SOCIAL CLASS DIFFERENCES
OF 19th CENTURY ENGLISH SOCIETY
IN CHARLES DICKENS' *HARD TIMES*

THESIS

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THE STATE ISLAMIC UNIVERSITY OF MALANG

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DEDICATION

THIS THESIS IS DEDICATED TO:

My father (Abdul Majid) and my mother (Djumik Widjiati)

My brothers and sisters and my brothers-in-law

And all of my families

All my Lecturers especially Mrs. Sri Muniroch

All my friends 2002 especially "Tempe Eaters", in class C,

and my friend in PKLI 2006

Thank you for all of your support, prayer, motivation, guidance,

and your endless love

MOTTO

يَـٰٓأَيُّهَا ٱلنَّاسُ إِنَّا خَلَقْنَـٰكُم مِّن ذَكَرٍ وَأُنثَىٰ وَجَعَلْنَـٰكُمْ شُعُوبًا وَقَبَآئِلَ لِتَعَارَفُوٓا۟ إِنَّ أَكْرَمَكُمْ عِندَ ٱللَّهِ أَتْقَىٰكُمْ إِنَّ ٱللَّهَ عَلِيمٌ خَبِيرٌ ۝

Oh mankind! We have created you from male and female, made you into nations and tribes, that you may know another. Verily, the most honourable of you with Allah is that (believer) who has At-Taqwa. Verily, the Allah is All-Knowing, All-Aware (Al-Hujurat:13)

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With all her humbly, the researcher realizes that this thesis is far from being perfect, so that the critic and suggestion are hoped to complete this thesis. Finally the researcher hopes that this thesis can contribute for other researchers.

Malang,

The researcher

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Mar'atuttoyibah, Nur. 2007. Social Class Differences of 19th Century English Society in Charles Dickens' *Hard Times*. Thesis., English Letters and Language Department, Faculty of Humanities and Culture, State Islamic University of Malang, Advisors: Sri Muniroch, S.S, M.Hum and Miftahul Huda, S.Hum

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Discussion on literature cannot be separated from understanding the definition of literature itself. Literature is particularly defined as the writings or works or books valued as works of arts which can be the result of human's experience about the world, such as the phenomena of humanity. Literary works might include the social problem in a society or be directly derived from human being, like emotions, values, knowledge, or ideas through his imaginations. Moreover, literature can help people to understand human sentiments, human interest, human problems, human desire, etc. In addition, literature also has aesthetic values because in studying or reading literary works, people need concerns to understand and evaluate what the literary works mean. Besides, literature is very important for building intellectual and moral knowledge. Novel as branch of literature has some pleasure or exciting stories. Also, it is an expression and a picture of life. As the result, the novel is proven to have more concern on human beings so that, novel gives more value or contribution of the social reflection in human being's daily life.

Furthermore, the researcher has chosen Dickens' *Hard Times* because this novel is very interesting and tells about the relation between social class differences of 19th century English society, which are influenced by Industrial Revolution condition and viewed as the dominant objects. We sometimes can find such condition in our society. That is why, for the case above, the purposes of this research are to describe and find out the social class differences are found in *Hard Times*, to show whether the social class differences in Charles Dickens' *Hard Times* reflect the social condition of 19th century English society.

This research is designed as literary criticism. By using literary criticism, the researcher wants to make an evaluation, in form of an analysis of the work, on the value of a literary work but not to find its fault, to explain the researcher interpretation of the work, or to provide readers with other relevant information. In general, this research is aimed at enriching the reader's understanding of the literary work. Further, this research also uses genetic structuralism because the researcher does not only analyze the social condition inside the novel but also outside the novel.

From the result of analysis it is found that in *Hard Times,* Coketown society as a representative of English society in Industrial Revolution era is dominated by bourgeoisie and proletariat (working class) because this condition strongly influences each of the characters and gives big impact in their life at that

time. Besides, one of these classes exist some minor classes. Every person has a name to mention his or her social class. The Bourgeoisie class people who are rich, owning factory, factual, statistical and utilitarianism people are reflected in the character of Gradgrind, Bounderby, Louisa, James Harthouse, Mrs Sparsit, Mr. Mc'Choakumchild, and Bitzer. And the working class people who are poor, as labors in the bourgeoisie people's factory, and suffer are reflected in the characters of Blackpool, Rachael, and Slackbridge. On the other hand, Cecillia Jupe, Sleary, and other circus people are the reflection of lumpenproletariat class that is the class which is very close to the working class.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Discussion on literature cannot be separated from understanding the definition of literature itself. Literature is particularly defined as the writings or works or books valued as works of arts which can be the result of human's experience about the world, such as the phenomena of humanity. Literary works might include the social problem in a society or be directly derived from human being, like emotions, values, knowledge, or ideas through his imaginations. Moreover, literature can help people to understand human sentiments, human interest, human problems, human desire, etc. In addition, literature also has aesthetic values because in studying or reading literary works, people need concerns to understand and evaluate what the literary works mean. Besides, literature is very important for building intellectual and moral knowledge.

Connolly in Koesnosoebroto (1988:1) when introducing literature also asks questions for the reasons of reading literature. He answers that people read because of a hunger of information, or amusement, or solace, because of an appetite for truth that seem to grow by what it feeds on. People read to find themselves and their world, to assess their special roles in the universe to learn the meaning of the personal struggles in which they engaged. As the result, literature not only gives art values in its works but also offers other effects, such as by

reading and understanding the literary works; people can get more information, knowledge, and fabulous experience.

On the other hand, literature creates human life's image so that it has very close relationship to human life and problem, reflects life as social reality, thought, behavior and attitude of human being itself. Wellek and Warren (1978:94) said that literature is a social institution, which uses language as its medium. Literature is an expression of life and consists mostly of social reality. A literary work written in particular period of time is usually connected with the norms and customs of a society at that time. Therefore, what is exposed in literary work is mostly not quite different from what is in the real society. Indeed, literature is a social phenomenon. The creation of literature is a social art. Through literary works, writers intend to communicate with a number of persons - a group, a class, a nation, the world at large. The values posited by a work of literature are posited as significant to a group, a class, a nation, or to everyone. The more clearly defined is the social group in whose name it will speak. It will be more comprehensive and clearer, and significantly this group is seen in relation to the social totality (www.dickens-literature.com/l-biography.html accessed on November 2006).

There are three genres of literature, they are, poetry, prose, and drama. One form of prose is novel. Novel is popular before nineteenth century. It is recognized as a major literary form. It is a prose which is work quite length and complex and attempts to reflect and express human experience. The subject matter of novel may be taken from patterns of life, imaginative time or place.

Novel tends to be extroverted and personal. Its chief's interest is human character as it manifests itself in society.

Novel as branch of literature has some pleasure or exciting stories. Also, it is an expression and a picture of life. As the result, the novel is proven to have more concern on human beings so that, novel gives more value or contribution of the social reflection in human being's daily life. A good story of the novel is written by novelist who always presents a story more detail so that it can show to the readers a detailed picture of a story based on the truth of history, imagination, or the writer's reflection to something because he or she could not be separated from his or her surrounding condition. In addition, detailed picture within a novel can be presented through its intrinsic and extrinsic elements.

In good literary works, people can analyze or evaluate the novel based on the intrinsic and extrinsic aspects. Intrinsic aspects can be analyzed through the elements of the novel itself. The elements of novels include character, setting, plot, theme, point of view, and style of language. Whereas, extrinsic aspects can be investigated through the relationship of the content of the novel with the outside terms, such as the history, the background of the author, the author's worldview, and social political milieu where the works are created. In this case, a critic can use some approaches, such as sociological, psychological, structuralism, etc to analyze a literary work.

Structuralism is one form of approaches which can be used to analyze literary works. Other form of structuralism is genetic structuralism; this approach is developed to ignore the pure structuralism analysis which analyzes literary

works from the intrinsic aspects. Genetic structuralism tries to analyze the literary work from two sides; intrinsic and extrinsic aspects. In other word, this approach is principally focused on a literary work's genetic, the origin of literature appearance and its sociological aspect, also, the culture as its background with defenses of the intrinsic aspects in the literary work itself.

