly focused on explicating the close parallels between Victorian mental science and literature. They discussed the largely productive role of self-control for the Victorians. In *Repression in Victorian Fiction*, Kucich defines oppression broadly as a refusal of expression. He argues that Victorian repression contributes to a heightened sense of self. It generates “a euphoric enlargement precisely because it creates a destabilizing split with the self, and transforms assertive energy into self-negating energy” (23). Hence, Kucich emphasizes the emotionally productive role of repression in the nineteenth century and the particular type of subjectivity it enabled. It is important also to regard the affirmations of inner conflict as a means to self-control and the consequences of this conflict for self-knowledge and self-determination present in Victorian fiction.

When it comes to my research, I attempt to focus on the aspects of self-control, examining the novelistic portrayal of energy, attention, emotion, and the roles of unconscious desires in psychological development. Analyzing the psychology of self-control in the Victorian novel Hardy offers a fresh look at the middle-class ideal of self-control.

2.5. Psychoanalytic Trends

Psychoanalytic theory's value to the contemporary critic lies not in the development of a consistent science and criticism, but in the numerous interesting and rewarding suggestions it has provided for the creation of new approaches to art. It has provided a new emphasis on the relation between the artist and his work, and a method for discussing this relationship.

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Psychoanalytic influence on criticism resulted in critics giving closer attention to works of art as expressions of the author's personality. Thus, it glorified art as a source of information about the mind and the soul of man, and for the Jungians, as a repository of truth about the whole of life itself. It resulted too in close attention in criticism to the language and symbolism of literary works as a key to this truth. As a result, psychoanalytic criticism provided new insights by which critics have been able to find greater depth of meaning in many literary works.

In this thesis, we are interested in applying Freud's theories about the nature of man to analyze Hardy's characters using Freudian methods of investigating hidden motives from symbolism, patterns of speech, gaps in logic or illogical behavior, and dreams—if found. Freudian psychoanalytic criticism is easy to distinguish because critics put emphasis, directly or by implication, on unconscious motivation, on the conflict between unconscious desire and conscious aims, and on the interaction and tension among the three personality systems: the Id, ego, and superego.

Artists to Freud are psychologists by nature. he believes that they have a special sensitiveness of perception regarding the hidden feelings of others, and the courage to give voice to their unconscious minds.

Freud aims to understand the reasons behind individuals' acts. He introduces within the psychoanalytic discipline the theory of personality, in which he emphasizes the unconscious part of the psyche that determines human conduct. Subsequently, according to Freud, the human psyche is divided into three parts. Firstly, the Id. In a study called "the Formation and Structure of the Human Psyche" that was done by William Siegfried, he explained that the Id signifies the pleasure principle that drives the Id to seek immediate gratification of all needs, wants, and desires. This immediate gratification of these desires is not always possible given that it might come out of something taboo or something that cannot be fulfilled. Hence, not getting this immediate gratification results in psychological tension which needs to somehow be discharged. The Id remedies this tension through, what Freud called, Primary process. The Primary Process is used by the Id to get the need to act on an urge that is dangerous or unacceptable by creating a mental image of the desired object to substitute for the urge (01). The Id section includes the unconscious, wants, and sexual inclinations, when those wishes cannot be fulfilled, it leads to

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depression, and to eliminate this stress the Id creates an imaginative image or what is known as the Primary Process to accomplish the desired needs like dreams.

Secondly, there is the Ego. Daniel Lapsley and Paul Stey state that: “the ego is a modification of the Id that emerges as a result of the direct influence of the external world” (03). This side of the personality represents rationality and sense; it relates the internal mental ideas with the real world, applies thoughts inappropriate ways in reality, and balances between the unconscious part of the Id, The truthful world, and the third part of the psyche: the superego.

The superego works against the Id since it identifies the principles that should be followed, and what is banned. In that way, it controls the individual’s desires and wants, as well as managing his behavior according to social norms (Siegfried 02).

Consequently, these three elements of the Id, ego, and superego are extremely attached. On the one hand, each part complements the other to achieve balance. On the other, they all work in contradiction to each other. However, the ego is still the intermediate between the other two.

Since psychoanalysis focuses mainly on the concept of interpretation; it is similar to the literary technique of analyzing language and symbols to get the hidden meaning. “Because of its focus on language, story-telling, and symbols, psychoanalysis lends itself to literary studies” (Jarvis 293 -296).

