People's Democratic and Republic of Algeria

Ministry of Higher Education and Scientific Research

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Language and Gender in Charles Dickens's *Hard Times*

Dissertation Submitted to the Department of English in Partial Fulfilment
of the Degree of Master in Literature and Civilisation Anglo-Saxon.

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Academic Year 2016/2017

Dedication

I dedicate this humble work to my lovely mother who was so patient with me and oriented me all the time and gave me tenderness and love.

I dedicate this work to my dear father who guided me with his precious advice and supported me to finish this work and did not spare anything for me and has always being fighting for my well being. I tell them, you gave me life, hope and a passion to proceed. So, I ask Allah to bless and protect them.

I also dedicate this work to my husband Fethi and my dearest sisters: Zahira and Wahiba and their daughters Assil and Rahaf, also to my brothers Ahmed and Ismail

To my dear friend and sister ZAIRI Soumeya; thank you for your help, support and encouragement

To all my family, my aunts, my uncles, my cousins, and especially my grandmother.

To my friends especially Djamila, Zineb, Sarah, and Salima with I passed unforgettable moments.

To all my teachers from kindergarten to the university, who lighten the road of knowledge in front of me.

Acknowledgement

I would like to thank my supervisor "Mrs. Nawel Ouhiba" for her support, patience, motivation and enthusiasm. Her guidance helped me a lot in my research; she is one of the teachers that I would never forget.

I would like to thank the teachers Mrs. Ibtissem HADADI and Dr. Nadia BENACHOUR whom helped me and supported me with their precious advices to finish this dissertation.

Furthermore, I should thank the members of the jury for proof-reading and examining my thesis.

Abstract

The present study is an attempt to deal with language and gender in British Society during the Victorian period tackling Charles Dickens's novel *Hard Times* as a case-study. It comes to show the differences and inequalities between the three social classes which existed at that period; the upper, the middle and the lower classes. Also, it aims to show that *Hard Times* portrays the reality of social injustice, gender construction and language between sexes of the Victorian Era with the realities that Charles Dickens described in *Hard Times*. In this research we find that Charles Dickens is against gender inequality and the distinction between classes in society and even between both sexes. He clearly shows that through his novel and his character's use of language, who represent different social classes during the Victorian Era.

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General Introduction

The mirror of life is an expression that literature called by. This expression explains the notion of representing society through literary texts. Also, it can be considered as one among many definitions of literature which has always been a challenge. Literature reflects good values and lacks of society in a creative and imaginary way. Writers create stories for the sake to reflect man's life and situations. They make that through the setting or characters in the story. Their words and actions are means for a certain message for the reader in which they transfer their real life into fictitious one.

Literature is a window into the re-created realities of writer's worlds. All its genres deal with human experiences, but the relationship between the individual and society is the specialty of the novel. The novel was the winner of the leader form of literature title during the nineteenth century, because it is considered as one of the Victorian literary explorations, this idea may represent the belief that the Victorian novelists based their writings on, and they sublimated literature from a work of imagination to a fiction based on realities.

Victorian literature is the literature produced during the reign of Queen Victoria and corresponded to the Victorian era. It forms a transition in the history of literature between the romantic period literature and the very different literature of the twentieth century. It produced great writers and poets therefore; it is remarked by its excellent prose. All the works of the great writers of that period share general characteristics. The major characteristic is that Victorian literature tends to come closer to the daily life which reflects the problems and interests exist in reality.

The present work discusses language and gender in Charles Dickens's *Hard Times* in order to shed light on such aspects and its functions during the Victorian Era. Reading literary works which belong to great writers of the Victorian period like Charles Dickens allows the reader to identify certain common characteristics belonging to that era. The literary works during that period become closer to people's daily life in a way that reflects the problems which existed in society. The later characteristics were a result of the scientific discoveries and the Industrial Revolution which existed during the reign of Victoria (1837-1901).

Charles Dickens (1812-1870) is one of the Victorian significant writers and realists. His genius style in creating stories makes his novels among the most known writings in England. His writings excellently exemplify the rise of Britain during the nineteenth century which represents a vivid picture of the Victorian society. He gets his messages across through his writings and the use of caricatures in representing facts. Dickens's novels deal with a number of social issues and exemplify the problems of an industrial town in England during that period; they also illustrate the class struggles in society. His novel, *Hard Times* (1854) is a representation of the different social classes in the Victorian Era; he portrays the living conditions in work and education during this period. Setting in *Hard Times* also represents an Industrial town during the Victorian era, in addition to other inequalities between characters that belong to different social classes; the working, the middle, and the upper class in Coketown. It is considered as one of Dickens's strong criticising social works which he tries to send as a message by drawing the details of reality.

Analysing the literary work in this study requires the analytic method in which the literary work should be analysed clearly for illustrating the target object of the study. It requires an adaptation of a suitable literary theory which will be Feminism. Thus, this later serves the main aim of this study which is analyzing language and gender in Dickens's novel *Hard Times* and gives a clear image about the different social classes in England during the nineteenth century and the inequalities between them.

The present study aims to show the way in which a specific literary text gives the reader a clear image of the society at a specific period of time. It also aims to explain and point out the major function of literature which is mirroring society. It proves that literature is not written just to entertain readers or is a collection of fictitious stories based on imagination; it is based on realities and facts covered sometimes by fiction. The research work would try to investigate language and gender in Dickens's *Hard Times*, and also to show whether it reflects a social realities from the Victorian society or not.

Literature is a record of social facts, realities, and experiences in which class division in the Victorian society can be revealed through Dickens's *Hard Times*. This fact can be proved by reference to historical writings. Therefore, this research work aims to answer the following questions:

-How is Feminism portrayed within Charles Dickens's novel *Hard Times*?

-How can a language be a tool of distinction within Charles Dickens's novel *Hard Times*?

-How did Charles Dickens depict social etiquette as a marker of Feminism in his novel *Hard Times*?

Therefore, a number of hypotheses are formulated to answer these research questions:

1- It is assumed that Feminism is chosen through the social etiquette during Victorian age.
2- Dickens's *Hard Times'* characters represent the difference in the use of language between both sexes.

The Victorian literature was characterized by Realism, which represents the real life and reflects the daily life habits, showing the connection of person's experiences and aspirations of the reader. Besides, language and gender had been related in scholarly writings before the beginning of the second wave of women's Movement in the late 1960s and early 1970s, this heralded a new important and feminist impetus to language and gender study. Therefore, language and gender were particular feature and target of western women's movement.

The present study is divided into three chapters. The first chapter is devoted to clarify the theory of Feminism, its approaches and waves. In addition to Victorian Feminism, it will also provide social etiquette and gender construction. The second chapter sheds light on the Victorian Age and the social class inequalities and Industrial Revolution during that era. It also deals with the Victorian novel and the new characteristics that it acquires during the Victorian era in order to make it the appropriate mean in recording facts and realities. The third chapter, however is the

analytic study of the novel *Hard Times* it will discuss the class division in the Victorian society in relation to language and gender.

Finally, the present study tries to find out answer to the above-stated questions, and I hope that this modest work will open a space to further research with various and different viewpoints and critics about language and gender in English literature.

Chapter One

Review of Literature

Chapter I: Review of Literature

I.1. Introduction

Feminism, a revolutionary movement served as a stepping stone to help women gain that respect, freedom and rights of which they were deprived. From centuries ago women suffered from inequality and loss of identity because of that women decided to prove their names under the cover of Feminism. This chapter sheds light on the definition of this theory by stating its waves and approaches with the events that happened during that period.

Feminism appeared since the Victorian time; where gender inequality, social etiquette and Art of conversation were spread. Many difficulties and events push women to rebel in order to stop this pressure and oppression.

I.2. Definition of Feminism

Feminism is the belief that women should have equal rights like men and it is a revolutionary movement that aimed to establish legal rights and protection for women in the society. Therefore the feminist movement[1] fights for equal rights and opportunities for women. Feminism therefore seeks to challenge gender inequalities; it claims that feminine qualities should be valued in the public as well as in the private sphere. Thus feminism is a collection of movements and ideologies aimed at defining, establishing and defending equal political, economic and social rights for women.

Feminism refers to the theory of the political, economic and social equality of the sexes and it is an organized activity on behalf of women's rights and interests, and A Feminist according to the Oxford English Dictionary is therefore, "an advocate or supporter of the rights and equality of women (Online Ed). In this context Rosalind Delmar in *what is feminism?* Points out that:

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[1] Feminist movement is the women's movement or simply feminism, it refers to a series of political campaigns for reforms on issues such as reproductive rights, women's suffrage and sexual violence.

There are those who claim that feminism does have a complex of ideas about women, specific to or emanating from feminists. This means that it should be possible to separate out feminism and feminists from the multiplicity of those concerned with women's issues. It is by no means absurd to suggest that you don't have to be a feminist to support women's rights to equal treatment, and that not all those supportive of women's demands are feminists. In this light feminism can claim its own history, its own practices, its own ideas, but feminists can make no claim to an exclusive interest in or copyright over problems affecting women. Feminism can thus be established as a field (and this even if scepticism is still needed in the face of claims or demands for a unified feminism), but cannot claim women as its domain. (1986, 13)

Hence, Feminism can be considered as the doctrine that women should be allowed the same rights, power and opportunities as men and be treated in the same way. It is a movement which includes many sociological theories and philosophies focusing on the importance of gender equality and the discrimination between the two genders. Therefore, Feminism and its activities have earlier campaigned and are still working for promoting women's legal rights like voting and property rights. Along with rights associated to bodily integrity and autonomy, abortion and reproduction. It also includes economic movements that fight for women's working rights, equal pay and various other matters against gender discrimination against women.

Feminists reacted not only to the injustices they saw but also against the increasingly suffocating Victorian image of the proper role of women and their sphere; female authors raised the hand of fiction Feminism as Jane Austen had addresses the restricted lives women faced in the early part of the century, Charlotte Bronte, Elizabeth Gaskell depicted women's misery, some male authors too, recognized the injustice women faced like George Gissing, Thomas Hardy and the plays of Henrik Ibsen. Feminism is a complex notion not a statistic one that has different meanings for people in ethnic identities sexual orientation, and social classes it evolves with us in our lives.

I.3. Feminism: A Historical Over View

Feminism in the West began with nineteenth century activism in favour of women's voting rights. Throughout the twentieth, it expanded in scope, adapting to new social and political realities. In general, Feminism's trajectory led to broader inclusiveness with regard to race and social class. Feminist thought and activism roughly aligns with three distinctive historical periods, known simply as first, and second and third wave feminism.

I.3.1. The First Wave (The Suffrage Movement) [1830s-early 1900s]

This wave refers to a period of Feminist activity during the nineteenth century throughout the world, particularly in the United Kingdom, Canada, the Netherlands and the United States. It is focused on law, inequalities, primarily gaining women's suffrage. The first appearance of women's suffrage began between 1820 and 1830. Suffragettes were members of women's organizations in the late nineteenth century and early twentieth century, which advocated the extension of the "franchise" or the right to vote in public elections to women. British suffragettes were mostly woman from the upper and middle class, frustrated by their social and economic situation. The fight for woman suffrage assumed two strands; the latter of the two challenged the doctrine of separate ideologies; difference and equality. This fight was organized via a variety of woman-centred organization, women's institutes or leagues such as National Union of Women's Suffrage Societies (NUWSS) led by Millient Fawcett.

> The women's suffrage movement properly began; it is generally agreed in 1867, when John Stuart Mill's women's franchise amendment to the Second Reform Act was thrown out of parliament. Three social societies-in London, Manchester and Edinburgh-were formed and joined together to campaign for propertied women to be granted the vote. (Lineman: 2007, 37)

The term first –wave was coined in the 1970s, the women's movement of that time with its focus on suffrage and over turning legal obstacles to gender equality, voting rights and property rights. According to Miriam Schneir, Simone de Beauvoir wrote the first woman to take up her pen in defence of her sex was

Christine de Pizan in the fifteenth century. Mary Wellstone raft published one of the rights of woman (1792), in which she advocated the social and moral equality of the sexes, extending the work of her 1790 pamphlet[2], a vindication of the rights of men.

Wollstonecraft[3] is regarded as the grandmother of British feminism and her ideas shaped the thinking of the suffragettes, who accompanied for the women's vote. As a result in 1918, the representation of the people Act 1918 was passed, granting the right to vote to women who were above the age of 30 years and owned houses. However, later in 1928, this right was further extended to all women above the age of 21 years. The first wave feminist's main preoccupations were to break all those laws and achieve equality with men; their major concern and call were for education, employment, marriage laws and the right to vote. Mary Wollstonecraft's claim has been considered as a point of departure of those feminists since she struggled to attain almost the same aspiration:

> If they [women] are really capable of acting like rational creatures, let them not be treated like slaves; or, like the brutes that are dependent on the reason of man, when they associate with him,... give them the salutary, sublime curb of principle, and let them attain conscious dignity by feeling themselves only dependent on God. Teach them, in common with man, to submit to necessity. (Mary Wollstonecraft: 2008, 45)

In 1918, women in Britain over the age 30, were given the right to vote, and in 1928 suffrage was extended to all women over the age of 21. Suffragettes could achieve their aim of vote through the first wave of feminism; another wave came after to realize other rights called broadening the debate.