In this research, the researcher wants to analyze Charles Dickens' novel by using genetic structuralism. Charles Dickens is a creative writer with a variety of arts who has written a lot of famous novels in the world such as *Oliver Twist* (1837)*, David Copperfield* (1849), *Hard Times* (1854), *A Tale of Two Cities* (1859), *Great Expectations* (1860), etc. In many novels, the author tried to arrange and choose the appropriate and beautiful words, maximally in order to become an interesting story to his readers so they are motivated to read his works and look for the message so that the reader will find and catch the point of what the author has written. He is one feature of the English Victorian novelists who seeks to create a full and intricate picture of a complex social world; is fully aware of disorder, injustices and hardships of the world he lives in.

Samekto (1976:65) explains that Charles Dickens was the first writer who created didactic novel. This period produced more literary works of prose and Charles Dickens produced "problematic novel", in which the main goal was to against the imbalance in society by showing it so that the society could feel the situation. And also, Dickens' works are full of criticism of the government policy for the citizens of England.

Charles Dickens' *Hard Times* is a novel that was aimed to highlight the social and economic pressures some people were under in England's Industrial Revolution. *Hard Times* is a social-protest novel which attempts to lay bare the malignant impact of nineteenth-century industrial society upon the people living in English factory towns. This condition caused the social changes in the society; the appearance of the social class differences is one form of the impacts. As the result, Dickens gives the picture in his novel with the real condition at that time. Many characters within the novel, of course, they have different social classes which are influenced by the condition of Industrial Revolution.

The industrial revolution of eighteenth century Europe had influential changes on irrevocably human labor, consumption, family structure, social structure, and even the very soul and thoughts of the individual. This revolution involved more than technology; to be sure, there had been industrial "revolutions" throughout European and non-European history.

Hooker (1996) stated that, while it is hard to pinpoint a beginning to the Industrial Revolution, historians generally agree that it basically originated in England, both in a series of technological and social innovations. (http://www.wsu. edu/~dee /ENLIGHT/ INDUSTRY.HTM accessed on November 2006). This condition affects some problem of life; the social change that reveals the impact of appearance social class differences becomes one of the patterns, which is influenced by Industrial Revolution.

This study has relation with other researches. One of them is Leavis' article which focuses on gender, labor-capital relation, and politics in *Hard Times*;

Hard Times, according to Leavis, gives social critical to Industrial Revolution and shows the real condition at that time that is the social change. Other critic, Reeve, compared *Hard Times* with *The Jungle* by Upton Sinclair, which deals with plight of Chicago factory workers; it takes much closer to the suffering of the workers and in Dickens' *Hard Times* the mill workers and their plight are distanced; they are relegated to being the background of a family drama, which is what really interests the author. He added that *Hard Times* has the same themes with Zola's "Germinal". Together, they give real insight into the real conditions that led to the proletarian political and revolutionary movements of the nineteenth and twentieth centuries. (http:// www.amazon.com/Hard-Times-Charles-Dickens/dp/0140433988/ref=sid dp_dp/ 002-4794759-6810467 accessed on January 2007)

In addition, George Bernard Shaw also decreed that *Hard Times* is a novel of 'passionate revolt against the whole industrial order of the modern world'. Shaw criticized the novel for its failure to provide an accurate account of trade unionism of the time deeming Dickens' character of Slackbridge, the poisonous orator as ' a mere figment of middle-class imagination'.

Those previous studies are used as the references and consideration in analyzing the novel *Hard Times*. It helps the researcher to construct her research about social class differences. Although those previous studies analyze the social aspect, but there is no analysis about social class differences. Whereas, social class differences is the dominant subject that appears in the story. Of course, the researcher has reason why she chooses to analyze Charles Dickens' *Hard Times* by using genetic structuralism, that is, *Hard Times* shows the fact that happened in

England in the 19th century toward the social change especially social class; the impact of Industrial Revolution in which the story was composed, is interesting to be analyzed . Based on the reason above, the researcher wants to investigate more detail about the topics in her study, especially one of aspects, i.e. social class differences of 19th century English society in Charles Dickens' *Hard Times*.

1.2 Statements of the Problems

Based on the above background of the study, the researcher wants to investigate the following problems:

1. What are the social class differences described and found out in Charles Dickens' *Hard Times*?

2. Do the social class differences in Charles Dickens' *Hard Times* reflect the social condition of 19th century English society?

1.3 Objectives of the Study

This study explains in detail and provides the obvious answers to the problems, the objectives of the study are:

1. to describe and find out the social class differences found in Charles Dickens' *Hard Times*

2. to show whether the social class differences in Charles Dickens' *Hard Times* reflect the social condition of 19th century English society

1.4 Significance of the Study

   This study is expected to both theoretical and practical contribution on the area of literature especially in the prose (novel).

   Theoretically, the result of the research is hoped to develop the study and analyze the social class differences of 19th century English society in Charles Dickens' *Hard Times*. The social classes include the English Industrial Revolution which is related to the real condition in 19th century and influence the characters of Charles Dickens' *Hard Times*. Though the researcher might find many kinds of social classes, this research is directed to give more explanation and information on the kinds of social classes found in Charles Dickens' *Hard Times* which reflect the real condition in 19th century's Industrial Revolution.

   Practically, this research is very useful to be conducted because the writer is trying to implement the theory of literary study especially of prose. Besides, this study might give obvious drawing and guidance to the readers' insight to understand in especially analyzing the literary works so that it can be a reference for other researchers or readers to conduct a literary study within the same field or topic research although with different novel or even different perspectives.

1.5 Scope and Limitation

   In order to have more detailed discussion, the researcher investigates the data and limits her analysis on the theory that is related to the social class differences in 19th English society. The researcher intends to explain social classes which appear in 19th century of English society as reflected in Charles Dickens

Hard Times. The discussions involves all of the characters, especially in the fictitious town, Coketown, that Charles Dickens created so that it can prove the relation between the whole story and the truth of the history or event which occurred at that time. Social classes are very apparent in Charles Dickens' *Hard Times* because this novel gives images of the real condition in English Industrial Revolution so that it reveals the presence of social changes, especially in the social classes of English society.

However, the researcher wants to analyze or investigate the problem according to the point of view of Karl Marx who proposes his opinion about social classes appeared in the Industrial Revolution. Karl Marx's theory about social classes and its divisions have close relationship with Industrial Revolution which influences English society in 19th century.

Karl Marx divided his social classes into two big ranks, bourgeoisie and proletariat or working class. This division is more related to the social condition of Industrial Revolution in 19th century.

1.6 Research Method

This section covers the discussion about research design, data sources, data collection, and data analysis.

1.6.1 Research Design

The researcher used literary criticism in conducting this research because it is the only research design that is directly related to literary works. Literary criticism is primarily concerned with discussing individual work of literature

(Peck and Coyle, 1984:1). This is to try to decide what the books or literary works are about and how they work. And also, it is useful for the readers to have some broader information about literature so that it can make the readers understand from the works they are studying. In addition, Pradopo states that literary criticism is the study which seeks to directly investigate literary works by analyzing them, judging they are good or bad, and evaluating their artistic value (1994: 9).

On the other hand, Abrams (in Pradopo, 1994:11) defines that literary criticism is the study which is related to definition, classification, analysis, and evaluation literary works; in literary criticism, the works are analyzed in its structure or norms, investigated, and checked one by one by using certain theories. After that, the evaluation of the works would give the last result to determine whether they have good or bad values. Of course, the criticism will help people to find or decide that literary works have more value by looking it up as an intact unity within the framework of the method of literary study.

This research has specific purpose, that is, to make an evaluation on the value of a literary work but not to find its fault, to explain the researcher interpretation of the work, or to provide readers with other relevant information. In general, this research is aimed at enriching the reader's understanding of the literary work.

There are many approaches that can support the literary criticism, but, the researcher used genetic structuralism is directed to look a literary work from two sides, intrinsic and extrinsic aspects. It is developed to ignore the pure structuralism analysis; analysis to the intrinsic aspects. Juhl (in Endraswara,

2003:54) states that structuralism is less effective. This approach, principally, focused on its genetic, the origin of literature appearance and its sociological aspect, also, the culture as its background with defenses of the intrinsic aspects in the literary work itself.

