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**Exploring the Characters' Psychological and Emotional Aspects in
Dickens' *David Copperfield* through a Psychoanalysis Lens.**

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Master's Degree in Literature and Civilisation**

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Dedications

I dedicate this work to my brothers and sisters. I cannot forget your support and what you did for me. You have all my love, and no matter what I say I cannot express how much I appreciate you

To the memory of my parents my mother and father, they are the ones who brought me here.

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Abstract

Through this research, we attempt to explore the psychological and emotional landscapes of characters in Charles Dickens' *David Copperfield*. To enter their psychological world, some Freudian concepts and some others related Hall's interpretation of dreams will be employed in order to offer readers some understanding of their life struggles. The study concentrates to a great extent on the protagonist, David Copperfield, tracing the evolution and interplay of his ego, superego, and identity throughout the story. It also investigates the psychological complexities of other key characters, because understanding what they endure is helpful in penetrating the life of the main character, which is our main concern. By using the previously mentioned Freudian and Hall's tools, the research uncovers the intricate psychological realities and societal reflections that Dickens weaves into his work. This study aims to shed new light on the rich psychological and emotional dimensions of *David Copperfield*, demonstrating Dickens' profound character development skills and his lasting impact on English literature.

Key words: psychological and emotional landscapes- Freudian concepts- Hall's interpretation of dreams- identity-psychological realities.

Résumé

L'analyse freudienne approfondit les vérités psychologiques et le commentaire social dans l'œuvre de Dickens, fournissant des aperçus sur la vie intérieure complexe des personnages tels que David Copperfield, dont l'ego, le surmoi et l'identité fluctuent et se développent tout au long du récit. L'étude nuancée explore en profondeur les dimensions psychologiques et émotionnelles du roman, mettant en lumière la maîtrise de Dickens dans le développement des personnages et son importance durable dans la littérature anglaise. Ayant tous deux connu des expériences d'enfance similaires de pauvreté familiale et de rejet maternel, Dickens et Freud reflètent ces thèmes dans leurs écrits respectifs.

ملخص

تقدم الرواية نظرة ثاقبة على الحياة الداخلية المعقدة للشخصيات، حيث يتطور الأنا والأنا الأعلى وهوية البطل ديفيد كوبرفيلد على مدار السرد. تستكشف الدراسة النفسية الفرويدية الصراعات النفسية للشخصيات الروائية وتربطها بواقع حياة الكاتب، مما يكشف عن الحقائق النفسية والتعليق الاجتماعي في أعمال ديكنز. تستخدم الرواية مزيجاً من الواقع والخيال لمعالجة قضايا المجتمع الفيكتوري. تتشابه تجارب الطفولة المضطربة لكل من ديكنز وفرويد من الفقر العائلي والرفض الأمومي، مما انعكس في كتابتهما. تعد الشخصية المحورية في الرواية العمود الفقري الذي يعبر عن ما يدور في ذهن الكاتب من عقد نفسية وأحداث. تقدم الدراسة النفسية للرواية رؤى معمقة حول الأبعاد النفسية والعاطفية لشخصيات "ديفيد كوبرفيلد"، مسلطة الضوء على براعة ديكنز في تطوير الشخصيات وأهميته الدائمة في الأدب الإنجليزي. تعتبر الرواية نموذجاً للتداخل الخلاق بين التحليل النفسي والأدب في استكشاف الحياة الداخلية للشخصيات الأدبية.

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General Introduction

Charles Dickens' *David Copperfield* is a famous novel known for its realistic portrayal of life and its complex characters, making it perfect for psychological analysis. At the same time, it is the ideal text this work is based on. This research aims to explore the close connection between the Victorian era, the novel *David Copperfield*, and Charles Dickens. We intend to use psychoanalytic theory to uncover the deep psychological aspects of the characters. The main focus is on the protagonist, David Copperfield, and how his ego, superego, and identity change and grow throughout the story. By using psychoanalyst concepts to analyze David's character, we can understand the interaction between his conscious and unconscious desires, the effects of his difficult childhood on his relationships and outlook on life, and his journey towards self-discovery and emotional maturity.

Dickens, influenced by nineteenth-century ideas about the unconscious mind, created characters that dramatize subconscious processes and self-projection, reflecting his own troubled childhood experiences. This explains the reason why we go beyond David to examine other supporting characters like the gentle Agnes Wickfield and the charming yet abusive James Steerforth. Each of these characters appears with a unique psychological profile shaped by their interactions with David. Analyzing these characters through the lens of psychoanalysis illuminates the symbolic significance of their names, relationships, and character, and explores broader themes such as the search for surrogate families, the impact of abuse and abandonment, and the complexities of love.

By examining the relationship between the Victorian era, the novel, and its author, we gain a deeper understanding of the social, cultural, and historical context that shaped Dickens' writing. Through close readings of the text, biographical studies of Dickens, and an examination of Victorian England's historical and social context, we demonstrate how the lens

of psychoanalysis provides a nuanced understanding of the novel's psychological and emotional dimensions. Ultimately, this analysis showcases Dickens' mastery of character development and his enduring significance in English literature.

This research aims to provide a deep understanding of the internal and external factors that play a role in character formation, and how characters behave, form, and develop in the novel *David Copperfield*. The study of personalities according to psychology and psychoanalysis also plays a role in knowing the causes and consequences of the problems and repressed suffering of the characters and how they are affected by society and the environment.

Besides, examining *David Copperfield* using Freud's concepts helps us understand the psychological details of Charles Dickens' characters. By applying psychoanalysis to the characters in the novel, we explore the hidden motivations, desires, and conflicts of the characters, shedding light on their actions and relationships. This approach reveals the psychological depth Dickens portrayed and how it matches Freud's ideas about the unconscious mind, repression, and psychological development.

Therefore, through this study we seek to address these important questions related to *David Copperfield's* characters:

-What are the expected effects of personality growth and development disorders in *David Copperfield's* character according to Psychoanalysis in general and Freud's theory in particular?

-What role does the unconscious mind play in *David Copperfield's* characters, and how do Freud and Hall's theories about dream interpretation and the subconscious help reveal their psychological complexities, internal conflicts, and desires?

-How does the application of psychoanalytic theories help illuminate the inner conflicts, desires, and emotional development of the protagonist, David Copperfield, and other characters throughout the novel?

The examination of a number of sources enabled the formulation of the following hypotheses:

Firstly, it is thought that according to psychoanalysis, personality growth and development disorders in *David Copperfield's* character are expected to manifest a significant fluctuations in his ego, superego, and id, reflecting the turmoil of his childhood experiences and relationships. These disorders will likely result in internal conflicts, shaping his behavior, decisions, and interactions throughout the novel. The unconscious mind plays a crucial role in driving these conflicts, as repressed desires, fears, and memories from David's past to emerge and influence his conscious actions and emotional responses. This dynamic interplay between the conscious and unconscious aspects of David's psyche might reveal deeper insights into his journey toward self-discovery and emotional maturity.

Secondly, it is believed that the unconscious mind plays a significant role in shaping the characters in *David Copperfield*, influencing their behaviors, conflicts, and desires in subtle but powerful ways. Freud and Hall's theories on dream interpretation and the subconscious can help uncover these hidden psychological complexities by revealing the characters' repressed emotions and unresolved internal conflicts. Through this analysis, we can gain a deeper understanding of their true motivations and desires, which are often masked by their conscious actions and societal expectations.