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[2] Pamphlet: is an unbound printed publication or a small, thin book with no cover or with a paper cover
[3] Mary Wollstonecraft (27 April 1759 – 10 September 1797) was an English writer, philosopher, and advocate of women's rights. During her brief career, she wrote novels, treatises, a travel narrative, a history of the French Revolution, a conduct book, and a children's book.

I.3.2. The Second Wave of Feminism (Broadening the Debate) [1960s-1980s]

This second wave broadened the debate to a wide range of issues; sexuality, family, the work place, reproductive rights and official legal inequalities. This wave typically started from 1960s, it has emerged after the Second World War and mainly focused on making women's position better in the working class society. Activists like Gloria Steinem and Betty Friedan were the prime members of this wave of feminism who not only aimed at a range of social opportunities open to women but also focused on women's issues related to reproduction, sexuality and cultural representation.

By the late 1960s, many women in the New Left[4] began to complain that their male foreboded them from their liberty, equality and solidarity contrasted sharply with their experiences in the "movement". These feelings were articulated by Marlene Dixon, a young radical sociology professor:

> Young women have increasingly rebelled not only against passivity and dependency in their relationships but also against the notion that they must function as sexual objects, being defined in purely sexual rather than human terms, and being forced to package and sell themselves as commodities on the sex market.'' . . . ''The very stereotypes that express the society's belief in the biological inferiority of women recall the images used to justify the oppression of blacks. The nature of women, like that of slaves, is depicted as dependent, incapable of reasoned thought, childlike in its simplicity and warmth, martyred in the role of mother, and mystical in the role of sexual partner. In its benevolent form, the inferior position of women results in paternalism; in its malevolent form, a domestic tyranny which can be unbelievably brutal. (2000, 73)

Second wave Feminism also focused on a battle against violence with proposals for material rape laws, establishment of rape crisis and battered women's shelters, and changes in custody and divorce law. Many historians view the second-wave Feminist era in America rather than other continents in the world as ending in the early 1980s with the intra-Feminism disputes of the Feminist sex wars over

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[4] New Left: a radical leftist political movement active especially during 1960s and 1970s, composed largely of college student and young intellectuals of the arm race.

issues such as sexuality and pornography, which ushered in the era of third-wave Feminism in the early 1990s.

Despite the fact that second wave feminists have achieved dual main achievements such as equal pay with men, educational equity, and no fault divorce and so on, inequality still exists since they have not attained the political power. That's why they decided to carry on their struggles as long as they are not totally equal with men.

I.3.3. Third Wave of Feminism (Diversity Feminism) [1990s to Present]

Third wave Feminism struggles almost for the same second wave's Feminist principles, but it focuses much more on politics. It has been written in third wave's Feminist slogans "personal is political".

The third wave of Feminism emerged in the mid 1990s; this wave was made possible by the greater economic and professional power and status achieved by women of the second wave. The third wave was much more inclusive of women and girls of color than the first or second waves had been. Women of colour became increasingly active in Feminism. Beginning in the late 1990s, groups like the Sister Song Women of Colour Reproductive Justice Collective spearheaded a reproductive rights movement that treated reproduction as more than just access to birth control and abortion rights. These were crucial, they argued, but they maintained that women of colour needed more. They rejected earlier Feminist eugenicist thinking and insisted that marginalized women should be supported when they chose to have children as well. The third wave was made possible by the greater economic and professional power and status achieved by women of the second wave. The third wave was much more inclusive of women and girls of colour than the first or second waves had been. In reaction to opposition of stereotypical images of women as passive, weak, faithful, and alternatively as domineering, demanding and emasculating. In popular culture the redefinition gave rise to icons of powerful women that included the singers Madonna, Queen Latifah and Mary J. Blige.

Beginning in the early 1990s the third wave formed as a backlash to second-wave Feminism's essentialist views on women and the realization that women are of many colours, ethnicities, nationalities, religions and cultural backgrounds. There is no essentialist definition, no set characteristics or properties; of a third-wave Feminist each Feminist brings their own experiences, thoughts, actions, and gender stories. The focus on individuality draws attention away from changing the political system, and more towards personal expression as a means of progress, third wave Feminism possesses an understanding that the category of women, the subject of Feminism, is "produced and restrained by the very structures of power through which emancipation is sought" (Adele and Simone, 2016, 93)

The third wave arose partially as a response to the perceived failures of second wave Feminism. Third wave Feminism's purpose includes redefining what is to be a Feminist and focusing on ideas like abolishing gender roles and stereotypes, media portrayals and language to define women. Therefore, third-wave ideology focuses on a more post-structuralism interpretation of gender and sexuality. Joan W. Scott described how language has been used as a way to understand the world "post-structuralism insist that words and texts have no fixed or intrinsic meanings, that there is no transparent or self-evident relationship between them and either ideas or tings, no basic or ultimate correspondence between language and the world" (Joan, 1988, 35). Third wave Feminist has not been limited in European or American countries only; rather it still thriving all over the world.

I.4. Different Approaches of Feminism

Different approaches and theories have been used to explain and to show the development of the movement of Feminism from period to another, each approach has its characteristic.

I.4.1. Liberal Feminism Late 1800s-Early 1900s

During the nineteenth century, women were considered as intellectually and physically lower and impotent than men. Their role was limited at home; they could neither study nor vote or work. Liberal feminists argue that society hold the false idea and belief that women by nature less intellectually and physically capable than men, it has been also said that liberal feminism is the liberalism as applied to gender issues.

The goal for liberal feminists was to gain women's suffrage under the idea that they would then gain individual liberty, they were concerned with gaining freedom through; equality, putting an end to men's cruelty to women, and gaining the freedom and opportunities to become full person. They believed that no government or custom should prohibit the exercise of personal freedom. They believe that whatever opportunities men can have, women must be able to have too.

The major emphasis is that equality of women before the law, in educational and professional opportunities, change in marriage laws, property rights, inequitable divorce, and equal pay for equal work, protection from rape, wife battering in the home and liberation from all dehumanising forces. Liberal Feminists otherwise avoid the promotion of particular conceptions of the good life for either men or women, they tend to resist legislative intervention that world gain the judgement of women.

In connection with sexuality, liberal feminism maintains the tradition of liberalism; liberal Feminists tend to adopt a libertarian approach regarding commercial sexual activity therefore they defend the liberty in the decision of one's sexual orientation and they maintain that pornography is a form of expression that should be kept beyond the reach of governmental control.

Feminists of all kinds continued to press for greater equality for women throughout their writing for example Virginia Woolf in her Essay *A Room of One's Own* aimed to achieve women's rights and calls for gender equality; she states that "women must have money and a room of her own if she is to write fiction" (1929, 04). However, her main focus was not on the room; she uses this term as a symbol to

explore women's needs at that time, such as; freedom, privacy, leisure time and financial independence.

Women's struggle and their resistance to the economic oppression and gender discrimination, all remain the common points that associate Feminist criticism to the Marxist one since both of them were against capitalist's ideologies and principles.

I.4.2. Marxist Feminism [Early 1900- Late 1900]

Marxism is the political and economic philosophy of Karl Marx and Frederick Engels in which the concept of class struggle plays a central role in understanding society's development from Bourgeois oppression under Capitalism. It has been called Marxism; sometimes Womanism, materialism, this kind of Feminism as a theoretical position distinct from Marxism also declined for external reasons, both intellectual and political. Marx's specific theories are best understood as answers to his questions about the development of Capitalism. Marx argued that for equality among women and men to exist there are a number of economic realities that need.

Marxist Feminism refers to a particular theory focusing on the ways in which women are oppressed through Capitalist economic practices and the system of private property. This approach also refers to a particular Feminist theory focusing on the ways in which women are oppressed through capitalist economic practices and the system of private property, it believe that all of society's power are based on patriarchy; patriarchal society uses certain facts about male and female biology chromosomes, anatomy, hormones as the basis for constructing a set of masculine and Feminine gender identities and behaviours that serve to empowered men and disempowered women.

In explanation of accomplishing this task, patriarchal society convinced itself, its cultural constructions are somehow "natural" and therefore that people's normality on their ability to display whatever gender identities and behaviours are culturally linked with their biological sex. This approach states that economic inequality dependence, political confusion and ultimately unhealthy social relations between men and women are the root. Marxists recognize that women suffer

special forms of oppression, because they are the victims of our economic system, they become the victims of the various manifestations of poverty, the poor environment, poor clothing, poor housing, poor health, and poor education. These Feminists attempted to identify gender relations in the context of production and reproduction as understood within historical materialism, where women were important in the struggle as workers and not as women. Dual systems theorists argued that patriarchy and capitalism are two distinct systems that only contingently intersect capitalist patriarchy. Unified systems theorists argued that theories of capitalism and patriarchy describe aspects of a single social system, which is gendered capitalism.

Marxist feminists believe that the oppression of women is the result of their traditional position in the family; in which they are excluded from participating in the public production, but restricted in the private domestic work at home. It attempts to deal with the "unhappy marriage" between Marxism and Feminism led to the birth of socialist Feminism that aimed to develop a political theory and practice that would synthesize the insights of radical Feminism the role of gender and patriarchy and Marxism Feminism the role of capitalism in the oppression of women. Socialist Feminism argues that class and gender as well as race and ethnic relations of power are all important in the understanding of society.

I.4.3. Socialist Feminism [1970s]

The phrase "socialist feminism" was increasingly used during the 1970s to describe a mixed theoretical and practical approach to achieve women's equality. Socialist feminist theory analyzed the connection between the oppression of women and other oppression in society, such as racism and economic injustice.

This approach is slightly less extreme but still calls for major social change and for an end to capitalism through a socialist reformation of our economy, the task of social Feminism is to avoid the weakness of each other approaches and to incorporate the insights. Socialist Feminism is an extension of classical Marxism using similar notions like human nature of freedom, equality and of the role of the state. Socialist feminism appears to adopt some of the same tenets of Marxism, but instead of focusing on economic determinism as the primary source of oppression, the socialist Feminism sees the oppression as having psychological and social

roots. Their focus is on people, not profits. This approach addresses women's inequality in a two pronged approach; connecting capitalism and patriarchy and proving that patriarchy is not the sole source of oppression.

> Socialist feminists maintain, against some opinions on the left, that women can be successfully organized, and they emphasize the need for organizations that include women from all sectors of society....It is precisely the specific character of women's situation that requires their separate organization. Here socialist feminists frequently find themselves in opposition to much of the tradition of socialist theory and practice. Socialist-feminist theory takes on the essential task of developing a framework that can guide the process of organizing women from different classes and sectors into an autonomous women's movement. (Lise Vogel: 1995, 64)

Socialist Feminists agree with radical Feminists in the idea that gender roles need to be abolished, but the see gender and sexuality as social constructs both capable of transformation, while they acknowledge that biology does play a role in determining personality, anatomy does not confine or limit our capabilities as human beings on an a emotional or a physical level.

I.4.4. Radical Feminism 1970s

Radical Feminism is the movement that believes that sexism is so deeply rooted in society that the only cure is to eliminate the concept of gender completely and entirely, it is a perspective within Feminism that calls for radical reordering the society. Radical Feminism was not only a movement of ideology and theory; radical Feminist took direct action in 1968, they protested against the Miss America pageant[5] in order to bring "sexist beauty ideas and social expectations" to the front of women's issues. Some radical Feminists were; Susan Brown miller, Mary Daly, Andrea Dworkin, Catherine Mackinnon.

Radical Feminists locate the root cause of women's oppression in patriarchal gender relations, as opposed to legal systems or class conflict, it analysis the structures of power which oppress the female sex. It's central that women as a biological class are globally oppressed by men as a biological class. Women believe that male power is constructed and maintained through

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[5] Miss America Pageant lie in a 1920 event entitled The Fall Frolic held on September 25 in Atlantic City, New Jersey. The event was designed to bring business to the Browdwalk.

institutional and cultural practices that aim to bolster male superiority through the reinforcement of male inferiority. One such manifestation of the patriarchy is gender. Radical Feminism see that their oppression as female is closely linked to and bound up in their roles as the bearers of new life and male hatred of our female reproductive power.

Radical Feminism aimed to challenge and to overthrow patriarchy by opposing standard gender roles and calls of radical reordering of society, these suggestions often include the abolition of gender roles, radical Feminists encouraged women to become androgynous persons that persons who embody both good masculine and good Feminine characteristics or more controversially, any collection of masculine and Feminine characteristics, good or bad that stickers their fancy.

In order to appreciate radical-libertarian and radical-cultural Feminist views on androgyny in greater detail. According to radical feminist Gayle Rubin "the sex and gender system is a set of arrangements by which a society transforms biological sexuality into products of human activity" (Gayle, 1975, 195)

I.4.5. Cultural Feminism Late 1970 Early 1980s

Cultural Feminism is a movement that points out how modern society is hurt by encouraging masculine behaviour, but society would benefit by encouraging Feminine behaviour instead. Cultural feminism refers to a philosophy that men and women have different approaches to the world around them and that greater value should be placed on the way women approach the world. The term Cultural Feminism was first defined by Brooke Williams:

> Cultural feminism is the belief that women will be freed via an
> alternate women's culture. It has developed at the expense of
> feminism, even though it calls itself radical feminist. (Taylor and
> Rupp: 1993)

Cultural Feminism emphasizes essential differences between men and women, based on biological differences in reproductive capacity, cultural Feminists differs as weather these differences are based on biology or enculturation. The distinctive mark of socialist Feminism was its view that autonomous structures of

gender, race and class all participated in constructing inequality and exploitation. Cultural Feminism is based on essentialist view.