Goldmann (in Endraswara, 2004:55) states that the facts of humanity include some meaningful structures. All of human's activities are the response of collective subject or individual in current situation that includes the creation to modify the situation so that it can be appropriate with his or her aspiration. Indeed, something that is produced is a fact of human's effort to reach the balance that is better than his surrounding world. In this context, human being has inclination to act naturally because he or she has to adapt with the universe and environment.

The process of literary criticism using genetic structuralism begins from studying intrinsic aspects as its basic data. And then, the research will relate those aspects with the reality of society (Endraswara, 2003: 56). In this case, the researcher will describe the research in relation with social class differences and kinds of social classes which appear in Charles Dickens' *Hard* Times. Finally, the researcher will try to relate the social class differences in the novel with the condition in 19th century English society in Industrial Revolution.

1.6.2 Data Sources

There are two kinds of data used by the researcher, primary and secondary data. The researcher collects the primary data from an English novel, *Hard Times;*

one of literary works written by Charles Dickens. This novel consists of 243 pages, consists of three books, *Sowing, Reaping, Garnering*, and published by Wordsworth Classics in 1995. Dickens' novel follows the classical tripartite structure of novels, and the titles of each book are related to Galatians 6:7, 'For whatsoever a man soweth, that shall he also reap.' The interpretation of this quote being is that what ever is effected upon or done in the present will have a direct effect on what happens later. Book I is entitled 'Sowing', Book II is entitled 'Reaping', and the third is 'Garnering'. (http://www.wsu.edu/~dee/ENLIGHT /INDUSTRY.HTM accessed on November 2006)

The secondary data are from the social class differences of English society, especially those are related to the story in industrial town in Preston, where Dickens ever visited in 1854 and one of towns in English which is influenced by such condition, in which Charles Dickens wrote his novel. The content of the novel is viewed to reflect the condition 19th century English society in Industrial Revolution.

1.6.3 Data Collection

The data of this study are collected in the following steps: first, reading and understanding the whole content of the novel *Hard Times* by Charles Dickens. Second, coding the dialogue, sentences, or phrases and making notes from the novel that related to the objectives of the study. Thirdly, selecting and picking the data up referring to the problems; finding social classes in Charles Dickens' *Hard Times* and trying to relate it with the real condition 19th century

English society in Industrial Revolution, by classifying the data into paragraph, sentences, dialogue or even words that match the problems of the study. Fourth, is finding the references that support the data. Last, is arranging the data systematically in accordance with the problems of the study.

1.6.4 Data Analysis

The researcher begins to analyze the problems of the study after the data have been collected by using some steps:

Firstly, the researcher categorizes the texts into categories, that is, giving some theories that are related to social class differences and identifying the data according to this research; it is identification of the social class differences in Charles Dickens' *Hard Times*.

Secondly, the researcher analyzes the whole part of the story related to the social class differences of English society, especially people in Coketown, the fictitious industrial town which Charles Dickens created. After that the researcher tries to relate the content of the novel with the condition of 19th century English society in Industrial Revolution.

Finally, the researcher draws conclusion based on the result of data analysis.

1.7 Definition of key terms

1. Social class : one unit of different society that possess certain value, prestige, activity, property and their ethics of social intercourse.

2. England : one country in Europe that ever had

Industrial revolution

3. Industrial Revolution : the major shift of technological,

socioeconomic and cultural conditions in

the late 18th and early 19th century that

began in Britain and spread throughout the

world.(http://en.wikipedia.org/wiki/

Industrial_Revolution#Social_effects

accessed on November 2006)

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Literature

As we know, literature is commonly understood as writings or books valued as works of arts. But, literature cannot be separated from language because in creating a literary work, the author always uses language as its medium. According to Todorov (in Koesnosoebroto, 1988: 1) literature is, and cannot be anything but, a kind of extension and application of certain properties of certain language. The reason is that language is an instrument to communicate with others. In everyday life, people need language to express their ideas, feelings, or wishes to others. On the other hand, the word "literature" originally means all written language so that literature is more formally described according to one dictionary as a writing expression and form in connection with ideas of permanent and universal interest. Also, literature is simply another way people can experience the world around them through their imagination. It means that literature will contribute a lot of information about events happening in other places or countries although the reader probably never undergo there.

In addition, Culler (1997:27) said that literature is a speech act or a textual event that elicits certain kind of attention. It contrasts with other sorts of speech acts, such as imparting information, asking question, or making promises. Most of the time what leads readers to treat something as literature is that they find it in a context that identifies it as literature: in a book of poems or a section of magazine.

Connolly in Koesnosoebroto (1988:1) when introducing literature also asks questions for the reasons of reading literature. He answered that people read because hunger for information, or amusement, or solace because an appetite for truth that seem to grow by what it feeds on. People read to find themselves and their world, to assess their special roles in the universe to learn the meaning of the personal struggles in which they engaged.

On the other hand, literature not only provides enjoyment for the readers but also gives something more important to their life. Literature as human being believes will expand their mind or quicken their sense of life. For the reason, the art of literature expresses the aesthetic value or sense of beauty with combination others in select values.

In making a classification of literature, Connolly mentioned *characteristics of literature* and *kinds of literature*. Three points under characteristics of literature: *First*, that literature has power. The use of language in certain piecework of literature may create a powerful emotional impact in the reader's mind. A work literature makes use of words producing multiplication of images which sometimes lead people to action. *Second*, literature is also vivid, that is, literature gives great power. *Third*, the language of literature is clear; the description of definition of its elements was classified clearly by the writer. And the kinds of literature, are distinguished into two main divisions, *the literature of knowledge*; presents or interprets facts, ideas, or happenings; a description of a person or a place, the explanation of scientific process, the account of war, or the discussion of political issues. In short, literature gives

factual information and the understanding of ideas that help man lead a full social and intellectual life. Indeed, *the literature of imagination* interprets experience by a fictitious presentation of persons, ideas, and events. As the result, literature not only gives art values in its works but also offers the other effects, such as by reading and understanding the literature: people can get more information, knowledge, and fabulous experience.

In addition, reading and understanding a literary work cannot be separated from genetic unsure of creating the literary work itself. Literary work as meaningful structure would represent the world vision of a writer, not as a individual but as a part of society and genetic unsure of literary works can be understood from certain social background. Finally, the relationship of writer's world vision with this certain condition would result intact literary work.

2.2 Genetic structuralism

Literary work is always related with certain contexts, social relevancy, history, and humanity aspects because it is born in a society that has social, political, cultural, and historical background. Literature is human life expression related to the society (Endraswara, 2003:78). Moreover, in analyzing a literary work, people can use some steps to understand the work they are studying. Therefore, literary work can be analyzed or evaluated based on the intrinsic and extrinsic aspects. Intrinsic aspects can be investigated through the elements of works itself. Whereas, extrinsic aspects can be analyzed through the relationship

of the content with the outside terms, that is, people can use some approaches, such as structuralism, sociological, psychological, etc.

Genetic structuralism approach is one of the approaches used in literary research. It is developed to ignore the pure structuralism analysis; analysis to the intrinsic aspects. Juhl (in Endraswara, 2004:56) states that the structuralism is less effective. This approach, principally, focused on a literary work genetic, the origin of literature appearance and its sociological aspect, also, the culture as its background with defences of the intrinsic aspects in the literary work itself. Genetic structuralism skips over so far, that is, to the social structure. In addition, the theory and method of this approach are born in the development of literary theory and social literary theory. Dealing with literary theory; genetic structuralism gives explanation on structural autonomy. On the other hand, social literary theory describes the social aspect of novel, which often ignored in structuralism approach. (Faruk, 1994: 69)

According to Kutha Ratna (2004:121), Lucien Goldmann, a Rumanian-France philosopher and sociologist, was the first who proposes the idea of genetic structuralism. His theory is stated in a book entitled *The Hidden God: a Study of Tragic Vision in the Pensees of Pascal and the Tragedies of Racine* which was written in France language and published in 1956. Goldmann's explanations about *Racine* in his book *The Hidden God* may be included of better example for his literary criticism method. In Racine's play, he looks a category structure that repeatedly appears- God, world, human beings- which often change from its "content" and related to one scene to other scene; reveal a special world vision.

