

**People's Democratic Republic of Algeria**  
**Ministry of Higher Education and Scientific Research**  
**Kasdi Merbah Ouargla University**  
**Faculty of Letters and Languages**  
*Department of Letters and English Language*



Dissertation submitted in partial fulfilment of the requirement for the Master's Degree in the field of English Language and Literature

**Major: Literature and Civilisation**

**Symbolism In Charles Dickens's *A Christmas Carol*:  
A Psychoanalytic Approach**

Presented and publicly defended by

**Bekkari Yousra & Besseriani Amira Rihab**

Supervised by

**Dr. Hanafi Hind**

Jury

Dr. Sayeh Lmbarek Samira	U K M Ouargla	Chairperson
Dr. Hanafi Hind	U K M Ouargla	Supervisor
Dr. Dofene Madjid	U K M Ouargla	Examiner

Academic Year: 2021/2022

## **Dedication 1**

(Bekkari Yousra)

*I wholeheartedly dedicate this humble research to the soul of my mother who gave valuable support I felt up from heaven above. May Allah receive her in his vast paradise.*

*A special dedicated to the light of my life my grandmother 'MAMMA' and my guardian angel my aunt 'KARIMA' for their endless support and love during my educational career.*

*To my beloved brother 'AZZEDDINE' for being in my life.*

*To all my family members, my uncles and especially to my angels 'RAIHANA' and 'OUMAIMA'.*

*To my best friends 'RADJA' and my supportive partner my princess 'AMIRA' for their encouragement and understanding during the dissertation, much love.*

*Thank you for believing in me.*

## **Dedication 2**

(Besseriani Amira Rihab)

*Gratefully and thankfully, I dedicate this dissertation*

*To the memory of my mother Saida*

*To my second mother Ismahan, who always take care of me and support me through her prayers.*

*To my dear brothers Soufiane, Imad, and Mohamed for always supporting me, and being there for me.*

*I also dedicate this dissertation to my family members whom have supported me throughout the process.*

*To my best friends Marwa, Radja, Meriam, and Assia, thank you for being helpful during my hardest time.*

*To my dear partner Yousra, my sweet sister who had the patience to support me during this dissertation, and who supported and encouraged me during all the difficult times, I love you very much my dear*

*Thank you for being in my life*

## **Acknowledgements**

This dissertation is a reality with the kind support and help of many individuals. We would like to extend our sincere thanks to all of them.

First and foremost, I would thank ALLAH the almighty, for endowing us with health, strength and knowledge to do this work.

We would like to express our sincere appreciation to our supervisor Dr.HANAFI HIND for her supervision, and constant help, not to mention her valuable suggestions as well as her constructive comments. Her kindness and wisdom have made this study possible.

Special thanks go to all the teachers, administrators in the Department of English and literature in KASDI MERBAH University Ouargla.

## **Table of contents**

Dedication1	II
Dedication2	III
Acknowledgements	IV
Table of Contents	V
Abstract	IX
General introduction	2

### **Chapter One**

#### **Symbolism and Psychoanalysis: Theoretical Overview**

1.1 Introduction	9
1.2 Definition of Symbol and Symbolism	9
1.3 Concept of Symbolism	10
1.4 The origins of Symbolism	10
1.5 Theories of Symbolism	11
1.5.1 Langer' Theory of Symbolism	11
1.5.2 Frye's Theory of Symbolism	12
1.5.3 Ferdinand's Theory of Symbolism	12
1.5.4 Whitehead's Theory of Symbolism	13
1.5.5 Freud's Theory of Symbolism	13
1.6 Types of Symbolism	14
1.6.1 General Symbols	14
1.6.2 Specific Symbols	14
1.7 Definition of Psychoanalysis	14
1.8 The origins of Psychoanalysis	15
1.9 Psychoanalysis and Literature	20
1.10 Psychoanalysis as a Theory of Literature	21
1.11 Psychoanalytic Approach	24
1.11.1 The Jungian Approach	24
1.11.2 The Lacanian Approach	25
1.11.3 The Freudian approach	25
1.11.3.1 The Id	27
1.11.3.2 The Ego	27
1.11.3.3 The Superego	27
1.12 Conclusion	28

**Chapter Two**  
***A Christmas Carol* and the Victorian's: context and review**

2.1 Introduction	31
2.2 Characteristics of Victorian literature	31
2.2.1 The Victorian Novels	31
2.2.2 Narrative Technique in the Victorian period	32
2.2.3 Types of novels	33
2.2.3.1 The novel of Manners	33
2.2.3.2 The humanitarian Novel	33
2.2.3.3 The novel of Formation	34
2.2.3.4 Literary Nonsense	34
2.3 Dickens and <i>A Christmas Carol</i>	34
2.4 Synopsis and Plot Summary	36
2.4.1 Synopsis	36
2.4.2 The Plot Summary	39
2.5 Characters	40
2.5.1 Ebenezer Scrooge	40
2.5.2 Bob Cratchit	41
2.5.3 Tiny Tim	41
2.5.4 Belle	41
2.5.5 The Ghost of Christmas Past	42
2.5.6 The Ghost of Christmas Present	42
2.5.7 The Ghost of Christmas Yet to Come	42
2.5.8 Jacob Marley	42
2.5.9 The Old Fezzewing	42
2.6 Themes	42
2.6.1 Past, Present, Future-the Threat of Time	42
2.6.2 Family	43
2.6.3 Greed, Generosity, and Forgiveness	43
2.6.4 Christmas and Tradition	43
2.6.5 Social Dissatisfaction and the Poor Laws	44
2.6.6 Redemption	44
2.6.7 Time	45
2.7 Conclusion	46

**Chapter Three**  
**Symbolism in Dickens's *A CHRISTMAS CAROL***

3.1 Introduction	49
3.2 Symbolism in Characters	49
3.2.1 Ebenezer Scrooge	49
3.2.2 Bob Cratchit	52
3.2.3 Tiny Tim	53
3.2.4 Belle	54
3.2.5 Marley's Ghost	55
3.2.6 The Ghost of Christmas Past	57
3.2.7 The Ghost of Christmas Present	58
3.2.8 The Ghost of Christmas Yet to Come	59
3.2.9 The Old Fezzewing	60
3.3 Symbolism in Objects	62
3.3.1 Marley's Chain	62
3.3.2 The Light and Candles	63
3.3.3 Tiny Tim's Crutch	63
3.3.4 Scrooge's Gravestone	64
3.4 Symbolism in Themes	65
3.4.1 Music	65
3.4.2 The Poor Laws	65
3.4.3 Ignorance and Wants	66
3.4.4 Christmas Spirits	67
3.5 Conclusion	68

**Chapter Four**  
**A Christmas Carol: Psychoanalytic Analysis**

4.1 Introduction	71
4.2 Analysis of <i>A Christmas Carol</i>	71
4.3 Psychoanalysis of Characters	72
4.3.1 Ebenezer Scrooge	72
4.3.2 Bob Cratchit	73
4.3.3 Marley's Ghost	74
4.3.4 Fred	75
4.3.5 Tiny Tim	76
4.3.6 The Ghost of Christmas Past	76
4.3.7 The Ghost of Christmas Present	77
4.3.8 The Ghost of Christmas Yet to Come	78
4.4 The Id, Ego and Superego in <i>A Christmas Carol</i>	79
4.4.1 The Id	80
4.4.2 The Ego	81
4.4.3 The Superego	82
4.5 Conclusion	83
General Conclusion	85
Bibliography	88
ملخص الدراسة	92



## Abstract

Literature is a voyage documented in words propelled by the reader's imagination. It is a written criticism and interpretation of life. Charles Dickens is one of the most prominent writers during the Victorian era. His works are masterpieces, intellectual and literary references for writers and readers. *A Christmas Carol* is Dickens's novella which tells story about a man who was visited by three ghosts which each of them gives lessons in life to the protagonist "Ebenezer Scrooge". The main purpose of this thesis is to explore the aim behind the overuse of symbolism in novella by using Alfred North Whitehead theory and to show the conflict of the protagonist Ebenezer Scrooge and the other characters. The conflict is classified into internal and external conflict. The internal conflict occurs because Scrooge feels anxiety, fear, and disappointment that affect the main character's inner soul. The external conflict occurs between himself and another person who influences the psychological condition. The data of this thesis is taken from a novel entitled *A Christmas Carol*. This novel is analysed to find out symbolism and psychological side which occurred towards the protagonist, the main characters and themes. To complete this analysis, we relied on Freud's theory to analyse psycho of the characters, and we also worked with Whitehead theory to identify the aim of the overuse of symbols.

**Keywords:** *A Christmas Carol*, Victorian Era, Charles Dickens, Symbolism, Psychoanalysis, the internal and external conflict.

## **General introduction**

## 1. Topic

Literature is considered as an art which allows the authors to picture human life in imaginative work. It is formed in different ways such as poems, short stories, novels, and also dramas. “The literary work is as the picture of the world and human life, the main criteria that is put on the literary work is ‘truth’, or everything that wants to be pictured by the author”. (Pradopo, 1994: 26). The literary work passed by several stages and even travelled to different eras of time, where it changed in the content, style, language, and also form.

The Victorian era (1837-1901) was an age in which the United Kingdom was transformed from an agricultural society into an industrial one. The Technological advancements is greatly due to the birth of the Industrial Revolution which Britain became the most powerful and expensive empire in the whole world. This period was popularly known for the fundamental changes. It saw rapid advances in transport, medicine, commerce, and education. There was also the appearance of new values like conservative moral values, growing number of people to vote, a huge parliament, and the division of the society into various classes: nobility, the upper class, and the working class. Moreover, it was an era rich in culture and art. All the previous features reflected directly on the literature. Victorian literature was extremely different in all aspects. It reflects interests and the practical problems which tend to come closer to daily life in Britain. It has become an important instrument for human progress. The novel became the most recommended literary genre. The writers tended to improve nature with a central moral lesson at heart. While this formula was the basis for most of earlier Victorian fiction, the situation became more complex as the century progressed.

Charles Dickens was the most prominent novelists of the period. He was an English writer and journalist. He was a social critic and reformer, deeply concerned with the lower

and working classes. Dickens was extraordinarily popular with his characters taking on a life of their own beyond the page. *A Christmas Carol* novella is one of the famous novels which were published first by Chapman and Hall on 19 December 1843 in England. The novel consists of sixty-eight pages.

*A Christmas Carol* is widely considered as one of Dickens' masterpieces; the novella was published in London in 1843. Inspired by the ghastly conditions in which the Victorian residents, especially children lived and worked; Dickens with his literary genius strongly campaigned for children's rights, education and other social forms. (Wikipedia Free Encyclopedia)

This novel is started by the introduction of the major character, Ebenezer Scrooge. He is a miserly man, cold hearted creditor, stingy, and greedy on Christmas Eve. At night, Scrooge is met by Marley ghost who is Scrooge's work partner in his office. Marley had died seven years ago. He comes to warn Scrooge in order that he does not have the same fetter with Marley who is fettered and punished in beyond. Marley said that Scrooge will be visited by three ghosts of Christmas in the Christmas night namely Ghost of Christmas Past, Ghost of Christmas Present, and Ghost of Christmas Yet to Come. It invites Scrooge to see his past, present, and future. It guides Scrooge to be better than before. The end of the story, it shows Scrooge's personality transformation to be a better person who cares and respects Christmas and to the others. Ebenezer Scrooge is the major character in *A Christmas Carol* novel. He has the characteristics namely miserly, cold-hearted creditor, stingy, and greedy ways on Christmas Eve. He had developed his personality to be a good person. His development occurs when he gets guidance from three ghosts namely ghost of Christmas Past, ghost of Christmas Present, and ghost of Christmas Yet to Come. From here, Scrooge attempts to develop his personality transformation for being a good person. Human beings are created in the world with many kinds of unique characters. It happens from experiences and conditions

in their life. The differences in experience and condition of every person will create the differences of characters. It is also influenced by the environment which gives alteration and development of personality. The personality grows balance with desirability which motivates the people to reach something. It can grow for better or worse. When people's personalities grow kind, it will bring perfection in their life and will create good relationships with others. On the other hand, when the personalities do not grow kind, it will cause many problems in life, especially damaging relationships to the society.

Development of personality-perfection is a key point to develop the human self that organises the behaviors and attitudes which will create a unique person's character and sometimes it will motivate them to reach their goals. A unique person is supported by psychology which gives a difference to any self. The differences of people's personalities are caused by the different conditions in their environment and their life. It can change and grow in reaction to their environment or perception. From the condition, it will compel a person to change their personality. It can change to be better or worse. The personality can be seen from what the person organises and integrates. Not only that but also it is from life history, development, and perspective. Therefore, the attitude and behavior are something which determines the human quality in social interest. He wanted his readers to realise that, if they continued to deny poor children the necessities of life – such as food, shelter, warm clothing, healthcare and an education – they would grow up to become dangerous, violent adults.

## **2. Motivation**

In our research, we focused on novelty; hence, our primary motivation was to choose a corpus that our department had not previously dealt with. Another motive for the choice of the topic was our interest in the field of the psychoanalytical and the symbolism theory used in

Charles Dickens's novella.

### 3. Objectives of the Study

This research aims :

- To identify the utilization of symbolism in *A Christmas Carol* novella.
- To explore the aim behind the overuse of symbolism in Charles Dickens novella.
- To shed light on how symbolism can better convey themes of the novella.
- To provide a deeper understanding of characters by approaching the work through Freud's psychoanalysis theory.

### 4. Research Question

In order to depict the psychoanalytical and the symbolism aspects in Charles Dickens novella *A Christmas Carol*, we intend to provide answers to the following questions:

- What is the aim behind the overuse of symbolism in *A Christmas Carol* novella?
- What are the different interpretations stand for the symbols in the novella?
- How is psychoanalysis the appropriate approach to analyse Characters?

### 5. Statement of the Problem

Charles Dickens's novel, *A Christmas Carol* (18) is masterpiece; it is written during the Victorian era about a protagonist named Ebenezer Scrooge. The book was produced to remind people about being charitable and kinder one to another over the year, not only during the Christmas season. Dickens took advantage of by employing ghosts as powerful symbols to

transmit his message and elicit transformation in both his characters and his audience. Also, this remarkable story foretells the Psychotherapy of Characters and serves as a model for psychotherapy.

## **6. Research Hypotheses**

For the pervious questions we hypothesise that Charles Dickens used symbols in his novella *A Christmas carol* for an important purpose. The novella analysed to find out the conflict of characters by using psychoanalysis approach.

## **7. Research Methodology**

To realise the stated hypotheses, our study is a descriptive analysis of the novella *A Christmas Carol*. Thus, in analysing novella we use two main literary theories which are the symbolism and the psychoanalysis approach.

## **8. Structure of the Dissertation**

The thesis comprises four chapters. The two first ones are theoretical; dedicated to provide through definitions of the main terms and concepts besides an overview. in addition to the contextual overview of the novella and the historical background of the corpus. The last two chapters advance the application of the symbolism and the psychoanalysis theory on the corpus.

**Chapter One**  
**Symbolism and Psychoanalysis: Theoretical Overview**



**Contents**

1.1 Introduction	9
1.2 Definition of Symbol and Symbolism	9
1.3 Concept of Symbolism	10
1.4 The origins of Symbolism	10
1.5 Theories of Symbolism	11
1.5.1 Langer' Theory of Symbolism	11
1.5.2 Frye's Theory of Symbolism	12
1.5.3 Ferdinand's Theory of Symbolism	12
1.5.4 Whitehead's Theory of Symbolism	13
1.5.5 Freud's Theory of Symbolism	13
1.6 Types of Symbolism	14
1.6.1 General Symbols	14
1.6.2 Specific Symbols	14
1.7 Definition of Psychoanalysis	14
1.8 The origins of Psychoanalysis	15
1.9 Psychoanalysis and Literature	20
1.10 Psychoanalysis as a Theory of Literature	21
1.11 Psychoanalytic Approach	24
1.11.1 The Jungian Approach	24
1.11.2 The Lacanian Approach	25
1.11.3 The Freudian approach	25
1.11.3.1 The Id	27
1.11.3.2 The Ego	27
1.11.3.3 The Superego	27
1.12 Conclusion	28

## 1.1 Introduction

Critics have tackled studies on symbolism and psychoanalysis approaches and have generated different theories that help readers to grasp the meanings behind the use of certain symbols and the development of human personality-perfection in either literary work. Hence, in this chapter endeavours to provide an overview about symbolism and psychoanalysis approaches its main concerns, origins and theories in order to facilitate the comprehension of the subject.