According to cultural Feminists, sexual freedom must be equally gained by men and women. In the sexual revolution of 1960s the assumption of heterosexuality was challenged by the rise of political lesbianism. Feminists of this argue that what they define as traditional male behaviours including; aggressiveness, competitiveness and domination are harmful to society, instead, the cultural Feminists argue, emphasizing caring, cooperation would make a better world, they advocate for: equal valuing of female occupation, respecting child care in the home, creating rape crisis centres and women's shelters, a female sexuality that is based on an equality of power, based on mutuality rather than control. They hold a psycho logistic view with a greater emphasis on sex roles, seeing sexism as rooted in patterns of male and male behaviour.

In 1970, cultural Feminism demanded basic human rights for women such as reproduction freedom, child birth, abortion, sterilization or birth control, their major aim to make their choices freely without pressure from individual men, doctors, governmental or religious authorities. Cultural Feminism is based on essentialist view of differences between women and men and advocates independences and institution building which led these Feminists to retreat from politics to life.

I.5. Victorian Feminism

During the nineteenth century, women were considered as natural and pure; they must protect their family and keep their household, women do their possibility of breaking the shackles of male society, women should be submissive to male relatives, they must be quiet, depended on men, they take the responsibility of their husband's morality and please them at all costs. An example of early Feminism that most of people are familiar with is the suffragist movement[6] where the right to vote was not extended to most women in England until 1928.

The movement was against slavery and gave women an opportunity to organize themselves politically against their oppression. Antoinette Brown, Susan

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[6] The suffragist movement fought for voting rights in elections.

B. Anthony formed the United National American Women's Suffrage Association, they wanted to achieve their rights; to own property, to educate and ask divorce, they were called suffragettes.

J.S Mill presented petitions for women's suffrage Bill in 1965. His book, *The subjection of women*, which was published in 1869, this book discuss the Feminist thoughts in the mid-nineteenth century, he supported women's equal rights and equality between men and women. In *The origins of family, private property and the state*, Engel proved that women's position has not always being inferior, he focused on the emergence of the private property resulted in the inferior position of the women. In 1960, a reawaken of Feminist feeling happened when some great authors published new novels such as; Simone-de-Beauvoir's *The second sex* (1949), and Betty Friedan's *The Feminine Mystique* (1963), they focused on psychological and literary material to prove that the main obstacle to women's freedom is the only way Femininity is social construction.

The Victorian time was a period of organization of ideas and theories at all levels. Darwin, in his book *The origin of Species* demonstrated that there was a struggle for the survival. During the industrial revolution, the division between men and women grew based on the separation between them in many aspects of life, despite the few number of women who have their natural rights, a series of major changes happened such as; they gained more resonating voice.

Victorian gender ideology confirmed that women were simply meant to be wives and mothers, feminists supported the idea of gender because it was consisted the highest form of citizenship.

I.5.1. Gender Equality and Inequality During The Victorian Era

The term "gender" refers to the social construction of female and male identity. It can be defined as more than biological differences between men and women. Feminism's purpose is the equality between male and female, it always defend women's rights and gender equality. Women of the Victorian age suffered more than nowadays women; their major aim is to achieve equality.

Gender equality is achieved when women and men enjoy the same rights and opportunities across all sectors of society including economic participation and

decision-making, and when the different behaviours, aspirations and needs of women and men are equally valued and favoured. Gender equality is achieved when women and men enjoy the same rights and opportunities across all sectors of society including economic participation and decision-making, and when the different behaviours, aspiration and needs of women and men are equally valued and favoured, gender roles are affected by age, class, race, ethnicity and religion and by the geographical, economic and political environment. In contrast gender inequality is a social condition characterized by unequal value offered to men and women and an unequal distribution of power, resources and opportunity between them. It is important to note that gender is a contrast which is based on social roles, not sexual differences.

Victorian era was characterized by inequality between man and woman, but by the apparent difference between them. The late nineteenth century from 1837-1901 is famous as the Victorian era in England. This was the era of Queen Victoria's reign in England. The gender roles of this period can be understood from the varied roles described to the two genders; the male and the female. The patriarchal system was the norm and women usually led a more secluded, private life. Men on the other hand, possessed all kinds of freedom. Man was naturally the head of the family and the guardian of family members he was a protector and the lord, he was strong, brave and hard-working.

Women were shy, weak and emotional compared to men she was supposed to be pure and quiet. Feelings such as anger or impatience were never expected out of them. She was never aggressive. The concept of ideal women was extremely important, she was pure and clean, and women were not assigned responsible jobs in general. She was to give birth to children and look after the house. They couldn't vote and they could not also own property. It was the responsibility of the women to secure happiness at home whereas men were to protect and guard the household and its members.

Gender inequality shown clearly in the Victorian era through actions, behaviours and etiquette. Therefore social etiquette had a big role in showing their social classes and their deference taking social etiquette as a tool of distinction between male and female and a language between citizens.

I.5.2. Social Etiquette as a Marker of Victorian Era

Social etiquette is the set of rules or customs that control accepted behaviour in particular social groups or social situations. The British queen, Victoria has given her name to the era between 1837 and 1901, the years of her reign the longest of any British ruler at a time when Britain had a vast global empire, including a quarter of the planet's population.

It was a time of massive social change railroads were built across America and Europe, where many new industries developed. Britain led the way in manufacturing, earning the nickname the "work shop of the world". The growth of British industries drew vast numbers of people from the country side to rapidly growing towns and cities. Between 1837 and 1901 the population doubled, from 18.5 to 37 million. Clothing was transformed by factory production, and by new inventions such as the sewing machine.

The period saw the birth of a true fashion industry, with the first department stores, fashion magazines, allowing people living in Melbourne and San Francisco to follow the latest European styles. Just as people have always done, the Victorians used clothes as a type of language, sending signals to others about their class, status and attitudes. In the Victorian age, the language of clothing was understood by everybody, who could instantly place some one's social position by their dress.

The education of Victorian men or women would not be complete without the teaching of refined deportment, social living and decorum is as much a part of their curriculum as are math, literature and other academic subjects. There have been many books written to instruct both young women and men on the proper rules of conduct. They know that proper conduct and decorum is not only a measure of social standing and success but was necessary to be looked upon as a means of entering the growing classes. Some of the basic rules of etiquette were; learn to govern yourself and to be gentle and patient, never speak or act in anger, remember that valuable as is the gift of speech, silence is often more valuable, learn to say kind and pleasant things if they can affect the comfort of others, there were also; the dinner party, in church, on travelling etiquette.

In Victorian times, having manners and etiquette were as important as being educated. A person's etiquette and manners were associated with their status and wealth, Victorian etiquette has its differences and do not wholly apply today, however it is fun to explore its ways, a refined way of living in a romantic era, where chivalry and gentility were never again as prized and honoured. For those in the upper echelon of society; the upper and upper middle classes, rules such as the proper forms of address, and even what to wear all considered including which pieces of jewellery would be appropriate were all considered very important. From the slightest burp to how gentlemen spoke to a young lady, Victorian society was greatly concerned with every aspect of daily life, from the moment the upper class left their beds.

The established career for society women was marriage, they were expected to represent their husbands with grace and provide absolutely no scandal. Gentlemen had to keep track of when it was proper to either smoke or have a glass of sherry in front of ladies, when to bow and to who to tip his hat could cause gossip if the wrong decision was made. Members of Victorian society kept busy with parties, dances, visits, dressmakers and tailors. The upper class was never to be addressed unless it absolutely necessary, if that was the case as few words as possible were to be uttered.

Using the title was of the most importance "Madam" or "sir" was always appropriate. If Madam was seen, it was necessary that you disappear, turning to face the wall and avoiding eye contact. Having a profession was another way of being a member of the middle class of Victorian society; shopkeepers, doctors, nurses, a schoolmasters or parish priest were all notable professions. Often times, the only difference between being a member of the upper-middle and the middle class was the amount of wealth you had gathered. For the lower class, the poor, there wasn't time for etiquette, Victorian society did not recognize that there was a lower class, the poor were invisible those members of England who worked as chimney sweeps rat catchers, or spent their days in factories had no place in the echelon of the upper class, although their services would be needed from time to time. Being just too busy trying to service, etiquette played little part in the poor's daily existence. But that's not to say that the pride wasn't available.

I.5.3. The Victorian Rules and Social Etiquette

The wealthiest and most educated of families greatly emphasised the excellence of manners in education and practice of their family members. People without manners or bad manners were looked down upon. No one wanted to socialize with them. There were essential etiquettes in which they were considered them as basic ones such as; rising to one's feet when being introduced, or when someone enters the room, ladies do a little curtsey and men great with a bow, never turn your back on someone, when you have to remove yourself from the attention or presence of someone to answer a door, look out the window, you always asked to be excused. Emotions were often hid, especially if they were annoyed. It was habit to assume the best in people and situations. They took etiquette so seriously their words sound empty because it was the opposite of how they felt. It has always been ladies first; Men are trained in Victorian etiquette to perform chivalry acts such as offering the lady a hand to go up her carriage, ladies are never seen opening their own doors in the presence of a man, or carrying anything heavy.

I.5.4. The Art of Conversation During the Victorian Age

With less options of entertainment in Victorian days compared to modern day, the art of conversation was highly regarded. That was because of their way of entertaining and leisure. Their social calendar would include afternoon teas, balls and dances, travelling to visit friends and family, going on walks, sports, watching someone paints or draw, hearing someone read or playing piano. They often had company during those leisure activities. That is also people who develop friendship and acquaintance. If you didn't converse well, you probably would find yourself with less friends or social invitations. Ladies were judged by their manners. Their manners also reflected their class status, family's wealth and education. Even though, it wasn't always accurate.

Interestingly, fine manners and etiquette was shrewd ones deceived their way into marriages of wealthy partners, especially when they have a huge dept to repay. That worked ways, men and women. So, the kind of manners a lady had been judged and determined the level of a man they would be entitled to marry. A good education is a sound basis for carrying on conversation. A gentleman

should be able to talk on a Varity of subjects, although he should never use vulgarism in speech. Simplicity and terseness are the characteristics of a highly cultivated person. A gentleman should also be a good listener, even if the talker is prolific. Compliments are encouraged, but only if they are sincere. Flattery should be avoided at all costs. Slang is considered vulgar, and should never be used. Scandal is the least excusable of all, conversational vulgarities, interruption of speech is also a sin against good breeding.

A good talker should be possessed of much general information, acquired by keen observation, attentive listening, a good memory, and logical habits of thoughts. Simplicity and terseness are characteristics of a wall. Educated lady, she never uses vulgarism, flippancy or provocation in her speech. A lady is sympathetic, unselfish and animating in her listening. To show any interest in the immediate concerns of people is very complimentary, she must cheerful conversation, religion and politics should never be introduced into conversation.

I.6. Conclusion

Feminism has been always a topic of great discussion, many scholars defined this theory differently; but all definitions stated that Feminism defend women's rights in all its aspects and all periods of life.

In the Victorian Age, Feminism has emerged and women of that period suffered from men's authority, they have to marry, gave birth and keep the household, therefore they manifested to achieve their dreams and confirm their identity. Social etiquette is one of feminism's aspects, during the Victorian Age, people at that time use some etiquette to show their identity, as principles they could not change, they have had etiquette in all domains; marriage, balls even in the streets, this social etiquette also show the class division in the British society and gender inequality between social classes and gender itself between men and women, it also shown through language and the art of conversation. All these aspects made us curious to discover this wonderful age which characterized by several characteristics, therefore the next chapter will gave a general overview about this crucial period in the British society.

Chapter Two

The Victorian Age

Chapter II: The Victorian Age

II.1. Introduction

The term Victorian age took its name from the name of Monarch who ruled England and Ireland; Queen Victoria[7]. Her reign was longer than any other Monarch it lasted 63 years. Though Victoria ascended the throne at a time when the United Kingdom was already a constitutional Monarchy, in which the King or the Queen had very few political powers, she still served as a very important symbolic figure of her age.

The Victorian era was characterized as a domestic age; the age of the home. This was typified by Queen Victoria herself who came to show a kind of femininity centred on the family, motherhood and respectability. The famous Victorian image of the perfect women and wife came to be known as "the Angel in house", the woman was expected to be devoted to her husband and bow to him. The Victorian era was a conservative period in which women were raised to cook and clean, while men were taught to pursue jobs in the work force. During this period, women properties at that period were possessed by men especially if they were married. For a young woman, marriage perceived to be the only route to take as they had no other choice, but to go under the wings of a man in order to live. Women were exceptionally limited during this era because society had already placed them into the role of motherhood; framing women to preclude themselves of all sorts of outside experience, political and social. Meanwhile men were accepted into society as workers and leaders who would lead the family, the Victorian age typified by fast change in a variety of domains, medical and scientific knowledge, technology, economic and literature.

Victoria's reign marked the height of the industrial revolution where England led the way in the world in terms of new industrial and scientific development as well as the expansion of the British Empire; it was the age of progress, stability and great social reforms but in the same time was characterized

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[7] Alexandria Victoria, Queen of Great Britain (1837-1901) and from 1876, Empress of India, she was born in London, United Kingdom.

by poverty, injustice and social unrest. The aim of this chapter is to study the Victorian history with all its aspects.