Thirdly, it is hypothesized that applying psychoanalytic theories to *David Copperfield* will help uncover the protagonist's inner conflicts, hidden desires, and emotional growth throughout the novel. By analyzing David's experiences and behaviors through Freud's

concepts, we can better understand how his unconscious mind influences his actions and relationships. This approach is likely to reveal how David's early childhood struggles and suppressed emotions shape his journey toward self-discovery and maturity.

This research work is composed of three main chapters covering the following points: Chapter One is the space through which the stage is set for the psychoanalytic examination of the characters in *David Copperfield*, providing essential background information and outlining the theoretical framework that will guide the study.

In chapter two, Freud's psychoanalytic theory is used to explore and interpret characters' experiences by focusing on concepts related to the unconscious mind and defense mechanisms. In addition to this Freud and Calvin Hall's dream interpretation are employed to reveal the complexity of the characters' emotions. This approach is used to highlight how David's troubled childhood shapes his relationships and worldview, illustrating his growth while maintaining his core values of honesty and love.

In the last chapter, the researcher explores these characters using Freudian symbolism to reveal deeper meanings in settings and objects. This is due to the fact that supporting characters add significant depth to the narrative, contributing to its thematic and psychological richness. The third chapter is also devoted to analyze Uriah Heep's actions through the lens of the id, ego, and superego, while examining how David's early childhood experiences shape his development. This approach highlights how the complexities of the secondary characters enhance the overall appeal of Dickens' work.

To conclude, the methodological tools used to build this study are based on the qualitative research data analysis approach to examine the sources and information needed to understand the research problem better. In addition to the primary source used, a number of secondary sources will be used to ensure the eligibility and reliability of information. These

materials include novels, articles, journals, and others. The works cited and the methods of writing, in addition to this research work format follow the seventh edition of MLA Handbook. Finally the guidance of the supervisor was taken with utmost consideration throughout the entirety of this work.

Chapter One: Contextualizing *David Copperfield*

Introduction

This chapter explores the historical and literary context of the late Victorian period and its impact on Charles Dickens's *David Copperfield*. During this time, literature underwent significant changes, influenced by the emergence of the *modern spirit* (emphasis added) and important works like Darwin's *On the Origin of Species*. Notable authors, including Henry James and George Eliot, contributed to this evolution by introducing complex themes and moral reflections. Dickens's own challenging childhood experiences shaped *David Copperfield*, adding depth and authenticity to the story. Additionally, the 1880s saw a shift from lengthy three-volume novels to shorter one-volume works, along with a revival of romance and sensation novels. Overall, our focus in this chapter will be on this period which reflects diverse approaches to exploring human experiences, enriching Victorian literature and emphasizing the relevance of *David Copperfield* in literary studies.

1.1. Study of the Historical Context

In this part of the chapter, the historical and literary context of the late Victorian period are examined, highlighting the influences and circumstances that shaped Dickens' *David Copperfield*.

1.1.1. The Circumstances under which *David Copperfield* Came to Life

During the late Victorian period, literature underwent a transformation influenced by the awakening of the "modern spirit" as noted by Matthew Arnold in 1865. The publication of Charles Darwin's *On the Origin of Species* in 1859 and the application of evolutionary ideas

to various fields marked a shift in traditional conceptions of human nature and existence. Late Victorian fiction displayed a new sophistication and self-confidence, with authors like Henry James noting a newfound conviction and consciousness in English novels. George Eliot, influenced by Ludwig Feuerbach and Auguste Comte after losing her Christian faith, contributed significantly to the intellectual and moral depth of Victorian literature through works like *Middlemarch*, which offered complex contemporary ideas and moral reflections.

The late Victorian period also saw the emergence of novelists like Anthony Trollope and George Meredith, each contributing uniquely to the literary landscape. Trollope's extensive body of work, including the Barsetshire and Palliser series, showcased his distinctive style, while Meredith's *The Egoist* stood out as an incisive comic novel reflecting his views on the therapeutic power of laughter. During this period, Charles Dickens wrote *David Copperfield*, drawing heavily from his own life experiences. Dickens' challenging childhood, marked by his father's imprisonment for debt and his own labor in a blacking factory, deeply influenced the novel's themes and characters. This personal connection added a layer of authenticity and emotional depth to the narrative, making it one of Dickens' most beloved works (Huang 1250-1)

As the 1880s progressed, the novel format evolved from three-volume works to more focused one-volume novels. A distinction between popular and literary novels emerged, accompanied by a revival of romance and the sensation novel genre. Authors like Thomas Hardy, known for tragic rural novels like *Tess of the D'Urbervilles* and *Jude the Obscure*, contributed significantly to this period of literary evolution. Hardy's works, much like Dickens' earlier *David Copperfield*, reflected the harsh realities of life, capturing the struggles and resilience of their characters. This shift in the literary scene highlighted the diverse

approaches authors took to explore human experiences, further enriching the tapestry of Victorian literature.

1.1.2. The Victorian Bildungsroman and Dickens' *David Copperfield*

Dickens' *David Copperfield* is viewed as an important example of the Bildungsroman, as it follows David's journey from childhood to adulthood, exploring his inner development and the societal obstacles he encounters along the way (Sakchai 58). This makes it necessary to stop at some background related to this literary genre which emphasizes the protagonist's personal growth and the struggles that he faces together with the other characters. Thus, it is essential to understand the background of the Bildungsroman to appreciate Dickens' narrative fully.

In this sense, the Bildungsroman is as important to Victorian English literature as the epic is to Ancient Greece. According to the Encyclopedia Britannica, it is a literary genre from Germany that originated from the country's medieval folklore. Strongly inspired by the picaresque novel, it tells the story of a character's development. It focuses on the protagonist's moral and psychological growth and highlights the challenges that society is facing.

Bildungsroman, class of novel that deals with the maturation process, with how and why the protagonist develops as he does, both morally and psychologically. The German word [...] Hans Grimmshausen's picaresque tale *Simplicissimus* (42).

According to the Canadian critic Jérôme Hamilton Buckley, the name of this genre constitutes, in itself, a path of error. Indeed, after traveling from his country of origin as far as England, the Bildungsroman retained its name in the language Germanic which is made up of two linked words, "bildung" which means "education" followed by the word novel. The

term “education” created doubt around gender, being considered vague on the nature of the instruction he advocated. This uncertainty slowed down his translation into English and expanded its interpretation into French and earned him different names: apprentice novel, initiatory novel, training novel or even a life novel.

The extensive and rich meaning that the Bildungsroman carried had generated the creation of subgenres. The goal was to better manage the themes and turns that were going to take place bring future authors. Designed from the same characteristics that form the apprentice novel, the subgenres did not bring anything new except a close-up image of a single feature at a time.

According to Saintsbury, it was only with Charlotte Brontë and Charles Dickens that the genre truly flourished. Unlike the Germans, the works of Brontë, Dickens, and later generations incorporated all the elements of the Bildungsroman into a single narrative. The distinction between subgenres was no longer relevant (Henine 10). Dickens’ *David Copperfield* is worth mentioning at this level. This is due to the blending of personal growth, social critique, and vivid character development within it. Through David’s journey from a troubled childhood to a successful adulthood, Dickens not only explores the protagonist’s internal struggles but also paints a detailed picture of Victorian society. This comprehensive approach made the Bildungsroman a powerful tool for social commentary and personal reflection.

In the Bildungsroman genre, the protagonist speaks directly to the readers, describing their emotions and noting their development, particularly in terms of education. The character often develops artistic talents despite a challenging environment and benefits from a long-awaited inheritance. For example, *Jane Eyre* remains a classic of the genre, showcasing the journey of its protagonist from a troubled childhood to a mature, self-assured adult. This

narrative structure allows readers to engage deeply with the character's personal growth and the societal challenges they face.