The world vision is human being's world vision that is alive, in unmeaning world. Goldmann finds this world vision base or basic in religion movement which is well-known in France as Jansenism. He considers Jansenism as a product from a social group in France at 17th century- that is something which is called as *noblese de robe,* the government functionaries economically depend on the kingdom. However they do not get their authority after the kingdom becomes absolutism.

In addition, world vision is principal problem in genetic structuralism. Homology, social classes, meaningful structure, and trans-individual subject are focused on the understanding totality, which is considered as a conclusion of the research. World vision urges the subject to compose; world vision identification is also regarded as one of success features of the work. In other word, knowing world vision of certain group is meant that knowing the inclination of society, ideology system that provides a basis of daily social behaviour. And, world vision can be defined as the whole ideas, aspirations, and feeling which directly relates to a certain group, and then polarizes to the story he or she wrote. The events in a story are the social condition in certain time. Goldmann (in Endraswara, 2003:5) states that literary work as structural meaning, will present the author's world vision (*vision du monde*) as a member of society.

Because of this reason, Goldmann named his literary criticism method "genetic structuralism". He uses **structuralism** because he emphasized his attention on category structure of a world vision and is less interested in its content. **Genetic**, because he is very interested to understand how mental structure is historically produced. On the other word, Goldmann focuses his interest on

relationship between a world vision and the historical conditions that show it. (Eagleton, 2002:59)

Genetic structuralism has larger implication in its link with the development of humanity science in general. Like structuralism, Goldmann concludes that the structure should be completed to be meaningful structure, where every symptom has a meaning if it is involved with the larger structure, so that every unsure supports the totality. *The Hidden God*, where its basic concepts are implanted, after that, is called as sociology of culture.

Methodologically, Goldmann's genetic structuralism proposes to analyze the well-known literary works, moreover, the masterpiece because those works give some indications; contain some problematic aspects of life. For the reason, genetic structuralism is the homology of the structure of the society. The homology of these both literary work and society structures is not related immediately, but it is related by the world vision or ideological expression. As the result, Eagleton (2002:60) says that Goldmann researches the work according to the structural relationship between literary text, world vision, and the history. He wants to show how a certain historical situation from a social group is changed and, through the musing and writing of his world vision, becomes the structure of literary work.

Moreover, genetic structuralism must definitely explain the structure and descent of the structure itself, by conducting the relevance of homology concept, social class, trans-individual subject and world vision. In the research, the steps conducted by the researcher covers: (a) researching the unsure of literary work,

(b) researching the relationship between the unsure of literary work with the totality of literary work, (c) researching the elements of society which have function as a genesis of literary work, (d) researching relationship between the elements of society with the totality of society, (e) researching the whole relationship of the literary work with the whole society. (Kutha Ratna, 2004:127)

There are three basics methods to analyze a literary work; 1. A study on a literary work is considered as unity. 2. A literary work must have tension between complexity and unity in a coherent whole. 3. If that unity has been found, the process is continued by analyzing the relation between the work and the social background (Goldmann in Endrswara, 2003:57).

From the description and explanation above, the research is intended to investigate and analyze Charles Dickens' *Hard Times* by using genetic structuralism approach. Before discussing genetic structuralism in the novel, the researcher has to look at the structural aspects that are very significant in this novel such as character. However, the researcher must find first the dominant aspect to be briefly described in the analysis using genetic structuralism approach. The dominant intrinsic aspect in Dickens' *Hard Times* is character. From this aspect, the researcher will discuss the relationship between the social class differences of each character in *Hard Times* and its relation with social class differences of 19th century English society in Industrial Revolution. Hypolyte Taine (in Fananie, 2000:116) states that literature is not only imaginative and individual, but can portrait a culture, the appearances of particular ideas when literature exists.

Social problem is one form of problematic aspects of life which always occurs or happens in relation with the community. The author will expose this aspect to claim the presence of this condition. This research will reveal the relationship between the social class differences of each character in Dickens' *Hard Times* with the social class differences of 19th century English society in Industrial Revolution. Both are considered having close relation; one aspect expresses the other.

2.3 Character

2.3.1 Definition of character

This study is focused on analyzing intrinsic and extrinsic aspect of Charles Dickens *Hard Times*. But, the researcher wants to simply her study on the *Hard Times* by Charles Dickens in case of the relationship between the characters social class in the novel with English society's class differences in Industrial Revolution that occurred in 19th century.

There are many elements of novel such as plot, setting, character, point of view, theme structure and technique, style and tone. These elements have functions to build the literary works to be more alive and interesting. Character is one elements of novel that has important or significant role and main function to build the plot of the story because the character has function to play the story. Character acts to extend the idea, motif, plot and theme. To indicate and describe the character, the writer usually creates it based on plot of the story or as a power indicator of a fiction.

Kennedy (in Koesnosoebroto, 1988:65) tries to define the character as an imaginative person who inhabits a story. But, the story may happen not only to people but also to elements of nature such as the wind, the wave, or grass, or stone, or even animals. Every character in fiction always figures human personalities which is already familiar. According to Abrams (in Koesnosoebroto, 1988:65) character is a person, in dramatic or narrative work, endowed with moral and dispositional qualities that are expressed in what they say, for example, the dialogue, and what they do, for example the action. Abrams (in Fananie, 2000:87) also added that to identify the character can be assumed from what they say and they do. This identification is based on the consistency or existence; consistency of the attitude, morality, behaviour, and state their idea to solve, look up, and behave to face every event in the story. Fananie (2000:87) introduced that characters can be expressed based on his or her physical appearance; the writer figures in his or her physical image, description of special characteristics that he or she has. And the writer does not directly figure the character but he describes it through his or her custom of thinking, making decision to face every event and his or her relationship with other characters.

The characters in a fiction are usually figured completely, for example, related to physical characteristics of social condition, and also how their relationship to face in directly or indirectly (Nurgiyantoro, 1995:13). The appearance of the characters in fiction is just hollow characters that never appear in real life. But, in some fictions, some characters are created based on the certain historical figure; it is not imaginative work but factual figure.

To be believable or convincing, characterization must be observe at least three principles. *First*, the characters must be consistent in their behaviour: they must not behave one way on one occasion and a different way on another without a clearly sufficient reason for change. In other words, characters behaviour should remain "stable" from the beginning to the end of the work, or he may undergo a radical change, either through a gradual development or as result an extreme crisis. However, whether the behaviour remains stable or changes, consistency is required of a character. He or she should not in accordance with his or her temperament as already shown to the readers. *Second*, the character must be clearly motivated in whatever he or she does, especially when there is a change in his or her behaviour. The reader must be able to understand the reason for what he or she does immediately or at least by the end of the story. *Third*, the character must be plausible of lifelike, credible, realistic probable. If the author can meet the second principle, the third will automatically realize. The credibility of a character can be achieved by meeting the second principle, for example, his clear motivation of taking any action. A character that is introduced as an always-sceptical person cannot suddenly be allowed to make a prompt firm decision unless we are informed about all possible reason for him to do so. His motives for taking action deviating from his known nature must be explained.

2.3.2 Types of Character

Characters can be distinguished into many types. First, on the basis of importance in the story, characters are classified into protagonist and antagonist

characters. *Protagonist* is the chief character in fiction, and also the hero or heroine, an admirable character that embodies widely accepted strengths and virtues that are morally good. *Antagonist* is an important opponent pitted against protagonist and who provides the opposition. In other words, the antagonist in such fiction represents contrasting weakness and vices, and if the antagonist is unsavoury enough the word *villain* or *villainess* is used.