II.2. The Victorian Society and Social Classes

During the Victorian era, the family unit was held very highly and was precious to the people within this time period. The Victorian family was considered to be a very valuable part of the everyday life throughout the era. The British society was divided into three different classes, the upper, middle and lower classes, each class had its characteristics and its categories of people. According to historians the Victorian society was divided into the upper, middle and lower classes.

II.2.1. The Upper Class

This royal class was at the very top of the social pyramid it included; Aristocrats, Nobles, Dukes and other wealthy families working in the Victorian courts, they epitomized by authority and better live conditions, they were the only class who have the right to vote and discuss political issues. George Gissing tells the story of a group of young upper and lower-middle-class people at the time of Queen Victoria's role, and describes the upper class manner of living conditions (Drabble, 2000). They put a huge value on ensuring that parent taught their children properly, the father himself was the worker of the family, women did not carry the same role as men, they were very sociable and would keep her mind and energies focused on planning great dinner parties, but they did not cook or clean as this was the servant's role.

This upper class's life at this time for children meant that they did not see much their parents; major of their time spent with the nanny or in the nurse where it would be the nanny's responsibility to look after, care for and bring up the children, the nanny's job was absolutely magic for the children growing up as they provided amusement, emotional care, and physical care well as contributing to their education. During the second half of the Eighteenth century in Britain, there had been a small class of merchants; this small class was called the middle class.

II.2.2. The Middle Class

During the Victorian period the middle class grew up with size, it represents about twenty percent of the population, this class has their own values like hard work, sexual morality and an individual responsibility, their education became important in which their children could went to private schools and had the chance to learn grammar. This class contains the working class and the elites; the upper class includes the clergy men, officers and just who have higher-status like medicine, professors and architect occupations, their sons were educated at broadening schools and universities.

Middle class includes also wealthy men, successful industrialist; industry grew immensely in Victorian England, they allowed for the first real expansion of middle class in England's history, industrialists of this class were successful and self made men who came from poor beginnings (McDowall, 2006), most people in Britain were either on the very top or the very bottom, only a few managed to occupy this middle ground, another category called the lower middle class consisted clerical workers their children could study until the age twelve or fourteen years old after that they have to work.

II.2.3. The Lower Class (Working Class)

The working class was situated at the bottom of the pyramid of the Victorian structure, this lower class was divided into two categories; the working class (labourers) and the poor who worked with their hands in factories, chimney sweeping, and other jobs. Its population is about eighty-five percent but they owned less than fifty percent from land, they burden taxes, these people were called in the British social system peasants; because their grandfathers were agricultural peasants and labourers in the industrial cities of the nineteenth century, therefore their sons followed their way nevertheless they worked just for little pay, as the men grew older, he earns so much less because his physical conditions. The middle and working classes were the creators of the wealth, they were getting little benefit for themselves and they were without any political power. Whereas members of the upper class; were the leaders, and kept the political power in the country

The lower class was the worst class in the Victorian age they had no political rights, they obliged their children to work at a young age because of poverty. Many changes occurred during Queen Victoria's reign among them the political side. During this period England changed from a rural, agricultural country to an urban, industrialised one, it took many years for both government and people to adjust to the new conditions.

II.3. The Industrial Revolution in Great Britain

This factory system emerged for the first time in Britain's history, about the eighteenth century, many changes happened in many parts of the world, these changes are the results of the development of Industrialization; this term can be defined as a rapid industrial growth that began in England about the mid of the eighteenth century.

According to the online *Dictionary.com* definition the industrial revolution is: "the revolution depended on devices such as the steam engine, which were invented at a rapidly increasing rate during the period". The term industrial revolution was first popularized by the English economic historian Arnold Toynbee in aim of describing Britain's economic development from 1760 to 1840.

As consequence of Industrialization, Britain saw a radical change in all aspects of life; scientific advances and technological inventions brought success and growth in industrial and agricultural production, invention of new materials such as Iron and steel, use of new energies like fuels and motive power; electricity and petroleum. For instance according to Charles More, the industrial revolution is:

> The revolution depended on devices such as the steam engine, which were invented at a rapidly increasing rate during the period. It is also defined as the rapid growth of certain sectors of manufacturing industry, in particular cotton and iron, from the later eighteen to the early nineteenth century. (2014, 68)

The growth of cities and the emergence of new patterns of authority was consequence of this revolution. Also a psychological change occurred like the confidence in the ability to use resources. Another changes appeared in the period of the industrial revolution, started with social changes; social reform progressed at

the end of the century with the raised of socialism and the trade unions movement, the average of living in the industrial countries grew higher and higher such as; the united states and Germany and Great Britain.

Many farmers moved to cities to get jobs in factories. In addition millions of immigrants immigrated in search of jobs therefore the population also grew with a great number from around 12 million in 1812 to 25 million by 1870, this period also saw the shift of population from the country side to the towns made a new big cities. As cities developed, problems also increased like poverty, poor sanitary conditions and multiple kinds of diseases and also many changes happened in different sides.

The economical changes touched the land-owning class; Aristocrats who was replaced by the industrial class (the capitalists) as leaders of governments. Also the policy of laissez-faire[8]; which defend the idea of the free trade without the intervention of the government, another thing which was the invention of machines which replaced people in methods of production and the factory replaced the home; as a centre of production. The factory jobs tended to bother workers, because they did the same thing every day, because of that workers formed labour unions which was forbade by the government in purpose of made an association that pushed and reform workers.

The political changes starting with the reform Act of 1832, which gave voting right to more populated areas and under presented rural areas; which became populated in consequence of Industrialization. Then political party's changes from Tories to conservatives and from Whigs to Liberals; the conservative party believed in strong government, they established protestant church which has a strong decisions and it was led by Duke of Wellington, their aim was to kept power to crown. Weather the Liberal party started as a small party, by the time it

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[8] Laissez-faire Policy: a doctrine opposing governmental interference in economic affairs beyond the minimum necessary for the maintenance of peace and property rights argued that the problem with oil prices was too much laissez–faire.

grew into largest one, it was led by William Gladstone. They believed that the king should be in power with people and their purpose was to minimize the power of the church and gave more freedom for the average citizens. Industrial revolution changed many things, the new factories made many people better fed, clothed, and housed and because reading, instructions, taking measurement and interpreting drawings and plans requires educated workers this help the working class to have education. On the other hand, many people become victims of oppression; it made children of six and eight years old worked in the mills and mines, and women worked in factories (Taibi: 2008).

By 1850, the Industrial Revolution made Great Britain the wealthiest country in the world. Britain had the highest comfortable living in Europe and it characterized by a rapidly growing population. But these changes were not always positive, there were many problems like; poverty, sickness, hunger, long hours of work, the need of schooling and care for children who were orphans and the corruption of children by criminals; all these problems were created by consequence of rapid industrialization and urbanization and the conflict between the social classes.

Industrial Revolution spread to the European countries and all over the world and by the late of the nineteenth century both Germany and United States of America became more successful in Industrialization, In consequence of the industrial revolution, there were a rapid increase in term of industrial exploitation of labour including child labour.

II.4. Child Labour

Throughout the second half of the nineteenth century, child labour began to emerge in industrial societies in which Industrialization led to a dramatic increase in child labour, the average age in which children started work in early nineteenth century, was 10 years old and their work was consisted of sowing corps and driving horses.

The Victorian lower class's suffered from poverty, they could not able to secure nutrition, children were cheap and available since their small earrings, they were in demand, and their work began at seven in the morning until eight in afternoon, hard work causes multiple diseases like cancer and tuberculosis. Child labour was one of the working conditions in the period of Industrialization, these work conditions were difficult and inappropriate especially that these workers were from the lower class, this quote show these difficulties.

> Millions of workers lived in slums or in vacated old decaying upper class houses. The occupants of slums had no sanitation, no water supply, no paved streets, no schools, no law or order, no decent food or new clothing. Many now had to walk miles to mill or factory work, […] their hours of work began at 5.30.a.m.and were never less than ten. The brutal degrading conditions were so awful that drunkenness and opium. (Taibi: 2008, 60)

Few Acts passed during the Victorian Era to increase education about child labour in sake of help them; the sweepers Act of 1788, was against the use of young children under the age of eight as chimney sweeps was enacted, and to allow them to go to the church in Sundays, then the Act of the chimney sweepers and chimneys Regulation 1840, this law forbade person under the age of 21 to climb up into a chimney to clean it, after that an Act in 1875, which complete the previous Act; narrating an accident of a boy named George Brewster, he died when he was cleaning the chimney at the age of 12 years old, because of that Lord Shaftesbury proposed this Act with obligation of registration the chimney with police and they must controlled by government..

II.5. The Impacts of Industrialization on the Victorian Women Role

Before the industrialization advent in Great Britain, women's identity was noticed in three main domains such as family, society and economic spheres. At society level, women identity was upgraded and valued through their names and achievements. Women were respected or considered because they were not at all or less involved in social scourges such as crimes commission, prostitution, child trafficking, weapons and ammunitions trafficking, armed robberies, piracies, and any other social cankers. At economic level, women have been taking great part in

many activities in order to provide their assistance for the welfare of their family, and society at large. Some of these activities have to do with seamstress, agriculture, trade, housemaid servant, weaving loom to list only a few. All those occupations were reserved to women. They were proud of those occupations because they allow them to showcase their knowhow, knowledge, identity and feelings. There was no such an official political movement to which they belong. In other words political affairs were not their concerns.

The economic impacts of Industrial Revolution on Victorian Women In the field of economy, the introduction of the industry was identified as a necessity for the progress of human and the economic growth during the Victorian era. It also is driving engine of any social and economic development the achievement of which calls for some sacrifices of manifold worth mentioning. Among them range those which occur within the working class. Working women have been victim of gender-based discrimination. For instance, for the same job performed, female labour was remunerated at lower salary.

The worst in the working place was that their working hour or time was longer than men's one. In other words they do not share and enjoy the same rights with men, as a result they have in many occasions failed to achieve their goals and fulfil their duties as mothers, wives and house maids, losing thereby their former personality and identity. Besides, the Poor Law of 1834 has come as the final blow. That legal instrument is a system of laws introduced in England and the rest of Britain to provide public reliefs and assistance to the have-nots. Those include the widows, patients, disabled and unemployed who, by virtue of the new legal provision shall be hired as labour- force. This Legal provision re-enforces the labour executives to inflict cruel, inhuman, degrading and humiliating treatments on the poor working class poor including the women.

In spite of the prosperity that has emerged within the middle class as a result of capitalism the industrial revolution period was equally characterized by the spread of abject poverty suffered by the majority of the British citizens. Moreover, another aspect of the situation in the field of economy is the high desertion rate as the overall labour force; both male and female who had contracted jobs have dropped their employments due to time table constraints.

As a matter of fact, women also need time to fulfil their family responsibilities as householders. As industrial time unfolds, the time needed for catering for the family suffer and ended up drastically reduced. Many among the hardworking women who were clung to their families had to drop their discriminating daily jobs and employments for the benefit of their families as those two kinds of responsibilities seem not to converge. Having lost female labourers, the employers had to bear the brunt by recruiting about two men in order to get the result they previously had from one lady, paying subsequently double female salaries for one male labourer. The machinery has also taken over in many companies or factories where women are poorly remunerated at almost half of men's salary for the same amount of effort, time and result. Industrialization has had economic impacts on women but also changed their social life.

The true role of a wife is first and foremost to love honour and obey her husband, in compliance with wedding pledge statement. A married woman's place in the family hierarchy comes second after her husband. But rather than being underrated or regarded as unimportant, the duties discharged by a wife in a household in terms of catering for the husband and looking after children cannot be neglected at all. Her presence ensures the physical, mental, psychological, economic stability of the family, thereby filling a crucial gap or vacuum that could have destabilised the house. However, the advent of industrial revolution has brought about a series of changes in different spheres of life. With the new lifestyle induced by industrialization, women have opened their eyes and realized that they have lost part of their identity as a result of the victimization, discrimination and injustice they have been undergoing. So, a study of the industrial revolution throughout its historical literature makes realize the reasons behind women's movement with special emphasis on advocacy for gender equity, the establishment of women's organizations and the rise of a new generation of female artists, photographers, and professionals.

Those changes have resulted in social paradigms shift and transformed the previous patriarchal tradition prevailing in the societal structure across the globe. Followed closely by the outbreak of World War I, these social paradigms shifts, which have been set in motion at the early moments of the nineteenth Century,

have further developed because women have been propelled into the job market as labour-force, exposed henceforth to the same situations in previously male-dominated professional and political environment.

II.6. Victorian Literature

In the nineteenth century, the novel became the leading form of literature, this age was excellent and it characterized by great authors and poets most of them share the same characteristics; one of this characteristics is idealism where the writers exalt a pure ideal life, that tackles great ideals such as truth, love, justice, these ideals were the common themes of poets and essayists of the age.

> The Novel has been described as the leader form of literature during the 19th century. The novel continued to thrive through this time, its importance to the era could easily be compared to the importance of the plays of Shakespeare for the Elizabethans. (Taibi: 2008, 62)

Victorian literature produced great poets and it was remarkable of its prose; poets reflected the social and economic problems, the poems of that period criticized religion and philosophy such as; Alfred Lord Tennyson *The Idylls of the King*, Robert Browning, he is a writer of dramatic monologue, one his successful dramatic poems *Sorolello*, Edward Fitzgerald is a greatest poetic translator, he translated six of Calderon's plays and *The Rubaiyat* of the Persian poet Omar Khayyam.