## 1.2 Definition of Symbol and Symbolism

According to Oxford Advanced Learner's Dictionary symbolism has two definitions. The first: "the use of symbols to represent ideas or qualities ". The second is:" an artistic and poetic movement or style originated in France in the nineteenth century by using symbolic images and indirect allusions to express mystical ideas, emotions and states of mind" (Oxford Advanced Learner's Dictionary).

"Symbolism is the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations."(Merriam Webster's Dictionary)

Northrop Frye defines symbols as "any unit of any literary structure that can be isolated for critical attention. A word, a phrase, or an image used with some kind of special reference (which is what a symbol is usually taken to mean) are all symbols when they are distinguishable elements in critical analysis. (71) The word 'symbol' derives from the Greek verb 'symballein', meaning 'to throw together', and its noun 'symbolon', meaning 'mark', 'emblem', 'token' or 'sign'. (Cuddon, 2013)

To sum up, symbolism is a literary device that uses symbols, whether an object, a

## **Chapter One: Symbolism and Psychoanalysis: Theoretical Overview**

person, or a situation that portrays an abstract idea besides its literal meaning in the text, as Perrine claims that “a literary symbol is something that means more than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story, but suggests or represents other meanings as well”.

### **1.3 Concept of Symbolism**

“What I want to discuss is something much more specific; not even symbol and symbolism in literature but the concept and the term as a period in a literary history, it can. I suggest it be conveniently used as a general term for literature, in all Western countries following the decline of 19th century realism and naturalism, expressionism, surrealism, existentialism or whatever else, how it has come about”. (Schlesinger, 1973, p.1190)

Schlesinger argues that the symbolism is much more exaggerated than a mere concept in literature, it parallels the Western schools of literature. Max Schlesinger attempts to neither connect nor exemplify the symbolism with the literary and dramatic schools; however, he tries to supersede or to correspond those dramatic schools by the symbolism.

Symbolism is an essential act of thought and the symbol-making function is one of the main major actions like eating, looking, or moving about. It is a functional process of his mind and goes on all time (Langer, 1954, p. 91). Langer, the American philosopher, suggests that symbolism is a man-action i.e., a human could make it willingly as thinking or dashing, furthermore, the researcher believes that symbolism is part of the sixth sense.

### **1.4 The origins of Symbolism**

Symbolism began as a literary movement in France in the 1880s during a period of enormous change and upheaval in Europe. The term first came into circulation in 1886 when

## **Chapter One: Symbolism and Psychoanalysis: Theoretical Overview**

the poet Jean Moréas published his ‘Symbolist Manifesto’ in the Parisian newspaper *Le Figaro*. As expressed in Jean Moréas’ manifesto, symbolism was a reaction not only against realism and naturalism, which were based on description, but also against Parnassian poetry, which aimed to cultivate a precise and definitive language.

Although Symbolism flourished throughout Western and Eastern Europe, in the English, French, and Spanish-speaking Americas, and even in Turkey, Symbolist aesthetics and sensibility developed first in France and in England. It was the French Symbolist aesthetic that first became known and affected the development of Symbolist trends in other countries. Even in England, where the Symbolist aesthetic started with the Pre-Raphaelite movement and developed very early, it was predominantly French Symbolism that influenced the Aesthete movement that formed around Oscar Wilde.

### **1.5 Theories of Symbolism**

Many theorists have proposed different theories to create the body of an approach which provides a deep perception on symbolism such as Susanne Langer, Northrop Frye, North Whitehead, Ferdinand De Saussure, and Sigmund Freud.

#### **1.5.1 Langer’s Theory of Symbolism**

Susanne Langer (1895-1985) is an American philosopher who came up with the notion of symbols as a specific aspect of her studies. She considers “symbolism” as a central concern of philosophy because it emphasises human knowledge and understanding. She assumes that symbolism is a fundamental process of man’s mind, and the essential act of thoughts. Langer claims that the symbol-making function is man's primary activities like eating, looking, or moving about. (91)

In addition, Susanne Langer distinguishes the differences between the sign and symbol.

The use of symbols is for humans but the sign is associated with animals. (22)

### **1.5.2 Frye's Theory of Symbolism**

Herman Northrop Frye (1912-1991), Canadian literary critic and theorist in the 20th century. In his book, *Anatomy of Criticism: Four Essays*, Frye defines "symbols" as "any unit of any literary structure that can be isolated for critical attention" (AC.71).

He assumes that "The symbol used as a sign result in the descriptive phase; as motif, in the literal phase; as image, in the formal phase; as archetype, in the mythical phase; and as monad, in the anagogic phase". (2). Frye discovered that the reading process has two directions" attention moving in two directions at once". (73).

In the outward direction, the reader goes in his reading from the authors to things they include in the text. In opposite an inward direction, the reader analyzes the meaning from the word "One direction is outward or centrifugal, in which we keep going outside our reading, from the individual words to the things they mean, or, in practice, to our memory of the conventional association between them." (73)

### **1.5.3 Ferdinand's Theory of Symbolism**

Ferdinand De Saussure (1857-1913) is a Swiss philosopher, linguist, and semiotician. In his study, De Saussure determines the comprehension of symbols and signs by two main concepts: signifier and signified.

In Saussure's *Course in General Linguistic*, a book summarising his lectures at the University of Geneva from 1906 to 1911, he claims: "The signified is the intellectual concept represented by the signifier (verbal or nonverbal); the signifier is the visible form that

represents the signified; the object is the observed form that is being represented by the signs” (89). In other words, the signified refers to the concept or the object, whereas, the signifier is sound, image, or linguistic sign.

#### **1.5.4 Whitehead’s Theory of Symbolism**

Alfred North Whitehead (1861-1947) is an English philosopher and mathematician who considered symbolism as a significant subject in his research. He believes that symbolism represents human thoughts and imagination. According to his perception the word is also a symbol that denotes the ideas, emotions, and images with its usage.

“Symbolism is very fallible in the sense that it may induce actions, feelings, emotions, and beliefs about things which are only notions without exemplifications in the world which the symbolism leads us to presuppose”. (Whitehead, 1927:6)

#### **1.5.5 Freud’s Theory of Symbolism**

Sigmund Schlomo Freud (1856-1939) is an Austrian neurologist and the founder of psychoanalysis. He claims that symbolism contains two fundamental theories: the FN (Freudian Narrow position) and FB (Freudian borrowed position).

“The first, which may be referred to as the 'Freudian Narrow' position, restricts the use of the term "symbol" to a special technical sense, in which symbols are the elements of unconscious, universal, phylogenetically inherited code”. (24)

The second may be referred to as 'Freudian Broad'(FB) position is a much less restricted view, in which the term "symbol" usually refers to any unconsciously produced defensive substitute, while nevertheless retaining certain specifiable conscious, non-defensive production.”

## 1.6 Types of Symbols

Symbolism is an artistic and a literary movement that proposes ideas through symbols. There are two main types of symbols in literature: General and specific symbols.

### 1.6.1 General Symbols

General symbol is universal in its meaning. Even if the symbol was removed from a work of literature, it would still suggest a larger meaning.

Ex: While the sea symbolises the universal voyage from life to death in *The Odyssey*, it retains this association independent from literature. The "sea" is a general symbol.

### 1.6.2 Specific Symbols

A specific symbol is not universal in its meaning. It acquires a specific meaning based on how it relates to the content of a novel, poem, etc. The symbol's significance exists only within the context created by the author. Ex: A hunting cap in *The Catcher in the Rye* has no universal meaning, but within the novel it is worn backwards and symbolises a looking back at childhood.

Ex: A pair of eyes on a billboard in *The Great Gatsby* has no universal meaning, but within the story symbolises the eyes of God watching humanity.

## 1.7 Definition of Psychoanalysis

According to the UK dictionary psychoanalysis is a system of psychological theory and therapy that aims to treat mental conditions by investigating the interaction of conscious and

## **Chapter One: Symbolism and Psychoanalysis: Theoretical Overview**

unconscious elements in the mind and bringing repressed fears and conflicts into the conscious mind by techniques such as dream interpretation and free association.

According to Merriam it is a method of analysing psychic phenomena and treating emotional disorders that involves treatment sessions during which the patient is encouraged to talk freely about personal experiences and especially about early childhood and dreams.

Also, according to Oxford learner's dictionary it is a method of treating somebody with mental problems by asking him to talk about past experiences and feelings in order to try to find explanations for his present problem.

### **1.8 The origins of Psychoanalysis**

The nature of the self and what constitutes it has always been a question that was raised in the minds of humanity. In the Antiquity, Greek philosophers like Socrates, and Plato had tried to explain the origins of the human mind and consciousness, and what is defined today as “psyche” was in the Antiquity referred to as “the soul”, Burnet claimed that this concept takes its roots from a combination of religion and tradition, indeed, he referred to Homer who assumed that, “the soul’s presence in the body means life, its absence death” (qtd. in Solmsen 355). Today, the meaning of the mind and consciousness has a totally different resonance, especially with the emergence of psychoanalysis in the 1890’s. It was introduced by the Austrian neurologist and psychiatrist Sigmund Freud who dedicated most of his life to this approach to psychology. He is the first to coin the term “psychoanalysis” and states that, psychoanalysis is the name of a procedure for investigating mental processes which are almost inaccessible in any other way, of a method for the treatment of neurotic disorders and of a collection of psychological information obtained along those lines, which is gradually being accumulated into a new scientific discipline” (qtd. in De Mijolla et al. 1362). Even though Freud does not consider himself as the founding father of psychoanalysis and claims



## Chapter One: Symbolism and Psychoanalysis: Theoretical Overview

that he is just Josef Breuer's student, his work with him on hysteria is what paved the way to the creation of psychoanalysis (Freud 181).

In fact, Freud was granted the title of the initiator of this approach to psychology because he was the one who developed it into a set of theories that studied the unconscious mind and its functioning, and Lothane presented it as being a form of treatment, a theory, and an "investigative tool" (qtd. in Kenny 1). Freud had made psychoanalysis a diverse and a multidirectional field of study that gave rise to psychoanalysts such as Alfred Adler and Carl Jung. The latter were Freud's students and who developed their own theories, namely: Adler's "individual psychology", and Jung's "analytical psychology".

In his first lecture, Freud retells his experience with Dr. Breuer and his patients. His first one was twenty-one years old and was suffering from a physical paralysis alternating between the right side of her body and her left side. She also presented disturbance in her vision, nausea after eating alongside with the inability to drink. In addition, her speech abilities degraded to the point where she could no longer speak nor understand her mother tongue (182).

Breuer and Freud assumed that this was the result of a disease related to the brain and it was surprising to see that such a young girl who seemed to have healthy vital organs had all these symptoms, they began to consider her emotional stability and the girl presented indeed troubles at that level, thus, they concluded that this was related to hysteria, and this illness was beyond the power of most doctors who had no choice but to let it cure itself by itself. Breuer was no different in that sense, but during a session with her, he noticed that she would sometimes speak to herself and generate words that came from her thoughts, he then started to use hypnosis on her and the girl would feel better after expressing herself on her sick father with whom she stood until death, and even retrieved the English language. Hypnosis acted as a cleanser of the soul, and this technique revealed itself to be effective, and was attributed the name of "the talking cure" (Freud 184).

## Chapter One: Symbolism and Psychoanalysis: Theoretical Overview

To illustrate even more, Freud recounts the experience of this same young girl who was unable to drink water even though she felt thirsty, the talking cure was then established and the hypnotised girl spoke about her English governess and her disdain towards her. She mentioned the governess's dog that drunk from a glass of water, and this was the event that triggered Freud's interest. After telling her about that moment, she began drinking water and her symptoms disappeared. In addition to that, the girl manifested hallucinations due to a dream that she had made when watching over her sick father, in fact, she had seen snakes approaching the bed and could not move her right arm which seemed to be paralyzed, and after that dream, she was having hallucinations, and could not move her right arm ever since. Freud and Breuer concluded that all her symptoms were the effects of her experiences that strongly affected her at the emotional level, and they coined them as "psychic traumata" or what we mean today by psychological trauma (185).

Sigmund Freud used psychoanalysis with his patients following the same approach as Dr. Breuer, and the therapeutic approach consisted in bringing their unconscious into consciousness, finding the hidden and the repressed and empowering the ego to create balance. The patient would confess to him and in return, he would analyse his defence mechanisms and the interaction between his unconscious and his conscious. As he was interested in neurosis, he came to realise that neurosis was related to dreams, so he wrote a book that he entitled *The Interpretation of Dreams* in which most of the sources of analysis come from literature, his own dreams, and the case studies of his patients.

According to it, dreams are a way for the id to express itself and to fulfil its inner wishes, as they can only be influenced by what someone does during the day, but Freud was interested in the comprehension of these mental manifestations during sleep and their psychic meaning, and he discovered that people tend to feel more at ease to express themselves through dreams than during the day. Indeed, he noticed that his patients were repressing their wishes as well as their thoughts during consciousness and allowed them to come out in their

## Chapter One: Symbolism and Psychoanalysis: Theoretical Overview

dreams (Parsons 94).

The father of psychoanalysis believed in the hidden and repression and considered it as “the prototype of the unconscious”, in other words, what mentally generates the unconscious (qtd. in Kenny 2). And repression was particularly displayed in *The Interpretation of Dreams* through the patients’ dreams. This book has revolutionised psychoanalysis and also discusses the notion of “the Oedipus complex”, the latter originates from the Greek mythology of Oedipus, a Greek hero whose fate was to marry his mother and to kill his father. Freud developed this concept and based it on the child’s sexual development and his attraction to the opposite-sex parent, meaning that a girl is attracted to her father and a boy to his mother alongside with a feeling of envy towards the parent from the same sex.

Amongst Freud’s most important contribution in psychoanalysis is the structure of personality. He divided the mind into three parts: The unconscious, which is the most hidden part of the mind, the preconscious, which is the part of the mind that is not present in consciousness but is able to be recalled since it is not repressed, and the conscious which represents awareness. Moreover, he developed them into three structures: The id, the ego, and the superego. The id is part of the unconscious and comprises all the inner animalistic-driven desires and impulses of whatever nature; whether sexual, aggressive or shameful, in addition to the selfish needs that a person develops from childhood.

Regarding the nature of the id, Freud believed in “the pleasure principle” which is a notion that basically consisted in avoiding pain and seeking pleasure. Therefore, the id strives for wish fulfilment, and it is able to express itself through dreams especially when repression takes place. The ego is what a person thinks of as an “I” or a “Me”, it is based on reality principles. The superego on the other hand is what a person considers as the ideal self, or ego ideal which originates from the child’s identification with the parents. It encompasses all the norms of society, the ethics, the values, and the morals.

Following this structure, a psychoanalyst is able to make the mental profile of the

## Chapter One: Symbolism and Psychoanalysis: Theoretical Overview

patient and to analyse it. If an individual tends to follow his sexual impulses for instance and commits sexual abuse, his superego might punish his ego by inflicting him guilt. On the same level, if an individual represses too much of his desires and does not fulfil them; the ego may be subjected to anxiety. Hence, the ego is the decision-maker of the three parts of the self; it is the mediator between the intransigent superego and the infantile id (Heller 89-92).