Thus, the psychoanalytic theory is used by many critics to analyze various literary works in terms of characters or language. It is a revelation for dealing with literature from a psychoanalytic perspective. It also contributes to the development of the literary discipline by providing different ways of perceiving this art. Literature and psychoanalysis intertwined both play an important role in the evolution of the other, many psychologists including Freud uses literary works to build new theories, while many critics use psychoanalytic perspectives to understand the writers' or poets' psychological impulses or to analyze characters, styles, and language.

2.6. What is the Self?

"Self" is an umbrella term that describes how we perceive, think, and evaluate our own personalities and their compatibility with our living environment. It is said that self comprises a number of ideas, attitudes, values, and commitments. It is comprehended using "I" and "me" "I" remains functional as an individual pronoun. A physical self, a social self, a moral self, and a psychological self comprise the element "Me" (Berzonsky, 12). Actual/real self, ideal self, and self-concept are major aspects of the self (Hamachek, 45).

Structure, function, and quality are the three major components of the self. The structure incorporates adaptability, coherence, and breadth. In terms of quality, intellectual competence, physical attractiveness, physical skills, social attractiveness, leadership, moral qualities, and a sense of humor are envisioned, whereas function extends over the locus of control. Certain factors are believed to influence self-perception, including maturity and intelligence, locus of control (Hamachek, 15), age, gender, race, religion, and socioeconomic status.

2.7. What is meant by Self-control?

Self-control refers to the capacity of individuals to regulate their actions, emotions, and thoughts. Self-control emphasizes a process of self-management that acts in opposition to the individual's natural inclinations towards pleasure and the free expression of emotion. It is associated with good virtue and thought to only be obtained or reached through self-denial and emotional moderation. In short, it can be achieved by restraining and redirecting passions and desires.

Victorian psychologists, however, expanded the idea of self-control beyond simply actions and emotions to finally include the regulation of thoughts. William Carpenter explains:

From time to time when the human being first becomes conscious that he has a power within himself of *determining the success* of his mental states, from that time does he begin to be a free agent; and in proportion, as he acquires the power of *self-control*, does he become capable of emancipating himself from the domination of his

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automatic tendencies, and of turning his faculties to the most advantageous use. (“Physiology” 207)

In this passage, Carpenter connects the control of one’s own thoughts with the feeling of being a free agent, capable of directing one’s own life. Self-control was often viewed as an inner power struggle between the conscious intellect and the unconscious forces of the body.

The discourse of self-control in mid-Victorian literature and psychology varies widely. As explained by Anne E. Ryan:

Some of the variety in this cultural conversation stems from the fact that mid-Victorian psychology itself was a capacious grab-bag of specialist and specialist participants whom all felt that they were contributing to a cultural understanding about questions that seemed to affect the everyday lives of normal people—questions that included the relationship between animal and human consciousness, the distinctions between voluntary and involuntary action, the grounds for moral responsibility, and the possibility of self-control. (204)

Shared assumptions about the value of self-control frequently influenced the language, the analytical categories, and the narratives of development employed by psychologists as they worked out new theories about the physiological and evolutionary basis of the mind.

In the next chapter, I will try to show how in Hardy’s *Far From the Madding Crowd*, the portrayal of the influence of the body and the environment over the consciousness of his characters resonates with the prevailing trend toward more thoroughly naturalistic psychology. Also, the chapter will attempt to explain how Hardy suggests a form of potential self-control that relies on consistent, tiny modifications of attention and thus adapt itself to a physiological model of the mind.

It is possible to see how the different aspects of the cultivation of self-control within a physiological framework, each category: energy, attention, emotion, and unconscious memories and desires. The idea of mental self-control can be achieved through early discipline of the brain. John Barlow explains how if we do not exercise self-control and filter our thoughts, one “[...] will find that they [his thoughts] would be as

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wild, and perhaps as frightful in their consequences as those of any madman. But the man of strong mind represses them and seeks fresh impressions from without if he finds that aid needful.” (245)

Barlow suggests that the Victorian emphasis on the power of self-control for achieving happiness, success, and mental health thinly disguises an equally powerful fascination with the various ways in which the self can for a fact lose control. During the Victorian era, writers enumerated internal conflicts to self-control and self-determination. As Barlow describes:

“The psychic divisions caused by competing for mental faculties or clashing motives; the powerful role of heredity in shaping personality; the ineradicable traces of early experiences in the brain; the unconscious activity of the brain, the biological forces of the female bodily economy; the weight of ancestral and evolutionary memory; the susceptibility to the mesmerizing will of another; the influence of crowds and atmospheres; the power of instinctual drives; a physical, involuntary reflexive nature of emotion and consciousness itself.” (07)

This passage sums up the internal obstacles to self-control. This tension that exists between self-control and the fact that the self is naturally divided and uncontrollable is said to be the central conflict tackled in Victorian literature and psychology alike.