The nineteenth century was an age of truly famous theatre, in the early of the century government allowed plays to be shown, they act in front of people to transmit stories and morals in order to learn. Oscar Wilde is one of the famous playwrights of the Victorian era, he was successful for his brilliant series of drama such as; *a woman of importance*, *An Ideal Husband*. Other important writers include John Millington Synge his plays *Riders to The Sea* ,also the famous writer George Bernard Show who wrote a satirical plays that reflected the hypocrisy's of the time such as; education, marriage, religion, his famous plays such as; *The Man and Destiny*, *Man and Superman*.

The Victorian period can be considered as the golden age of the novel, which reflected the modern world and it was the only source of education of the middle class citizens, one of the most famous genres was the buildings roman; which narrate the life of the protagonist from infancy to their adulthood. The novelist served moral guide and analyse the psychology of the characters because the narrator felt a social and moral responsibility to portray society in realistic way expressing their faith in progress and denouncing its justice and unfairness, therefore individuals were portrayed alienation from the word where they lived in sake of changing their destiny, narrators portrayed this through their character's dream, illusions and despair.

One of these famous writers is Charles Dickens who represents a literary figure of the whole Victorian age, he anticipated the themes and language of the twentieth century fiction, Dickens's characters reflected dimension of social classes, also reflected the needed energy of the city, he also criticizes the hypocrisy of the rich and the division of social classes. He wrote about London life and struggle of the poor in his early works such as; *Pickwick Papers* (1836) and *great expectations* (1861).

The novel was a form of entertainment, and well-brought up children were taught to read novels before Luncheon an educated Victorian reader idled away an evening with a novel when he did not feel equal to reading something important history for example or history. As we have seen; women were considered as angel in the home, their rights were limited. Differently the works by pre-Victorian writers such as Jane Austen, Walter Scott, the Bronte sister's and George Eliot novelists shared the Romanticism and some features of Realism, they wrote about social problems and people's daily life and adventure stories. Bloom stated that: "Without exception the Victorian novelists were masters of the art of the telling a story". (2004, 173)

The Victorian era was the great age of the English novel; realistic, it was easier to understand by simple readers in which the writer and his readers shared the same opinions, values and ideals. The plot of their novels was generally very long and complicated.

> They [the Victorian novelists] had expressed their own attitudes
> and sympathies without constraint; they had written in individual
> styles that sometimes burst into extravagance of oratory or
> luxuriance of poetry; their complicated plots had often included
> melodramatic suspense. (Ibid, 84)

As it mentioned the Victorian novel is the principle form in the Victorian literature and this quote show this clearly. Victorian novels tend to idealized portraits of difficult lives in which hard work, love and luck, there was a struggle to conquer the flaws of human beings with great virtues, and it was a principal that those who struggle to attain morality would most probably achieve positive results in the end if not tortured by natural circumstances.

II.7. The Victorian Realism (1865-1901)

Realism is a literary movement that started in France in the 1850s as a reaction against Romanticism and which tried to show life as it was in literature all over Europe. In England this realism movement depicted at the time of the Victorian era, this form of literature tried to made literature closer to real life with fact and stereotype of human nature, the writings were about the struggles of the lower class citizens. The novel narrated the whole truth of the protagonist both his good and bad actions.

> In the arts, 'realism referred to the belief that reality inheres in
> present fact end that new doctrines of the physical world are
> independent of mind or spirit, 'a description of facing up to
> things as they really are and not as we imagine or would like
> them to be. (Louis: 2006, 29)

Realists were masters at psychological characterization, detailed description of daily life in realistic settings and dialogue that show the idioms of natural human speech. Thus, they often addressed themes of socioeconomic conflict by contrasting the living conditions of the poor with those of the upper classes. Realist's writers celebrated for their mastery of objective, third-person. Prior to the Victorian era, poetry had the principle form of literature. However, changes in social structure was the cause of novel's raise, these works were easier to understand in consequence of Industrialization.

The realistic Victorian novel focused on characters and themes such as the poor and social mobility. The novel of the nineteenth century was written in opposition to the romance of Medieval times, representing "real life" experiences and characters versus ideal love, ideal moral codes ideal characters nobility and fixed social values, it was characterized also by the emphasis on the here and now, realists evoke common actions and presents surface details and emphasize the problems of middle classes, and also they employ simple language and write about morals. One of the most realist writers is Charles Dickens, his works were frequently successive in newspapers and journals, Dickens particularly would portray the lives of poor people, and he directed his attention on the topic of reality in which he highlighted the importance of memory which he described as a kind of vision, or way of seeing the world.

Narratives were purely famous style of writing for Victorian Realism, they struggled with what is real and what is not, that what made the reader in confusion between them, because of that the reader kept reading to discover the reality and that is what called suspense. For example, in Dickens *Great Expectations* memory is a key of the story; as Pip recalls all events from his memory and from the story, a great deal of suspense found from the fact that Pip does not know at the end there were two different ending of the novel which create suspense to the reader. Charles Dickens was regarded as the representative figure of the nineteenth century realism

The realistic novel is a narration of realistic events, set in very specific places and times, this type of novel treated aspects of contemporary society; as the conflicts of the social order and the changes of custom and mentality in relation to major political and economic events. Among realism's principles that characters are more important than plot, Realist attack upon Romanticism and Romantic writers, they attempts to illustrate life without romantic subjectivity and idealization, it focuses on the actualities of life, and treats the common place characters of everyday life. This sort of realism makes the readers face reality as it happens in the world, rather than in the make believe world of fantasy. The realists generally reject the kind of symbolism suggested by Emerson when he said every natural fact is a symbol of some spiritual fact, their use of symbolism is controlled and limited; they depend more on the use of images.

Realism is to narrate the reality and council the individual sensibility. Hence, arose important choices formally; a prose flat and leaner, to maintain the narration of absolute objectivity in which the presence of the author expressed in third person, he has few space to state his interventions, the realism spreads quickly across Europe, and in Victorian England is greeted by the works of Charles Dickens such as his novel 1838 novel *Oliver Twist;* which describes unromantically the plight of those living in early industrialized London with all its pollution, because it sheds light on what we customarily might not see. To achieve this effect the author prefers as protagonist an ordinary citizen of middle town, living in main streets, perhaps, and engaged in the real estate business, the realist, in other words, is deliberately selective in materials and prefers the average and the common place. The characters therefore are usually of the middle class or the working class; people who live through experiences of childhood, adolescence, love, marriage and death but they were unhappy.

These novels are made to seen to the reader a mirror held up to real life, in the broad sense of the term, authors of highly wrought prose fiction such as; Fielding, Jane Austen, Balzac, George Eliot and Tolstoy are realists and Charles Dickens.

II.8. Conclusion

When it comes to describing Great Britain in the Victorian period, words like Industrial Revolution, reform, and change would come to mind. Many changes appeared in many fields as a result of the Industrial Revolution. The class division and the gap between the social classes was a remarkable element in the Victorian society. It leads to make most the writers and particularly novelists during the era to consider it their major themes. Thus, the real setting and life events were a main characteristic of the Victorian novel like Dickens *Hard Times.*

Chapter Three

Language and Gender Dimensions in Hard Times

Chapter III: Language and Gender Dimensions in *Hard Times*

III.1. Introduction

This chapter is devoted to identify language and gender in Charles Dickens's *Hard Times,* the novel involves historical event which is the Industrial Revolution. According to the theme of this study it is necessary to give a hint about Charles Dickens as a witness of the events which happened during the period, and then as the writer of the work. His witnesses and experiences for social realities were his source of inspiration. In *Hard Times*, Dickens tackles the mechanised British society, which is embodied in his fictional setting and characters. Where working people, poor and children were living under oppressive life. In *Hard Times* Dickens has constructed an almost entirely mechanised world people, ideals and environment. Within the setting and characters Dickens pictures the Victorian society and the differences between its classes through dimensions like language, education, living conditions and gender inequality.

III.2. Language and social class in Charles Dickens's *Hard Times*

The language or the dialect can define people's level of education or social class: "Social class differences interpret cultural contrast in patterning and speech."(Ilhem, 2012). Dickens uses a variety of English forms as a technique to show the difference between the high and working classes; In *Hard Times* the social linguistic aspect is fundamental for the novel and its satire, some features in the text can identify the characters identity as stated by Ingham:

> Since the narrators not only look but listen and notice features of speech which they read off as a form of body language. These include aspects of voice quality, enunciation, sentence structure, vocabulary, and other more nebulous effects. If these were comprehensively recorded, they would indicate the speaker's idiolects: those features of speaker's. (2008, 127)

Ingham also adds that the language beyond representing the personalities of characters goes deeper to represent moral and social class through a dialect. Through some extractions from *Hard Times* all this can be identified in which the representatives of the middle class Mr. Bounderby, Mr. Gradgrind, and the upper class Mr. Harthouse using a highly standard English. Here are some quotes:

> "In the name of wonder, idleness, and folly said Mr. Gradgrind, leading each away by a hand; "My mother left me to my grandmother, said Mr. Bounderby; and, according to my remembrance, my grandmother was the wickedest and the worst old woman that ever lived." (*Hard Times*: 17)

An example from Mr. Harthouse's speech: "Mr. Bounderby, I assure you I am entirely and completely of your way of thinking." (Ibid, 103). While the Representative of the working class language can be realized through Mr. Blackpool's speeches in the novel: "I had leer not come to it, sir; but sin you put the question and not want not be ill-manner's I ll answer. I had passed a promise." (Ibid, 121). Dickens was conscious that each people's class likes to read about themselves with their dialect to fulfil the meaning. He was good to stimulate the reader's compassion in sharing or at least visualizing the working class life and in presenting a culture of industrialism he targets at exploring social class differences (Ibid, 81).

Hard Times is a novel, written to reflect the Victorian era, through its realism. The novel comments on contemporary crisis and captures the essence of the industrial era, presenting ways in which it brought about change to the working class. The chapter, from which the passage I will be analysing is taken, is the introduction of the character Stephen Blackpool, one of the few "Hands" whom is introduced. The chapter evokes the reader's sympathy for the character as Dickens describes his conversation with Rachel, expressing his frustration in his marital situation.

Dickens uses the metonym "Hands" to identify Blackpool and the working class people like him; the use of this colloquial term demoralises and dehumanises the people it describes, talking of them as machines more than humans who breathe and feel. This mechanisation of people is a main theme within *Hard Times,* Dickens seems to suggest that the industrialisation of England in the nineteenth century, take away the natural traits of humans such as emotions and ideas, and turn them into machines. This idea is particularly displayed by Gradgrind and his school. Therefore Dickens uses the term "Hands" to describe the effect that the industrialisation has had on these people, showing through characters like Louisa,

that a life without these human qualities would be insufferable and making the reader sympathise with the "Hands", particularly Blackpool.

A theme that is drawn upon in the chapter from which this passage is taken from is femininity. Dickens suggests that because females are supplemented with traits like empathy, morals, and emotional sensitivity, women can act to oppose the way that industrialisation is trying to turn characters into machines. Rachael's strength inspires Blackpool to continue his job at the factory and Rachael is described as a guiding angel to Blackpool. This would therefore suggest that Louisa's harsh upbringing meant she was unable to develop these natural feminine traits.

In the novel Dickens uses a mixture of direct and indirect characterisation in the novel to describe characters within the novel. In this passage he uses direct characterisation; he reveals Blackpool's traits through description rather than implied meaning. This makes Blackpool the easiest character to relate to as he demonstrates the most worthy qualities; it is easy to become involved in his isolation and therefore to sympathise with him. Dickens use of believable characters helps with the realism he is trying to create, therefore making the novel more effective.

All the characters in *Hard Times* have one dimensional characteristic yet also have sophisticated qualities of "real" people. This means that these characters have the same thoughts and ideas as we have, therefore adding verisimilitude allowing the audience to relate to their thoughts and emotions. One character described in this passage, Stephen Blackpool, does not follow this pattern, however, as he is singled out to be the only Hand that is described in detail therefore Dickens seems to have chosen his character to be a representative for his social division.

The hardest working part of Coketown is described in reference to the industrialisation of the town. The description is a negative one, "where nature was as strongly bricked out as killing airs and gases were bricked in" (*Hard Times*, 54). It is clear that Dickens is trying to point out the negative impact that industrialisation has had on the people and their personalities, but this paragraph

goes beyond that, looking at the way this era has change the appearance of the town. I believe the change of the natural beauty being taken away and replaced with man-made substances is metaphoric of the change that the industry and individuals, such as Gradgrind, are trying to make upon the people of Coketown; they are having their natural qualities taken away from them and replaced with the cardboard personalities that Gradgrind wishes everyone to have.

The narrator in *Hard Times* limited omniscience. This is clear as he persistently has an overview of everything that is going on yet on occasions he incorrectly ventures into characters thoughts and feelings, which suggests he is not always clear about what is going on. The narrator sometime makes moral judgements of the characters; this shows the reader he puts his own judgements into the text suggesting that his descriptions cannot always be taken as fact as he may be putting his own opinion in.