But Freud was not the only psychoanalyst to impose his ideas and expand his theories. His students, Carl Gustav Jung and Alfred Adler, have in their turn developed their own schools. Alfred Adler's individual psychology focuses as its name suggests on the individual, and it is particularly used in the fields of education, psychotherapy, and self-development (Adler xi). And not only does it take into consideration the individual in his entirety, but also the society and especially a person's belonging to a certain society and group of people, and how we interact with each other. Adler calls this concept "social interest" and depicts the way each one of us contributes to the other. Another principle that Adlerian psychology is based upon is purpose. For the adepts of this psychology, each individual has to find a goal in his life for they are our *raison d'être* and what fuels us to move on, to build a life, and to live, and contrary to Freud who's concerned with the past, Adler places his attention on the future (Adler xii-xiii).

Amongst Adler's most significant contributions are the inferiority and the superiority complex. We human beings have always felt inferior to the forces of nature, we protect ourselves from earthquakes and tsunamis, as we protect ourselves from rain, and this sensation also happens at the individual level. Adler suggests that we develop this feeling of deficiency from childhood. Indeed, children compare themselves to their parents and notice their inabilities, and that's how they start to feel useless, but Adler argues that it does not last and vanishes when a person grows up. However, it is not the case for everyone, as a matter of fact, some people still have low self-esteem until adulthood, and in order to cope with that, they pretend to feel superior and conceal their vulnerability to the world. Hence, the

superiority complex is the result of the inferiority complex (Adler xiv).

Regarding the principal aim of psychoanalysis, Loewald considers that Freud had not introduced it only for the treatment of the unconscious and the self, but mostly to create a movement and to integrate his ideologies in civilization and anthropology, and to have an impact on the society's perception of the relationship between reason and instinct. (qtd. in Berger 103).

## **1.9 Psychoanalysis and Literature**

Psychoanalysis and literature are two domains that seem to be totally distinct, the first one being originally therapeutic as we have seen earlier, and the second being considered as an art that developed from an oral tradition to a more transcribed version, yet, both of them are irremediably linked, and to clarify the nature of this relationship, one has to consider how both act on each other. At first, psychoanalysis was given more importance, and Freudians only used literature as a means to explain some psychoanalytic notions. However, a paradigm shift occurred and traditional literary critics gave literature its value back; psychoanalysis accordingly became a tool to analyse literary characters. This installed a power relationship between the two opposing domains, and equilibrium could hardly be achieved due to the imbalance existing between them, but Jacques Lacan managed to position them on a parallel level and associated them by means of language (Zyll, 2). In fact, what actually binds literature and psychoanalysis is the use of language.

The relationship hence shifted from one being of dominance to one being complementary, Shoshanna Felman refers to it as a relation of "interiority" which signifies that both literature and psychoanalysis are implicated in each other. Psychoanalysis "speaks of itself" using literature's language while literature uses psychoanalytic terms and notions, thus, each one of them brings something to the other, or at least has something to offer. This being

## **Chapter One: Symbolism and Psychoanalysis: Theoretical Overview**

said, we cannot deny that literature and psychoanalysis share a common ground, one of linguistic origin. Besides, literature being open to interpretation has allowed its analysis at the psychoanalytic level, and Freud was in fact the first to analyze literary texts under a psychoanalytic perspective. The study was not conclusive, but it certainly paved the way to further developments in the field, and his followers mostly studied the unconscious of the author through the text and what the writings translate of the author's psyche (Bellemin-Noël and Bermingham 103).

And it is not just the text that transmits its unconscious into the reader, indeed, the characters also play a role in a way that every reader has a different feedback to a story and the characters provoke unconscious projections that depend on the life experience of the reader and give even more realism to the narrative (Beattie 616).

### **1.10 Psychoanalysis as a Theory of Literature**

Although literary criticism has become a profession in the 20th century, it had emerged way before in Antiquity. However, the modern meaning that we attribute to it has appeared in the 1950's with Russian literary critics whose scientific studies focused on the form of language without considering the psychological, socio-historical, and cultural contexts. Warren and Wellek claim that Russian formalists' separation of the form and the content of a literary work hindered the analysis of the latter, and contrary to them, they view the form and the content as complementary entities. They affirm that the emphasis should be placed on the literary work itself, and consider that the content requires elements of form and vice versa. They illustrated their position by arguing that the events constitute the content of the narrative while the adjustment of the plot makes the form. Without this typical structure, the literary work would have no artistic value (140).

And although Peter Brooks claims that what makes psychoanalysis appealing as a

## Chapter One: Symbolism and Psychoanalysis: Theoretical Overview

theory of literature is its attachment to psychological and anthropological discourse, he asserts that poetics and formalism are essential in psychoanalytic literary criticism, and that there has to be a convergence between rhetoric and reference (337). In other words, a psychoanalytic literary critic needs to take into consideration both the form and the discourse being communicated in the literary work.

But the psychoanalytic study of literature goes even beyond, indeed, Wellek and Warren discuss “the psychology of literature” and define it as, “the psychological study of the writer, as type and as individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature, or finally the effects of literature upon its readers” (75). To put it differently, psychoanalytic literary criticism may include: the study of the author’s psyche or his writing techniques and style, an in-depth analysis of the characters, or the impact of the literary text on the readers.

To illustrate the notion of the analysis of the author, it is important to mention that it goes back to the analysis of any artist, in fact, Freud had analysed Leonardo Da Vinci’s picture of the “Madonna and Child with St. Anne”, and his analysis became the first model for psychoanalytic biography. Later on, he analysed literary works such as Wilhelm Jensen’s *Gradiva* (Habib 579). Regarding the introduction of psychoanalysis in literary criticism, Shakespeare’s *Hamlet* is amongst the most analysed works of literature, and literary critics followed the psychoanalytic notions mainly Freud’s Oedipus complex, or his structure of personality to interpret it. Freud had analysed almost all Shakespeare’s works, and among them *Hamlet* that he viewed as a literary work in which the Oedipus complex played an important role and betrayed Shakespeare’s personality. To state it differently, he argues that contrary to Sophocles’ *Oedipus Rex* in which the incest act was expressed, the latter was in a state of repression in *Hamlet*, and from that conclusion, Freud managed to draw a portrait of Shakespeare’s personality and explained his aversion towards sexuality (Holland, “Freud on Shakespeare” 165).

## Chapter One: Symbolism and Psychoanalysis: Theoretical Overview

Besides, the creative writing process is important in a way that it displays the author's method of writing and his creativity, and about that matter, Wallas claims that creativity has four major steps: preparation, which consists in data-collection and gathering information, incubation in which one contemplates and lets the mind flow while expanding the ideas, illumination which is the stage in which the connection between ideas are made, and finally, verification is the stage when the ideas are polished and refined. In a nutshell, Wallas's concept was acceptable but in fact, these steps was far from constituting a rule, and the current psychological studies demonstrate that the process depends mostly on the nature of the ideas and the author (qtd in. Russel 290).

Another element which needs to be taken into consideration is the analysis of characters of literature. The critic's role is to apply the psychoanalytic dogmas on a character in the narrative, and this permits us to understand the author's psyche, and what makes him who he is. Furthermore, the analysis of the reader- response can also be part of psychoanalytic literary criticism; it focuses on the readers' feedback to the narrative and what it says about them and their vision of life. Norman Holland discusses that matter and views that the reader response analysis depends on what the reader understands of a particular word at a personal level, and the interpretation of a literary work differs from one person to another ("The Mind and the Book" 17).

As a matter of fact, for a critic to conduct an analysis of any literary work, he needs to choose the subjects to analyse, either the personality of the author, the characters, the readers, or the text itself. In order to do that, he must follow the principles of the psychoanalytic literary theory which derive from psychoanalysis as an approach to psychology, and among these factors: The predominance of the unconscious over the conscious and its effects on either the characters, the author, or the reader, the prevalence of repression, the conflict between superego and id, and the presence of the defence mechanisms, in addition to the Oedipal complex if the plot is auspicious to it.



## **Chapter One: Symbolism and Psychoanalysis: Theoretical Overview**

Psychoanalysis has been subjected to several transformations from its first introduction into literature until present day, and on that matter, Holland comments on the future of the literary theory of psychoanalysis and its present, and assumes that it should be based on what cognitive science has come up to with brain research and to try to mix between the traditional psychoanalytic precepts and the new discoveries about memory, perception, learning, and above all, language (“The Mind and the Book” 16).

### **1.11 Psychoanalytical Approach**

#### **1.11.1 The Jungian Approach**

Once a follower of Freud, Jung was interested in philosophy a, religion, spirituality and mythology. He built his theories upon the history of humanity. While Freud’s concept of the unconscious is exclusively of personal nature, Jung provided even a deeper layer than the ‘personal unconscious’ which is of universal nature; he called it in his, *The Archetypes and the Collective Unconscious*, the ‘collective unconscious’ (Jung 3). The content of the collective unconscious consists of inherited pre-existing knowledge of all mankind, it is primary made up of archetypes that Jung defined as “primordial types, that is [to say] universal images that have existed since the remotest times” (Jung 5) These archetypes manifest in myths rituals as well as literature through symbols, characters or images. Some of Jung’s prominent archetypes are: anima which represents feminine qualities in the male whereas animus represents masculine qualities in the female. The shadow which is the darker side of the psyche represents those aspects that unacceptable not only to the society but also to one’s own self. Usually, the shadow appears in literature and cinema as the villain. The mother archetype, as Jung stated in his *Archetypes and the Collective Unconscious*, is nurturing and confronting, it stands for fertility and fruitfulness; it also encompasses maternal

## **Chapter One: Symbolism and Psychoanalysis: Theoretical Overview**

solicitude, inner strength, wisdom, and sympathy (Jung 81- 82). Eventually, to have a balanced healthy psyche, one needs to accept and integrate the different archetypes that exist within him even the ones he dislikes or resists. This psychological maturation is what Jung called 'individuation' (Dobie 63). While Jung disagreed with Freud, Jacques Lacan (1901–1981), returned to Freud's theories, delivering new interpretations with radical differences from that of Freud.

### **1.11.2 The Lacanian Approach**

Jacques Lacan is a French Post-Freudian psychoanalyst, whose work was described as a re-reading of Freud approach through linguistic theories of Ferdinand de Saussure. Lacan claimed that the unconscious is structured like a language. Indeed, Lacan explained his idea on the light of structuralism; the relationship between the two components of a sign, the signifier and the signified, is arbitrary; it is based on convention and not on logic (Dobie 154). Lacan believed the unconscious to be a never-ending signifying chain. It contains an infinite number of signifiers sliding with no signified to refer to. This criterion makes the unconscious a complex matrix with connected signifiers. To reinforce his theory of linguistic-based unconscious, Lacan stated that the process of condensation and displacement correspond respectively to metaphor and to metonymy (Dobie 69).

### **1.11.3 The Freudian Approach**

Sigmund Freud (1856–1939) is considered the founding father of psychoanalysis. In his book *The Interpretation of Dreams* (1900), he lays out the most important basis and concepts of psychoanalysis. Freud developed ways to help his patients uncover their threatening traumas and subdued feelings and desires that have been repressed in the unconscious, using

## Chapter One: Symbolism and Psychoanalysis: Theoretical Overview

free associations, and slips of tongue.

As a way to prove his theories, Freud turned to interpret religion, mythology, art, and literature applying his psychoanalytic model. In his studies on Dostoyevsky, Shakespeare, Leonardo da Vinci, Goethe and others he argued that the artist has unstable personality; thus, he elaborates his work out of his neurosis. This employment of repressed wishes and energy into art and literature is called sublimation. Consequently, art should be treated as a symptom, considering that it provides deeper insights into the nature of life not only for the artist but also for those who are interested in it (Dobie 56).

Freud argued that the language of the unconscious is dreams. Dream content is revealed through symbols, they are made unclear because they contain unpleasant repressed materials which can be painful to deal with. Dream materials are disguised using two forms: the first one is condensation, several thoughts or persons may be condensed into a single image, and the second one is displacement, a wish or a person may be displaced onto the image of another (Dobie 59). It is the same for literature. The text contains suppressed symbols and ideas; metaphors will be treated as condensation; two desires of the psyche are articulated by the same word. Metonymy is the equivalent of displacement; using the name of one object to replace another with which it is closely related (Dobie 69).

Freud theorised three elements of human mental apparatus. They are: the id, the superego, and the ego. The three of them function in an unconscious realm; the id is fully unconscious, the ego and the superego are partly conscious. Each of them operates based on different even contrasting principles (Dobie 57)

Freud believes that the individual's personality is the scene of a never ending battle. On one hand there are primitive and unacceptable drives striving for expression, while on the other hand there are forces trying to deny or disguise their impulses. There are three types of psychoanalytic personality structure: id, ego, and superego.

### 1.11.3.1 The Id

The Id is the biological aspect and the original system in personality. The id represents the biological substation of humans, the sources of all drive energy (Pervin, 1984: 77). The Id refers exclusively to the primitively, instinctive, and inherited aspects of personality (Hjelle and Ziegler 1992: 88). The Id closely relates to the biology urges. The Id responds automatically to sources of irritation, thereby promptly removing the tension which the irritant elicits (Hjelle and Ziegler 1992: 89). The id forms a mental image of an objective previously associated with satisfaction of basic need (Hjelle and Ziegler 1992: 89). The id has instinctive aspects of personality that seeks immediate gratification of impulses, operates on the pleasure principle.

### 1.11.3.2 The Ego

Hall and Lindzey (1981: 37) state that the ego is operated by the reality principle that means gratification of instinct is delayed until an optimum time when human beings can get the most pleasure with the least of unpleasant consequences. The ego thus helps ensure the safety and self-preservation of the organism (Hjelle and Zieglar, 1992: 90). Freud (in Healy, 1930: 38) states some characteristics of ego “it is a coherent organisation of mental process, it just as instinct plays a great role in the id. So, perceptions play a great part in the ego and it is the representative of the external world in reality “ego functions as a means of reaching the reality of what is demanded by id. This is the reason why ego is called the principle of reality.

### 1.11.3.3 The Superego

Superego is the sociological aspect that represents the moral branch of our functioning,

## **Chapter One: Symbolism and Psychoanalysis: Theoretical Overview**

containing the ideals we are strict for and the punishment (guilt) we expect when we have gone against our ethical code (Pervin, 1984:76). The superego functions on a very primitive level, being relatively incapable of reality testing and incapable of modifying its action depending on circumstances (Pervin, 1984: 76). There are two parts of the superego:

**A)** The ego ideals include the rules and standards for good behaviours. These behaviours include those which are approved of by parental and other authority figures. Obeying these rules leads to feelings of pride, value, and accomplishment.

**B)** The conscience includes information about things that are viewed as bad by parents and society. These behaviours are often forbidden and lead to bad consequences, punishments, or feelings of guilt.

The superego acts to perfect and civilise our behaviour. It works to suppress all unacceptable urges of the id and struggles to make the ego act upon idealistic standards rather than upon realistic principles. The superego presents in the conscious, preconscious, and unconscious. The goal of the superego is to decide whether something is right or wrong in accordance with the moral standards of society. The superego produces feeling anxiety and guilt in order to warn when the individual thinks about behaving in a morally unacceptable way. According to Hall and Lindzey (1970: 34) its conscience punishes wrong behaviours, and its ego ideals rewards right behaviour.

### **1.12 Conclusion**

Symbolism, as it is stated before, is described as a powerful stylistic device in literature. It allows the authors to provide significance and deeper concepts in their writings. On the other hand, psychoanalysis approaches are used to understand the character's psychology in any literary work.