In the same token, Sally Shuttleworth claims that the psychological and economic texts of the nineteenth century reflect common anxiety over whether individuals possess the power of social self-determination or whether they ought to be recognized as merely helpless in society. She explains that these texts tend to resolve this perplexing idea by appealing to the power of self-control, stating that “rigorous control and regulation of the machinery of mind and body would offer a passport to autonomous selfhood and economic liberty” (23).

During the second half of the nineteenth century, confidence in the rational mind’s ability to control the body’s actions, thoughts, desires, and emotions continued to erode due to the influence of physiological and evolutionary psychology. They stressed the power of the unconscious mind in producing the conscious will.

2.8. Conclusion

To conclude, in this chapter, the researcher explained the major concepts of psychology and psychoanalysis that the researcher is intending to employ in the analysis of the text in the third chapter. The researcher tried to shed light on the Victorian literature and how it was, the characteristics of Wessex as being Hardy's famous setting, and the different psychoanalytic concepts which are needed in the practical part, like Freud's theory of personality—Id, ego, superego—and lastly we put some focus on the self and self-control in the Victorian period. It is indeed an interesting insight to be used for analyzing the novel under study, one that will shed light on a new angle when it comes to the study of Hardy's *Far From the Madding Crowd*.

Chapter Three:

Self-control as Depicted in Far from the Madding Crowd

3.1. Introduction

Many Victorian authors believed that literature could be a platform for expressing one's personal views on society, as well as a means of conveying ideas and messages that were specific to the time period in which it was written. As in the novel *Far from the Madding Crowd*, the author shows his disregard for some Victorian social norms.

This chapter aims to analyze the different characters of the novel, mainly Bathsheba Everdene, Gabriel Oak, Mr. Boldwood, and Francis Troy, in the light of psychoanalysis to reveal how these characters either have or lack self-control and self-determination. It also shows how a rational and controlling ego may affect one's life.

In addition to that, we explore the psychological obstacles to cultivating self-control.

3.2. Bathsheba Everdene: the Precipitate

According to the conventional wisdom of the 19th century in England, women's roles and responsibilities were defined by their roles in raising children and the virtue of a woman lies in her self-sacrifice and ability to make the people she cares about happy and comfortable by dedicating herself to them.

Despite this, Bathsheba is a woman who stands up for her rights; a woman who rebelled against society's rigidity and took the name of the New Woman who is strong, independent, and intellectual.

It was Hardy's intention in *Far From the Madding Crowd* to point the finger at the patriarchal society in England and the way women were viewed as a whole. He wanted to give Bathsheba the characteristics of the New Woman so that women would be able to break free from the constraints of Victorian society, move beyond its boundaries, and be recognized as an active and essential part of society. Hardy was enraged by Victorian society's idealized portrayal of women and refused to submit to it. He tended to portray "heroines who refused to conform to the traditional feminine role, challenged accepted ideals of marriage and maternity, chose to work for a living, or who in any way argued the feminist cause" (Cunningham 03). Although it is not the purpose of this study to regard the character of Bathsheba from a feminist perspective, it is essential to not ignore this side of her. As Diniejko wrote: "New Women fiction dealt frankly with sex and marriage as well

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as women's desires for independence and fulfillment. Many New Women novels strongly opposed the idea that home is woman's only proper sphere" (*The New Woman* 03). As it can be seen, Bathsheba is a New Woman type of character, and this in part explains her self-seeking.

The New Woman is distinguished by her strength, intelligence, and autonomy from male authority. This is evident in the personality of Bathsheba, the solitary educated woman. Bathsheba first met Gabriel Oak while working on her aunt's farm during the winter. She declined his marriage proposal because she disliked the idea of being someone's property. As she stated, "well, what I mean is that I shouldn't mind being a bride at a wedding if I could be one without having a husband" (26). However, this was not her only reason. She did not want to marry someone she did not love, and to marry someone just to have a roof over her head did not resonate with her. Bathsheba's independent traits are apparent. She consciously made the decision not to marry someone in the absence of a proper reason. Her thoughts allude to self-control.