The narrative voice seems to contrast when talking about different characters, such as in this passage when talking about Blackpool, his tone appears to be sympathetic, conjuring sympathy from the reader, however when talking about Gradgrind, he appears to be almost mocking, creating a character that we do not care for. This research clearly demonstrates its place in the nineteenth century, at a time of industrial revolution. The narrative gives off the impression that Dickens was not a great believer in the time and what it was doing to people, through the imagery created of Coketown before and after the change, through the theme of the mechanisation of people and through the narrative voice which clearly favours Blackpool who does not follow the conventions of the model worker. Changes happened at that time in language in consequence of Industrialization made changes also in Victorian culture.

III.3. Language and culture in Charles dickens's *Hard Times*

There is a flow of English culture in *Hard Times* to indicate awareness that economic events like Industrial Revolution and expansion of mining factories affected deeply the life of northerners, had not known that some people localized in North England speaking correspondingly a dialect truly existed, English history would have been distorted or lacked important realistic events. Dickens has been

famous for representing working people who by the nineteenth century moved in the North of England into the textile and mining factories whose number increased by the Industrial Revolution and the factory system; this just render them nearly all poor, of low social class, employed in one of two industries textiles or mining, and of limited formal education.

"Dialect literatures evolved to meet the needs of these new urban-industrial populations". (Shorrocks: 1999, 89). This is exactly the portrait of Stephen Blackpool in *Hard Times*, Dickens was conscious that people like to read about themselves in their dialect to fulfil the meaning of group identity and autonomy; thus, he thinks that including a character like Stephen Blackpool in his novel may echo the voice of working classes.

Dickens purposes to use heavy dialect through Stephen not for comic effect or to share mere compassion with, but his goal was, rather, larger because he was conscious of a rich Lancashire dialect literature evolving to represent a literature of the North of England with the aim to duplicate cultural identity, and group identity "something that went far beyond mere consolation and escapism, or the homely, the sentimental, and the comic" (Shorrocks: 1999, 96). Dickens was good to stimulate the readers' compassion in sharing or at least visualizing the working class life and in presenting a culture of industrialism he targets at exploring social class difference. Industrial Culture Though Dickens was born in Portsmouth, and grown up in small-town Kent, he has been "hailed as the first great English novelist of the city" (Eagleton: 2005, 143) and this is important in the way he should imagine the world around him for literary purposes especially that in Dickens's own time England knew radical changes from mainly rural to largely urban city.

Being a London based-setting, his fictional attention derives from industrial workers and manufacturers except in *Hard Times* which is known as his only industrial novel where it becomes hard for Dickens to depict new standards of the natural especially that he is "severe on 'unnatural' behaviour" (Eagleton: 2005, 147). It was difficult for Dickens to write *Hard Times* in the sense that "he portrays a world so thoroughly culturalized that it is hard to know by what "natural" standards such "unnatural" conduct can be judged" (Ibid). *Hard Times*,

in sum, is a social critique where "all things [are] compromised by industrial culture" (Childers: 2001, 89).

Hard Times is a report of an industrial-capitalist system represented through the snob Bounderby and the intellectual Gradgrind using a highly standard English fulfilling the norms of such standard but at the same time, such standards of language and system are interrupted by low variety of English performed in "the anarchic spontaneity of a circus" (Eagleton: 2005, 158). This just interprets Dickens technique to juxtapose the "low" with the high; "the middle" with "working"; and "the serious" with the "fantasy".

Dickens is aware that working at the circus is given to jobless people so he produces *Hard Times* to reduce culture to the "question of what to do with people when they aren't at work" (Eagleton: 2005, 158). Being industrial does not prevent the dialect from pervading in the whole novel for one should not "regard cities as any less regional than other areas" (Snell: 1998, 3). In this sense Lancashire dialect is classified as urban dialect mastered by northerners in England; the mill factories spread everywhere and motivate the creation of new jargon up to the new society as Claude Levi-Strauss once wrote "to say language is to say society" (Duranti: 1997, 337). It means that "government, workplaces, families and other institutions that make up societies rely on language to reproduce such institutions over time" (Ibid). Scholars have tightened the evidence for the relationship of dialect and society concerning new transformations through which Britain shifted to a large urban nation by the latter half of the nineteenth century. In this vein, Romaine states that "Britain became the first nation to have an industrial working class".

Towns have typically attracted migrants from many rural areas, who speak different languages and regional dialects. The rise of urbanization is connected with an increase in social stratification which is reflected in linguistic variation" (Holland: 2000, 65). Indeed, *Hard Times* "stands as Dickens's contribution to the industrial fiction genre proper" (Childers: 2001, 89). Opposing to a harsh snob industrial culture, Dickens idealized women in *Hard Times* because, in the main, Women are "the bearers of the novels positive values of compassion and imagination; 'culture' or 'creativity' are in this sense feminine qualities, in

opposition to dominative masculinism of the industrial system" (Eagleton: 1987, 309).

The spirit of industry haunts the novel in depth mainly expressed through characters to be object of narrative observation. The culture of industry is significant within Dickens who deals with such issues reached in both middle and working classes lives to demonstrate the contrast between the two; Popular Culture vs. High Culture. *Hard Times* is characterized by a mixed nature at language, dialect and culture; yet, Dickens displays "a morally serious content cast in the forms of popular entertainment" (Eagleton: 1987, 292). The elements of popular culture are exposed through many characters mostly using the dialect presented firstly in Stephen "We should remember, moreover, that Dickens' novels counted in his day as popular culture and that not only their popularity but also their social influence was enormous.

Another *Hard Time's* moral is spoken in Dickens's attempt at a Lancashire dialect by power loom operator Stephen Blackpool (Neumann: 1999, 62). Stephen in being a power loom operator at Bounderby's factory paves the way to explicate an opposing relationship of employer and employee out of which evolves two distinct cultures. The former relates to high culture supposed to be conventional and correct while the latter copes with popular culture denied by the opposite culture and falsely misjudged as broken and illegal. Romaine (1982) thinks that "if speech is stratified by social class in ways partly beyond the speaker's awareness and control, it also provides a rich resource for displaying adherence to the norms of the vernacular culture" (Edward: 1999, 66).

Popular culture is also represented through Sleary at circus for "it is not accidental that popular culture actually figures directly in the book itself, in the carnivalesque shape of Sleary's circus" (Eagleton: 1987, 292). It is not, as well as, for nonsense that Dickens again opposes Sleary and his staff with unrelated culture presented in Bounderby the owner of factories and Gradgrind the teacher of facts. Actually, cultural clashes demystify openly that *Hard Times* is an exposé in popular culture trying to survive in the presence of high culture clearly detected through the language diversity from very standard to very nonstandard "stylistically, the book veers from high moral sermonizing to thick local dialect,

from Bounderby's phoney bluffness to Sleary's tiresome lisp, deploying a whole range of rhetoric" (Eagleton: 1987, 292).

Another example presented by Dickens to intensify cultural differences in *Hard Times* is interaction of Bounderby with Stephen when each of them uses the language he knows; Stephen uses dialect because he misuses the standard that Bounderby masters, but one problematical issue raises in this vein, Bounderby responds correctly to Stephen's dialectal utterances which insinuates that the former understands the dialect but sticks to the standard; this, in a way, interprets cultural disruption;

> It is now recognized that the lines between Cultivated, Common, and Folk Speech cannot be sharply drawn and that those who commonly employ Cultivated and Common speech patterns use their regional dialect on occasion and are seldom confused by local patterns of Folk Speech even if they only infrequently or never use them. (Richmond: 1972, 149)

Social class differences interpret cultural contrast in the patterning of speech; they are, however, insufficient speech repertoires acquired beyond cities and local communities, melting naive unschooled groups with malicious educated ones.

III.4. Education in Charles Dickens's *Hard Times*

Education is the process in which the learner gains knowledge and uses his skills to have new information and instructions. Also, it is considered as a developing process. The success of any educational system refers to its methods used. We want to investigate the educational system used in Charles Dickens' *Hard Times* 1854, in particular we emphasize on Dickens's evidences.

Charles Dickens in his novel *Hard Times* express to us as readers the way of teaching used at the nineteenth century, when Victorians used Fancy in their teaching methods, in the opposite what he claims to us in the novel that Mr. Gradgrind in his privacy school was against Victorians, he used facts in his way of teaching. The novel represents Charles Dickens's views to the educational system which are used by Mr. Gradgrind; His interest to this kind of learning; shown in the description of the school; teachers, children and strict methods that

used by Mr. Gradgrind. Thus, he uses these evidences to show the importance of facts

> Now, what I want is Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the mind of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir! (Dickens, I, 1, 1)

According to this Quote, Gradgrind insists on Facts and show its great importance and necessity in life, as well as he can't help anyone just speak more interesting to it, thus he tell his principle aim which he bring up his students where children are taught only Fact.

> So, Mr. M'Choakumchild began in his best manner. He and some one hundred and forty other schoolmasters, had been lately turned at the same time, in the same factory, on the same principles, like so many pianoforte legs. He had been put through an immense variety of paces, and had answered volumes of head-breaking questions. (Dickens, I.2.48)

In the privacy school of Mr. Gradgrind, there are one hundred and forty other schoolmasters. They worked together with the same principles, when Mr. M'Choakumchild had been put through vast paces, Plus this he had been used a lot of modules which are Orthography, etymology, syntax, and prosody, biography, astronomy, geography, and general cosmography, the sciences of compound proportion, algebra, land-surveying and levelling, vocal music, and drawing from models, for him are most interested like what is said: "were all at the ends of his ten chilled fingers."

> So, Mr. M'Choakumchild began in his best manner, He had worked his stony way into Her Majesty's most Honourable Privy Council's Schedule B, and had taken the bloom off the higher branches of mathematics and physical science, French, German, Latin, and Greek. He knew all about all the Water Sheds of the entire world (whatever they are). (Dickens, I.2.48, 49)

Mr. M'Choakumchild educational system is so based on fact, also he knows the history very well. He seems to be decorative, like a "pianoforte leg". He can teach drawing, but only "from models", and without any thinking for

imagination, the phrase "of all the peoples" gives us the idea that he has great knowledge in history.

> You are extremely deficient in your facts. Your acquaintance with figures is very limited. You are altogether backward, and below the mark.' 'I am sorry, sir,' [Sissy] returned; 'but I know it is quite true. Yet I have tried hard, sir.' 'Yes,' said Mr. Gradgrind, 'yes, I believe you have tried hard; I have observed you, and I can find no fault in that respect.' 'Thank you, sir. I have thought sometimes. (Dickens, I.14.11-15)

Mr. Gradgrind is more in relation with his educational system that is shown in his obvious failure with Sissy Jupe who is the only student he can't work with her.

> The students in the school are treated as though they are inmates in a prison, the school is described as dark and bleak, the children are not called by names, but they called by numbers as what Mr. Gradgrind call Sissy Jupe: „Girl number twenty," said Mr. Gradgrind, squarely pointing with his square forefinger, I don't know that girl. Who is that girl? (Dickens, I, 2, 3).

Pupil's individuality and freedom are being destroyed by these systems, and are being turned into either knowledge spewing machines. The children considered as victims of the Gradgrind's system; because they are unable to function properly. They can't use their efforts and skills to learn, they haven't any extra activities to practice more and more, and they spent all the time in the school. This process of learning would be really boring and without any encouragement given to exercise their imagination and creativity;

> NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. […]This is the principle on which I bring up my own children, and this is the principle on which I bring up these children Stick to Facts, sir! (Dickens, I, 1, 1)

The book one begins with these lines and express to the reader the main goal of Mr. Gradgrind in his own school, also express an important topic and theme in the novel in order to introduced to a style of teaching that is dependent only on facts.

"THE ONE THING NEEDFUL" this title expresses what the utilitarian education schooling system believes to be most necessary. Fact is the foundation of their school the greatest good for the greatest number; the goal of the school is to cram as many facts into the heads of the students as possible. The school system in Coketown perfectly embodies this idea; the children are taught to memorize facts in the most practical and efficient way possible, rather than take the time to understand and discover information for them.

"I have never seen among the pupils, whether boys or girls, anything but little parrots and small calculating machines", this shows how he believes that children make no attempt to take part in their lessons at all, No stimulating atmosphere to work ,no interaction in the classroom. Moreover, there is no exception to the rule. He sees it as a rather utilitarian style approach, a one size fits all, a true product of Mr. Gradgrind's educational system and upbringing is Bitzer. The small pale boy, who absorbed all the facts and figures given to him and embodies the extremity of utilitarian beliefs, what is ironic in this situation is when Bitzer attempts to detain Tom, Gradgrind inquires if he has no heart, only to realize that Bitzer truly does not because of what he was taught by Gradgrind.

Dickens repeatedly illustrates the grave repercussions of Coketown's society, of preventing the fire of imagination, giving a disturbing perspective of human greed and its power to corrupt. These values and methods of child rising are not only instilled in school, but when the children return home, it is further instilled. Mrs. Gradgrind being a submissive wife promotes her husband's beliefs in the household and even goes to the extent of reprimanding her children should they wonder about things that Gradgrind finds unsuitable. Thus the children are forced to be these robot like creatures both at home and at school.

Sissy is flourishing despite the obstacles she faced, despite the fact that she utilizes her imagination and stay more convinced to her fanciful notions regardless of what Mr. Gradgrind thinks of them. She is one of the few compassionate females in the novel who possessed the stereotypical traits of femininity (ibid). Louisa however, as Dickens mentioned that she is cold, distant and appears unfeeling. It is revealed later in the novel when she escapes to her father's house instead of having an affair with Harthouse, that while she may be

this person so removed from humanity due to the suppression of emotion and imagination by her father in her childhood, it also portrays that she still has a sense of self-worth and knows the difference between right and wrong, what is virtuous and what is not.