Second, based on the proposition to the fullness of characters development, characters are divided into flat or simple characters and round or complex characters. E.M. Forster, an English novelist, in his *Aspects of the Novel* (in Koesnosoebroto, 1988:67) introduced popular new terms for an old distinction in discriminating flat from round characters. He states that *flat character* (also called "type", or "two-dimensional"), is built around 'a single idea or quality and is presented in outline and without much individualizing detail, and so can be fairly and adequately described in single phrase or sentence. Flat character is characterized by one or two traits. In addition, Kenney (1966:28) states that flat or simple character is less representation of human personality than the embodiment of a single attitude or obsession in a character, and only one side of him is apparent. Simple (flat) character is those who are consistent at the price of complexity of human personality. Therefore, flat or simple characters are static for they do not perform a change from the beginning until the end of the story. Whereas, *round or complex character* is complex temperament and motivation and is presented with subtle particularity; thus he is difficult to be described with any adequacy as a person in a real life, and like most people, it is capable of

surprising us. Round or complex character is obviously more lifelike than simple or flat character because in real life people are not simply embodiments of single attitudes and people can see all sides of him. The function of round or complex character is to show how the complexity of character tends to produce lifelikeness in the work of fiction and it is in many ways more difficult than flat or simple character because complexity of the character cannot be achieved at the price of coherence, but, it needs the demand for unity. Therefore, round or complex character is dynamic character because he or she is able to change his destiny in the story of novel.

Third, based on the role in the story, characters are classified into major and minor characters. *Major character* is the most important character in a story. Basically, a story is about this character, but he or she cannot stand-alone; he or she needs other characters to make the story more convincing and lifelike. In other words, major character is the character that has big role in the story and dominates the whole story. And it is also called as a central character or main character. Indeed, *minor character* is also called the supporting character in a story or the character that only helps the main character or major character because his or her frequency of presence rarely or seldom appears in relation with major or main character.

Fourth, based on the development, there are developing and static characters. Developing character is the character that he or she can change and develop its characteristics in every event. Static character is the character that

doesn't change and develop its characteristic essentially. This character is less involved in every changing (Nurgiyantoro, 2005: 188).

Fifth, based on the individual reflection, there are typical and neutral characters. Typical character is less mentioned its individual in the story or as the picture of the people or group in the society. Neutral character is the character that exists in the story. He or she is the actor in the story (2005: 190).

There are some ways to delineate the characters, they are: physical description is delineating the character's physic. Portrayal of thought stream or of conscious thought is delineating the way in thinking. Reaction to events is delineating how the reaction of the characters to events. Direct author analysis is analyzing the characteristic's character by the author directly. Discussion of environment is delineating the condition around of the character. Reaction of others about character is delineating how other character's view to the main character. Conversation of other about character is delineating trough the conversation of others characters about the main character (Tarigan, 1986: 133).

2.4 Social Class Differences

There are various ways in which one can define class structure of a society. The definition of "class" is parallel with strata without differing it based on some factors, such as money, land, authority, and so on (Soekanto: 2002:235). However, another definition describes *class* as strata which are based only on economic factor. According to Cohen (1983) social class refers to one unit of different society that possess certain value, prestige, activity, property and their

ethics of social intercourse. Vladimir Lenin also defined classes as a large groups

of people differing from each other by the place they occupy in historically

determined system of social production, by their relation (in most cases fixed and

formulated in law) to the means of production, by their role in the social

organization of labour, and, consequently, by the dimensions of the share of social

wealth of which they dispose and the mode of acquiring it

(http://en.wikipedia.org/wiki/Class_struggle accessed on 21st of February 2007).

 Karl Marx (as quoted by Young and Mack, 1965:160) defined the "class"

as follow:

> "Class" is to mean persons sharing important characteristics in the
> system of economic production. This condition depended on
> individual status with the economic process, whether owned and
> controlled the means of production or worked for someone else.
> Marx believed that people shared common interests determined by
> their relationship to the means of production, and that they would
> develop class consciousness as the result. Classes are seen to have
> their origin in the division of the social product into a necessary
> product and a surplus product. He explained the history of
> "civilized" societies in terms of a war of classes between those
> who control production and those who actually produce the goods
> or services in society (and also developments in technology and the
> like).

In addition, Marx in his book *Communist Manifesto* (1848) said that

conflict, in which classes exist, includes of condition that could not be separated

or avoided by the society. He believed that people's social classes depend on their

relationship with product utilities. On the other hand, the owner of natural

resources and the factories would be the upper class. On the contrary, the lower

class is the group in which would be the workers or labours of the upper class. He

finally predicted the owner of product utilities or upper class would rise up in a

violent revolution to create a society with an equal distribution of goods and services.

Marx pointed out that members of each of two main classes have interest in common. These classes' collective interests are in conflict with those of other classes as a whole. This in turn leads to conflict between individual members of different class. Two main classes, according to Marx, are:

a. *Labour* (the proletariat or workers) includes anyone who earns their livelihood by selling their labour power and being paid a wage or salary for their labour time. They have little choice but to work for capital, since they typically have no independent way to survive.

b. *Capital* (the bourgeoisie or capitalists) includes anyone who gets their income not from labour as much as from the surplus value they appropriate from the workers who create wealth. The income of the capitalists, therefore, is based on their exploitation of the workers (proletariat).

Marx also noted that other classes exist, but said that as time and capitalism moved forward, these other classes would disappear, and things would become stratified until only two classes remained, which become more and more polarized as time went on. Other classes are:

a. The self-employed (*petit bourgeoisie*) — these are people who possess their own means of production, thus work for themselves. Marx saw these people swept away by the march of capitalism, such as family farms

being replaced by agribusiness, or many small stores run by their owners being replaced by a supermarket, and so forth.

b. Managers, supervisors, white-collar staff, and security officers – these are intermediaries between capitalists and the proletariat. Since they are paid a wage, technically they are workers, but they represent a privileged stratum of the proletariat, typically serving the capitalists' interest.

c. The *lumpenproletariat* – the chronically unemployed. These people have at most a tenuous connection to production. Since Marx, many states have tried to compensate for the difficulties experienced by workers due to cyclical unemployment. Unfortunately there is also a growing structural unemployment in which people are permanently dependent on welfare programs or employed relatives. These people form the lumpenproletariat, along with thieves and con artists of various kinds who depend on crime for their income. Marx saw the problem of unemployment growing more acute as capitalism went on, so this class would exist prior to the foreseen revolution. Marx deemed the *lumpenproletariat* as unimportant, and not playing a major role in the labour/capital class struggle. Since they would benefit in his view from a revolution, they would be on the side of the proletariat. But he saw them as unreliable, since they were likely to be mercenary in their attitudes

d. Domestic servants, who often had a better standard of living than the proletariat, but who were considered by society as by nature dependent

upon their literal masters, and so male servants were not considered worthy of receiving the vote.

e. Peasants, who still represented a large part of the population well into the twentieth century. Capital for such workers — for example, a tractor or reaping machine — was in most countries for a long time unthinkable, so they were not considered some sort of rural proletarians. The peasants were to produce more in order to support the proletariat, and in return the proletariat would supply the peasants with farming machinery and equipment. The point was to mechanize farming in order to be able to sustain a higher proletarian population, while destroying the peasant class by turning them into proletariat. The people in charge of growing food were to become farm workers (http://en.wikipedia.org/wiki/Class_struggle accessed on 5th of January 2007)

As the result, Marx does not divide his theory about social class differences based on the quality or quantity of the people but he focused his division into the differences in sharing important characteristics in the system of economic production. He also pointed his division into two main and big classes which have common interest.

2.5 The Social Class of English Society in Industrial Revolution

In this case, the research uses genetic structuralism, which analyzes not only the intrinsic aspects but also the extrinsic aspects of the novel, so the researcher will firstly discuss and explain the social class that appears in Industrial Revolution of 19th century of English society.