When Bathsheba came to inherit her Uncle's farm and all that he had on his name, she moved to be the new mistress on that farm, leaving behind her Oak and his proposal. His part of her life is crucial which enable us to observe how she responded to her desires and instincts in opposition to the demands and expectations of society. She was a determined woman and had a vision in her head of making the farm thrive and being freer than ever. Hardy named her "an impulsive nature under a deliberative aspect" (145). By refusing Gabriel's proposal, she chose to remain single rather than marrying without love. Her decision and her paroles show an aspect of female self-control. We can see that there is a balance between the three aspects of her personality: the Id, Ego, and superego. So far, her actions do not contradict one another. They are in a logical flow: what she believes to be the best for her.

Bathsheba is the character "who rebels against the discipline of marriage, craving freedom or adventure or passion" (Peck 05). She is determined to make her new farm thrive again. In doing so, she gathers all the employees and tells them that "I shall be up before you are awake; I shall be afield before you are up; I shall have breakfast before you are afield. In short, I shall astonish you all." (65) In this passage, Bathsheba explains to her employees that she is not going to be less or a worker just because she is the employer. She

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would work even harder than they do. She takes pride in herself, and her determination and work. She loves work and loves the farm and wants to work even harder than the others.

What made the character of Bathsheba stand is how she has a vision of how she wants to live her life. She is not against marriage; she is against marrying someone she does not love. She is not against men; she is against men who think of women as their possessions. She is not against social norms and morality; she is against everything that takes away her freedom. As a woman belonging to the Victorian era, she is not portrayed as a 'tamed' woman. On the contrary, she is rational, but that does not necessarily mean she takes all the right decisions. Hardy describes her by saying "Bathsheba was an impulsive nature under a deliberative aspect. An Elizabeth in the brain and a Mary Stuart in spirit, she often performed actions of the greatest temerity with a manner of extreme discretion" (112). Hardy associates her with queen 'Elizabeth' and 'Mary Stuart, who is known to be two of the most powerful women in old England. Hardy here shows us that Bathsheba has two sides. As it is universally acknowledged, Queen Elizabeth I and Mary Stuart were never on good terms. In fact, Mary Stuart, who is infamously known as Bloody Mary, was convicted of conspiring against Queen Elizabeth and was executed for treason. They are two opposites, like the Ying and Yang and Hardy combined them in one sentence for a reason. It is to show that as much as Bathsheba can be reasonable and a just, like Queen Elizabeth, she can also be at fault and make impulsive, thoughtless decisions, like Mary Stuart. Hence, here we can interpret in the sense that her Id and ego are the Elizabeth and Mary the author mentioned. These two conflicting sides of her personality co-exist, just like the Id and ego exist together in a balanced state. If it goes out of balance, then chaos happens.

On the topic of marriage, Hardy shows us that she is indeed not against men or the idea of love when she falls for Sargent Francis Troy. Despite Oak's warnings, she proceeded to fall for him and accept his marriage proposal because she genuinely believed she loved him, and he loved her. So, she did what was right for her at the time: she followed her desire and heart. Yet that was the biggest wrong decision she took in the novel. She lost her self-control to him, losing by that her independence too.

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Hardy shows us how, after meeting Troy, Bathsheba struggles to control her stream of consciousness and sensation. The narrator describes her as getting “more or less red in the cheek, the blood wavering in uncertain flux and reflux over the sensitive space between ebb and flood” (130). Her blushes signify the uncontrolled aspects of the stream of consciousness as they register the transient flow of emotion. The strong-willed woman is not always in control over herself. Troy is the one who made her Id and ego be in a conflicted state, that is to say, he is the element that caused unbalance in herself. She unconsciously surrendered to his charm and sweet words, locking by that the reasonable part of herself the thing that led to her making mistakes despite Gabriel’s warning.

Unfortunately, the mask Troy wore did not last long on his face. She soon realized that he is not the man she thought he is. He is irresponsible and has no passion for farming or farm life. Bathsheba becomes horrified when she realizes that she has done a huge mistake by marrying someone whose life and vision do not go hand in hand with hers. She gains back control over her unconsciousness and therefore her actions start to be regulated. The Id and ego are again in a balanced state.