**Chapter Two**  
***A Christmas Carol* and the Victorian's: context and review**

## CONTENTS

2.1 Introduction	31
2.2 Characteristics of Victorian literature	31
2.2.1 The Victorian Novels	31
2.2.2 Narrative Technique in the Victorian period	32
2.2.3 Types of novels	33
2.2.3.1 The novel of Manners	33
2.2.3.2 The humanitarian Novel	33
2.2.3.3 The novel of Formation	34
2.2.3.4 Literary Nonsense	34
2.3 Dickens and <i>A Christmas Carol</i>	34
2.4 Synopsis and Plot Summary	36
2.4.1 Synopsis	36
2.4.2 The Plot Summary	39
2.5 Characters	40
2.5.1 Ebenezer Scrooge	40
2.5.2 Bob Cratchit	41
2.5.3 Tiny Tim	41
2.5.4 Belle	41
2.5.5 The Ghost of Christmas Past	42
2.5.6 The Ghost of Christmas Present	42
2.5.7 The Ghost of Christmas Yet to Come	42
2.5.8 Jacob Marley	42
2.5.9 The Old Fezzewing	42
2.6 Themes	42
2.6.1 Past, Present, Future-the Threat of Time	42
2.6.2 Family	43
2.6.3 Greed, Generosity, and Forgiveness	43
2.6.4 Christmas and Tradition	43
2.6.5 Social Dissatisfaction and the Poor Laws	44
2.6.6 Redemption	44
2.6.7 Time	45
2.7 Conclusion	46

## **2.1 Introduction**

British society was special during the reign of Queen Victoria, thus called by the Victorian era. This period marked by a decisive development covering all the domains of human advance encouraging a hierarchical division. In the beginning of the nineteenth century, Britain experienced great transformations in a variety of disciplines, including religion, politics, economy, social life, and literature. These innovations aided in the birth of numerous novelists, poets, playwrights, and other authors who went on to become prominent names in English Literature. The aim of this chapter is dedicated to examine the novella *A Christmas Carol* which was written by Charles Dickens during the Victorian era.

## **2.2 Characteristics of Victorian Literature**

During the reign of Queen Victoria of the United Kingdom, the kingdom has undergone a drastic change in all areas. Where literature had been shared in these changes.

### **2.2.1 The Victorian Novels**

The Victorian era (1837-1901) is shaped by Queen Victoria. Queen Victoria was the first English monarch to see her name given to the period of her reign whilst still living (McDowall, 2006). This period is the longest era in the history of England which was full of noticeable changes. These radical changes are related to technological advancements, population expansion, medical progress, and urban development. Allen defines in her book *English literature in context* (2008), Victorian age by three main words – “progress, expansion, mobility” (Allen 403). Literature had in this great development, as it has witnessed changes in all aspects. It entered a new period from the fusion of romanticism to realism. It



produced great poets, essayists, and novelists.

The literature of the Victorian age (1837 – 1901, named for the reign of Queen Victoria) entered in a new period after the romantic revival. The literature of this era expressed the fusion of pure romance to gross realism. It becomes a powerful means for human progress, socially and economically (McIlvain, 2012). Though the Victorian Age produced great poets, the age is also remarkable for the excellence of its prose. Victorian novels tend to be idealised portraits of difficult lives in which hard work, perseverance, love and luck win out in the end; virtue would be rewarded and wrongdoers are suitably punished (McIlvain, 2012). They tended to be of an improving nature with a central moral lesson at heart. While this formula was the basis for much of earlier Victorian fiction, the situation became more complex as the century progressed (ibid). In addition, the Victorian novels are based on powerful concepts of morality. Novelists tended to picture the social reality in their literary works.

“Victorian Age novels are lifelike pictures of difficult lives lived in that age in which hard work, determination, love and luck are factors for success. They were realistic, usually prone to improve the world with a central moral lesson concerned with inner mind or conscience.” Rahn (2011) claimed that Thomas Hardy and Charles Dickens were considerably pushing the novel to its limits by creating psychologically complicated characterization and plot that would influence a whole generation of writers.

### **2.2.2 Narrative Technique in the Victorian period**

The narrator is the main element of the story; it can be a fictional or non-fictional entity that tells the story of the novel. The narrator is also made by the author. “The voice of the omniscient narrator provided a comment on the plot and erected a rigid barrier between ‘right’ and ‘wrong’ behaviours, light and darkness. Retribution and punishment were to be found in the final chapter of the novel, where the whole texture of events, adventures and incidents had

to be explained and justified.”

### **2.2.3 Types of novels**

The main types of novels during the Victorian age are: the novel of manner, humanitarian, formation, and literary nonsense.

#### **2.2.3.1 The novel of Manners**

It is a work of fiction that re-creates a social world, conveying with finely detailed observation the customs, values, and mores of a highly developed and complex society. (Encyclopaedia Britannica)

It is kept close to the original 19th-century models. It dealt with economic and social problems and described a particular class or situation. A master of this genre was William M. Thackeray.

#### **2.2.3.2 The humanitarian Novel**

It is also called by the social novel, this type of novels focuses on social problems, denounced of evil in industrial society.

Charles Dickens's novels are mostly admired for their tone, combining humour with a sentimental request for reform for the less fortunate. They constitute the bulk of what is generally called the 'humanitarian novel' or the 'novel of purpose', which could be divided into novels of a 'realistic', 'fantastic' or 'moral' nature according to their predominant tone or issue dealt with.

### 2.2.3.3 The novel of Formation

The Bildungsroman (novel of formation or education) became very popular after the publication of Charlotte Brontë's *Jane Eyre* and Dickens's *David Copperfield*. These novels dealt with one character's development from early youth to some sort of maturity. The works by the Brontë sisters can be linked to the persistence of the Romantic and Gothic traditions; they focus on intense subjective experiences rather than on a world of social interaction.

### 2.2.3.4 Literary Nonsense

A particular aspect of Victorian literature is what is called 'nonsense', created by Edward Lear (1812-88) and Lewis Carroll. In his famous novel *Alice's Adventures in Wonderland* (1865), Carroll created a nonsensical universe where the social rules and conventions are disintegrated, the cause-effect relationship does not exist, and time and space have lost their function of giving an order to human experience.

## 2.3 Dickens and *A Christmas carol*



Charles John Huffam Dickens was born on February, 07th, 1812 in Portsmouth, England; the second among eight children to John and Elizabeth Dickens. His first years of childhood were marked by financial stability due to his father's job as a clerk in the Navy following a period of financial troubles leading to John and the rest of the family being incarcerated in the debtors' prison. Thus; forced to

leave school and work at Warren's blacking warehouse at the age of twelve. The experiential hardships he endured as a child were the inspiration for his works, mainly the first chapters of *David Copperfield*, advocating the rights of the working class "Dickens and his concern, childhood, being the theme, to present the essential varied and related expressions of the reality he perceived. (Leavis, *Dickens the Novelist*, p.45).

Many critics (Ian Milligan, Forster, Nabokov and others) agreed on Dickens' genius in depicting society and different people's characters using a satiric tone and comic style mostly.

Dickens was the most representative Victorian writer. He was the first urban novelist; most of his novels were set in London. He described different social classes and professions, different conditions of life, even the most miserable ones. He showed different speech patterns. He criticised certain aspects of the "Victorian compromise" (greed, hypocrisy, indifference of the rich).

His famous literary works came to light after publishing the serial *Pickwick Papers* followed by *A Christmas Carol*, *Oliver Twist*, *Great Expectations* and other novels. The hero is always a representative of moral earnestness, and the conflict between good and evil like in Dickens's *Oliver Twist* and William Thackeray's *Vanity Fair* (Louis, 2006).

Dickens wrote this story in 1843. At the time there was a tradition for reading ghost stories at Christmas, hence the numerous spirits that Scrooge encounters. The themes of wealth and injustice are clear comments on the inequalities of wealth distribution in Victorian England. Many of the Christmas traditions that we enjoy today began during the Victorian era. Before the 19th-century, Christmas was not celebrated in the way that it is today. It was not even considered a holiday by many businesses. The practice of sending Christmas cards began during the Victorian times, as did the giving of elaborate and increasingly luxurious gifts on Christmas Day. The Christmas feast has a longer history, though the popularity of turkey can be attributed to the Victorians. The focus on family and spending time with loved

ones also came about in the 1800s. *A Christmas Carol* was written during this time and played its part in making these new traditions popular. The allegory adorned with the sharp storytelling and dark humour is used to criticise the enormous class differences, imperialism, and industrialization "In common with nineteenth-century authors, Dickens used the novel as a repository of social conscience."(Diniejko Anderzej).

Although *A Christmas Carol* has a strong social message, its primary purpose is to entertain. At the time of the novella's publication, Christmas traditions were rapidly changing. In the 1840s, most businesses remained open on Christmas Day, and it was rare for employees to be given the day off. In 1843, the first Christmas cards—with handwritten greetings and well wishes—were being delivered, and British Christmas crackers (festive papers filled with sweets, toys, and nuts) popularised holiday home decorations. In 1848, a newspaper published a holiday picture of Queen Victoria and her German husband, Prince Albert, celebrating around a decorated Christmas tree, and another holiday tradition was born.

## **2.4 Synopsis and Plot Summary**

### **2.4.1 Synopsis**

On a dark and dreary Christmas Eve in Victorian London, the wealthy miser Ebenezer Scrooge is shut up in his counting house. His sole employee, the mistreated Bob Cratchit, shivers as he tries to warm himself by the single coal allotted to him by his stingy boss. Outside it's foggy, freezing, and windy, but passers-by remain focused and happy in their holiday preparations. Inside, Scrooge grumbles about their merriment, growling, "Humbug!" to anyone who crosses his path. The first unfortunate victims are charity collectors, and his nephew, Fred. Every year, Fred invites Scrooge to attend his annual Christmas party, and every year the invitation is met with rebuke. Scrooge has no patience for family, holidays, or

merriment, and despises anyone who does. Nevertheless, Fred vows to return next year and offer again.

After reluctantly releasing Cratchit from the day's work, Scrooge takes a solitary meal in a tavern and then trudges home, avoiding snowball fights and frantic shoppers. Outside his apartment, Scrooge glances wearily at the door knocker and is astounded to see its shape transform into the face of his old business partner, Jacob Marley, who has been dead for seven years. Startled but stoic, Scrooge ignores the apparition and calmly warms some gruel. Although he tries, Scrooge cannot ignore the loud banging and clanging in his hallway as Marley's ghost approaches. He has come to warn Scrooge of the terrible afterlife that awaits him should he fail to change his ways. Marley's ghost is shackled with a heavy chain, which he is forced to drag along as he wanders the earth; he warns Scrooge that Scrooge's chain is even longer and heavier than his own, or at least it will be unless Scrooge drastically alters his behaviour. To help Scrooge along the way, Marley has arranged for three spirits to visit him that night. With a "Humbug!" Scrooge rejects the offer and falls asleep.

Scrooge awakens and hears the clock strike midnight. He is confused, since he fell asleep around 2:00 a.m., and believes he has slept a day and a half. This time confusion will continue as the story progresses. Then, as the now wakeful Scrooge hears the clock strike one o'clock, the first spirit arrives: the Ghost of Christmas Past, a spirit with a bright light emanating from under its hat, which he uses to bring Scrooge through a series of memories. Scrooge watches as a childhood version of himself is left alone in boarding school over Christmas, and then he witnesses the cold end of his marriage engagement. Not all the memories are bad, however, and Scrooge is filled with joy remembering his beloved younger sister, Fan, and holiday parties thrown by his first boss, Mr. Fezziwig. Through each memory, Scrooge sees how his obsession with money alienated him from loved ones and turned him into the miser he is today. Overwhelmed with emotion, Scrooge lunges at the spirit and snuffs out its light. Instantly he is transported back to his own bed, where he promptly falls asleep.

Again, Scrooge awakens, and the second ghost also visits at precisely one o'clock. Rather than bursting into Scrooge's room, the Ghost of Christmas Present sets up an elaborate Christmas feast in the next room, which Scrooge surveys warily. This spirit is a merry giant, the embodiment of "Christmas spirit," who takes Scrooge into the London streets. Outside, Scrooge witnessed the holiday celebrations of those closest to him—notably Bob Cratchit and Fred. At the Cratchit house, Scrooge sees the everyday struggles of his employee, who has a large family, including a disabled son, to care for. It is clear Cratchit's meagre salary isn't enough because his two oldest children have been forced from school and into work to help the family survive. They have a scanty Christmas "feast" and few decorations, but the family is simply happy to spend the day together, making merry as if they were millionaires. Scrooge next visits Fred's holiday party, where he is surprised to enjoy the company and games. At both parties, hosts raise toasts to Scrooge's health, to varying responses from the partygoers. Through these experiences Scrooge learns how his generosity—of both time and money—could improve the lives of those around him.

The final spirit approaches as Scrooge bids farewell to the second. The Ghost of Christmas Yet to come is a foreboding, shrouded figure who doesn't speak, only pointing a long, bony finger in the direction Scrooge should travel. The spirit takes Scrooge around town after the death of a prominent businessman. Some of the businessman's friends discuss not wanting to attend the funeral unless a free lunch is served, while clients rejoice that a kinder officer may overtake their loan. Meanwhile, the dead man's laundry woman steals his belongings, including the bed curtains his corpse was wrapped in, to pawn them. When Scrooge realises the dead businessman is himself, he pleads with the spirit for a second chance. Meanwhile, at the Cratchit house, Tiny Tim has died, and the entire family is in mourning. Scrooge begs the spirit to reverse time and allow him to make amends. He swears he has learned the lesson and will live his life a changed man. He throws himself at the spirit's feet, one moment clinging to its robes, and the next moment clinging to his bedpost. He has

returned back to the present day, alive and well.

Overwhelmed with gratitude and happiness, Scrooge vows to live generously, starting immediately. Shaking with excitement, he calls down from his window to a passing boy, asking what day it is. When the boy responds that it's Christmas Day, Scrooge bursts out laughing. He offers the boy a hefty sum to purchase the prize turkey from the butcher's window, which he arranges to be anonymously delivered to the Cratchit home. Then he rushes to Fred's party, too excited to ring the bell, and passes a joyous afternoon with family. The next day, he arrives early to work, and when Cratchit arrives late, Scrooge surprises him by giving him a raise rather than firing him. The story concludes with the announcement that Scrooge lived the rest of his life "better than his word," becoming a good friend, master, and man.

#### **2.4.2 The Plot Summary**

The novella is divided into five chapters or 'staves'. In the first stave, the miserly Ebenezer Scrooge rejects his nephew Fred's invitation to dine with him and his family for Christmas. He reluctantly allows his clerk, Bob Cratchit, to have Christmas Day off work. On Christmas night, Scrooge is visited by the ghost of his former business partner, Jacob Marley. Marley, bound in chains, warns Scrooge that a similar fate awaits him when he dies unless he mends his ways; he also tells Scrooge that he will be visited by three spirits.

The second, third, and fourth staves of *A Christmas Carol* are devoted to each of the three spirits of Christmas. First, the Ghost of Christmas Past visits Scrooge and reminds him of his lonely childhood at boarding school, and the kindness shown to the young Scrooge by his first employer, Mr. Fezziwig (whom we see at a Christmas ball). Scrooge is also shown a vision recalling his relationship with Belle, a young woman who broke off their engagement because of the young Scrooge's love of money. The Ghost of Christmas Past then shows



Scrooge that Belle subsequently married another man and raised a family with him.

The third stave details the visit from the second spirit: the Ghost of Christmas Present. This spirit shows Scrooge his nephew Fred's Christmas party as well as Christmas Day at the Cratchits. Bob Cratchit's youngest son, Tiny Tim, is severely ill, and the Ghost tells Scrooge that the boy will die if things don't change. He then shows Scrooge two poor, starving children, named Ignorance and Want.

The fourth stave features the Ghost of Christmas Yet to Come, which shows Scrooge his own funeral taking place in the future. It is sparsely attended by a few of Scrooge's fellow businessmen only. The only two people who express any emotion over Scrooge's passing are a young couple who owed him money, and who are happy that he's dead. Scrooge is then shown a very different scene: Bob Cratchit and his family mourning Tiny Tim's death. Scrooge is shown his own neglected gravestone, and vows to mend his ways.

The fifth and final stave sees Scrooge waking on Christmas morning a changed man. He sends Bob Cratchit a large turkey for Christmas dinner, and goes to his nephew's house that afternoon to spend Christmas with Fred's family. The next day he gives Bob Cratchit a pay rise, and generally treats everyone with kindness and generosity.