The background of Industrial Revolution was started in 1750; most people in Europe lived on small farms and produced most of their needs by hand. A century later, many people lived in cities and most of their needs were produced by complex machines using steam power. The Industrial Revolution began in Britain and spread to Belgium, France, Germany, the United States and Japan. It was a fundamental change in the way goods were produced, and altered the way people lived. (Jeffrey Watkins, 1999. http://regentsprep.org/regents/global/themes/ change/ind.cfm accessed on January 2007)

Many causes in which became the turning point of raising the Industrial Revolution. Montagna (1981) said that the era known as the Industrial Revolution was a period in which fundamental changes occurred in agriculture, textile and metal manufacture, transportation, economic policies and the social structure in England. This period is appropriately labeled "revolution", for it thoroughly destroyed the old manner of doing things'; yet the term is simultaneously inappropriate, for it connotes abrupt change. Another reason given for the Industrial Revolution is the substantial increase in the population of Europe. Population growth, however, it most often occurs when standards of production

rise. In other hand, the Industrial Revolution is the major shift of technological, socioeconomic and cultural conditions in the late 18th and early 19th century that began in Britain and spread throughout the world. During that time, an economy based on manual labors was replaced by one dominated by industry and the manufacture of machinery. It began with the mechanization of the textile industries and the development of iron-making techniques, and trade expansion was enabled by the introduction of canals, improved roads and railways. The introduction of steam power (fuelled primarily by coal) and powered machinery (mainly in textile manufacturing) underpinned the dramatic increases in production capacity. The development of all-metal machine in the first two decades of the 19th century facilitated the manufacture of more production machines for manufacturing in other industries. In addition, the industrial revolution of eighteenth century Europe gave the consequences of this revolution would change irrevocably human labor, consumption, family structure, social structure, and even the very soul and thoughts of the individual. This revolution involved more than technology; to be sure, there had been industrial "revolutions" throughout European history and non-European history and it lasted, especially in England until nineteenth century.

Industrial Revolution gave some effects, such as mass production, big business, Laissez-Faire Economics, social class change, urbanization, communism, and imperialism. Social class change that appeared in England society appeared some social class structures, like new roles were defined for middle class men and women. Middle class men went to work in business, while

Middle Class women worked in home and cared for the family. The higher standard of living for the middle class meant that their children received some form of formal education. Working Class families faced many hardships due to poor living and working conditions, and most Working Class children never received an education. And also, it brought with it an increase in population and urbanization, as well as new classes.

The new social class structure in England Industrial revolution:

a. Upper Class : Very rich industrial & business families. Noble old class.

b. Upper Middle Class: Business people & professionals such as, lawyers & doctors.

c. Lower Middle Class: Other professionals such as, teachers, shop owners, and office workers.

d. Working Class : Factory workers and small farmers.

(http://regentsprep.org/regents/global/themes/change/ind.cfm accessed on November 2006). But, the Industrial Revolution gave more spaces to two big classes that influenced the social change in England, those are, a new factory-owning bourgeoisie and a new working class. The relation between the classes are antagonistic because they are in conflict over the appropriation of what is produced and the dominant class (bourgeoisie) held more controls upon the process of production, even controls on the production ideas; it thus establishes a particular cultural style and a dominant political doctrine, and its control over the society is consolidated in a particular type of political system.

From the explanation above, can be concluded that, England in 19th century where Charles Dickens composed *Hard Times* is influenced by the Industrial Revolution. Many people lived

2.6 Previous Study

This study has relation with other research and the researcher find the other study in form of some articles, that is, Leavis in his book *Great Tradition* focuses his critics to gender, labour-capital relation, and politics in *Hard Times*; *Hard Times* gives social critical to Industrial Revolution and shows the real condition in that time, that is the social change. The impact of Industrial Revolution brought up the society to the hard condition in which the appearance of two dominates classes; those are, bourgeoisie and working class. In addition, Reeve also stated that *Hard Times* was compared with *The Jungle* by Upton Sinclair, which deals with plight of Chicago factory workers; it takes much closer to the suffering of the workers and in Dickens' *Hard Times* the mill workers and their plight are distanced; they are relegated to being the background of a family drama, which is what really interests the author. And also, he added that *Hard Times* has the same themes with Zola's "Germinal", together, they give real insight into the real conditions that led to the proletarian political and revolutionary movements of the nineteenth and twentieth centuries. The characterization description of Bounderby and Gradgrind as the main character and also included as a bourgeoisie class in *Hard Times*, were genuinely hilarious.

(http:// www.amazon.com/Hard-Times-Charles-Dickens/dp/ 0140433988/ref=sid dp_dp/ 002-4794759-6810467 accessed on January 2007)

George Bernard Shaw considered the novel is a "masterpiece" of Dickens; is the one that has all the strength of his genius and a completely serious work of art, and also decreed that *Hard Times* to be novel of 'passionate revolt against the whole industrial order of the modern world'. Shaw criticized the novel for its failure to provide an accurate account of trade unionism of the time deeming Dickens' character of Slackbridge, the poisonous orator as ' a mere figment of middle-class imagination'. No such man would be listened to by a meeting of English factory hands. No that such meetings are less susceptible to humbug than meetings of any other class. In addition, Slackbridge, is one character of the working class was just opposite with the Stephen Blackpool. He gave changes to the working class' condition, he struggle and protested to make rebellion over capitalist or bourgeoisie.

CHAPTER III

FINDING AND DISCUSSION

This chapter analyzes social class differences that appeared in Dickens'
Hard Times. Because this research is using genetic structuralism so the researcher
will first analyze the intrinsic aspect and then the extrinsic aspect of the novel.
The intrinsic aspect in this research is related to the analysis of character in the
novel. Afterwards, the researcher analyzes the social class differences that are
influenced by Industrial Revolution condition in 19th century in English society
where the novel is written. There also analyzes the reflection between the social
class differences in the novel and the social class differences in 19th century of
England's Industrial Revolution.

3.1 Social Class

As it is mentioned in the previous chapter that Marx has divided social
class into two ranks, they are upper class (Bourgeoisie) and lower class or
working class (Proletariat). Both classes have their own characteristics. The
bourgeoisie are to control process of production, even control on the production
ideas in which establishes in giving doctrine of political system and those who get
their income not from labor as much as from the surplus value they are
appropriate from the workers who create wealth. The income of this class,
therefore, is based on their exploitation of the workers (proletariat). Proletariat

includes anyone who earns their living hood by selling their labor power and being paid a wage or salary for their labor time. They have little choice but to work for capital, since they typically have no independent way to survive.

Dickens' *Hard Times*, as a novel of Industrial Revolution period, has portrayed both social classes. The characters in the novel in the matter of how they are thinking or behaving represent the differences between bourgeoisie and proletariat. In the following section, each character will be described more specifically in order to portray these differences.

3.1.1 The Upper Class/ Bourgeoisie

3.1.1.1 Mr. Gradgrind

Mr. Gradgrind as a capitalist is included into the bourgeoisie class because he has special place in parliament. He is one model of utilitarianisms in the novel who dominates all his life with facts and statistics. He builds a school where he can teach his philosophical belief to the students. With some teachers who are as factual as himself, Gradgrind manages the curriculum of the school towards curriculum which is empty of imaginary and emotion. He also applied this to his children and even his furniture in his house.

Dickens describes this character as a man who is very concerned about measure and calculation. He views anything according to logic and numbers. In defining something like human nature, he will base it upon numeral sequences. Nothing is based upon emotion. Even, he always brings the multiplication table in his pocket for counting and measurement.

Thomas Gradgrind, sir. A man of realities. A man of facts and calculation. A man who proceeds upon the principle that two and two are four, and nothing over, and who is not to be talked into allowing for anything over. Thomas Gradgrind, sir-peremptorily-Thomas-Thomas Gradgrind. With a rule and a pair of scales, and the multiplication table always in his pocket, sir, ready to weigh and measure any parcel of human nature, and tell you exactly what it comes to. It is a mere question of figures. A case of simple arithmetic. (*Hard Times*, p.4).

Due to his concern to measurement and calculation, he also tends to use fact and statistic as the basic reason in any aspect of his life such as he uses statistic in making decision of Louisa's marriage. When Louisa asks him why she must marry Bounderby, Gradgrind says that statistic shows couples who have age gap within marriage are not much different than those who do not. And the fact, Louisa's age is suitable enough to marry and Bounderby is a good man who is rich and able to 'feed' her.