Things get even more complicated when she comes to know that he fathered the child of his former lover and that she died of childbirth, with her baby. Her husband disappears after knowing about the death of his child and the love of his life. When Bathsheba receives the news that he is presumed to be dead, she answers by saying “he was hers and she was his; they should be gone together” (chp48). She, again, seems to gain back her old strict, strong-willed self.

After this incident, Mr. Boldwood pursues her again, and he keeps on pressuring her to accept his demand of marriage saying she owed him because she almost accepted the first time if she didn’t meet Troy. Being twice her age and completely aware of it, he offers everything he can for her to accept and even goes on to say that he does not mind if she would accept his demand out of guilt or pity. All he cares about is having her as his wife. He is “looking for stability” as he tells Oak. When Bathsheba is asked if she feels that she answers “it is difficult for a woman to define her feelings in a language which is chiefly made by men to express their” (303). She is then forced to consider his offer again.

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Surprisingly, when Bathsheba is about to accept Mr. Boldwood's proposal, her husband, Troy, comes back. In an act of anger, Mr. Boldwood shoots Troy. He was not going to accept to see him take his beloved Bathsheba from him again.

At the end of the novel, Bathsheba realizes how good Gabriel was to her always. How kindly he treated her and how much he cared for her when all she did was hurting him with her actions. He had always wanted the best for her, even if that meant being with another man; and that is the purest kind of love. When he decides to leave the farm for good and travel to America, Bathsheba prevents him from getting away from her, and this time, being completely convinced, she proposes to him. By doing so, Bathsheba reaches a state of satisfaction with herself, knowing she did the right thing and that her life will forever be changed since she now has a good man by her side.

When analyzing Bathsheba's actions we see that not marrying Oak was her decision and that was what she believed to be the right thing to do. Rejecting Boldwood was also her conscious decision. Falling in love with Troy and marrying him was an unconscious act made because she was fooled by his words and his actions which awakened her sexuality. He manipulated her and played with his words to get her into marrying him. Then, when he disappeared and came back, she decided to not have him back. The fact that she did not want to have him back shows that she refuses to make the same mistake twice. She came to her senses and is fully aware of how unsuited for her he is. Lastly, the narrator predicts that Gabriel and Bathsheba's love is the true one and the one which will last because it is based on friendship. Such love is "the only love which is strong as death—that love which many glasses of water cannot quench nor the floods drown, beside which the passion usually called by the name is evanescent as steam" (348).

Bathsheba is portrayed as a character that is moderate in controlling herself. She is strong-willed and independent yet she remains a human whose feelings might affect her actions. Her actions are consciously done and her decisions are reasonably taken, according to her. From the beginning of the novel, she was determined to only do things that suit her and the life she aspired to live. Throughout the novel, up until the end, that was exactly what she did. Not all her decisions were the right ones the only good decision she took was to marry Oak, the one person who truly loved her in every possible way. Yet, the character of Bathsheba portrayed a high level of seeking the self. Doing only what she wanted, what made her happy, and what resonated with her was her way of seeking herself.

3.3. Gabriel Oak: the Rational

Oak is a simple shepherd and farmer from South Wessex. He proposes to Bathsheba and tells her: “I can’t do what I think would be ... wise” (29). He knows he is probably not doing what is best, yet he cannot resist this desire that urges him into marrying Bathsheba. When she rejects him and moves to her uncle’s farm, an unfortunate event happens to him and he loses a herd of sheep. The narrator describes him in that event as being “an intensely humane man: indeed, his humanity often tore in pieces any politic intentions of his bordering on strategy, and carried him on as by gravitation” (32). Gabriel’s actions are irresistibly influenced by his compassionate temperament. He is a man “whose affection, placid and regular as it may be, flows deep and long” and despite being separated from Bathsheba he feels “the secret fusion of himself in Bathsheba to be burning with finer flame now that she was gone” (30). Gabriel is the type of man who is calm, someone who can control his actions, but not his feelings.

He then has to start afresh and that’s when he meets Bathsheba again by accident when he was on his journey looking for a job. After Bathsheba rejects him, he does not ask her again and maintains a friendly relationship with her. This shows how he is not a person who takes impulsive decisions; he is reasonable and conscious of what happens and what he is doing.

Oak’s association with sheep in the novel is no coincidence. Sheep are a symbol of innocence, naivety, and good intentions. They symbolize what Oak has in heart. He is the good guy in the novel but Bathsheba does not see that soon. He was the type of man you see his flaws first, unlike Troy who’s the type you see his virtues first. Then the coin flips and you get to know how good of a person Oak is, and how manipulative and horrible Troy is.