According to the Encyclopedia Britannica, the "Entwicklungsroman" was intended to relate only the mental and emotional development of the main character without taking into consideration social advancement or life plans. The Erziehungsroman, for its part, meticulously described the evolution of the character through the influence and effect that education had on him. Finally, the Künstlerroman was the more recurring given that it was an artist's novel, the story began with childhood of the protagonist, followed by the narration of his journey to fame and ended generally by the completion of his quest by becoming a star as explained by the extract below:

A common variation of the bildungsroman is the Künstlerroman, a novel dealing with the formative years of an artist. Such other variations as the Erziehungsroman [...] differ only slightly from the bildungsroman, and these terms are sometimes used interchangeably (Britannica).

In his book *Season of Youth*, Buckley explains that the education referred to in the Bildungsroman is that which the character acquires within the "school without walls" which is the school of life and experience. Buckley refers to Jerome Hamilton who states the fact that growing up in the school of life, where experience and youth teach us, is less about a fixed state of being and more about a continuous process of movement and adjustment from childhood to early maturity (8).

1.1.3. The Relationship between Charles Dickens and Sigmund Freud

Charles Dickens and Sigmund Freud are two important figures in literature and psychology, respectively. Their relationship is unique and goes beyond Freud's application of

his psychoanalytic theories to Dickens' writing. Both men experienced similar hardships in their childhoods, including family poverty, rejection by their mothers, and struggles to connect with their fathers, who were not financially successful. These shared experiences influenced their works and ideas. Dickens' writing often explored themes related to the human mind, the supernatural, and the relationships between children and their parents. His interest in these subjects can be seen as a precursor to many concepts that Freud later developed in his theories. Freud connected with Dickens' character David Copperfield, who reflects aspects of Dickens' own life. Freud even compared his father to Mr. Micawber, a character modeled after Dickens' own father (Benjamin 1-5).

This connection highlights how both authors grappled with their pasts and the impact of their family dynamics on their lives and writings. Interestingly, Freud's engagement with Dickens' work was followed by a forgetfulness about the author himself. Freud suggested that forgetting can be a way to repress memories and feelings. It is believed that Freud's partial forgetting of *David Copperfield*, was a way for him to hide the realization that he was trying to create an idealized version of his mother in his fiancée, Martha Bemays. This reflects a complex relationship between memory, identity, and the creation of literary characters (Benjamin 1-5).

Both Dickens and Freud used their writings to address the Oedipus complex, which involves a child's feelings of desire for the opposite-sex parent and rivalry with the same-sex parent. They explored the idea of the "double", which represents different aspects of identity and desire. In their works, the mother is often seen as both a source of comfort and a figure of threat. This duality is significant in understanding their characters and the psychological struggles they face. In conclusion, the relationship between Charles Dickens and Sigmund Freud is deeply rooted in their similar childhood experiences and the ways these experiences shaped their writings. Dickens anticipated many of Freud's ideas in his exploration of the

human psyche, while Freud's identification with Dickens reveals the personal connections that influenced his theories. Their works demonstrate a shared interest in the complexities of identity, memory, and family dynamics, making their connection a fascinating subject of study in both literature and psychology (Benjamin 1-5).

1.2. Literature Review

Various sources dealt with Dickens' works, especially *David Copperfield* for its historical, literary, social and political significance. Many researchers have extensively examined and critiqued this particular novel because of its diverse themes and literary components that continue to captivate readers. A number of studies have focused on various aspects such as the philosophy of naming in the novel, the interplay between memory, narrative, and history, and the autobiographical elements embedded in the story. These analyses highlight the richness and complexity of Dickens' work, underscoring its lasting appeal to both readers and academics. In the present research work, however, we will try to delve into other aspects of the novel relating it to psychology and psychoanalysis by using some of Freud's concepts.

Among the many researchers who worked on Dickens' *David Copperfield*, is Richard Smith in his book *A Strange Condition of Things* where he argues that Dickens exemplifies the themes of "alterity and knowingness" (371). The article provides a comprehensive understanding of the complex relationships between the characters, their emotional journeys, and the broader themes of the Victorian era far from the world of psychology or psychoanalysis. In addition to this, Smith highlights the strong emotions Dickens experienced in his life. With this, he draws parallels between Dickens and the characters, emphasizing the entanglement of emotions and the projection of inner conflicts outward. The source also touches on the ambivalence towards a Freudian framework in understanding Dickens'

exploration of self-knowledge, showcasing the complexity of psychological analysis within the novel (371-82).

The Grafiati website is another source which provides a comprehensive list of journal articles and studies on *David Copperfield*. It covers various aspects such as autobiographical elements, psychoanalytic approaches, and the novel's themes and characters. These articles offer insights into the psychological complexity of the novel and the portrayal of characters' inner lives, aligning with Freudian concepts of the unconscious mind. This makes the novel receive some psychoanalytic criticism to uncover the unconscious desires, anxieties, and conflicts embedded within Dickens' characters, revealing them as reflections of both the author's psyche and the societal milieu.

Smith is not the only one to have had recourse to Freud to offer an understanding of the characters, Lougy in an essay entitled "Dickens and the Wolf Man: Childhood Memory and Fantasy in *David Copperfield*", draws parallels between Freud's case study of the wolf man and his concepts of childhood memory and fantasy. It sheds light on how this phenomenon can be applied to dissect the characters and storyline of *David Copperfield*. Another article by Lougy, also published in PMLA, explores the interplay between Dickens' narrative and Freud's ideas on childhood memory and fantasy, providing a thorough examination of their influence on the characters and themes in the novel (406).

Lougy examines a moment in *David Copperfield* where the young David hears his mother singing to his baby brother, which acts as an involuntary memory that brings back his own feelings of pleasure from being nursed by her. This scene can be seen as a daydream that helps David cope with the fear of being replaced by his new sibling, as he tries to envision a version of himself that existed before his identity was fully formed. Lougy posits that David's quest to understand his origins leads him to a confusing realm that exists "outside or beyond individual history" (407- 15).

Stephanie Alane Eskins, a scholar from the College of William & Mary, investigates the role of alter egos in Charles Dickens' *David Copperfield*. Her research delves into how *David Copperfield*'s autobiographical narrative shapes his identity by grappling with past experiences, particularly exploring the tension between imagination and societal expectations. Eskins examines how David's storytelling suppresses his instinctual nature, channeling his subconscious desires within the narrative, and employs alter egos to illuminate the aspects of David's psyche he conceals. These alternate personas symbolize and dramatize the conflict between David's primal urges and his moral conscience, allowing him to confront and satisfy impulses he typically represses. Through her analysis, Eskins highlights Dickens' use of doppelgängers to expose David's inner complexities, the subjective nature of his viewpoint, and the consequences of self-denial.

Another scholar, Joseph Bottum in his article "The Gentleman's True Name: David Copperfield and the Philosophy of Naming" asserts that Charles Dickens is not typically regarded as a philosopher, *David Copperfield* provides an opportunity to think philosophically about the significance of naming. By doing so, he relates Dickens' novel to philosophy driving it away from our concern. He also devotes part of his article to compare the characters in Dickens' earlier novels to the ones in *David Copperfield* claiming that Dickens deals with them in different ways with regard to their names and their significance. In *David Copperfield*, names show social status, power, and desire, and they often predict what will happen. This focus on names highlights the idea of truth, which Dickens valued. Throughout the story, David learns to understand truth and change through his experiences with lies and mistakes.