….You are, we will say in round numbers, twenty years of age, Mr.Bounderby is, we will say in round numbers, fifty. There is same disparity in your respective years, but in your means and positions, there is none; on the contrary, there is a great suitability. Then the question arises, is this one disparity sufficient to operate as a bar to such a marriage? In considering this question, it is not unimportant to take into account the statistics of marriage, so far as they have yet been obtained in England and Wales. I find, on reference to the figures, that a large proportion of these marriage are contracted between parties of very unequal ages, and that the elder of these contracting parties is, in rather more than three-fourths of these instances, the bridgegroom. It is remarkable as showing the wide prevalence of this law, that among the natives of the British possessions in India, also in a considerable part of China, and among the Calmucks of Tartary, the best means of computation yet furnished us by travelers, yet similar results. The disparity I have mentioned, therefore, almost ceases to be disparity, and (virtually) all but disappears.' (*Hard times*, p.77)

His loyalty to fact and statistics brings him to the contempt of fancy and imaginary. The childhood of his students and his own children especially Louisa

and Tom then is cleaned out from their life. He does not allow little of it come to his presence and theirs which he supposes to. Everything must be factual, regulated, and governed.

We can see his hatred towards imaginary when he catches his two children, Tom and Louisa, spying on the circus through a peephole in the fence and then he raises his children according to his philosophy of fact and does not permit them to watch the imaginary entertainer because Mr. Gradgrind thinks that they are not well educated people (*Hard Times*, p.11-12). In other hand, he will never let his children to enjoy any entertainment as other typical children play except fact. The circus people's job which performs fancy and imaginary thus, becomes the main reason of why Gradgrind hates people like Sleary and his friends.

> No little Gradgrind had ever seen a face in the moon; it was up in the moon before it could speak distinctly. No little Gradgrind had ever learnt the silly jingle, Twinkle, twinkle little star; how I wonder what you are! No little Gradgrind had ever known wonder on the subject, each little Gradgrind having at five years old dissected the Great Bear like a professor Owen, and driven Charles's Wain like a locomotive engine driver (*Hard Times*, p.9).

Because of his persistence of fact and statistics, Sissy describes Gradgrind as 'an eminently practical father' that is a father who is very cold does not have any emotion. As the reason, he always educates his children the fact and convinces them to not understand the imaginary and fancy. However, he actually loves his children. As Dickens writes; "He was an affectionate father, after his manner; but he would probably have described himself (if he had been put, like

Sissy Jupe, upon a definition) as 'an eminently practical' father" (*Hard Times*, p.100).

This is reflected in the plot of story that when Louisa went home to complain and regret about her father's way in educating her, his affection to his daughter is bigger than his selfishness in his philosophical belief. He is touched by Louisa's tears and her desperate words and realizes that there is another thing needful that human cannot be cynical about; they are love and gratitude.

> 'O my child, my child! He said, in a fordorn manner, 'I am an unhappy man to see you thus! What avails it to me that you do not reproach me, if I so bitterly reproach myself!' He bent his head, and spoke low to her. 'Louisa, I have a misgiving that some change may have been working about me in this house, by mere love and gratitude: that what the Head had left undone and could not do, the Heart may have been doing silently. Can it be so?' (*Hard Times*, p.176)

His affection then encourages him to tell Bounderby about his daughter's suffering in marriage with him. His affection also that diminishes his hatred to the circus people like Sleary since they help his son, Tom Gradgrind, to go away after his robbery (p.223-224).

3.1.1.2 Josiah Bounderby

Another man of fact after Gradgrind is Josiah Bounderby. He is the owner of the factory in Coketown and the richest person, is well-known by everyone for his wealth and power, in that town because besides he is a manufacturer; he is also a banker and a merchant. As Dickens writes in the novel, 'He was a rich man: banker, merchant, manufacturer, and what not.' (*Hard Times,* p.12)

Because of his tight factual and statistical relationship with Gradgrinds, he is honored by Gradgrind to marry his daughter, Louisa, though he has been fifty and she is only twenty. He is famous with his tale of his desperate childhood and very temperamental whenever there is someone irritates him.

In the matter of fact and statistics, Bounderby has the same philosophical belief as Gradgrind does. There is an exciting analogy of both these men which is expressed by Dickens in the old nursery fable:

> There was an old woman, and what do you think?
> She lived upon nothing but victuals and drink;
> Victual and drink were the whole of her diet,
> And yet this old woman would never be quite. (*Hard Times*, p.20)

Here, fact and statistic which become Bounderby and Gradgrind philosophy are described as victual and drink and these men as the old woman. There, the old woman lives by victual and drink as if without both of them, she would not live. And she keeps continuing to live upon both. It is just like Bounderby who has a strong rigidness over the fact and statistic and never compromises with those who bother him. When Tom tells Louisa about his future life with Bounderby, Louisa is worried and describes Bounderby as follows; "But don't bother yourself beforehand, Tom. Mr. Bounderby thinks as father thinks, and is a great deal rougher, and not half so kind."(*Hard Times*, p.41)

What is more ridiculous about Bounderby is his hypocrisy. In any conversation that involves Bounderby's presence, there will be a tale of poor childhood that is always told by Bounderby himself. He claims to everyone that young Bounderby has a cruel mother who left him to his drunken grandmother

and after all knocked him off to the street. He was starving, cold and other poor senses to attract people's sympathy to his hard effort until he becomes so successful.

> 'I hadn't a shoe to my foot. As to a stocking, I didn't know such a thing by name. I passed the day in a ditch, and the night in a pigsty. That's the way I spent my tenth birthday. Not that a ditch was new to me, for I was born in a ditch. (*Hard Times*, p.13-14)

However he does not manage to do it and even bores people to listen since he repeats his lie story many times.

In the last, every one knows that what was said by Bounderby about the cruelness of his mother is just a big lie. Mrs. Pegler, who admits herself as Bounderby's mother, told all of Bounderby's childhood and how she was so passion caring of him.

> 'Josiah in the gutter!' exclaimed Mrs. Pegler. 'No such a thing, sir. Never! For shame on you! My dear boy knows, and will give *you* to know, that though he come of humble parents, he come of parents that loved him as dear as the best could, and never thought it hardship on themselves to pinch a bit that he might write and cipher beautiful, and I've his books at home to show it! Aye, have I!' said Mrs Pegler, with indignant pride. 'And my dear boy knows, and will give *you* to know, sir,……. (*Hard Times*, p.204).

In addition, his other cruelness is shown when Mr. Gradgrind tells Bounderby about his children's misbehavior. And then, Bounderby tells Mr. Gradgrind with his big lie. He tries to slander Sissy Jupe, the circus entertainer's daughter who attends Gradgrind's school as scapegoat, may lead his children astray.

> 'Stop a bit!' cried Bounderby, who all this time had been standing, as before, on the hearth, bursting at the very furniture of the room with explosive humility. 'You have one of those strollers' children in the school.'

'Cecilia Jupe, by name,' said Mr. Gradgrind, with something of a stricken look at his friend.
'Now, stop a bit! cried Bounderby again. 'How did she come there?' (*Hard Times,* p.16)
Bounderby is also known as a temperamental man. He will be straightforward to pour his anger with the irritating words. For example when Gradgrind begs him to allow Louisa to stay with Sissy in Gradgrind's house and tells him that he is wrong to neglect Louisa's fancy; Bounderby immediately gets his anger and temperament. As Dickens writes in his novel; "Now you look here, Tom Gradgrind,' said Bounderby the flushed, confronting him with his legs wide apart, his hands deeper in his pockets, and his hair like a hayfield wherein his windy anger was boisterous." (*Hard Times*, p.189)

Since he so contempt of fancy and imaginary and regards that what is implied in Gradgrind's words is only to say the incapability between him and Louisa, he then divorces her.

Other Bounderby's bad manner is his arrogance. This can be noticed as he speaks to the people whose class is lower than his. When he accompanies Gradgrind to meet Sissy's father, Mr. Jupe, he is to wait them. His arrogance is raised and knocks other circus people down as he says, "….we are the kind of people who know the value of time and you are the kind of people who don't know the value of time." (*Hard Times*, p.24-25)

Bounderby is the symbol of the cruel utilitarianism in the novel. His dictatorship is a model of how the capitalist has done lots of unfairness to the working class people. Blackpool tells this unfairness plainly to Bounderby.