Everything Oak does for Bathsheba is for her own good. He is a devoted individual who aids her in her tragic predicaments. For instance, he warns her that Troy is not the type of man she believes him to be. Also, in the scene indicating the storm, Oak attempts to prevent rain from ruining the farm's hay. He saves her farm from bankruptcy and ruins. He is always protecting and caring for her, one way or another. And all these incidents happen after she rejects him and when she is with another man—Troy. It shows how his impulses and inhibitions tend to be evenly balanced. His temperament contributes to his capacity for

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gentle self-control, and he is patient when it comes to Bathsheba and his ability to conceal his feelings for her.

Hardy indicates Gabriel's capacity for self-control when he describes him as a man whose "intellect and emotions were separate having passed the time during which the influence of youth indiscriminately mingles them in the character of impulses" (05).

Oak never stops loving Bathsheba, he is a man "whose affection, placid and regular as it may be, flows midst" (257). However, he does not renew his proposal to her. His ego does not allow him to humiliate himself again when she clearly stated that she has no intention of marrying him and that she does not love him. He is fully aware of that and tells her that he has long dismissed the thought from his head.

Oak might be perceived as a weak character or a passive one. His behaviors are shaped in the light of other characters' actions, mainly Bathsheba. Yet he is a clever character, and his good intentions and love for Bathsheba win him her trust, then her completely.

His name, Oak, is a symbolic representation. It is symbolic, which in English refers to a very powerful and rooted tree. Additionally, it suggests persistence, stubbornness, and tenacity. In this sense, Oak achieves his goal and marries Bathsheba after a long period of patience and perseverance. His character, too, shows an interesting way or level of self-seeking. He loved Bathsheba and wanted her, regardless of the love triangle she put herself in, and all the bad decisions she made, he had never stopped wanting her. He knew they belonged together; that he was not completely happy without her, and in the end, he got what he wanted, just like Bathsheba.

To conclude, Gabriel is portrayed as the "intensely humane" shepherd who faithfully focused his attention on Bathsheba's best interest and asserted a high level of self-control. He has a healthy will, which is described as "the proper balance of impulses and inhibitions with a right vision of the world" (*Victorian Fiction and psychology* 115). Out of Bathsheba's three suitors, it is Gabriel who ends up marrying her last and having the 'happily ever after story. The ending shows how the one character with the healthy will, the one who has self-control, who is calm enough and rational is the one who wins.

3.4. Mr. Boldwood: the Unreasonable

In almost every work of fiction, there must be a mentally ill character. The name Boldwood is a middle-English word that is composed of two words: bold and wood. The latter means crazy in Middle English, not forest. Mr. Boldwood is a middle-aged neighbor to Bathsheba. His side of the story begins when Bathsheba jokingly sends him Valentine's card which says "Marry me" (82). "Since the receipt of the missive in the morning, Boldwood had felt the symmetry of his existence to be slowly getting distorted in the direction of an ideal passion. The disturbance was as the first floating weed to Columbus—the contemptibly little suggesting possibilities of the infinitely great" (83). He takes her seriously and lets himself fall in love with her. When Boldwood asked his neighbor whether Bathsheba is perceived as a beautiful woman, Hardy stated: "a man is never more credulous than in receiving favorable opinions on the beauty of a woman he is half, or quite, in love with" (100). Here, the narrator is indicating that Boldwood has fallen in love. His being in love with Bathsheba has no ground in logic. He barely knows her and has never had an interest in her, only after Valentin's card. He is acting upon irrational impulses and what is thought to be repressed feelings.

At a first glance, we view Mr. Boldwood as an uncontrolled and unemotional character with a "perfect balance of enormous antagonistic forces" (103). Once this balance is distorted, Mr. Boldwood gets haunted by his passion. His rapidly-developed love for Bathsheba becomes a destructive obsession. An instance showing his obsession with Bathsheba is when he was in the marketplace and was staring at her: "to the best of his judgment, neither nature nor art could improve this perfect one of an imperfect many. His heart began to move within him. Boldwood, it must be remembered, though forty years of age, had never before inspected a woman with the very center and force of his glance: they had struck upon all his senses at wide angles" (100).