## 2.5 Characters

**2.5.1 Ebenezer Scrooge** is a wealthy but stingy moneylender. He spent his childhood in a lonely boarding school, with only imaginary friends to keep him company. As he matured, he learned to love money more than anything, which lost him, among other things, his fiancée. Although his first job was with a kind and generous boss, Scrooge became a coldhearted, nasty employer to his clerk, Bob Cratchit. On Christmas Eve one year, Scrooge is visited by the ghost of his ex-business partner, Jacob Marley, who warns of a terrible fate should Scrooge not change his ways. After being visited by three ghosts, Scrooge learns the value of

engaging with society, including the sick and poor, whom he previously viewed as dispensable and worthless. He learns the lesson that life is meaningless without friends and family to share one's wealth with, so he vows to spend time with his nephew, Fred, and to care for the struggling Cratchit family.

**2.5.2 Bob Cratchit** is a penniless office clerk who represents the hard-working poor in London. Despite being forced to work in uncomfortable conditions for very little pay, Bob remains loyal to Scrooge, even defending his boss's stinginess to his family on Christmas Day. Although poor, Bob remains optimistic, loving, and merry. He works hard to support his family, revelling in holiday traditions and family togetherness. Dickens portrayed Bob sympathetically in the hopes of encouraging wealthy benefactors in Victorian London to help the poor.

**2.5.3 Tiny Tim** is the youngest Cratchit child. He is described as bearing "a little crutch, and had his limbs supported by an iron frame." The untreated illness is suggested to be a result of his family's poverty: Scrooge's meagre wage does not afford Bob enough to seek proper medical care. As a result, Tiny Tim is disabled. Despite his condition, Tiny Tim is "good as gold" with a pure heart. When Scrooge first sees Tiny Tim, his death is imminent, but after Scrooge's change of heart, Tiny Tim's fate is reversed.

**2.5.4 Belle** is Scrooge's old girlfriend. Years ago, she broke her relationship off with him because she felt that he had changed for the worse.

**2.5.5 The Ghost of Christmas Past** is the first spirit to visit Scrooge is The Ghost of Christmas Past. With him, Scrooge is able to see himself as a younger man and remember a time when he was more open and hopeful about life.

**2.5.6 The Ghost of Christmas Present** is the second spirit is loud and boisterous, a large man who shows up with a mountain of food and drink. His purpose is to show Scrooge how his friends and family are celebrating Christmas without him.

**2.5.7 The Ghost of Christmas Yet to Come** is This ghost does not speak, but shows Scrooge a bleak future (his death and Tiny Tim's).

**2.5.8 Jacob Marley** is Scrooge's late business partner. Dead for seven years, he comes back to haunt Scrooge and warns him that he is wasting his life. He is bound around the waist with a chain, the chain I forged in life made of cashboxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel. He informs Scrooge that he will be visited by three ghosts.

**2.5.9 Old Fezziwig** is Scrooge's old employer. A large and genial man, he throws a huge Christmas party with food and music and dancing and drinks and good cheer all around. He provides a contrast to the kind of employer Scrooge turns out to be: parsimonious and cold.

## **2.6 Themes**

### **2.6.1 Past, Present and Future – the Threat of Time**

Three ghosts appear to Scrooge to show him how he is living sinfully and what the consequences will be if he doesn't choose to live a better life. The three-part ghost story shows the reader a clear path – sins in Scrooge's past leading to his present misery and the continuation of that sin leading in the future to death, each ghost shows Scrooge a vision of life gone wrong at the same time, the ghosts' appearance threatens ultimately the absence of

time.

### **2.6.2 Family**

The entrance of Scrooge's nephew Fred at the beginning of the story introduces another side to the miser. Scrooge is not unfortunate in the way of relatives – he has a family awaiting his presence, asking him to dinner, wanting to celebrate the season with him, yet he refuses. This is one of the important moral moments in the story that helps predict Scrooge's coming downfall. It shows how Scrooge makes choices to prolong his own misery. He chooses to live alone and in darkness while even poor Cratchit is rich in family. Scrooge's distaste for Fred's happiness is not just annoyance at the sight of merriness and excess, it is also motivated by bitterness towards marriage based on Scrooge's own lost love Belle, who left him long ago.

### **2.6.3 Greed, Generosity and Forgiveness**

Scrooge is a caricature of a miser, greedy and mean in every way. He spends all day in his counting house looking after his money but it is so cheap that he keeps his house in darkness, his fire small and allows no extravagance even on Christmas day. But we soon learn that he is the most impoverished character – he is lacking love, warmth and the spirit of Christmas, all of which make lives like Bob Cratchit's so worth living despite their hardships.

### **2.6.4 Christmas and Tradition**

This theme has two aspects: Firstly, the festive, jolly Christmas atmosphere flourishes in the streets surrounding Scrooge's company office, and the ethos of the nativity story is embodied in characters like Tiny Tim, Bob Cratchit, and Scrooge's nephew – these characters

are examples of goodness and charity, and show Scrooge the way to kindness. The love and strength of the Cratchit family despite their poverty shows the reader that the spirit of Christmas can defeat Scrooge's spirit of misery. At the same time, Dickens uses the seasonal period around Christmas to highlight the sort of unfair and crushing poverty that the Cratchit's face.

### **2.6.5 Social Dissatisfaction and the Poor Laws**

In Scrooge's easy assurance that the poor not only belong in but actually deserve to live in the poor house, the story conveys a message about the visibility and effectiveness of charity being swamped by common misconceptions that the poor house is a functional institution keeping poor people usefully employed. In fact, the poor house was an institution that did nothing to help the poor. Rather, it was a terrible place that served primarily to keep the poor out of view of those who were better off. Scrooge's repetition of his dismissive phrase "Humbug!" is a symbol of the insensitivity and ignorance of the middle class looking down on and dismissing the poor.

### **2.6.6 Redemption**

Redemption is the act of making someone a better person, often because that person has turned from a life of vice or sin. By showing him the effects of his choices on his past, present, and future, the three ghosts give Scrooge an opportunity to change his ways to avoid a terrible fate. At the opening of the novella, Scrooge is a mean, miserly recluse who would rather sit in the lonely darkness of his sparse living room than light a candle. He has no time for friends, family, or joy; all he cares about is money. His selfish behaviour is best understood through his nasty "Humbug!" shouted whenever anyone wishes him well. He

wants nothing to do with Christmas, its merriment, or the compassion and generosity associated with it. Over the course of the Christmas Eve night, Scrooge is visited by three spirits. The primary purpose of their visits is to show Scrooge the effects of his greed on himself and on those around him. First, Scrooge sees his engagement fall apart, due to his love of money; then he sees how his stinginess directly affects his family (Fred) and the Cratchits. Finally, Scrooge sees how little his wealth means after death: he is afforded no respect, care, or mourning. Almost everyone in his life is simply glad to see him dead. Faced with this sad reality, Scrooge begs the spirits for a second chance. When he wakes on Christmas morning, he is transformed. For the rest of his days, Scrooge is generous, open-hearted, and beloved by family and friends.

### **2.6.7 Time**

Time is an important but somewhat complicated theme in *A Christmas Carol*. One of the story's main conflicts is that Scrooge is running out of time. He is old and, as Marley and the three spirits reminds him, nearing death. So, too, is Tiny Tim, whose health is clearly deteriorating as his young life reaches its end. For either character to be saved, Scrooge must work quickly. Throughout the novella the narrator points out clocks, chimes, and bells tolling to remind readers of time ticking steadily away. The three ghosts—whose names highlight the three main "categories" of time: past, present, and future—also hint at the inevitable passage of time. Yet their visits each convolute time: each ghost arrives at one a.m. on Christmas Eve, but their presences do not overlap. As Scrooge visits his past, present, and future, he learns the importance of focusing on his entire life as a whole, not dwelling on the past or living entirely in the present moment. Scrooge's flaw is focusing too strictly on the future (his wealth), but after witnessing the aftermath of his own death Scrooge vows, "I will live in the Past, the Present and the Future. The Spirits of all Three shall strive within me." This moment,

along with the complicated timeline of ghostly visits, encourages Scrooge (and the reader) to slow down, enjoy the moment, and contemplate the significance of life.

## **2.7 Conclusion**

At the end of this chapter, we discovered how literature and literary works dealt with social problems during the Victorian age; also, we shed light on the types of the novels at that period. In addition, we formulated the plot summary, characters, and themes of *A Christmas Carol* novella which was written by Charles Dickens.

**Chapter Three**  
**Symbolism in Dickens's *A Christmas Carol***



## CONTENTS

3.1 Introduction	49
3.2 Symbolism in Characters	49
3.2.1 Ebenezer Scrooge	49
3.2.2 Bob Cratchit	52
3.2.3 Tiny Tim	53
3.2.4 Belle	54
3.2.5 Marley's Ghost	55
3.2.6 The Ghost of Christmas Past	57
3.2.7 The Ghost of Christmas Present	58
3.2.8 The Ghost of Christmas Yet to Come	59
3.2.9 The Old Fezzewing	60
3.3 Symbolism in Objects	62
3.3.1 Marley's Chain	62
3.3.2 The Light and Candles	63
3.3.3 Tiny Tim's Crutch	63
3.3.4 Scrooge's Gravestone	64
3.4 Symbolism in Themes	65
3.4.1 Music	65
3.4.2 The Poor Laws	65
3.4.3 Ignorance and Wants	66
3.4.4 Christmas Spirits	67
3.5 Conclusion	68

### **3.1 Introduction**

As indicated in the first chapter, a variety of theorists have handled symbolic studies, and each of them has his unique perspective. The purpose of this research is to look into the aim behind the overuse of symbols that are used in Dickens' novella *A Christmas Carol*. Since the novella has dealt with symbols, According to Whitehead's theory, the use of symbols is linked to human's life experiences. As a result, this chapter will concentrate on the most important ones using Alfred North Whitehead's theory.

### **3.2 Symbolism in Characters**

Symbolism is frequently used by authors to give their work greater significance and to make a story about more than the events it depicts. A symbolic character is someone who represents something more than himself.

#### **3.2.1 Ebenezer Scrooge**

Dickens descriptions of the protagonist "Scrooge" in the first stave expose to reader the use of symbolism in characterization.

Oh! But he was a tight-fisted hand at the grindstone (Ibid 2)

The author indicates through his expressions that Scrooge is workaholic and busy person. He also used a list of synonyms to demonstrate how selfish, cold and greedy Scrooge is.

Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. . . (Ibid 2)

He mentioned that Scrooge is “sinner” which he makes a concerted effort avoid people and he did nothing to aid others. All the previous expressions that were used are symbols to establish Scrooge’s psyche is intended to provide the reader insight into Scrooge’s unenlightened, alienated state before to his visits from Marley and the ghosts of Christmas. Dickens uses Scrooge’s persona to highlight the disparity between the many types of excess and poverty that covered throughout the book. Scrooge's attitude and deeds are also a symbol of the harsh, selfish upper-class of Britain that Dickens detested, his own experiences as an impoverished youngster having a significant influence on the rest of his life.



### 3.2.2 Bob Cratchit

Is the representative of the plight of the poor, hardworking and loyal employee who frequently works in horrible conditions? By describing of Bob's character, Dickens aim is to touch the reader spirits of empathy with the working classes. His relationships with Scrooge were bizarre because he was treated harshly by his boss, in the first stave the author portrayed this relationship through strange situation.

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. (Ibid 2)

Scrooge keeps a watchful eye on Bob, not to ensure that he is safe or comfortable, but to ensure that he is always working.

As good as gold," said Bob, "and better. Somehow, he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see." Mrs Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigour; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. (Ibid 77-78)

In addition, the poverty of Bob and his family is symbol of the victims of the industrial Revolution and social class during the nineteenth century. Despite their poverty, they make an

effort to improve their situation. Mrs. Cratchit is delight about herself even she wears ribbons to spruce up her shabby outfit.

Then up rose Mrs Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; (Ibid 75)

The family works as unit and they are extremely respectful and supportive one to other. This family is shown in a sympathetic light in order to make Dickens wealthier readers consider the biases and attitudes towards the poor. The use of the name "Bob" is considered as a kind of irony for what he owns because the name of Bob carries the meaning of "Money".

### **3.2.3 Tiny Tim**

It is a symbol of angelic soul because he cares about others spiritual and encourages other to think about Jesus. He never complains about his own disabilities. Scrooge is influenced significantly by Tiny Tim.

God bless us every one!" said Tiny Tim, the last of all. He sat very close to his father's side upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him. (Ibid 81-82)

Scrooge blushing when he hears his own harsh remarks again and obviously saddened when he discovers that Tiny Tim will die, he seemed to be realizing that humanity is, after all his business.

Scrooge hung his head to hear his own words quoted by the Spirit, and was overcome with penitence and grief.

They were happy, grateful, pleased with one another, and contented with the time; and when they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim, until the last. (Ibid 82)

Through the descriptions of the author when Scrooge watches the Cratchit family, he can get feeling that he cares about them and that he will change. Scrooge is truly worried about the family. He will be change.

### **3.2.4 Belle**

Scrooge was engaged to a young woman who was both gorgeous in intellect and as a lady. He has grown up a little. Greed has taken effect (control) of him, and he was no longer the joyful man.

He was older now; a man in the prime of life. His face had not the harsh and rigid lines of later years; but it had begun to wear the signs of care and avarice. There was an eager, greedy, restless motion in the eye, which showed the passion that had taken root, and where the shadow of the growing tree would fall. He was not alone, but sat by the side of a fair young girl in a mourning dress: in whose eyes there were tears, which sparkled in the light that shone out of the Ghost of Christmas Past. "It matters little," she said, softly. "To you, very little. Another idol has displaced me; and if it can cheer and comfort you in time to come, as I would have tried to do, I have no just cause to grieve." "What Idol has displaced you?" he re-joined. "A golden one. . . You fear the world too much . . . You are changed." She left him, and they parted. "Spirit!" said Scrooge, "show me no more! Conduct me home. Why do you delight to torture me?" "One shadow more!" exclaimed the Ghost. "No more!" cried Scrooge. "No more. I don't wish to see it. Show me no more! (Ibid 54)

Belle notes that Scrooge has another idol "golden one" which refers to the money. She realizes that Scrooge would rather marry her since she is impoverished. He prefers to be single rather than to marry poor women.

So, she decides to break their engagement. From all the pervious analyzes, we conclude that Belle as character in Christmas Carol is a symbol of his lack love appreciation, and his rejection to mankind which remand us to the question of Scrooge to Freed "Why did you marry?".

### 3.2.5 Marley's Ghost

Marley was dead: to begin with. There is no doubt whatever about that. . . Old Marley was as dead as a door-nail. (Ibid 1)

Dickens starts his story, by informing us in the first sentence about the death of Marley. He uses the expression of "as dead as a door-nail" as a joke about his death which is not a sad event.

Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event . . . Scrooge never painted out Old Marley's name. . . The firm was known as Scrooge and Marley. Sometimes people new to the business called Scrooge Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him.