The extensive body of scholarship on Charles Dickens, particularly focused on psychological examinations of his characters, represents a rich exploration of the intricate depiction of inner thoughts and motivations within Dickens' novels. Scholars have utilized

various psychological frameworks, including Freudian theories, to interpret the complexities inherent in Dickens' characters and their actions. Studies have investigated Dickens' adept creation of characters like Pip in *Great Expectations*, demonstrating how they embody psychological subtleties such as fluctuations in ego and the impact of love on identity. Furthermore, research has delved into Dickens' personal experiences with sleep disorders, examining how he integrated elements of hypnagogia and dreams into his characters, indicating his appreciation for the creative potential of altered states of consciousness.

The article titled "Narrative Techniques in the Novels of Charles Dickens" examines the various storytelling methods that Dickens employs to enrich his narratives. It highlights his use of a versatile narrative voice that fluidly shifts between first-person and omniscient perspectives, allowing readers to deeply connect with the characters and their experiences. The article underscores the significance of characterization, noting that Dickens creates complex, dynamic characters that embody the intricacies of Victorian society. It also discusses the episodic nature of his plots, which often feature intricate subplots and cliffhangers that sustain reader interest. Additionally, symbolism plays a crucial role, with recurring motifs like names and settings that reveal deeper meanings and enhance the thematic depth of his works. Ultimately, the article argues that Dickens's narrative techniques not only provide entertainment but also serve as a poignant commentary on the social issues of his era, ensuring that his novels remain relevant in literary discussions (IJCRT 154).

Overall, these sources provide a comprehensive foundation for exploring the psychological and emotional dimensions of the characters in *David Copperfield* through a psychological lens. They offer valuable insights into the complexities of Dickens' characters, the author's personal influences, and the enduring relevance of psychoanalytic theory in literary analysis. In sum, the literature on Dickens and psychological character analysis

illuminates the depth and complexity of his storytelling, underscoring his profound understanding of human nature and societal dynamics through vivid character portrayals.

Conclusion

The present chapter focused on the historical and literary context of the late Victorian period and its impact on Charles Dickens's *David Copperfield* to offer readers enough background to understand the story. The literature review included was meant to highlight the rich body of texts related to Charles Dickens's *David Copperfield* to make the historical and literary context of the late Victorian period and its impact on Charles Dickens's *David Copperfield* accessible to readers. Through the chapter, we also tried to show that researchers have delved into various themes, including the philosophy of naming, memory, and autobiographical elements, revealing the novel's complexity and lasting appeal. Overall, the chapter was an attempt to highlight the novel's relevance in literary discourse and its profound insights into human nature. The coming chapter looks closely at Freudian theory and how it applies to literary analysis, especially in Charles Dickens' *David Copperfield*. It explains important Freudian concepts combining with other psychological theories. The chapter helps better understand David's character growth and the influences that shape who he is.

Chapter Two: Reading the Novel from Psychoanalysis Lenses

Introduction

Sigmund Freud's psychoanalytic theory had a profound influence on literary analysis, providing a unique lens through which to interpret characters and themes in literature. This section will provide a brief overview of basic Freudian concepts that are particularly relevant to literary analysis of the novel under study. By understanding concepts such as the unconscious mind, defense mechanisms, one can delve deeper into the complexities of characters and their motivations in literary works.

Understanding the characters in Charles Dickens' *David Copperfield* through a psychological lens, particularly Freudian psychoanalytic theory and Calvin Hall approach to dream interpretation, reveals the complexity of their emotions and inner lives. Some Freudian concepts will be used together with his and Hall's dream interpretations to show the profound impact of David's troubled childhood on his relationship to the other characters and his worldview, as Dickens depicts his growth from an innocent youth to a more worldly man while retaining his core honesty and loving nature.

2.1. Definition of Psychoanalysis

Psychoanalysis or psychoanalytic therapy is considered one of the methods for treating deep-rooted psychological problems. It is founded on the conviction that behavior may be shaped by motives that may be unknown and unrealistic. It is also considered one of the important theories that revolutionized psychology. It is one of the important approaches in understanding psychological life, and it has been considered a theory in science, "It is a method of treating psychological disorders, which is based on research into the depths of the human psyche to uncover the unconscious motives controlling the individual's behavior. The founder of this method is Sigmund Freud, who noticed what was happening" (Nash).

Because psychoanalysis is relevant to our work, we find it essential to include a brief overview about it. “Psychoanalysis is a theory about the human mind, a treatment for psychological pain, and the management of research into a group of concepts and therapeutic procedures. It has become a complete climate of opinion, whether it is for better or for worse...” (Sackett et al.) , that is, it is one of the branches of psychology. It studies memories, feelings, fantasies, intentions, wishes, ideals, and conflict, in short, everything that exists within us. Moreover, it is used in the study of mental illness and neurological disorders” (Freud). “It is an approach invented by Freud to study the depths of psychological life and its disorders, and it is based on three pillars; free association of ideas, analysis of dreams by interpreting their symbols, and transformation. Psychoanalysis is the result of natural necessity. It is due to the need to help victims of nervous diseases who cannot be helped by treatment with rest, baths, or even electricity” (Shedler).

Among the difficult matters that psychoanalysis deals with are related to, what primarily is called the subconscious, which is considered the basis of the disease. “Some of our normal actions, such as forgetfulness, slips of the pen, slips of the tongue, and some of our strange behavior for which we cannot find an explanation, such as washing hands hundreds of times a day, or some funny movements that cannot be controlled” (Berger 85). When a person himself does such things, it is explained by reasons hidden in the subconscious, and to know the reasons it is necessary to overcome the resistance shown by the individual. “Psychoanalysis [thus] is a method of medical treatment for people with neurological diseases...” (freud 1) and here it becomes clear that psychoanalysis is used to treat diseases, especially neurological ones.

Among these diseases are the ones that are hidden in the dark side of human life, to which the actions of the self are attributed. “...It is an approach to exploring psychological life for therapeutic purposes, and it is an approach to exploring unconscious psychological life,

and it also starts from some of the facts that psychoanalysis reveals to continue on” (Tarzian 25). That is to say that it is a method that seeks to bring out what is present in the depths of the soul, including performing special operations in the depths of the human soul, that is, in the hidden side of the human or patient’s soul, as he explains, starting from the facts that take place in the human soul, all the way to “[t]he facts, and this world that is specific to the individual or the group, as we find it, sheds light on cultural, social, and artistic issues that are specific to the individual and society in order to understand human behavior” (Freud 42).

Psychoanalysis is gaining a comprehensive character at the present time, as it is not limited to studying and treating neuroses, but rather to extensive research on phenomena. Individual life, whether personal or social, to develop a complete system of theories that reveal and explain the laws of the development of culture, civilization, society and history, as well as the origin of religion and art... (Freud 45).

Besides, psychoanalysis is a modern term that Freud gave to one of the methods of research and treatment. It spread in modern psychology and he called all the techniques used in studying psychological actions, whether conscious or subconscious, and this approach is based on the foundations and interpretation of dreams, and the role of the unconscious mind in shaping behavior and personality (23).

2.2. Understanding the Psychological Depths in *David Copperfield*

Charles Dickens, influenced by ideas of the 19th-century about the unconscious, created characters that reflect subconscious processes and self-projection. Themes of abuse, abandonment, and the search for surrogate families mirror his own childhood experiences. This connection inspired the researcher to apply psychoanalytic theory to *David Copperfield* to uncover deeper psychological truths and social commentary in Dickens’ work. This

approach highlights Dickens' mastery in character development and his lasting importance in English literature (Chowdhury).