This obsession is then clearly shown in a scene when Bathsheba was in the marketplace doing business with a young farmer. There, Boldwood is described as: "Boldwood grew hot down to his hands with an incipient jealousy; he trod for the first time the threshold of 'true injured lover's hell'. His first impulse was to go and thrust himself between them"(100). Jealousy is not abnormal in normal circumstances. The previous passage shows that Boldwood is jealous of Bathsheba but his jealousy is not justified. He is

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not certain that she is the one behind Valentine's card, his only confirmation came from Gabriel who recognized her handwriting. At this point, Boldwood has not even confronted her, the thing that makes his jealousy unreasonable, considering he didn't even care about her existence until the Valentine's Card incident. We can understand here that his state of being is so unbalanced he is not even aware of the strangeness of his thoughts.

His not-so-secret obsession of her was not secret anymore. Bathsheba could tell he is after her, "his eyes, she knew, were following her everywhere" (100). The narrator then described Boldwood saying that "Bathsheba genuinely repented that a freak which had owed its existence as much to Liddy as to herself, should never have been undertaken" (100).

Boldwood is moved by the card and his obsession affects him inwardly. "His equilibrium disturbed, he was in extremity at once. If an emotion possessed him at all, it ruled him; a feeling not mastering him was entirely latent. Stagnant or rapid, it was never slow. He was always hit mortally, or he was missed" (103). As we know, Cupid hit him right in the heart. Hardy describes that his feelings are extreme; he is either interested and obsessed with someone, or not bothered at all. This is further illustrated in a passage describing him upon seeing Bathsheba: "when Bathsheba's figure shone upon the farmer's eyes it lighted him up as the moon lights up a great tower. A man's body is as the shell; or the tablet, of his soul, as he is reserved or ingenuous, overflowing or self-contained." (104). It shows how moved he is by Bathsheba's presence. How he lost the self-control he once got over himself. And he not only lost it, but he also became impulsive.

Boldwood proposes to her and says "[...] I want you as my wife—so wildly that no other feeling can abide in me [...]" (108-9), and as we know, our protagonist rejected him too. Here, Boldwood confesses how 'no other feeling' can take place in him. Then, he goes on saying: "if you can love me say so, Miss Everdene. If not—don't say no!" and when Bathsheba told him sending Valentine's card was childish and thoughtless of her he responded by "No, no, no. don't say thoughtlessness! Make me think it was something more—than it was a sort of prophetic instinct—the beginning of a feeling that you would like me" (109). Boldwood is more than insisting upon Bathsheba to accept him, even when she clearly stated how uninterested she is. He developed a kind of need for her. he then goes on saying "I cannot say how far above every other idea and object on earth you seem to me—nobody knows—God only knows—how much you are to me" (109). Boldwood

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clearly shows signs of attachment issues. He keeps on insisting for Bathsheba reconsider and keeps on telling her how much she is to him, bearing in mind that it only has been a couple of days since he received Valentine's card.

Developing this kind of unhealthy attachment and separation anxiety is due to repressed feelings and emotions. As stated by Hardy's portrayal of Boldwood also exemplifies a Victorian understanding of emotional repression, which places a greater emphasis on the physiological consequences of consciously refusing to vent emotion than the psychological consequences of unconsciously denying traumatic memories. With his history of an imbalance of impulses and inhibitions, it seems plausible that when Bathsheba rejects Boldwood's proposal because she has fallen in love with Troy, Boldwood would develop new symptoms which correspond in part to James' definition of the obstructed will. (106).

This unhealthy destructed will make him lose self-control, becoming by that not only obsessed with Bathsheba but also unable to see anything else. As mentioned in his Christmas party, moments before shooting Troy, "so absorbed in visions arising from her promise that he scarcely saw anything" (330).he was blinded by her, only because of his unstable self. When she agreed on marrying him, Troy, her husband, came back and Boldwood was not going to allow him to take her from him. Thus, he shoots him.

The character of Boldwood is repressed. His motivations for actions are unconscious, repressed feelings that were triggered and came to the surface of his personality, making him by that more unbalanced, almost insane. The fact he was so blind by what he was experiencing he had actually shot Troy suggests how powerful his repressed feelings and traumatic experiences were. He was not going to allow anything to set him apart from Bathsheba whom he was obsessed.

3.5. Francis Troy: the Impulsive

Probably the most hated character in the novel is Sargent Francis Troy. He was in love with a maid, Fanny Robin, and was about to marry her, had not she mistaken the church's name and gone to the wrong one, making Troy believe she has jilted him. He then met Bathsheba by accident and liked her, then seduced her with his words, charm, and

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scarlet suit. He is the type of character in which you can see his virtues right away. Little does anyone know that time shall show what an awful man he is.