The chain. . . was long, and wound about him like a tail; and it was made (for Scrooge observed it closely) of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel. . . There was something very awful, too, in the spectre's being provided with an infernal atmosphere of its own. Scrooge could not feel it himself, but this was clearly the case; for though the Ghost sat



perfectly motionless, its hair, and skirts, and tassels, were still agitated as by the hot vapour from an oven. (Ibid 11)

Through the use and the repetition of the term "sole" Dickens emphasizes how Marley is friendless. Also, Scrooge appears careless about his death. We notice how similar Scrooge and Marley are. The chain of Marley resembles a tail, but also made out of symbols of greed and money. The infernal atmosphere that surrounds the ghost is the heated vapour from the fires of the hell, indicating that Marley's selfishness caused him to be thrown to hell after his death.

when Scrooge refuses to believe in Marley. . . the spirit raised a frightful cry, and shook its chain with such a dismal and appalling noise, that Scrooge held on tight to his chair, to save himself from falling in a swoon. But how much greater was his horror, when the phantom taking off the bandage round its head, as if it were too warm to wear in-doors, its lower jaw dropped down upon its breast! "It is required of every man," the Ghost returned, "that the spirit within him should walk abroad among his fellow-men, and travel far and wide; and if that spirit goes not forth in life, it is condemned to do so after death. It is doomed to wander through the world -- oh, woe is me! -- and witness what it cannot share, but might have shared on earth, and turned to happiness! . . . I wear the chain I forged in life . . . I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. . . My spirit never walked beyond our counting-house -- mark me! -- in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!" "But you were always a good man of business, Jacob," faltered Scrooge, who now began to apply this to himself. "Business!" cried the Ghost, wringing its hands again. "Mankind was my business (Ibid 11)

The appearance of Marley's ghost was unexpected and horrible. Marley's sin was that he did not pay attention to his fellow man. He had failed to realize that financial wealth is not essential as the spiritual wealth and the proof for that is the carrying of the ghost and his

expression" Mankind was my business". The same with Scrooge who was unconcerned about people's suffering and he was only concerned with his own.

Why did I walk through crowds of fellow-beings with my eyes turned down, and never raise them to that blessed Star which led the Wise Men to a poor abode? Were there no poor homes to which its light would have conducted me! (Ibid 29-30)

Marley did not enjoy the celebration of Christmas because he did not understand the meaning and the value of Christmas Eve. He regrets because he did not share his wealth and visited "poor home". As result, Marley's ghost represents Scrooge guilt and conscience. The author employs evocative words linked with misery to warn the reader that ignoring the improvised people will lead to their own damnation.

### **3.2.6 The Ghost of Christmas Past**

It is the one who appears to Scrooge makes it hard for him to ignore it. The ghost takes Scrooge on a tour of his youth and his early life, allowing him to see this old self and realize how he has changed.

It was a strange figure -- like a child: yet not so like a child as like an old man. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white and round its waist was bound a lustrous belt, the sheen of which was beautiful. (Ibid 2)

The ghost described by the author as child in his appearance and his "purest white" of tunic which refers to the youth and innocence. The ghost represents the power of memory, at

first Scrooge appears his worry about being around the ghost when he demands from him to cover its light. The uncommon power is evident because he will not be able to avoid the ghost tour. This scene indicates how much Scrooge does not want to learn or he does not want his mind to enlighten.

Perhaps, Scrooge could not have told anybody why, if anybody could have asked him; but he had a special desire to see the Spirit in his cap; and begged him to be covered. "What!" exclaimed the Ghost, "would you so soon put out, with worldly hands, the light I give? Is it not enough that you are one of those whose passions made this cap, and force me through whole trains of years to wear it low upon my brow!" It put out its strong hand as it spoke, and clasped him gently by the arm. . . The grasp, though gentle as a woman's hand, was not to be resisted. (Ibid 3)

### **3.2.7 The Ghost of Christmas Present**

On seeing light surround his bed . . . he began to think that the source and secret of this ghostly light might be in the adjoining room, from whence, on further tracing it, it seemed to shine. This idea taking full possession of his mind, he got up softly and shuffled in his slippers to the door. (Ibid 43)

In the chapter three, after the visiting of the Ghost of Christmas past, Scrooge is no longer afraid of seeing the ghosts; instead, he wants to see them and take lessons from them and the proof of that he leaves his bed to find the second ghost.

It was his own room. There was no doubt about that. But it had undergone a surprising transformation. The walls and ceiling were so hung with living green, that it looked a perfect grove; from every part of which, bright gleaming berries glistened. The crisp leaves of holly, mistletoe, and ivy reflected back the light, as if so, many little mirrors had been scattered there; and such a mighty blaze went roaring up the chimney, as that dull petrification of a hearth had never known in Scrooge's time . . . (Ibid 43)

Dickens describes the positive transformation in Scrooge's room as result he changed his mind about how should his room and his home be. It is appealing, and it surrounded by living things like as holly, ivy and other plants that symbolise abundance, warmth and light.

Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry, brawn, great joints of meat, sucking-pigs, long wreaths of sausages, mincepies, plum-puddings, barrels of oysters, red-hot chesnuts, cherry-cheeked apples, juicy oranges, luscious pears, immense twelfth-cakes, and seething bowls of punch, that made the chamber dim with their delicious steam. (Ibid 65-66)

Then, a large list of food to emphasise how much food there is in the Christmas Eve where it carries a lot of goodness and evidence of the abundance of giving.

The Spirit shows Scrooge the spirit of Christmas the city and the people's good spirits. They move among the people and the Spirit sprinkles incense from his torch to increase everyone's spirits, especially those of the poor family.

The ghost of present has its own light which has a different purpose from the light of the ghost of past, since it appears to symbolise the good spirits and joy. With his simply clothes, with no costly, abstentious, ornaments and exposed breast and feet. This implies that Christmas is a happy occasion and the absence of shoes makes us think about the poor people and reminding us to remember them during Christmas Eve. The ghost of Christmas present is the representative of the good will toward mankind. At the end, Dickens sends a powerful message to his wealthy reader about the challenges and pains that the impoverished are faced.

### **3.2.8 The Ghost of Christmas Yet to Come**

The Phantom slowly, gravely, silently approached. When it came, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it

seemed to scatter gloom and mystery. It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was surrounded. (Ibid 65)

The ghost conveys fear of death, as seen by its grim reaper and shrouded. The ghost is terrible; Scrooge voluntarily goes through with it because he realises that he must learn from ghosts to be saved from hell. The Ghost of Christmas Yet to Come enables Scrooge to foresee the long-term consequences of his past and present lack of emotion, allowing him to recreate himself, to 'live in the Past, Present, and Future,' and to extend sympathy and charity to Fred, the Cratchits, and, most importantly, the London poor.

### **3.2.9 The Old Fezziwig**

Why, it's old Fezziwig! Bless his heart; it's Fezziwig alive again!" Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven. He rubbed his hands; adjusted his capacious waistcoat; laughed all over himself, from his shoes to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice: . . . No more work to-night. Christmas Eve, Dick. Christmas, Ebenezer! Let's have the shutters up," . . . People who came to the Fezziwigs' ball: a fiddler, Mrs. Fezziwig, one vast substantial smile, three Miss Fezziwigs, six young followers, all the young men and women employed in the business, the housemaid, with her cousin, the baker, the cook, the milkman, the boy from over the way, the girl from next door but one . . .(Ibid 24)

Fezziwig embodies the spirits of Christmas. He is also the representative of compassionate capitalism, joyful, giving of Christmas Eve. He uses his money to spread happiness. His appearance conveys richness and abundance.

There were more dances, and there were forfeits, and more dances, and there was cake, and there was negus, and there was a great piece of Cold Roast, and there was a great piece of Cold Boiled, and there were mince-pies, and plenty of beer. . . . When the clock struck eleven, this domestic ball broke up. Mr and Mrs Fezziwig took their stations, one on either side of the door, and shaking hands with every person individually as he or she went out, wished him or her a Merry Christmas. (Ibid 51-52)

Dickens uses a list of food to indicate how Fezziwings represent the generosity and how they make effort to express their appreciation and gratitude to every person who attends their party.

Scrooge, thinking about Fezziwig. . . . Scrooge . . . speaking unconsciously like his former, not his latter, self. "He has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil. . . . The happiness he gives, is quite as great as if it cost a fortune." . . . He felt the Spirit's glance, and stopped. . . . "I should like to be able to say a word or two to my clerk just now! That's all. (Ibid 26)

Scrooge was clearly satisfied in his work as seen by his delighted exclamation 'Bless his heart'. He also begins to reflect on how bad with his employer Bob Cratchit.

<b>Characterisation</b>	
1. Ebenzer Scrooge	symbol of Victorian capitalism; echoes Malthusianism sentiment; avaricious employer; misanthropic; isolated; the quintessential miser; redeemed by the end; a caricature of the archetypal businessman; evokes mixture of disapproval & sympathy.
2. Jacob Marley	symbol of Scrooge's conscience; was avaricious; so was condemned to wander the earth. Now repentant. Likely in Purgatory.
3. Fezziwig	symbol of compassionate capitalism; jovial; generous; epitome of Christmas cheer, the antithesis of Scrooge as a boss.

4. Belle	symbol of Scrooge's rejection of humanity; sorrowful.
5. Bob Cratchit	symbol of the plight of the poor; kind; humble; hard-working; dedicated employee. Evokes sympathy in the reader for the working classes.
6. Tiny Tim	angelic; evokes sympathy; warm-hearted; highly sentimentalised.
7. Ghost Christmas Past	represents memory; combination of young & old; sheds light on Scrooge's past. Embodies all that has been. Symbolises the power of memory.
8. Ghost Christmas Present	jolly; a majestic giant; bestows Christmas cheer; welcoming; gives birth to Ignorance & Want. A champion of the poor.
9. Ghost Christmas Yet to Come	silent; ominous; seals Scrooge's fate; evokes fear. A phantom that echoes the Grim Reaper

### 3.3 Symbolism in Objects

Objects are one of the most well-known methods to incorporate symbolism into a story. Objects aid in the subtlety of symbols while also conveying crucial story and character components. Using objects as symbols has the advantage of allowing the character to convey internal conflict.

#### 3.3.1 Marley's Chain

The chain . . . was long, and wound about him like a tail; and it was made (for Scrooge observed it closely) of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel. . . (Ibid 11)

All the previous pieces that Dickens uses to describe the Marley's chain are related to money and business, and also represent a powerful warning to Scrooge. These things "money boxes and ledgers that will lead to his demise and eventual misery unless he is prepared to

change. Scrooge's greediness constricts his spirit, preventing him from being able to experience the pleasures relationship.

### 3.3.2 The Light and Candles

Light has long been connected with goodness, truth and purity these characteristics are typically related to childhood and the innocence. The ghost's light signifies the contrast between Scrooge's childhood and his current life which has connected with cold and darkness. Also, Dickens uses candle to represent Christmas past. The ghost takes Scrooge in trip to show him the memories of his previous Christmas. After Dickens uses sunny light of Christmas morning which refer to hope of Scrooge his life before death. The bright emitted by the Christmas Ghost represent the reality that can be seen in memory. The ghost's torch, food and warmth are symbols of the potential abundance of Christmas are the torch also can be symbol of changing power of Christmas which spread a good will.

The city clocks had only just gone three, but it was quite dark already—it had not been lighting all day—and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale. (Ibid 2)

### 3.3.3 Tiny Tim's Crutch

As good as gold," said Bob, "and better. Somehow, he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was



a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see.

Tiny Tim, bore a little crutch, his limbs supported by an iron frame. (Ibid 77)

The Crutch might be seen as physical picture of the poor's dependency on the wealthy for sustenance and employment. The crutch of these poor victims; an illness brought on by circumstances beyond their control. Character attributes like as joy, charity, and light-heartedness are lauded by Dickens through his portrayal of these individuals, and contrasts made at various times throughout the novella reveal Scrooge's deficiencies.

### 3.3.4 Scrooge's Gravestone

A churchyard. Here, then, the wretched man whose name he had now to learn, lay underneath the ground. It was a worthy place. Walled in by houses; overrun by grass and weeds, the growth of vegetation's death, not life; choked up with too much burying; fat with repleted appetite. A worthy place!

Scrooge realises that he has witnessed the consequences of and reactions to his own death . . . "Spirit!" he cried, tight clutching at its robe, "hear me! I am not the man I was. I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone! (Ibid 10)

The last resting place of Ebenezer Scrooge. The gravestone for Scrooge's impending death appears to be in a forgotten and neglected cemetery. He inquiries about the man he saw laying dead. Finally, we see where Scrooge is interred, and Scrooge discovers that the man on the bed is truly himself. The grave is neglected and forgotten, unlike Tiny Tim's. The last resting place of Ebenezer Scrooge is bleak. Scrooge has learned to completely appreciate the worth of Christmas and to live by these beliefs 'all year' by the end of the final Ghost's visit.

### 3.4 Symbolism in Themes

Themes are concepts and thoughts, and symbolism is a vehicle through which those concepts and thoughts are communicated. In other words, symbols must be carefully chosen to accurately reflect the themes of a story.

#### 3.4.1 Music

As the boy is reading, a man in a funny costume appears outside the window with a donkey loaded with wood. Scrooge recognizes the man as Ali Baba. He rejoices to remember all the fictional adventure characters of his boyhood, but then catches himself and mourns his poor childhood self again. The thought of his own loneliness reminds him of the boy singing a carol he'd sent away from his own office door the previous night... (Ibid 77-78)

The Christmas celebrations are based on The Fezziwig' party, Fred' house and Dickens' description of Tiny Tim, Lighthouse, and the miners singing. In order to demonstrate how music is symbol of happiness and joy and it has a strong and emotional effect on the human psyche. We saw the effect of music in different and contrast on Scrooge's lonely, wretched life is struck and the pleasure of Fred's musical family. Dickens claims that music has such a significant effect on happiness that may have changed Scrooge's life.

#### 3.4.2 The Poor Laws

Scrooge knew this, by the smart sound its teeth made, when the jaws were brought together by the bandage. He ventured to raise his eyes again, and found his supernatural visitor confronting him in an erect attitude, with its chain wound over and about its arm.

The apparition walked backward from him; and at every step it took, the window raised itself a little, so that when the spectre reached it, it was wide open. (Ibid 12)

It beckoned Scrooge to approach, which he did. When they were within two paces of each other, Marley's Ghost held up its hand, warning him to come no nearer. Scrooge stopped.

Not so much in obedience, as in surprise and fear: for on the raising of the hand, he became sensible of confused noises in the air; incoherent sounds of lamentation and regret; wailings inexpressibly sorrowful and self-accusatory. The spectre, after listening for a moment, joined in the mournful dirge; and floated out upon the bleak, dark night. (Ibid 15)

Through Marley, Dickens makes a direct attack on politicians and the latest version of the poor laws. The ghost opens the window and shows Scrooge the air-filled distressed ghosts. They were suffering from their inability to assist the people in need, something they did not think about when they were living but now realise is crucial to their happiness and that of others. Dickens uses "incoherent" and "inexpressibly sorrowful" to describe the sadness and tragedy of the scene; and to bring us to the reality of "guilty rules" that failing to support people in need through the ghosts. The scene of Bob Cratchit's house is an important example that is used from Dickens to criticise the unfeeling members of upper class and to paint a highly emotional portrayal of the lower classes.

### **3.4.3 Ignorance and Wants**

Forgive me if I am not justified in what I ask," said Scrooge, looking intently at the Spirit's robe, "but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw!" "It might be a claw, for the flesh there is upon it," was the Spirit's sorrowful reply. "Look here." From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. . . . They were a boy and girl. Yellow, meagre, ragged,

scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds. Where angels might have sat enthroned, devils lurked, and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monster's half so horrible and dread. "Spirit! are they yours?" Scrooge could say no more. (Ibid 63)

They are Man's," said the Spirit, looking down upon them. "And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased." "Have they no refuge or resource?" cried Scrooge. "Are there no prisons?" said the Spirit, turning on him for the last time with his own words. "Are there no workhouses? (Ibid 101)

The children represent the issues that result from society's disregard of the poor people. 'Want' and 'Ignorance' are both unpleasant children. The absence of flesh on their bones is a horrifying symbol of poverty, but it also makes them appear diabolical and animal-like. They are the horrible outcome of individuals who do not care about one another. Poverty is caused by people's selfishness in failing to aid those in need. 'Ignorance,' which is considered to be more hazardous, is the outcome of a lack of education; without education, individuals are unable to strive for a better life or escape poverty. Supporters of workhouses and debtors' prisons, for example, have considerably enhanced the poor's misery.