Freud's theory proposes that personality comprises three fundamental elements: the id, ego, and superego. These components continuously interact within the mind, shaping people's personalities. Freud's principles can be summarized as follows:

First, the id, known as the 'original system', serves as the foundation from which the ego and superego emerge. Freud described it as the 'true psychic reality' operating on the Pleasure Principle. This principle seeks to alleviate emotional or mental tensions through reflex actions and wish fulfillment, both falling under the primary process. While reflex actions are spontaneous responses to simple environmental stimuli, wish fulfillment involves mental imagination and simulation, necessitating a driving force to enact them (5).

Second, the ego translates the id's impulses into actions, responding appropriately to reality. It operates on the reality principle, engaging with the external world to satisfy needs, acting as the 'executive' of personality. Unlike fulfilling a desire solely through mental imagery, the ego operates on the reality principle, engaging with the external world to satisfy needs. It acts as the 'executive' of personality, navigating the demands of the id, reality, and superego (Lapsley and Stey).

Third, the superego embodies internalized societal values, serving as the moral compass of personality. It distinguishes right from wrong, operating based on ideal standards and acquired through socialization from early experiences. While the ego deals with tangible reality, the superego operates based on ideal standards. The process of incorporating values into the psyche, known as 'interjection', occurs gradually through conditioning from early experiences (McLeod). In essence, these three components of personality are in constant

interaction, shaping and amalgamating to form the unique traits and characteristics of an individual.

2.3. Freud's Defense Mechanisms and How They Apply to *David Copperfield*

During challenging circumstances, the mind relies on quick functioning. Freud termed the mental shortcuts employed in such situations as "Defense Mechanisms" (Freud 1). Repression involves burying negative experiences in the subconscious, where they may resurface later, influencing perceptions of future events. Projection translates mental anxieties into physical fears, externalizing paranoia onto the world. Reaction Formation entails replacing one emotion with its opposite, such as pretending dislike towards someone instead of acknowledging one's own hostility. Fixation occurs when one remains stuck in earlier stages of development due to anxiety about progressing forward (Baldwin 61).

Overuse of defense mechanisms can lead to neurotic behavior, as the mind becomes reliant on these shortcuts, unable to function without them. This can be seen in the passage below from *David Copperfield*:

I know enough of the world now, to have almost lost the capacity of being much surprised by anything; but it is matter of some surprise to me, even now, that I can have been so easily thrown away at such an age. A child of excellent abilities, and with strong powers of observation, quick, eager, delicate, and soon hurt bodily or mentally, it seems wonderful to me that nobody should have made any sign in my behalf. (116)

In the passage above, the narrator conveys their surprise and disappointment at being neglected as a sensitive and intelligent child with notable abilities. Despite their potential, they find it remarkable that no one stepped in to help them, highlighting a sense of

abandonment and disillusionment with society. Reflecting on their challenging upbringing, the narrator feels a mix of disbelief and sorrow at being “thrown away” (116) by those who should have offered protection and support. This passage represents different psychological viewpoints:

First, Freud’s theory of child psychological development suggests that to him childhood experiences greatly shape adult personality. The passage’s focus on early experiences can be linked to the effect of being “thrown away at such an age” (Lumen). Freud believes that unresolved conflicts during psychological stages from childhood can lead to fixation and influence on adult behavior affecting his sense of self. By focusing on Erikson’s theory on the psychosocial challenges that individuals face at different stages of life. The passage’s description of being a child with remarkable abilities and sensitivity is consistent with Erikson’s stages of trust versus mistrust and initiative versus guilt. The lack of support mentioned in the passage can be related to challenges in developing confidence or independence during the early stages of life.

John Bowlby’s attachment theory which emphasizes the importance of early relationships in shaping emotional and social development is relevant to Freud’s theory of child psychological development. David’s surprise at being ignored despite his abilities can be seen through the lens of attachment theory, highlighting the impact of early caregiving experiences on an individual’s sense of value and support. Another specialist in psychoanalysis is Jean Piaget with his Cognitive Development Theory which focuses on how children’s thinking develops over time. The passage’s mention of the speaker’s strong observational skills and powers of observation can be linked to cognitive development. Piaget’s stages, such

as the sensorimotor and preoperational stages, explain how children perceive and interact with the world, which may influence their responses to “throwing away” (Lumen) despite their abilities.

Freud’s theory of child psychological development posits that childhood experiences significantly shape adult personality. The passage’s emphasis on early experiences aligns with Freud’s belief that being “thrown away at such an age” (Lumen) can lead to unresolved conflicts during developmental stages, resulting in fixation that influences adult behavior and self-perception. Freud argues that these early conflicts must be addressed for healthy personality development, as failure to do so can lead to lasting psychological issues (Hossain).

Erik Erikson’s psychosocial theory further complements Freud’s ideas by highlighting the challenges individuals face at various life stages. The narrator’s description of being a sensitive child with remarkable abilities reflects Erikson’s stages of trust versus mistrust and initiative versus guilt. The lack of support mentioned in the passage can be linked to difficulties in developing confidence and independence during these formative years, which are crucial for healthy psychosocial development (220-5). The character development of David Copperfield in Charles Dickens’ novel can be understood by looking at his life experiences.

David faces many challenges that make it hard for him to trust others in a world that often seems unfriendly, especially after his father dies and his stepfather mistreats him. This lack of support during his early years makes it difficult for him to build confidence and independence, which are necessary for later stages of life according to Erikson’s theory. As David struggles with feelings of guilt and not being good enough, especially in his relationships and goals, it becomes clear that his growth is greatly affected by the lack of

caring guidance. This reflects Erikson's idea that not resolving issues at one stage of life can hold someone back in the next stages.

Additionally, John Bowlby's attachment theory emphasizes the importance of early relationships in emotional and social development. The narrator's surprise at being overlooked despite their abilities can be understood through the lens of attachment theory, which underscores how early caregiving experiences shape an individual's sense of value and support. Similarly, Jean Piaget's Cognitive Development Theory connects to the narrator's strong observational skills, as Piaget's stages explain how children perceive and interact with their environment, influencing their responses to neglect and abandonment (97-8).

Some individuals experienced bad symptoms resulting from some painful past events that had been forgotten, so he linked these events to those symptoms and concluded the existence of the unconscious. David's internal conflicts appear in this passage from the novel *David Copperfield*:

No words can express the secret agony of my soul as I sunk into this companionship; compared these henceforth everyday associates with those of my happier childhood—not to say with Steerforth, Traddles, and the rest of those boys; and felt my hopes of growing up to be a learned and distinguished man, crushed in my bosom. The deep remembrance of the sense I had, of being utterly without hope now; of the shame I felt in my position; of the misery it was to my young heart to believe that day by day what I had learned, and thought, and delighted in, and raised my fancy and my emulation up by, would pass away from me, little by little, never to be brought back any more; cannot be written. (117)

In this passage, the narrator expresses deep distress and a sense of hopelessness as they are forced to abandon their dreams and aspirations. They describe the anguish they feel inside, comparing their current associates to the happy memories of childhood friends, which highlights the crushing of their hopes to become an educated and accomplished individual. Overwhelmed by the realization that their knowledge and passions will slowly diminish, the narrator experiences intense shame and sadness. This poignant reflection underscores their struggle with lost potential and the despair of watching their ambitions fade away, ultimately conveying the pain of giving up on their dreams.

2.4. Freud's Approach to Dream Interpretation

Sigmund Freud, the founder of psychoanalysis, is the first to talk about the interpretation of dreams and link them to psychology. He wrote a famous book on this matter entitled *The Interpretation of Dreams*. In the late 19th century, Freud developed a theory that dreams are a reflection of the “unconscious desires of the dreamer” (8). In other words, the dreamer tries to achieve his unconscious desires through dreams. Most often, these desires relate to childhood memories and experiences, and may reflect fears hidden in the subconscious world and emerge. In dreams, this can be found as shown in the following passage when David Copperfield was reminiscing about his childhood: “[t]his may be fancy, though I think the memory of most of us can go farther back into such times than many of us suppose; just as I believe the power of observation in numbers of very young children to be quite wonderful for its closeness and accuracy” (13).