And thus the reaping begins: Louisa is trapped in a loveless marriage to a man twice her age; Tom, Gradgrind's son is becoming popular for his high debt and idleness at work. He becomes pulls away from his sister even though he only has the position in the bank because of her. Thus both children are obviously unhappy. This is ironic when one considers Sissy, the orphan girl from the circus. In school, she was said to be too fanciful and Gradgrind left her to the task of caring for his ailing wife and his youngest daughter. While both of his children that he instilled all his utilitarian values are suffering (ibid).

Fact and Fancy It is clear that in this novel there are two sides or a conflict between two groups of people and what is important to them. The novel itself gives us a helpful division to understand the central conflict by nominating these two sides as fact and fancy. It is evidently obvious that the forces of fact are represented by Mr. Gradgrind and Mr. Bounderby. The forces of fancy are represented by Sissy Jupe and the Circus folk, who are, to all intents and purposes, her "family". The conflict between the two sides comes clear in Chapter Two when Sissy Jupe is asked to define a horse. Note Mr. Gradgrind's reaction of Sissy's failure to define a horse: "Girl number twenty unable to define a horse!" said Mr. Gradgrind, for the general be hoof of all the little pitchers. "Girl number twenty possessed of no facts, in reference to one of the commonest of animals".

Victorians used fancy in their educational system, after that, Dickens come with Fact to present the successful educational process. Dickens gives the way that used by Mr. Gradgrind who make impression and force in his method toward innocence pupils. Mr. M'Choakumchild, a teacher at the school, is another individual who is characterized figuratively by Dickens, although his name is more than ample evidence to confirm his detrimental effect on the children.

Next, Sissy Jupe is a character in *Hard Times* who feels the oppressions of prohibited fancy in Gradgrind's schoolroom. No little Gradgrind had ever seen a face in the moon; it was up in the moon before it could speak distinctly. No little Gradgrind had ever learnt the silly jingle, Twinkle, twinkle, little star; how I wonder what you are (Dickens, I.3.4)

The absence of fancy from the Gradgrind children's childhoods forces them to learn from the world. This lead them to face the society as it is, they must be acceptable with Facts.

> Asked Mr. Gradgrind, in a still lower voice, 'did you read to your father, Jupe? About the Fairies, sir, and the Dwarf, and the Hunchback, and the Genies, she sobbed out; and about Hush! Said Mr.Gradgrind, that is enough. Never breathe a word of such destructive   non   sense   any   more. (Dickens, I. 7, 48-50)

Dickens is very defensive of fiction as well he should be, since it's what he produces for a living, he was against Fancy methods and way of life. Here, he presents the situation of Mr. Gradgrind with Sissy Jupe the Girl who avoided Facts and insists on fancy. There was a library in Coketown, to which general access was easy.

> […]They wondered about human nature, human passions, human hopes and fears, the struggles, triumphs and defeats, the cares and joys and sorrows, the lives and deaths of common men and women! They sometimes, after fifteen hours' work, sat down to read mere fables about men and women, more or less like themselves, and about children, more or less like their own. (Dickens, I.8.5)

For the factory workers, reading about the lives of people similar to themselves is a way to develop and cultivate the habitants as an important part of the imaginary process. Mr. Gradgrind considered his children as workers in factory; they must work as well as he shows their need to reading. It showed the important and the pleasure of reading. Each character in the novel has his role to clarify to the readers the process of education of that age they lived. The main characters of the novel realize that their education of facts only deepens their misery and depression; some of them become emotionally starved, and the

conclusion is that they meet a different fate because of their futile efforts to acquire the education of Utilitarianism. When the characters are represented in this way it is obvious that Dickens is emphasizing the destruction of this theory of teaching. Dickens represents the philosophy of facts and fancy in his novel, and it is the main theme of *Hard Times*.

"Facts alone are wanted in life. Plant nothing else, and root out everything else" (Dickens, 1854). This is the philosophy Mr. Gradgrind believed in and enforced in every way he could. This is the philosophy that Charles Dickens in his novel *Hard Times* criticizes. Here is a strong case made in *Hard Times* that education is not simply the classroom experience of memorizing facts. This chapter expresses the view that having an emotional component to our education is crucial. It's also shown in the novel that this kind of learning can happen at any time in life.

III.5. The Question of Realism in Charles Dickens's *Hard Times*

He writes about the city, but also in a style that is adequate to portray urban life: fast rhythm, vivid and energetic descriptions, and abrupt shifts of tone and expressive characters that are known only by one or two defining traits, as if they were strangers passing in the street. Through an analysis of the chapter XIV, "The Great Manufacturer", extracted from the first part of the novel *Hard Times*, this dissertation intends to better explain these aspects of Dickens's prose.

"The Great Manufacturer" is an important part of the main metaphor used by Dickens in the novel: the division of it into three parts, named "Sowing", "Reaping" and "Garnering", provides the novel the idea of an on-going natural process; it brings the description of how time went by in Coketown. Capitalism is present in this fictional world almost as a second nature, for it is already so interwoven in society that it seems impossible to be overcome. Time goes by in consonance with the capitalist system: "Time went on in Coketown like its own machinery: so much material wrought up, so much fuel consumed, so many powers worn out, so much money made". The repetition of quantifiers such as "so much" and "so many" shows that time is measured in terms of money and production, and

creates af stifling atmosphere, from which there is no way out, the new order has already become a natural phenomenon. However, the narrator makes an exception; Time is the only thing that still can compete with capitalism as an equal, the only thing that can operate a change in a world which is always the same. Thus the chapter is dedicated to show the passage of a short period of time in the life of four characters: Mr. Gradgrind, his elder children Louisa and Tom, and the girl who came from the circus, Sissy Jupe. From the first chapters, Louisa is presented as a more complex individual, but in the case of her brother, father and Sissy this development is not that which would be expected in a realist novel, which according to Watt gave great importance in the development of its characters.

Concerning Tom, the mention of any kind of development is made only in terms of biological growth ("Thomas is becoming almost a young man"3), or in terms of a change in the role the character plays in the society ("Time, sticking to him, passed him into Bounderby's Bank"4). But his essence, his character remains the same throughout the whole novel. As for Sissy, the few traits we know about her are also presented in one go, and do not change; her development, or the lack of it, is the one expected from her at school "I cannot disguise from you, Jupe, that the result of your probation there has disappointed me". Mr. Gradgrind in turn is the one who less suffers the effects of time, except for his becoming a Member of Parliament of Coketown: "[…] while Mr. Gradgrind himself seemed stationary in his course, and underwent no alteration".

Tom, Sissy and Mr. Gradgrind, as well as most of the other characters of *Hard Times*, are caricatures: flat characters, stereotyped ones that are not developed by the author; from the beginning of the novel, their most prominent aspects are shown, and last until the end of the narrative. In this sense, Dickens's mode of characterization is typical of the streets: there's no time to watch the unfolding of one's personality; the types are all passing in front of the reader's eyes, and have to be easily recognized.

Mr. Gradgrind is a remarkable example of the use of types, for his name denotes a particular aspect of him, setting the character in a context of expectations even before the reader has the chance to see him in action. Nevertheless the caricature is far from the kind of character which belongs by definition to the

bourgeois fiction: the round character, the one that is individualized, that has its personality explored by the author during the time.

Instead, caricatures are typical of the melodrama, a traditional form dated back from the middle Ages, which proves Raymond William's defence of an interlock of previous and contemporary practices and forms. In spite of that they are very realistic and appropriate for Dickens's purposes, because they are true to a new kind of experience, to the urban sensibility; through them, the author is able to capture the movement of the society of time. The industrialism in which they live sort of crushes people: the power has been taken over by material things, so people are reduced to mere objects.

In a way, the distortion of reality executed by the novelist allows the reader to see more accurately, because the emphasis is beyond the surface, in the essence of things. Time is again closely related to the industrialized society, but now through a metaphor that compares it to a factory. When the narrator talks about the changes that occurred in Tom and Sissy's lives, he says: "In some stages of his manufacture of the human fabric, the processes of Time are very rapid". This procedure delivers the idea of a universe overtaken by the capitalist system, which reduces everything and everyone into products, into things.

The people are mere threads in the hands of the manufacturer, and the lives of the first depend on the will of the latter. Reification is a figure greatly explored by Dickens to create the feeling of an omnipresent system that has contaminated every sector of the reality in which it is circumscribed. Later on, by the end of the chapter, when Louisa is wondering about what awaits for her in the next day concerning the conversation with her father, the novelist finishes the scene with an observation that reinforces the inexorability of Time, therefore of the system into which they are all immersed: "[…] what kind of woof Old Time, that greatest and longest-established Spinner of all, would weave from the threads he had already spun into a woman. But his factor is a secret place, his work is noiseless, and his Hands are mutes".

III.6. Gender Construction in *Hard Times*

The differences between men and women are irrefutable. Gender roles however change with time and continue to change as time goes on. The expected role of a woman living in the Victorian Era was much different than that of a woman today. During the Victorian Era women existed to be wives and mothers only and did not have a real place in the society of men. This is hard to understand today because the role of women has evolved so much since. Today, women have careers of their own and sometimes choose to lead their lives alone (without a husband or children of their own). The women who lived during the Victorian Era were highly suppressed in their expression of ideas, so it is rare to find a male who supported the rights of these women. Charles Dickens was one of the few male authors who "at the height of his fame helped further the career of at least three women writers" (Scheckner, 238).

III.7. The Role of Women

In Charles Dickens' novel *Hard Times*, the changing role of female characters that brings Louisa Gradgrind and Sissy Jupe from the background of the story in the beginning to the forefront at the close of the novel reflects the need for change in women's roles during the Victorian Era.

In this vein Charles Dickens considers two kinds of women: the rascal fallen and the dove angels who differ based on their educational backgrounds as he advocates in *Hard Times*. In that respect, he portrays Rachael as simplistic, honest and lovely lady showing true love for Stephen Blackpool for whom she represents his domestic happiness and moral purity. As regard the rascal fallen women with twisted mind, those are the ladies who have lost total control of their lives because as a result of abject poverty and harsh living conditions imposed by the industrial revolution.

Since the British society, during the Victorian era, seems to definitely sideline and marginalize women despite their power and authority, the latter have resorted to confine themselves into domesticity. In *Hard Time*, Gradgrind's

daughter, later known as Bounderby's wife is disorganized by her education which does not tally her cultural background. Louisa is regarded as by her kinsmen as somebody who is alienated and disconnected from her people. But she unexpectedly confesses that her father's educational system has rather deprived her childhood of happiness. It is worth recalling that women education in the nineteenth Century was tailored on the basis of dictatorship and subjugation because women must obey and agree whatever the situation, in line with Dickens claim: To hear is to obey 20. As a matter of the fact the "Angel in the house" has been recurrently portrayed in most of the nineteenth Century writings. Among those authors ranges Dickens through his focalization, schematization and characterization.

. Political Effects of the Industrialization on Victorian Women In the early period of the nineteenth Century, Victorian women were much involved in politics because they are supported by their husband's families and in some cases by their in-laws. The British's industrialization era has come to open women's eyes and mindset as claimed: Now women wanted the same pay as men for equal work. They wanted society to recognize the development they had made. They wanted complete emancipation and, above all, the vote. The demand for emancipation and the right to vote at elections was made for all women by Emmeline Pankhurst and her two daughters Charitable and Sylvia. In actual fact, their predominant sphere of responsibilities is the household as it was widely advocated through the popular concept of "Pater familias" which means that the husband is the head of the household and moral leader of the family; he has strongly ingrained the British culture.

We have already seen that the Industrial Revolution had a big effect on the lives of European people, some famous writers of that time such as Charles Dickens in Britain and Emile Zola in France wrote about working conditions and child labour and social reform and also it had an effect on literature which called a Victorian literature.

The gender roles in the novel are apparent not only by examining the characters; Dickens makes pains to include them in more subtle ways. Carr describes the gender roles functioning in the novel this way: polarities that usually

mark gender differences in nineteenth-century criticism, as, for example, the difference between feeling and thinking, between observing details and formulating generalizations. Carr is essentially making the point that the male sphere is representative of facts and hard evidence, and the female sphere is made up of 'fancy' and emotions.

Sonstroem makes similar claims, "Dickens build[s] bridges of imagery within each of two domains: that of life and Fancy, and that of lifelessness and Fact" (Carr, 1996, 525). Sonstroem certainly has the right idea, but instead of male and female spheres, he assigns them by imagery. Schor has similar ideas but comes to a different conclusion, "what the novel wants is for people to learn to adulterate: to mix fact and fancy, to allow for the release of natural forces to be 'amuthed' [sic]" (83). Schor's conclusion is certainly valid, but Carr's notion that the male and female spheres are divided by fact and fancy best describes how the feminine and male roles play out in the novel.

The characters of Louisa Gradgrind and Sissy Jupe best exemplify the change in their roles as females within the novel. At the beginning of the novel Sissy hardly gets a proper introduction, "Girl number twenty,' said Mr. Gradgrind, 'I don't know that girl. Who is that girl?" (6). Mr. Gradgrind does not even know who Sissy is, and aside from that she is assigned a number instead of a name which only highlights her insignificance as a character and as a woman.