#### **3.4.4 Christmas Spirits**

Scrooge and the Ghost travel to desolate places. . . they stood upon a bleak and desert moor, where monstrous masses of rude stone were cast about, as though it were the burial-place of giants; and water spread itself wheresoever it listed; or would have done so, but for the frost that held it prisoner; and nothing grew

but moss and furze, and coarse, rank grass. Down in the west the setting sun had left a streak of fiery red, which glared upon the desolation for an instant, like a sullen eye, and frowning lower, lower, lower yet, was lost in the thick gloom of darkest night. "What place is this?" asked Scrooge. "A place where Miners live, who labour in the bowels of the earth," returned the Spirit. "But they know me. See!" . . . they found a cheerful company assembled round a glowing fire (Ibid 11)

The Ghost takes Scrooge to a number of terrible places, where ordinary people suffer, such as the mines, a lighthouse and out on a ship on the sea. The purpose is to show the bravery of ordinary people and their generous spirit in even the direst circumstances. Again, Dickens shows his wealthy upper-class audience the courage of ordinary people. Moreover, the title *A Christmas Carol* suggests that the novel is like a song, which is supported by the fact that it is divided into sections called staves, which are how pieces of music are divided up. A carol is commonly thought to be a joyful piece of music associated with Christmas, the most delightful season of the year. The word Christmas in the title reminds the reader of the Christian idea of loving and being generous to one another, as Jesus Christ was the forgiver of all men.

### **3.5 Conclusion**

Writers use symbols to convey their messages and establish their points of view. *A Christmas Carol* is novella full of symbols that help Dickens to express his characters, objects, and themes of Christmas sprits. Charles Dickens through symbolism depict the horrible situations and issues that the poor suffer from in the order to inspire a kinder, more generous attitude toward them and treating them with more sympathy.

**Chapter Four**  
***A Christmas Carol: Psychoanalytic analysis***

**CONTENT**

4.1 Introduction	71
4.2 Analysis of <i>A Christmas Carol</i>	71
4.3 Psychoanalysis of Characters	72
4.3.1 Ebenezer Scrooge	72
4.3.2 Bob Cratchit	73
4.3.3 Marley's Ghost	74
4.3.4 Fred	75
4.3.5 Tiny Tim	76
4.3.6 The Ghost of Christmas Past	76
4.3.7 The Ghost of Christmas Present	77
4.3.8 The Ghost of Christmas Yet to Come	78
4.4 The Id, Ego and Superego in <i>A Christmas Carol</i>	79
4.4.1 The Id	80
4.4.2 The Ego	81
4.4.3 The Superego	82
4.5 Conclusion	83

## 4.1 Introduction

Psychoanalysis was developed to investigate the inner workings of the mind in order to help people understand their psyche and overcome their psychological and mental problems. This chapter deals with the analysis of *A Christmas Carol* and applying the psychoanalytic reading on the characters and themes of the novel.

## 4.2 Analysis of *A Christmas Carol*

*A Christmas Carol* was the first from the Christmas Books series Charles Dickens wrote. It took him only two weeks to write it and the book became an immediate success. This book is a ghost story about an old miser Scrooge who is visited by spirits who are about to show him the true meaning of Christmas and values of life. Even though it might be considered a fairy-tale story for children, *A Christmas Carol* is a book in which Dickens points out the defects of humanity, criticises English society and addresses the need for charity. Moreover, the book provides an insight to Dickens's own past. He used sentiment to touch their soft spots so he wrote a story which would appeal to their emotional site. The story of two worlds: a sick little boy and his poor family on one side and a rich cold-hearted man on the other, joined by spirits which should help Scrooge realise what really matters in life. In addition, the atmosphere of the Christmas holiday, sympathy, mercy and love towards each other, made the story more emotional.

Dickens describes the holidays as "a good time: a kind, forgiving, charitable, pleasant time: the only time I know of in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of other people below them as if they really were fellow-passengers to



the grave, and not another race of creatures bound on other journeys. (Ibid 7-8)

Dickens seemed to be fond of Christmas. For him, Christmas was a period when people presented better sides of themselves and cared more about each other. Inspired by the Scottish Enlightenment, Dickens in his “Carol Philosophy” shows his beliefs in the natural goodness of people. In *A Christmas Carol*, he celebrates the atmosphere of love and peace, something which is still considered to be the main message of Christmas. Except for Dickens’s glorification of Christmas in the book, this chapter analyses the story of *A Christmas Carol* as a story in which Dickens not only shows his hope for better future of mankind but also criticises English society and the theory of utilitarianism. Last, but not least, it displays a portrait of Dickens and Scrooge where Dickens through Scrooge’s life shows his own personal experiences and feelings.

### **4.3 Psychoanalysis of Characters**

#### **4.3.1 Ebenezer Scrooge**

The protagonist, Ebenezer Scrooge, owner of a London accounting firm, has no patience for friends, family, or Christmas; all he cares about is money. He is a cold, miserly creditor whose redemption to kindness and selflessness forms the act of *A Christmas Carol*. Scrooge represents the Victorian rich people who unlike the poor people. The most motivation Dickens provides for Scrooge’s character is his depiction of him as a young boy; neglected by his peers and, it appears, by his father, the young Scrooge seemed determined to live only for himself. He is greedy and hateful toward the poor, including his impoverished, shivering employee. One night the ghosts of Christmas Past, Present, and Yet to Come visit Scrooge and completely transform his outlook.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog days; and didn't thaw it one degree at Christmas. (Ibid 2)

Dickens uses a long list of synonyms to emphasise how greedy, cold and selfish Scrooge is. Scrooge is a 'sinner', as he does nothing to help others indeed, he deliberately tries to avoid people. When Scrooge walks the streets everyone avoids him, as emphasised through repetition and, like Marley, unloved. Dickens even suggests that it is better to be blind than like Scrooge. Scrooge is not just a grumpy old man; he is a “squeezing, wrenching, grasping, scraping, clutching, covetous old sinner”.

Every idiot who goes about with "Merry Christmas" on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart. (Ibid 7-8)

This quote shows Ebenezer Scrooge's miserly, miserable attitude toward Christmas at the opening of the story; he is obsessed with his money and has no time for festivities, family, or joy.

#### **4.3.2 Bob Cratchit**

Cratchit is Scrooge's overworked employee, a timid man afraid to stand up to his boss's demanding ways. Although Cratchit's family is miserable, they are rich in love. Cratchit loves

his family, he cares especially dearly for his crippled son, Tiny Tim. Cratchit is a symbol for the Victorian poor people, good hearted and hard-working but unable to climb out the stifling conditions of poverty.

Mr. Scrooge!” said Bob; “I’ll give you Mr. Scrooge, the Founder of the Feast!”  
“The Founder of the Feast indeed!” cried Mrs. Cratchit, reddening. “I wish I had him here. I’d give him a piece of my mind to feast upon, and I hope he’d have a good appetite for it. (Ibid 83)

Bob represents the poor who often worked in terrible conditions. Scrooge closely watches Bob - not to check that he is alright, but to make sure that he is always working. Scrooge's refusal to allow Bob to have a decent fire is appalling, although it should be noted that Scrooge's own fire is not much larger.

### **4.3.3 Marley's Ghost**

Dickens narrates the relationship between Scrooge and Jacob Marley, who has been dead for seven years, had only one friend, or rather, associate Scrooge, who was also his business partner, with Marley’s death Scrooge lives his life completely alone. Scrooge follows the same old routine. The narrator describes Marley’s ghost’s appearance as he visits Scrooge. Marley looks like he did in life except that he now appears transparent and wears a chain of items related to his business. Scrooge will learn that the chain serves as Marley’s punishment. As those things were his only concern in life, Marley must carry them now and forever. Further, Scrooge learns that he himself has already forged a similar chain—but for seven years longer. Marley’s appearance warns Scrooge of his potential fate.

I wear the chain I forged in life,” replied the Ghost. “I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I

wore it. Is its pattern strange to you?" (Ibid 26)

Marley explains the justice in his everlasting punishment. The choices he made in life, to value money and business over others' welfare, created the fetters he wears now. He acts surprised that Scrooge does not recognize what makes up his chain. As Marley knows, Scrooge's currently invisible chain consists of the same items, because the two men made the same choices and focused on the same things in their lives.

#### **4.3.4 Fred**

Scrooge's nephew Fred responds to Scrooge's rebuff after he wishes Scrooge a merry Christmas and invites him to Christmas dinner. Scrooge not only refuses the invitation but acts offended at the idea of being invited he disapproves both of Fred's marriage and of celebrating Christmas. But Fred doesn't take offence in return. Feeling offended would spoil the spirit of Christmas. Fred's visit embodies the Christmas spirit: generosity, togetherness, and forgiveness.

As good as gold," said Bob, "and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see. (Ibid 77)

Having had a game at the absent Uncle Scrooge's expense, Fred insists that his dinner guests raise a toast to Scrooge's health and blessings of the season. Even though he never receives a kind word from Scrooge, Fred wishes him well. Fred's generosity in wishing someone the best with no expectation of any such feelings in return represents the Christmas

spirit. Fred himself attributes his behaviour to the Christmas spirit, which he wishes to honour.

#### **4.3.5 Tiny Tim**

As good as gold," said Bob, "and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see. (Ibid 77)

Tiny Tim is the youngest Cratchit child. He is described as bearing "a little crutch, and had his limbs supported by an iron frame." The untreated illness is suggested to be a result of his family's poverty: Scrooge's meagre wage does not afford Bob enough to seek proper medical care. As a result, Tiny Tim is disabled. Despite his condition, Tiny Tim is "good as gold" with a pure heart. When Scrooge first sees Tiny Tim, his death is imminent, but after Scrooge's change of heart, Tiny Tim's fate is reversed.

#### **4.3.6 The Ghost of Christmas Past**

The first ghost that visits Scrooge makes it impossible for him to ignore its presence. Scrooge is literally forced to look into its face. The Ghost's form constantly changes as if looking at the Spirit mimics reflecting on memories; Scrooge is not yet convinced of the value of being visited by Ghosts and asks for an explanation.

Are you the first Spirit?' asked Scrooge. 'Yes, I am,' the visitor replied in a quiet voice. 'Who and what are you?' 'I am the Ghost of Christmas Past.' 'Whose past?' 'Your past.' 'Why are you here?' 'To help you.' 'I thank you,' Scrooge said. 'If you want to help me, let me sleep.' 'Get up and walk with me,'

said the Spirit, and it took his arm. Scrooge wanted to say that it was late, the weather was very cold, and his bed was warm. But the Spirit took him to the window. 'No, I'll fall!' Scrooge said. (Ibid 37)

When the ghost of the past brought Scrooge back to his childhood days, we learn that Scrooge had a lonely childhood with themes of abandonment and rejection felt. He was left at a boarding school, and it could be speculated that some form of abuse could have occurred, as many incur negative experiences such as bullying or severe punishments in boarding schools. Generally, they are not known for many happy times by those who have experienced them. The only secure attachment Scrooge seems to have is with his sister who he later loses in death. Scrooge has suppressed this additional trauma, as he says to the ghost "sometimes I forget Fred (nephew) is her son".

It can be argued that Scrooge's unresolved wounds led him to become a cruel, indifferent man. Pain can indeed change us. Throughout this point in his life, we see a younger Scrooge who still possesses the ability to love; a person who is still in touch with his fellow human beings. He wasn't always the person he became, and he doesn't have to continue to be the person he is now. It is clear that his hurt turned into bitterness, and his trauma created a fear that turned into an aspiration for money to avoid poverty.

#### **4.3.7 The Ghost of Christmas Present**

The narrator describes the Ghost of Christmas Present, yet Scrooge doesn't realise at first who or what he sees.

Come in!' said the Ghost. Scrooge went and stood in front of this giant, but he didn't look at it. He was too frightened. 'I am the Ghost of Christmas Present,' said the Spirit. 'Look at me!' So Scrooge looked. He saw that the Spirit was smiling. It had kind, gentle eyes. There was holly round its long dark hair. Its

face was young and happy. 'You have never seen anybody like me before,' it said. 'Never.' 'And you have never met any of my brothers?' 'No. How many brothers have you got?' 'More than eighteen hundred. I am the youngest. (Ibid 66)

The Ghost is concerned with all men rich and poor, and it visits a wide range of homes. However, as it says, it is most concerned with the poor, because they are in most need. Dickens gives a clear message to his rich readers about the difficulties and sufferings faced by the poor. The Ghost of Christmas Present brings Scrooge around town to see the great divide between rich and poor, and also to see how even the poorest manage to find holiday cheer and share their joy. This spirit also hides the emaciated children, Ignorance and Want, beneath its robes.

Scrooge is in the process of slowly coming to an understanding that his actions will need to change, and is seeing the consequences of this not happening. He is more willing to talk to the ghost of Christmas present than he was with the ghost of Christmas past.

#### **4.3.8 The Ghost of Christmas Yet to Come**

The Ghost of Christmas Yet to Come is the final spirit to haunt Scrooge on Christmas Eve; he presents Scrooge with an ominous view of his lonely death. The narrator describes the scene when the Ghost first appears to Scrooge. The Ghost takes Scrooge to future events and points to the details Scrooge needs to see, but does not answer any questions. Such foreboding silence causes him to be the most frightening of the Spirits, both to Scrooge and the reader.

Men's courses will foreshadow certain ends, to which, if persevered in, they must lead," said Scrooge. "But if the courses be departed from, the ends will change. Say it is thus with what you show me! (Ibid 127)

I mean, if men change their lives and become better, will the future change too? Is this what you want to tell me?' The Ghost was silent. Scrooge went slowly towards the grave, still trembling. He read the name on the gravestone: EBENEZER SCROOGE. He fell on his knees. I was the dead man in the bed! Oh, Spirit! Oh no, no! Listen, I've changed. I won't be the same man as before. Tell me there is still hope — please! Tell me that if I change my life, the things that you have shown me will be different!' The Spirit's hand trembled. 'I will celebrate Christmas with all my heart!' Scrooge continued. 'And I'll always try to have the Christmas spirit—every day of the year! I will live in the past, the present and the future. I will not forget the lessons that they teach. (Ibid 127-128)

The future ghost represents fears; the fears that are keeping us stuck but also the fear that leads to change, which is the fear of the death of self or our death if we continue on the same path. This fear can be seen when Scrooge sees everyone rejoicing and showing no emotion for his death. He sobs at this point, pleading for change. He has come to fear the prospect of being the very person he became, the fact that he became the very person he hated. We could say that it speaks of the courage to acknowledge parts of ourselves that are painful to acknowledge; the part of us that we may be ashamed of or that is not pretty; the courage to change, as this can be scary, and the courage to make better choices and break generational trauma patterns. The transformation in Scrooge is remarkable. We really sense how anxious Scrooge is to change himself.

#### **4.4 The Id, Ego and Superego in *A Christmas Carol***

The researcher uses a psychoanalytic approach to develop this study. In this research, the writer focuses on development of human personality-perfection of the major character in *A Christmas Carol* novel. It is based on psychoanalysis theory by Sigmund Freud. The writer focuses on the structure of personality which is divided by three points namely Id, Ego, and



Superego which is known as the personality structure of the character.

#### **4.4.1 The Id**

The Id is the biological aspect and the original system in personality. The id represents the biological substation of humans, the sources of all drive energy (Pervin, 1984: 77). Id is something desirability that are hidden in the heart. It is unknown part, unconscious, irrational, selfish, egoistic, and the most of them is to be a winner.

The first id begins when Scrooge heard the information from two panhandlers who said that there were many poor and destitute people who have not yet gone to Union workhouse and shortage of foods. Most of them choose to die. Through his id presses his ego, where the id said that it will give benefit to the world to decrease the surplus population. Scrooge feels to be happy when all poor people die because he will not have obligation to give the contribution for them. Therefore, Scrooge's ego attempts to satisfy his id. His ego decides that he will not give contribution to poor people and let them die.