The quote from Charles Dickens suggests that human memory and powers of observation may be more extensive and subtle than is generally thought, even in young children. This demonstrates the remarkable capacity of the human mind, especially with regard to long-term memory and precise observational skills, such as amnesia in adulthood

and difficulty recalling memories from early childhood (*LitCharts*). However, Dickens suggests that memories may extend further than we realize. Young children have a remarkable ability to notice and perceive details in their environment. “Their senses are often more acute, and they tend to be more attuned to their surroundings than those of adults” (Aiki). Dickens suggests that children may be more effective at encoding detailed notes, which can then be retrieved later in life.

In *David Copperfield*, Charles Dickens shows how David’s dreams are very personal and reflect his own experiences, wishes, and fears (151). This idea connects with Freud’s belief that dreams do not have one meaning for everyone but instead reveal what is inside a person’s mind (123). Throughout the story, David’s dreams are influenced by his life situations, relationships, and feelings. For example, his dreams often include his cruel stepfather, Mr. Murdstone, and the abuse he faced from him. These dreams show David’s hidden fears and desires about his family, which might be different from what others feel. Freud believed that dreams are a way to see what is happening in a person's unconscious mind, showing wishes and worries that might not be obvious when they are awake.

A survey found that many people believe their dreams give them insight into their hidden thoughts and desires. For instance, 74% of people in India, 65% in South Korea, and 56% in the United States think their dreams have important meanings (Freud 123). David’s dreams express his personal feelings and struggles, especially regarding his family and experiences with Mr. Murdstone. As he grows up, he learns to face these hidden feelings and understand how they impact his life and relationships. Dickens uses David’s journey to show how important it is for people to recognize and accept their hidden feelings to grow and find happiness (151).

2.5. Calvin Hall's Approach to Dream Interpretation

The American psychologist Calvin Hull does not believe that our dreams are a reflection of our latent desires - unlike Freud - but rather presented another theory that says that dreams are merely thoughts that appear during sleep and represent reflections of personal life.

According to Hall, people feel guilty after wrongdoing due to their conscience, which has the power to cause emotional distress. This conscience develops from internalizing societal values, particularly those instilled by parents. Children learn right from wrong through parental guidance and experience rewards for good behavior and punishments for bad. As the conscience matures, it encompasses both the rules set by parents as representatives of society and the ability to reward virtuous actions with positive feelings or punish transgressions with guilt (151). In the novel *David Copperfield* by Charles Dickens, the main character David feels guilty because of his conscience, which has been shaped by the values he learned from society and his parents.

Hall asserted, if a person believes that his mother has many demands and directions, or that his father is harsh on him, this will be reflected in his dreams. A person's view of his environment: A person may believe that he is living in vain in a place to which he does not feel a sense of belonging, then he sees in his sleep that he is in a dark or cold environment (81). As a child, David is taught right from wrong by his mother and other adults in his life. Whenever he does something bad, he feels guilty because he has internalized these lessons. David's view of his family, especially his strict and cruel stepfather Mr. Murdstone, affects how he feels and dreams. If David thinks his stepfather is too demanding or mean, it shows up in his dreams. For example, if David feels like he doesn't fit in where he is, he might dream of dark or cold places, reflecting his feelings of not belonging (25).

Hall found that when analyzing extensive series of dreams using standardized methods, the most surprising finding was the significant thematic consistency across each series. Individuals tended to dream about similar themes year after year, even amidst significant changes in their waking lives. This consistency is thought to stem from the stable nature of the unconscious, which is believed to be the source of dreams. Freud proposed that the unconscious is “timeless”, suggesting that it is fully developed by the age of six and remains unchanged thereafter. Consequently, dreams are seen as variations of a few fundamental childhood wishes and fears that have not been resolved or fulfilled. These unresolved issues are considered the core conflicts of human existence and are explored in detail in the current volume (18).

In *David Copperfield*, David’s dreams and thoughts often show his struggles and desires, especially related to his family and experiences with Mr. Murdstone. As David grows up, he learns to face these hidden feelings and understand how they influence his life and relationships. Through David’s journey, Dickens shows how important it is for people to recognize and accept their hidden feelings in order to grow as a person and find happiness (151).

As explained by Hall, We attempted to explore the significance of color in dreams by analyzing dreams with color against those without any color, but we found no meaningful differences between the two. We also compared individuals who dream exclusively in color with those who never experience color in their dreams, hoping to identify any personality traits that might distinguish the two groups, but no such differences emerged. Additionally, we investigated whether specific colors, like red, have a consistent symbolic meaning in dreams, such as representing passion as some believe. However, our efforts were unsuccessful. The same color can convey various meanings in different dreams; for example, green may represent vitality in one context and illness in another (46).

In *David Copperfield*, Charles Dickens explores the profound impact of one's perceptions on their emotional state and dreams, particularly through the character of David. The idea that a person's beliefs about their parents and environment can influence their dreams is vividly illustrated in David's experiences with his stepfather, Mr. Murdstone. If David perceives Mr. Murdstone as harsh and demanding, this belief manifests in his dreams, reflecting his inner turmoil and feelings of inadequacy. For example, David might dream of dark or cold environments, symbolizing his sense of isolation and lack of belonging (81).

According to Berger, during his development, a person goes through a number of different stages, starting with childhood, then adolescence, then adulthood, until old age, and each of these stages has its own manifestations. In this research, we touched on an important stage of this human being, which is the stage of adolescence, which is considered a stage of proof. And self-affirmation for the individual within society. The self is characterized by many situations that vary according to generations and ages, and even according to circumstances and events, and it rarely stabilizes and stabilizes as the individual works voluntarily and diligently to affirm it, stabilize it, and maintain its balance, but sometimes it cannot. The soul communicates and adapts to this situation, because there are a group of factors that cause this, whether environmental, economic, social or family factors, socialization...etc. (292).

David's story shows how outside factors affect personal growth. Just as Hall's studies reveal the complexities of dreams, Dickens illustrates how David's experiences shaped by his family, social life, and personal struggles help him develop his identity. Throughout the story, David learns to adapt and face his problems, showing strength in tough times. This ability to adapt is essential for his growth as he tries to understand himself and find balance in a challenging world. Ultimately, Dickens portrays David's journey as a powerful exploration of

the human spirit's ability to overcome difficulties and grow, reflecting the broader themes of struggle and self-discovery in life (151).

One more point Hall focuses on is related to the method of strictness and cruelty (rigidity). It includes the use of both physical and technical punishment methods: The method of strictness and cruelty is represented by various manifestations, such as an order prohibiting everything that the child does, and frequent criticism and blame directed at the child, and leads to many negatives on the child's behavior, such as the children's loss of self-confidence. And the inability to enjoy life. Excessive use of physical or psychological punishment creates rebellious children who tend to sabotage and destroy and may deviate from the rules and standards or deviate. Psychological punishment is one of the most severe punishments that has an impact on the child's life because reprimand causes the child to lose their sense of self-worth and emotional stability (Baumrind).