His character is similar to what James described the normal explosive temperament to be. He says:

“There is a normal type of character, for example, in which impulses seem to discharge so promptly into movements that inhibitions get no time to arise. These are the ‘dare-devil’ and ‘mercurial’ temperaments, overflowing with animation and fizzling with talk... he will be the king of his company, sing all the songs and make all the speeches, lead the parties, carry out the practical jokes, kiss all the girls, fight the men...” (538).

As portrayed in the novel, Troy “fizzles with the talk” he speaks “fluently and unceasingly” (147), and he first impresses Bathsheba with his flirting. When he impulsively praises her beauty, he confesses his enjoyment in giving expression to his stream of thoughts, “half the pleasure of a feeling lies in being able to express it on the spur of the moment, and I let out mine” (150). James shows how the pathologically explosive will can lead to all sorts of addictions, and the normally impulsive temperament that Troy displaces can be extremely charming and very effective in accomplishing the tasks of the moment “it is the absence of scruples, of consequences, of considerations, the extraordinary simplification of each moment’ mental outlook, that gives to the explosive individual motor energy and ease” (538).

Troy’s swordplay fascinates Bathsheba and focuses her attention entirely on the present, cutting her off from her mother’s concerns, and freeing her to respond impulsively to him. Such a manipulative man as Troy is portrayed as a precipitate and explosive character.

After marrying Bathsheba, Troy’s true colors begin to appear. From gambling to not doing any farm work, Troy deceives Bathsheba and she soon discovers he is not the man she thought he was. When he comes across his former lover Fanny and finds out that she is having his baby, he decides to leave Bathsheba for the move of his life. Unfortunately for him, Fanny dies in childbirth. When he sees her dead and tells her that she is his true wife and Bathsheba asks what she is then to him, he tells her that “‘ you are

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nothing to me—nothing,’ said Troy, heartlessly. ‘A ceremony before a priest doesn’t make a marriage. I am not morally yours.’” (259)

Treating Bathsheba in such a cold way shows how he had never had a thing for her. Maybe he desired her for some time, but he lured her for her money. When he was hit hard with the news that his true love is dead, he then proceeded to hurt her, and then disappear. It shows how impulsive of a character he is, one who is never to be trusted. A manipulative man is worse than a mentally ill one.

3.6. Conclusion

To conclude, this chapter shows the three types of will as the balance of impulses and inhibitions. Through the portrayal of Bathsheba’s three suitors: Gabriel Oak, Mr. Boldwood, and Sergeant Francis Troy, Hardy investigate ways in which different personality types reflect different levels of self-control and determinism. Upon analyzing the main characters of the novel, we conclude that Oak can be seen as the balanced one, Troy as the impulsive, and Boldwood as the repressed farmer.

General Conclusion

General Conclusion

To sum up, The Victorian era is a time of artistic and thematic transformations that raises perceptive new questions about the modern human self and its challenges and dynamics. In this era, male and female characters construct their dynamic interrelationships based on their individual hopes, dreams, and schemes. Based on his portrayal of Victorian-era characters, Hardy remains one of the most influential and controversial nineteenth-century novelists.

In this thesis, we have focused on the analysis of the characters in light of the findings of Freudian psychoanalysis. We have also paid attention to the different symbols, Hardy's diction, and the meaning of the characters' names in order to explain and interpret their actions and thought processes.

This thesis showed how when there is a balance between the different parts of the personality, which are the Id, ego, and superego enables the person to maintain a healthy will, therefore, having more self-control and determinism. When there is a remarkable imbalance between these three aspects of the personality, however, it leads to a disturbance at the level of the unconscious mind, leading to impulsive actions and uncontrollable thoughts that may eventually lead to the downfall of its beholder.

It was the objective of this study to reveal in what way the characters have different levels of self-control and what it means to have one's personality unbalanced. Freud's theory of the unconscious mind and personality offered a great ground for exploring the novel under study. It is most important to stress the fact that this research showed how the application of psychoanalytic criticism gives the literary work a new dimension, a fresh perspective of looking at fiction. It also sets the ground for further studies. Applying the same concepts to other works of fiction would be highly interesting. Equally, applying other concepts of psychoanalysis, like a Jungian reading of *Far From the Madding Crowd* would also be an intriguing lens to look at the novel from.

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