The second Scrooge's id is dominated by his ego that occurs when Marley's Ghost comes to Scrooge. Marley informs him that Scrooge would be visited by three ghosts for three nights. The Ghosts will guide him for being a better man. Scrooge's id said that it would be a terrible thing if he met the Ghosts and thought that it was not good idea. To satisfy his id, Scrooge's ego refuses the presence of three Ghosts. His ego forces Marley to give the other way.

The third id is dominated by superego, occurs when Scrooge wants to know the forms of emotion of the people from the man's death that is shown by Phantom. His id feels to be anxious to find out the people's feeling when they know the creditor who died. They will feel to be happy or sad. From those, Scrooge's id wants the Phantom to show the people. The Phantom's finger points the house where the family lived. They feel happy when they know

that a stingy creditor died. They think that they have a sag time to pay their debt. From this, Scrooge's superego comes and he realises that he is in the wrong way.

The id is always supported by pleasure. It attempts to get the satisfaction from its desirability. When, the requirement does not give the satisfaction, it will cause anxiousness and tension. The id always forces me to get happiness. But sometimes the id also tries to avoid the badness which comes suddenly and spontaneously.

#### **4.4.2 The Ego**

Hall and Lindzey (1981: 37) state that the ego is operated by the reality principle that means gratification of instinct is delayed until an optimum time when human beings can get the most pleasure with the least of unpleasant consequences. The ego has a function to make the reality action conscious, preconscious, and unconscious. It attempts to satisfy the id through reality and social facts. It thinks about the advantages of the action before it decides to do it or sometimes the ego will leave the impulse. The id's impulse can be fulfilled through delaying its satisfaction but finally the ego will take the action in time and place exactly to fulfil id's impulse. The ego also reduces the tension that is caused by impulse that cannot be fulfilled. Here, the ego tries to find the reality of the object that corresponds to the id's imagination.

The first ego is dominated by the id. It occurs when Scrooge's nephew comes to Scrooge's office. He invites Scrooge to dinner in his house on Christmas Eve. His id does not want to celebrate Christmas. Then his id forces his ego to refuse Fred's invitation to dine.

The second ego occurs when Scrooge debates his nephew who is Fred. Fred informs that God will bless and will give safety for them at Christmas. Suddenly, his clerk (Crachits) gives applause to Fred. Scrooge's ego said that Crachits should not give applause to Fred. Scrooge also threatens him that he will be stopped from his job if he defends Fred.

The third ego of Scrooge is dominated by his id. It occurs when two beggars come to Scrooge's firm. They asked for contributions to Scrooge for the poor and destitute. Scrooge thinks that poor people should not marry on Christmas because they do not have enough money. His ego decides that he will not donate his money and forces them to go away from his office soon.

The fourth ego appears when Scrooge speaks to his clerk in his firm. Scrooge's ego forces Crachits to work in Christmas. He does not give holiday to Crachit at the time. Scrooge thinks that he will get a big loss in his company if he pays his clerk a day without working. His ego decides that Crachit has to work in Christmas.

The fifth ego occurs when Ghost of Christmas Past shows to Scrooge about his past. There gets dispute between Scrooge and his fiancé. His fiancé chooses to leave Scrooge because he has changed and choose to chase the money than everything. From this shadow, it makes Scrooge to be angry and wants to leave the place.

#### **4.4.3 The Superego**

Superego is the sociological aspect that represents the moral branch of our functioning, containing the ideals we strict for and the punishment (guilt) we expect when we have gone against our ethical code (Pervin, 1984: 76). Superego is an aspect personality that gives the standard moral. It has the assessment orientation, namely wrong or true. Superego works to perfect the behaviour. It attempts to pressure all things from the id that cannot be accepted and it does efforts to enable the ego to be ideal. It comes in unconscious, preconscious.

The first superego occurs when Scrooge is visited by the Ghost of Christmas Present. The Ghost will bring Scrooge to see his past. His superego decides to accept its guidance. He believes that the Ghost of Christmas Present will give goodness for him.

The second superego is more dominant than his id. It occurs when Ghost of Christmas

Present shows the signs of Tiny Tim's death. Scrooge's id appears that if many poor people died, they can decrease the surplus population in the world. But his superego comes and reduces his id. Scrooge feels pity for Tiny Tim who is actually a poor person. From his superego, he begged the Ghost to give a long time to Tiny Tim to live in the world.

The third superego appears when Ghost of Christmas Yet To Come comes to Scrooge. It brings Scrooge to see the bad event that will happen to Scrooge in future if he does not change his bad behaviour. Scrooge's superego appears when he submits his fate to the ghost. Though he knows that it will guide him, he decides to accept the Ghost's guidance.

The fourth superego appears when Ghost of Christmas Yet To Come shows a human corpse that lies down in bed. Scrooge does not know who the human corpse is but he guesses that it is him. His superego realises that he will take the event as his lesson live.

The fifth superego occurs when Ghost of Christmas Yet To Come invites Scrooge to see a grave. He sees that his name is written in gravestone. He is shocked and afraid. His superego realises that he has changed his behaviours and he is not as before.

The sixth superego appears when Scrooge waits Cratchits in his office at Christmas. But, that day Crachits came late. His superego comes when Scrooge gives a surprise to Crachit through rising his wages and helping his family. He also asks Crachits to buy a coal to warm the office room. In the day, Scrooge gives to Crachit a holiday and he will celebrate Christmas together with him.

#### **4.5 Conclusion**

In The end, this chapter based on psychoanalytic analysis and shows the development of human personality-perfection in the major character, Ebenezer Scrooge. Scrooge realises and develops his personality to be a good man, it is caused by the appearance of three ghosts which realise and guide Scrooge from his wrong way. It shows also the conflict as the result

of the contradiction between the id and the ego. As a human, Scrooge tends to fill his id when he wants to get wealth. Here, his personality is dominated by his id. So, the superego as the person's moral code does not take a part in his personality.

## **General conclusion**

This dissertation focuses on a well-known novella *A Christmas Carol* which was written during the period of Queen Victoria by the novelist and social critic Charles Dickens. In *A Christmas Carol* novella, Dickens's use of highly symbolic characters is an effective manner of portraying the meaning of the Christmas classic. The reader is introduced to the central symbols of weather and darkness through the bleak, stark descriptions of Scrooge's living conditions and personality, both of which paint a vivid picture of Scrooge's personality the material aspects of his conflict, as well as the psychological and spiritual impoverishment that exists within him. The physical appearances of the ghosts include some of the book's most evident and profound symbolism. The use of diverse imagery gives the ghosts an intensity and presence necessary to increase the impact of Dickens' message on the reader. Integral supporting characters such as Fred, Fezziwig and the Cratchit family also contain great symbolic meaning, pertaining especially to the social and political context in which the novella was written. The aim of the thesis is to present *A Christmas Carol* analysing by using the symbolism and psychoanalysis approaches. The thesis is divided into several chapters. Introduction presents the main idea of the thesis and brief information about the following chapters.

Through careful analysis, we arrived at the conclusion of the novella analysis by using two theories: the symbolism and the psychological approach. First, author uses symbolism to express their ideas and to convey his messages and points of views. Dickens's *Christmas Carol* is rich in symbols to convey his main themes of Christmas and traditions, generosity and forgiveness, and also social dissatisfaction. Second based on the psychoanalytic approach, Dickens shows the conflict between the protagonist and the three ghosts. The *Christmas Carol* novel gives a moral lesson to the readers that money can't buy happiness.

The first chapter conveys the theoretical aspects of the research. This chapter is concerned mainly with Symbolism, Charles Dickens's *Christmas Carol*, A Psychoanalytic Approach and literature. It provides a definition of term symbolism and the psychoanalytic

literature, with conception of the main illustration along with distinction of Langer, Freudian, Whitehead, Jung, and Lacanian approach.

The second chapter deals with contextual overview and the characteristics of Victorian novels; moreover, it centers with a biographical account of Charles Dickens with the movement that he belongs to, in addition to the plot summary, themes and characters of the novel.

The third chapter is devoted to the practical part which represents the symbols of the novel that Dickens used to convince the readers and make it more significant; through symbols Charles described the situations and the issues that the protagonist had faced.

The fourth chapter represents the second part of the practical part that deals with the psychoanalysis of the main character Scrooge and the rest of characters as crucial and the most important one as it provides the analyses of *A Christmas Carol* demonstrating not only the criticism but also the strong feeling of nostalgia and the need of charity Dickens tried to point out, on specific examples.



## **Bibliography**

### Primary Sources

Dickens, Charles. *A Christmas Carol*. Chapman & Hall, 1843.

### Secondary Sources

"About Psychoanalysis". Report of The International psychoanalytical analysis confidentiality Committee . 21 April 2018

A Christmas Carol By Charles Dickens. Lawn Manor Academy, February 2017, '[A Christmas Carol](#)' By Charles Dickens.

A Christmas Carol: Study Guide. Sparknotes, '[A Christmas Carol Stave One: Marley's Ghost Summary & Analysis | SparkNote](#)

Bovey, Lee-James. "A Christmas Carol Plot Summary ". *Book Analysis*, '[A Christmas Carol Plot Summary | Book Analysis](#). Accessed 26 May 2022.

Characterisation Context and Society. 2020.  
[KS4-ACC-KO-2020.pptx.pdf](#)

CG LT ECO "A Christmas Carol by Charles Dickens". Imperial College, pp 1- 12 by heyya.17  
['A Christmas Carol' By Charles Dickens](#)

Course Hero. "A Christmas Carol Study Guide." *Course Hero*. 27 Oct. 2016. Web. 4 June 2022. <<https://www.coursehero.com/lit/A-Christmas-Carol/>>.

Cuddon, J.A. "The Penguin Dictionary of Literary Terms and Literary Theory." *The Penguin Dictionary of Literary Terms and Literary Theory*, Penguin Books, 1992.

Fedias, Ouafa. *Symbolism as a protesting tool in Ralph Ellison's invisible Man*. 2019  
[Symbolism As A Protesting Tool In Ralph Waldo Ellison's Invisible Man](#)

Freud, Sigmund. *New Introductory Lectures in Psycho-Analysis*. New York: Carlton House, 1933.

Freud on Shakespeare : An Approach to Psychoanalytic Characters. *Chang Gung Journal of Humanities and Social Sciences*. April 2012. pp 33- 36.

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton University Press, 2000.

Habib, Rafey. *A History of Literary Criticism: from Plato to the Present*. Blackwell Pub, 2008.

Kalabe, Arlind. *Character Analysis: Ebenzer Scrooge*  
<https://images.app.goo.gl/EsdF5uNqcRJKVd9j9>

- Kennedy, X. J., et al. *Handbook of Literary Terms Literature, Language, Theory*. Pearson, 2013.
- Langer, Susanne K. *Philosophy in a New Key. A Study in the Symbolism of Reason, Rite, And art*. 1949.
- LitCharts. "As I Lay Dying Symbols." LitCharts, [www.litcharts.com/lit/as-i-laydying/symbols](http://www.litcharts.com/lit/as-i-laydying/symbols).
- Medjdoub, Fatima .*Psychoanalysis of Pecola Breedlove in Toni Morrison's The Bluest Eye*.MA Thesis. University of Tlemcen. 2019/2020 pdf
- Merriam-webster.com. Psychology. USA: 2019 Merriam-Webster, Incorporated. 29 June 2019.
- Miyati, Tina (2014) *The Miserly of Ebenezer Scrooge Reflected at Charles Dickens A Christmas Carol Novel (1843): A Sociological Approach*( Thesis, Universitas Muhammadiyah Surakarta) : Surakarta.
- Neginsky, Rosina. *Symbolism, Its Origins and Its Consequences*. Cambridge Scholars, 2011.
- O'Sullivan, Barry. "studies in language Testing 17" Cambridge University Press. 2006
- "Oxford Learner's Dictionaries | Find Definitions, Translations, and Grammar Explanations at Oxford Learner's Dictionaries." Oxford Learner's Dictionaries | Find Definitions, Translations, and Grammar Explanations at Oxford Learner's Dictionaries, [www.oxfordlearnersdictionaries.com/](http://www.oxfordlearnersdictionaries.com/).
- Parfitt, Georgina. "A Christmas Carol Stave 1." *LitCharts*. LitCharts LLC, 8 Nov 2013. Web. 27 May 2022.
- Petocz, Agnes. *Freud, Psychoanalysis and Symbolism*. Cambridge University Press, 2005.
- Perrine Chapter Notes. Chapter 6 "Figurative Language". Course Hero, pp. 142-191.
- Sajin. *Characteristics of Victorian Literature*. University of Kerala, [sajin aj - Academia.edu](http://www.sajinaj-academia.edu)
- Salah, B.C and Amraoui, M. *The implication of symbolism in Narratology of Earnest Hemingway. The Casa of old man and the sea*. (MA Dissertation). Ouargla Kasdi Merbah University.
- Sandamali K.P.S." Symbolism In Ernest Hemingway's The Old Man And The Sea". *INTERNATIONAL JOURNAL OF SCIENTIFIC & TECHNOLOGY RESEARCH*, vol. 4, no.12, December 2015, pp.125-126.

Symbolism In Ernest Hemingway's The Old Man And The Sea

Sumithra,M, and Sydney Basil,D. Victorian Literature. Alagappa University, VICTORIAN LITERATURE

Symbolism. Stone English Learning Lab Del Mar College,  
Stone English Learning Lab Del Mar College Symbolism often hints a hidden meaning or subject matter.

Symbolism in Characters. The use of characters in Dickens” A Christmas Carol is highly symbolic,  
'The use of characters in Dickens' A Christmas Carol is highly symbolic. Discuss.'

“Symbolism.”Merriam-Webster, [www.merriamwebster.com/dictionary/symbolism](http://www.merriamwebster.com/dictionary/symbolism).

Therapist, Verified Counsellor Or. “A Psychoanalysis of ‘A Christmas Carol.’” *Counselling Directory*, 23 Nov. 2019, [www.counselling-directory.org.uk/memberarticles/a-psychoanalysis-of-a-christmas-carol](http://www.counselling-directory.org.uk/memberarticles/a-psychoanalysis-of-a-christmas-carol).

Ugur,V.An Analysis of “A Christmas Carol” :From Materialism to Spirituality. Academia.edu (DOC) An Analysis of "A Christmas Carol": From Materialism to Spirituality | VELIDEVRAN UGUR - Academia.edu

West, Clare, and Miller, Ian. A Christmas Carol by Charles Dickens. Oxford University Press New York, 2000.

Whitehead, Alfred North. Symbolism, Its Meaning and Effect Barbour-Page Lectures, University of Virginia, 1927. Fordham UP, 1985.

ملخص الدراسة

يستخدم الكتاب طرق وتقنيات أدبية بطريقة مميزة لتجسيد مهاراتهم الكتابية. تدور هذه الدراسة حول مدى انعكاس شخصية ايبنزغ سكرووج في رواية تشارلز ديكنز "أنشودة عيد الميلاد" التي تتناول مواضيع مختلفة مثل عيد الميلاد وتأثير الطبقة والفقر. حيث تبدأ أحداث الرواية عند اقتراب عيد الميلاد فتستقبل الشخصية الرئيسية شبحاً زائراً غير متوقع حيث ينبهه من ثلاثة أشباح آخرين قد يغير ذلك من مسار مستقبله. تهدف هذه الدراسة إلى التحليل النفسي للشخصيات وكيفية استعمال التقنية الرمزية في الرواية، كما تسعى أيضاً إلى تسليط الضوء على دوافع استخدام هذه التقنيات الأدبية. تنقسم الدراسة إلى أربعة فصول: الفصلين الأولين يعرض فيهما مراجعة عامة للصور البلاغية والنظريات لأهم الباحثين. كما يوضح الفصلين الأخيرين الجانب التطبيقي والنقدي للأسلوب، الشخصيات والمواضيع المتطرفة في رواية تشارلز ديكنز.

**الكلمات المفتاحية:** تقنية الرمزية، الجانب النفسي، أنشودة عيد الميلاد، تشارلز ديكنز، الشخصيات.