As shown in Charles Dickens' book *David Copperfield*, the main character, David, suffers from the negative effects of strict and cruel parenting from his stepfather, Mr. Murdstone. Mr. Murdstone uses harsh methods, such as stopping David from doing normal childhood activities and constantly criticizing him. This tough treatment causes David to lose his self-confidence and struggle to enjoy life. The physical punishments, like hitting David, and emotional abuse, such as locking him in his room for long periods, lead him to rebel against the rules. This emotional punishment is especially harmful because it makes David feel worthless and unstable (78-95).

Conclusion

This chapter provided comprehensive content of Freudian theory, its applications in literary analysis, and basic Freudian concepts that are particularly relevant to understanding characters and themes in literature related to the novel *David Copperfield*, such as the

unconscious mind, and defense mechanisms. Deeper insights into the psychological foundations of characters and how they influence the field of literary analysis can be gained. The discussion acknowledged the limitations and complexities involved in applying Freudian theory to literature, while acknowledging the need for a careful and critical engagement with these psychoanalytic concepts.

Finally, the section on childhood and development provided a focused analysis of the early experiences of the literary character, David. By integrating Freudian concepts with other relevant psychological theories, gained a more comprehensive understanding of David's personality and the formative influences that shaped his personality and behaviors. Overall, this chapter has demonstrated the value of Freudian theory in literary analysis, offering a powerful tool for uncovering the hidden depths and complexities of literary characters and the human experience they represent.

Chapter Three: Allies and Adversaries in *David Copperfield*

Introduction

In *David Copperfield*, while the protagonist David takes center stage, the supporting characters significantly enhance the story's depth and complexity. This chapter focuses on these secondary figures, highlighting their importance in the thematic and psychological exploration of the narrative. These characters are not mere plot devices; they possess their own motivations and inner lives, enriching the story. The analysis begins with symbolic elements in the novel, utilizing Freudian symbolism to uncover deeper meanings within the settings and objects. It then examines the antagonist Uriah Heep through a Freudian lens, analyzing how his id, ego, and superego influence his actions. Finally, the chapter delves into childhood and development, particularly David's early experiences, and considers various psychological theories. This multifaceted approach reveals how the supporting characters and their complexities contribute to the enduring appeal of Dickens' literary masterpiece.

3.1. Symbolic Representations of Dickens' Narrative in *David Copperfield*

In *David Copperfield*, Charles Dickens employs various symbolic elements to add depth and meaning to the narrative. These symbolic representations often draw from Freudian psychoanalytic theory, exploring themes of identity, repression, and the unconscious.

3.1.1. Symbolic Elements and Freudian Symbolism

These symbols often reflect the characters' internal struggles and the broader societal themes of the Victorian era. Here are some general points about the symbolic representations in the novel.

In Charles Dickens' *David Copperfield*, different symbols show the ideas of psychoanalysis discussed by Freud and Hall. David's childhood home in Blunderstone

represents his lost happy early years, which were disturbed by the Murdstones. The name “Blunderstone” suggests a place full of mistakes, hinting at the end of his early joy, which connects to Freud’s belief that childhood experiences shape our minds (227). The wine-bottling factory where David works shows the tough realities of life, forcing him to push down his wishes and dreams.

The bottles symbolize how he hides his true self, similar to Freud’s idea of the ego controlling the id’s desires, showing the conflict between natural urges and what society expects (235). Additionally, the sea and ships in the story represent the unconscious mind and the journey of finding oneself. The shipwreck that kills Steerforth and Ham illustrates the dangerous side of the id when it is not kept in check by the ego, an important idea in psychoanalysis. Hall also points out that these symbols help us understand the complicated nature of identity and personal growth, suggesting that these stories reflect the ongoing struggles within ourselves (204-6).

3.2. Settings and Objects as Psychological Representations in the Novel

In *David Copperfield*, Charles Dickens uses various characters and their circumstances as symbols that reflect their inner lives and societal roles. For instance, Miss Betsey Trotwood’s house represents her independent and self-sufficient nature, while her name suggests strength and determination. In contrast, the Micawbers’ ongoing financial difficulties highlight their lack of impulse control, with their surname implying a tendency to make weak attempts at managing their lives. Similarly, Steerforth’s luxurious lifestyle and yacht symbolize his entitled, id-driven personality, with his name alluding to his inclination to indulge his desires.

One key setting is the harsh environment created by David's stepfather, Mr. Murdstone. The dark and cramped atmosphere of the Murdstone home symbolizes how David's youthful hopes and dreams are stifled. This is a stark contrast to the happy times of his early childhood, where he experienced freedom and love. The change from a caring home to a strict one shows the struggle between David's natural need for love and acceptance and the tough rules set by adults. Objects in the story also reflect David's desires. For example, his childhood toys and his mother's love symbolize his innocent wish for safety and comfort. As he gets older, these objects take on different meanings; his relationship with Dora Spenlow represents his yearning for romantic love and youthful excitement, which often leads to disappointment (Kincaid 196).

The difference between these cherished items and the expectations society highlight the conflict between what he wants and what others expect from him. Additionally, water appears frequently in the novel as a strong symbol of David's feelings. It represents both deep emotions and turbulent desires, showing his inner battles. Important moments involving water, like his interactions with Steerforth, reveal how uncontrolled feelings can bring both freedom and chaos. This shows that while our instincts can inspire passion and creativity, they can also lead to trouble if not kept in check by reason or societal rules (Kincaid 196).

In Dickens' narrative, some more symbols can be met illustrating the intricate relationship between character and meaning. For instance, Miss Betsey Trotwood's house in Dover, with its high walls and gates, symbolizes her self-sufficient and protected psyche. The name "Trotwood" evokes the image of a trotting horse, reflecting her strong will and independence (12). In contrast, the Micawbers' ongoing financial troubles and precarious living situation highlight their inability to control their impulses and plan for the future. Their surname suggests "making a weak attempt," which captures their lack of ego control (45). Additionally, Steerforth's luxurious rooms at school and his yacht represent his entitled, id-

driven personality. The name “Steerforth,” implying “steering forth,” encapsulates his tendency to indulge his desires (Dickens 78; Locke 33).

3.3. Uriah Heep Dual Personality

Uriah Heep is a character from Charles Dickens’ novel *David Copperfield* who shows complicated psychological traits. His basic instincts, or id, drive him to be clever and manipulative in his quest for money and power. He lies and takes advantage of others to achieve his goals, not caring about how it affects them. Heep’s ego allows him to act in social situations, where he pretends to be humble and helpful, hiding his true motives. However, he lacks a strong sense of right and wrong, or superego, which leads him to compromise his values for personal gain (Eskins 22-7).

This imbalance between his desires and morals ultimately causes his downfall when his true nature is revealed. The dynamic between Heep and the main character, David Copperfield, is also important. David feels both disgusted and strangely attracted to Heep, which shows his own hidden desires and fears. Overall, Uriah Heep’s character can be understood through Freudian psychology, illustrating the complex interactions of his id, ego, and superego, as well as the psychological effects of his relationship with David. This can be seen in this passage from the novel:

“Copperfield, I have always hated you. You’ve always been an upstart, and you’ve always been against me’. ‘As I think I told you once before’, said I, ‘it is you who have been, in your greed and cunning, against all the world. It may be profitable to you to reflect, n future, that there never were greed and cunning in the world yet, that did not do too much, and over-reach themselves. It is as certain as death’”. (553)

In this passage, Uriah Heep's hatred for David Copperfield can be understood as a form of projection, which is a defense mechanism when a person puts their own negative feelings onto someone else. Uriah sees David as an "upstart", showing his own feelings of insecurity about his social status and self-worth. His anger comes from not being able to accept his own failures and feeling jealous of David's moral character and social position. Uriah's actions also reveal that he lacks empathy and struggles to form real relationships, leading him to treat others as tools for his own benefit rather than as people to connect with. "Perhaps you'll be a partner in Mr. Wickfield's business, one of these days", I said, to make myself agreeable; 'and it will be Wickfield and Heep, or Heep late Wickfield'. 'Oh, no, Master Copperfield', returned Uriah, shaking his head, 'I am much too umble for that!'"(174-5)

This passage represents that Uriah Heep pretends to be humble, but this hides his real ambition and cleverness. He says he is too "umble" (278) (humble) to be a partner in Mr. Wickfield's law firm, but it is clear that he wants power and control. His false modesty is a way for him to reach his goals while looking weak and innocent. This shows that he is manipulative and lacks compassion, willing to take advantage of others to get ahead. Uriah's twisted desire for success, disguised as humility, ultimately leads to his failure, as the story suggests that gaining social status through dishonest means will not last.