Sissy is introduced into the novel as an unknown little girl who is pushed to the outskirts of society because of her inability to comprehend facts which puts the reader into the shoes of a typical woman alive during the Victorian Era. Louisa is not introduced until chapter three, "phenomenon almost incredible though distinctly seen, what did he then behold but his own metallurgical Louisa, peeping with all her might through a hole in a deal board . . . to catch but a hoof of the graceful equestrian Tyrolean flower-act!" (15). Louisa is introduced as somewhat of a bad character, at least in the rebellious sense. Louisa is placed in this situation to show readers what results when women are not allowed to exercise their imaginative fancy. Although Louisa and Sissy are not introduced in the best light, they soon blossom into pivotal characters.

Louisa and Sissy shortly evolve, further underlining the need for women of the Victorian Era to do the same. Sissy is the first to emerge as a character when Thomas Gradgrind decides to take her into his household after her father abandons her, "'I am willing to take charge of you, Jupe, and to educate you, and provide for you'" (43). It is important to note that while Sissy is slowly moving to the foreground by becoming a part of the Gradgrind family, Thomas Gradgrind makes the decision to take her in without consulting Mrs. Gradgrind. This action is a signal to readers that women did not have the power to make decisions in the household (or have any say in decisions that were made without them), and Dickens is also showing readers the injustices women of the time faced.

There is another layer in Gradgrind's decision-making because he has other motives for taking Sissy into his home. Thomas Gradgrind is trying to show that his system of facts (the male sphere) can prevail over a little girl who is immersed in the world of fancy (the female sphere). By taking Sissy in and attempting to train her in the world of facts Gradgrind is trying to prove that the male sphere is superior to the feminine sphere of fancy. What he does not know however, is that fancy will triumph in the end.

Louisa emerges as a character when she decides to accept Mr. Bounderby's marriage proposal, "Let it be so. Since Mr. Bounderby likes to take me thus, I am satisfied to accept his proposal. Tell him, father, as soon as you please, that this was my answer. Repeat it, word for word, if you can, because I should wish him to know what I said" (112). This is not the type of answer one would expect to a marriage proposal; Louisa is so deeply immersed in her father's world of facts (the male sphere) that her decision to marry is based purely on reason.

Bounderby's marriage proposal is an example of the Victorian ideal marriage. Bounderby chooses to marry Louisa for the notion that, "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife." Within this notion women are treated as property and given as gifts rendering them worthless as living, thinking, human beings. By simply giving herself away to Bounderby, Louisa not only loses her identity but her womanhood as well. Once Louisa realizes she is capable of feeling emotion (through her rendezvous with James Harthouse), she rejects this Victorian notion of

marriage and leaves Bounderby. It is only once Louisa leaves Bounderby that she can gain her identity as a woman back.

The pivotal moment in the novel is where Louisa and Sissy reconcile their differences and both gain real womanhood. After Louisa comes to the realization that she must reject the world of facts through her feelings for James Harthouse, there is a moment where Sissy and Louisa are caught in an embrace and finally understand one another: "In the innocence of her brave affection, and the brimming up of her old devoted spirit, the once deserted girl shone like a beautiful light upon the darkness of the other" (249). Despite Sissy's reaction when Louisa agreed to marry Bounderby, their relationship is reconciled because they are finally both a part of the female sphere and Louisa realizes that although she has been raised as a part of the male sphere, she must reject that in order to lead a happy meaningful life. From this moment on, Louisa and Sissy stand to be the heroes of the story.

What follows Louisa and Sissy's pivotal moment is a turn of events in favour of fancy (the feminine sphere) symbolizing what follows when women are rightly empowered. Gradgrind realizes his system has failed, "I have a misgiving that some change may have been slowly working about me in this house, by mere love and gratitude: that what the Head had left undone and could not do, the Heart may have been doing silently" (247). It is significant that Gradgrind realizes he is in the wrong because this move is meant for men reading the novel to realize that their suppression of women in their lives is wrong. Thomas Gradgrind is meant to lead the way for all men to end the suppression of women.

At the close of the novel, both Louisa and Sissy have a happy ending, "happy Sissy's happy children loving her; all children loving her; she grown learned in childish lore; thinking no innocent and pretty fancy ever to be despised; . . . did Louisa see these things of herself?. These things were to be" (325). The happy ending for the story is that the path to happiness for Sissy, Louisa, and ultimately all women is through the feminine sphere. Through this happy ending Sissy and Louisa are the heroes of the novel because it is their story that is being told and glorified in the end.

Although it may seem contradictory, the novel shows through the suppression of Sissy and Louisa in the beginning of the novel that their success at the end of the story results from their rejection of the male sphere of facts and entrance into the feminine sphere. Ultimately the need for change in women's roles was being communicated through a male, Charles Dickens. The need for change in the role of Victorian women is important because if women are trapped within a male sphere they are stifled both emotionally and creatively. If these strict roles had continued for women, we may not have some of the wonderful works of art and literature and scientific discoveries made by women today. With the characters of Sissy and Louisa as their guides the women of the Victorian Era who read the novel and understood the underlying message were inspired, and perhaps empowered.

III.8. Male's domination

The single hard fact about *Hard Times* is that it is a male-dominated and patriarchal novel. Obviously, this gives rise to the issue of gender and opens up related issues of the way Victorian society was constituted, the way people saw themselves and constructed the other, and the way sexual politics controlled women in private and public life. Dickens explores feminine discourses such as female affection. Dickens reveals a linguistic structure that attempts to control literature and more especially the entry of women in public life. Dickens also challenges the power structure of male-dominated Victorian society by presenting the world through female terms and conditions. Though speaking as a male and from the outside, Dickens speaks against the controllers of power thereby enhancing his position as a novelist.

III.9. Conclusion

Through the character's actions and setting in Charles Dickens's *Hard Times*. Dickens portrays certain social facts of an industrial society and tries to picture a social reality. He leads the reader to hope for social and economic reform that may give birth to social justice and equality. Dickens creates a tale that reflects the issues of the Victorian era including language and gender that existed during this Era.

General Conclusion

Charles Dickens' *Hard Times* is considered to be one of the most famous and important works produced in the Victorian Era. The above study analyses language and gender in his novel. It discusses the theory of Feminism and the use of language during Victorian time, social class division and gender differences between men and woman.

Feminist researchers on language, expose the oblique patriarchal agenda behind linguistic discourses. They argue that language is one of the strategies used by men to fortify and perpetuate patriarchal ideology. All patriarchal discourses radiate the power relations between women and men. Feminism originated in the west as a response to the social situation of male domination and female subordination. Many feminists have understood "woman" as a gender which is a social and cultural construct. Gendering of language first began when linguists classified nouns as masculine, feminine and neutral. "Sex" meant a biological difference whereas "gender" referred to a "linguistic" category. Linguists used the term "gender" to refer to grammatical categories based on sex, but independent of sex difference. Later feminist theorists borrowed this term to refer to social behaviour which is not biologically innate but sociologically acquired. There is a clearly defined distinction between sex and gender in the feminist agenda.

Language is the most powerful medium of representation. The categories and distinctions of any given language are often considered natural and they subscribe to the external reality. Besides the established objectives of language, there are a few hidden motives for linguistic discourse. Language is one of the forms of covert politics used by the power structures that govern the society.

Gender identity enforced and perpetuated through language, compels women to pretend. Every woman desires to defy conventions and discourses that confirm her to linguistic passivity. Women have realized their predicament. Feminist writers struggle to depict woman's image that is reflective of reality. They try to challenge the dichotomous presentation of women: passive, feminine objects praised for their decorative traits or active, powerful, menacing women condemned as "bad" and "evil."

Charles Dickens in his novel *Hard Times* reflects the issue of the British society including language and gender that existed in the Victorian Era. Dickens has often been low rated among the critics due to his frequent use of flat characters, considered by many a weakness, a practice which denounces the incapacity of a writer to create more complex individuals. However, it is important to notice, when reading his novel, that stereotypes are exactly what people see in the streets since the world has begun to change, with the Industrial Revolution and the rise of the large cities: they are like passing strangers, who are just perceived externally by their most prominent characteristics. That is why, after literary criticism started to give more value to Dickens's work, specialized literature in the subject frequently talks about being true to a social process: Dickens not only portrayed rather vividly the drama of the inhabitants of the new cities; he also managed, as no other novelist ever did, to do that in a form that captures the essence of an increasingly dehumanized society.

This work was divided into three chapters; the first chapter dealt with Feminism and gender construction during the Victorian age, while the second embodied an over view about the Victorian age. However, the third chapter was an analytic study of Charles Dickens's novel *Hard Times* treating gender and language in the novel. Indeed the research intends to prove the validity of my argument which claims that Dickens was against gender construction between social classes and even between both sexes, he represents that, through the characters of the novel to reflect the real life of the British society.

Future researches may be indeed very rich and various. What may be dealt with in a future research could be for instance the analysis of some important themes in the novel including utilitarianism and pessimism. A future researcher may as well question language and gender in the modern Arabo-Muslim world, and compare the different attitudes toward women in both societies and communities, shedding lights on some controversial pieces of literature in the Islamic world and probably investigating the same question I asked to find another new result.

Appendix

1. Biography of the Author

"The most important thing in life is to stop saying 'I wish' and start saying 'I will.' Consider nothing impossible, then treat possibilities as probabilities." (Charles Dickens, 1850)

C harles Dickens is one of the greatest novelists in the English language. He wrote about the real world of Victorian England and many of his characters were not rich, middle class ladies and gentlemen but poor and hungry people.

Charles Dickens was born in Ports mouth, England on 7th February 1812; he was the son of an office clerk. As a child he liked reading and was encouraged a lot, when Dickens was only 12 years old, his father went to prison because of financial problems. Young Dickens left the school and went to work in a factory, he worked long hours in very unpleasant conditions and never forgot this terrible experience.

In 1831, he became a newspaper reporter; soon he started writing short stories for magazines then in 1836, Dickens's first novel *The Pick Wick Papers* was published in monthly parts. Dickens finished *The Pick Wick Papers* in 1837, when Victoria became Queen. His first novel was a big success and his books are about poverty and social problems in the Victorian age, they were very popular in the nineteenth century and are still popular today. Dickens wrote fourteen major novels some of them are *Oliver Twist*, *Nicholas Nickleby*, *David Copper Field*, *A Tales of Two Cities*, *Great Expectations* and *Hard Times*.

2. Summary of the Novel

At the opening of *Hard Times* by Charles Dickens, the reader meets Thomas Gradgrind, a London merchant turned politician who is obsessed with the school of Fact. Gradgrind believes that there is no place in one's life for curiosity, imagination, or Fancy. So, he insists that his children be educated on Fact alone, filling them up with information as one would fill a vase with water. Gradgrind believes that all children should be taught this way, and he has taken a particular interest in Sissy Jupe, the fanciful daughter of circus performers. Based on Gradgrind's criteria, Sissy is too emotional to be considered teachable. After learning that Sissy's circus performing father has abandoned her, Gradgrind takes Sissy in and raises her in his home, the aptly named Stone Lodge. Therefore, he hopes to strip Sissy of her imaginative spirit. He also hopes his own daughter, Louisa, will realize the dangers of indulging in one's emotions over Fact alone.

Meanwhile, Gradgrind's friend, Josiah Bounderby, a London bank and factory owner, runs his business with the same emotionless, mechanized system of Fact alone. He refuses to view his factory workers as human, referring to them as Hands, or little more than cogs in a machine. When Louisa becomes of age, Bounderby asks for her hand in marriage, even though he is much older and her education has left her too emotionally void to truly love him.

Tom, Gradgrind's son, also becomes involved in Bounderby's life when he comes to work at Bounderby's bank. As he ages, Tom grows angrier and angrier about the education his father forced on him. He has matured into a selfish, conniving, and cruel young man. When his sister refuses to help him with his gambling debts, Tom concocts a plan to rob the bank and blame the crime on one of Bounderby's Hands, a pure-hearted yet sad man named Stephen Blackpool. Tom chooses to exploit Blackpool after learning that the rest of the Hands have turned against him in his refusal to join their union against the horrific conditions Bounderby forces them to work in.

At the same time that Tom decides to rob the bank, a handsome young stranger named James Harthouse comes to town. Harthouse initially arrives in London to study Gradgrind's political philosophy, but when he learns that Louisa is

stuck in a loveless marriage, chases the thrill of awakening emotion in her cold heart. Harthouse never loves Louisa, although he leads her to believe he does, simply to manipulate her. When Louisa begins to fall in love with Harthouse, she suffers an emotional breakdown and confronts her father about the mistakes he made when raising her. Faced with Louisa's breakdown, and the suspicion that Tom has robbed the bank, Gradgrind was forced to see the error of his ways. He is filled with self-loathing and vows to make a change in his children's lives, even though he feels incapable of teaching them to love.

The novel ends with each of the characters receiving their just rewards. Sissy takes over Louisa's education and teaches her, for the first time, what it means to love. Louisa spends the rest of her life with Sissy, even after Sissy marries and has children. Tom is able to escape prosecution for the bank robbery when he runs away with the circus and eventually sails to South America. Bounderby dies miserable and alone, while Gradgrind ambitiously works to clear Blackpool's name of the accusations Tom made against him.

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