These passages show Uriah Heep pretending to be humble while actually being sneaky and manipulative. He has a strong dislike for David Copperfield and tries to use others to get what he wants. This behavior is why many people remember him as one of the most famous villains created by Charles Dickens.

3.4. The Psychological Impact of Childhood Trauma in *David Copperfield*

David's childhood is marked by traumatic events, such as the death of his father, his mother's remarriage, and the abuse he suffers from his stepfather and the Murdstone siblings. These experiences shape his psyche and contribute to the formation of his personality structure. The id, representing David's primal desires and instincts, is evident in his early years as he seeks comfort, love, and protection, often being denied these needs. This results in a conflict between his id and the harsh realities he faces, influencing the development of his ego. David learns to manage social situations and develop a sense of self-preservation. His experiences with the Murdstones and his time at the blacking factory further impact his psychological development, leaving him with feelings of shame, guilt, and a distorted sense of self-worth. (Trickey). The passage below from the novel can be an illustration to this:

When my thoughts go back, now, to that slow agony of my youth, I wonder how much of the histories I invented for such people hangs like a mist of fancy over well-remembered facts! When I tread the old ground, I do not wonder that I seem to see and pity, going on before me, an innocent romantic boy, making his imaginative world out of such strange experiences and sordid things! (225)

In this passage, Dickens thinks about his tough childhood and how he has turned those memories into stories full of imagination. He wonders how much of what he remembers is real and how much is made up. Despite the difficulties he faced, these experiences helped him create a rich inner world. The "innocent romantic boy" represents his younger self, who made a creative world from hard realities.

3.5. The Ego, Id, and Superego in *David Copperfield* Characters

In *David Copperfield*, Dickens intricately weaves Freud's concepts of the ego, id, and superego into the fabric of his characters. Through their struggles and growth, readers gain insight into the complexities of human nature. This exploration not only enriches our understanding of Dickens' characters but also illustrates the timeless relevance of Freudian psychology in literature

David Copperfield embodies a complex interplay between the id, ego, and superego throughout his journey. His id is represented by his youthful desires and impulses, particularly in his relationships with characters like Dora Spenlow. As he matures, his ego develops, allowing him to navigate societal expectations while reconciling his desires with reality. The influence of his superego becomes evident as he grapples with moral dilemmas, particularly regarding his treatment of others (Moussaoui 5).

Uriah Heep Uriah Heep exemplifies a character dominated by his id-driven ambitions masked by a façade of humility. His manipulative nature reveals a struggle between his primal instincts for power (id) and the societal norms he attempts to conform to (superego). However, Heep's inability to develop a strong ego leads to his eventual downfall as he cannot effectively balance these conflicting forces (Globethesis 2).

Agnes Wickfield Agnes represents the superego in the narrative, embodying moral integrity and support for David. Her character often acts as a guiding force for David, helping him navigate his internal conflicts. While she encourages him to adhere to moral standards, her own desires remain suppressed, highlighting the tension between her superego and her unfulfilled aspirations (W&M ScholarWorks 3).

Conclusion

The analysis of secondary characters in *David Copperfield* has uncovered the various ways in which they contribute to the complexity and depth of the novel. Through the application of Freudian symbolism, an exploration of the underlying meanings embedded in the characters' surroundings and objects has revealed how these elements represent their emotional states. The detailed examination of the antagonist, Uriah Heep, has illuminated the Freudian elements that shape his character, including the interplay between his id, ego, and superego. This scrutiny has provided insights into Heep's motivations and his impact on the narrative, prompting a reassessment of the reader's viewpoints and fostering a more critical evaluation of David's choices.

Furthermore, the Freudian analysis of David's early experiences has underscored the significant role of childhood and development in shaping the protagonist's psychological growth. By delving into various relevant theories, a more comprehensive understanding of David's evolution and the factors influencing it has emerged. The chapter's conclusion highlights the significance of these supporting characters in the overall framework of *David Copperfield*. Their symbolic representations, psychological complexities, and interactions with the protagonist's personal development have enriched the enduring appeal of the novel and its profound exploration of human experiences.

General Conclusion

Analyzing the character of David Copperfield through psychoanalysts' theories provides deep insights into the personality's psychology. Applying psychological and Freudian theories, the study explores how Charles Dickens projects his own experiences onto the protagonist, David, focusing on the psychological dimensions of the characters. The study shows David's growth and development in line with Freud's theory, focusing on the interaction of the id, ego, and superego in shaping his personality. In the context of Dickensian literature and Freudian theory, the analysis reveals how memory can faithfully represent and distort reality, illustrating the complexities of remembering, the mind's ability to rewrite the past, and the influence of dreams and the subconscious on reality.

The study shows how David Copperfield's memories reflect Freud and Hall's ideas about memory and the mind's ability to distort and reinterpret. It also highlights how David's memories are often influenced by his feelings and experiences, making them both comforting and confusing at the same time. This research greatly enhances the understanding of psychological aspects in literature by showcasing how Dickens intricately weaves psychological depth into his characters.

This research work also highlights the complexities of memory, trauma, and self-perception, and offers a nuanced understanding of how characters like David Copperfield navigate their past experiences and form their identities based on the principles of psychology. Additionally, this analysis highlights that David's relationships with other characters reflect his inner struggles. Each interaction not only helps shape who he is but also shows how he learns from both good and bad experiences in his life. This analysis, also shows that David's growth is not only about facing challenges but also about getting to know himself better through his relationships with other characters.

This research work division into different chapters allowed us achieve the following points:

In Chapter One, there was an attempt to lay the foundation for analyzing Dickens' characters by giving important background information and useful explanations related to the theories utilized in the present research work. In Chapter Two a number of Freudian concepts were used to look at the characters' experiences, focusing on their unconscious thoughts and how they protect themselves. It also includes Freud's and Calvin Hall's ideas about dreams to show the complex emotions of the characters. This chapter explains how David's difficult childhood affects his relationships and views, highlighting his growth while staying true to his values of honesty and love. Chapter Three examines the characters using Freudian symbols to find deeper meanings in the story's settings and objects. It shows how supporting characters add richness to the themes and psychology of the narrative. This chapter also analyzes Uriah Heep's actions through Freud's concepts of id, ego, and superego, demonstrating how David's early experiences shape who he becomes. Overall, this approach reveals how secondary characters significantly enhance the depth and appeal of Dickens' work.

To conclude, this study uses a qualitative research method to carefully analyze the sources and information needed to better understand the research topic. Along with the main source, several secondary sources have been included to ensure that the information is accurate and trustworthy. These sources consist of novels, articles, journals, and other relevant materials. The citations and writing style follow the guidelines of the seventh edition of the MLA Handbook. Additionally, the support and advice from the supervisor were greatly appreciated throughout this research process, ensuring that all parts of this work were thoroughly considered and well-executed

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