'….look how you considers of us and writes of us, and talks of us, and goes up wi' yor deputations to Secretaries o'state 'bout us, and

how yo are awlus right, and how we are awlus wrong, and never had'n no reason in us sin ever we are born. Look how this ha growen and growen, sir, bigger a bigger, broader and broader, harder an harder, fro year to year, fro generation unto generation….' (*Hard Times*, p.118)

From those evidences, we can gain the information about Bounderby's characteristics which are very calculated, utilitarianism, arrogance, cruel, statistic and factual person in making his own decision although it can hurt other person's feeling.

3.1.1.3 Louisa Gradgrind

Louisa is a daughter of Gradgrind. She is married to Josiah Bounderby who is thirty years older than her. As little Gradgrind, Louisa is educated to be precisely factual as her father. She, with other little Gradgrind, is not allowed to involve any imaginary and fancy in the way they are thinking or behaving. Since she grows in an environment of fact and statistics without any involvement of emotion, she becomes unemotional, cold, and locked. She feels disconnected from her emotions and alienated from other people because she recognizes that her father's system of education has taken her childhood of all joy. When her father is suspicious that she had received other proposal except Bounderby, Louisa describes herself as someone who never knows any imaginary and emotion.

'What do I know, father.' Said Louisa in her quite manner, 'of tastes and fancies; of aspirations and affections; of all that part of my nature in which such light things might have been nourished?

What eÿÿape havewe had trom problems that could be demonÿÿÿÿ
of ÿÿnd realitiesÿÿhat could be grasped? (*Hard Times*, p.79)

The climax of Louisa's unemotion is when she goes home to complain her father's education that neglects imaginary and fancy. She realizes that she cannot actively feel the senses like others and it makes her suffered. "….I do not know that I am sorry. I do not know that I am ashamed. I do not know that I am degraded in my own esteem…." (*Hard Times*, p.171)

This unemotion leads her towards the coldness of manner. Bounderby as her husband, after one-year marriage, begins to know that there is no warmness that cannot be gained from his wife. At the time Mrs. Sparsit asks him how his wife will serve his breakfast, he expresses Louisa's coldness that will not let it happen. "If I waited to be taken care of by my wife ma'am, I believe you know pretty well I should wait till doomsday…." (*Hard Times*, p.152-153)

Although Louisa is educated in a much planned manner, as a human being, she also has sense of affection and humanity (that unfortunately, she does not realize it and regards them as part of logic). Like when her father asks her whether she likes to receive Bounderby's proposal or not, Louisa finds that it is difficult to encounter any reason why she should accept it. Both she and her father cannot answer if Louisa loves him or not. Finally, she decides that she accepts it because of her father who cares her for many years since she was a baby.

> '….You have been so careful of me, that I never had a child's
> heart. You have trained me so well that I never dreamed a child's
> dream. You have dealt so wisely with me, father, from my cradle
> to this hour that I never had child's belief or a child's fear.' (*Hard
> Times*, p.79-80)

To this point, it is proved that Louisa actually has a great affection to her father. It also makes her so concern and care to her brother, Tom. She is happy when Mr. Harthouse would lend her brother sum of money to pay his debt, as Dickens says in the novel; "You alarm me, Mr. Harthouse. Pray let me know it." (*Hard Times*, p.136).

Lots of kindness shown by her that again, she does not realize it as her own affection. She ever feels pity to Sissy for her inability in understanding factual and statistical education in Gradgrind's school. As Dickens writes:

> 'Did your father know so much himself, that he wished you to be well taught too, Sissy?
>
> Sissy hesitated before replying, and so plainly showed her sense that they were entering on forbidden ground, that Louisa added, 'No one hears us; and if any one did, I am sure no harm could be found in such an innocent question.'(*Hard Times*, p.46).

She also goes to Harthouse's husband without his husband's permission silently to see his catastrophe and tries to borrow sum of money to help his brother, Tom Gardgrind although his husband was rich man, she more chooses that way (*Hard Times*, p.134).

3.1.1.4 Mrs. Sparsit

Mrs. Sparsit, who works for Mr. Bounderby in an honor way, comes from the rich family of Scadgers. She is very well educated since she is in powler family.

> The better class of minds, however, did not need to be informed that the Powlers were an ancient stock, who could trace themselves so exceedingly far back that it was not surprising if they sometimes

lost themselves-which they had rather frequently done, as
respected horse-flesh, blind hookey, Hebrew monetary transaction,
and the Insolvent Debtors Court. (*Hard Times*, p.33-34)

Mrs. Sparsit as a widow is a lady who likes to pry. In the novel, her prying

is reflected by her curiousness and eagerness in spying Louisa's activity. She

thinks Louisa has betrayed Bounderby and makes affair with James Harthouse.

She even pursues Louisa silently by following her along her road to the rail

station. She has thought that Louisa would escape with Harthouse, whereas she

goes to her hometown.

When she stopped to close the side-gate without noise, Mrs. Sparsit stopped.
When she went on, Mrs. Sparsit went on. She went by the way Mrs. Sparsit had
come, emerged from the green lane, crossed the story road, and ascended the
wooden steps to the railroad….(*Hard Times*, p.167)

Mrs. Sparsit's prying is perfected by her officiousness over other person's

business. Mrs. Sparsit tries to bring Mrs. Pegler, Bounderby's mother, to

Bounderby in order to show how she is so responsible and loyal to him. However,

Bounderby is so angry with her. This is the contradiction of what is expected by

Mrs. Sparsit. "Why don't you mind your own business, ma'am?' roared

Bounderby, 'How dare you go and poke your officious nose into my family

affairs?" (*Hard Times*, p.203)

Anyway, Mrs. Sparsit is very loyal to Bounderby and ready to sacrifice or

serve him anything he wants. As Dickens writes: '….but trouble in your service

is to me a pleasure….' (*Hard Times*, p.203)

3.1.1.5 James Harthouse

The next capitalist is Mr. James Harthouse. His family is rich and able to afford education for Harthouse. He becomes a person who is believed by Gradgrind to represent his position in Bounderby's factory while Gradgrind must go to parliament. Hence the letter Jem had last night shown to Mrs. Sparsit, which Mr. Bounderby now held in his hand; superscribed, "Josiah Bounderby, Esquire, Banker, Coketown, Specially to introduce James Harthouse, Esquire. Thomas Gradgrind." (*Hard Times*, p.98-99)

Like other bourgeoisie, he is a man who holds facts and statistics philosophy. However, his strictness to this principle is only a mask to cover his bad characteristics. He is actually as hypocrite as Bounderby.
The occasion that describes Harthouse's philosophy of fact and statistics is when Sissy comes to his place to deliver Louisa's message.

> ….'the extent of what you ask?You probably are not ware that I
> am here on a public kind of business, preposterous enough in itself,
> but which I have gone in for, and sworn by, and am supposed to be
> devoted to in quite a desperate manner? You probably are not ware
> of that, but I assure you it's the fact.' (*Hard Times*, p.183)

Harthouse talks as factual as possible that he comes to Coketown only for business. However, his factuality which is shown to Bounderby is one of his cunning ways to achieve his secret purpose that is to attract Louisa's attention. Harthouse before has planned this purpose since he heard that Bounderby has a beautiful wife who is so well educated by his father. "Mr. James Harthouse began to think it would be a new sensation, if the face which changed so beautifully for the whelp, would change for him" (*Hard Times*, p.131).

Harthouse struggles so hard to approach Louisa. He even tries to help

Tom, Louisa's brother, by giving him money in order to capture Louisa's interest.

> 'Acquit me of impertinent curiosity, my dear Mrs. Bounderby. I
> think Tom may be gradually falling into trouble, and I wish to
> stretch out a helping hand to him from the depths of my wicked
> experience. – Shall I say again, for his sake? Is that necessary?
> (*Hard Times*, p.134).

From the data above, Mr. Harthouse is very interested in Louisa; he

intended to do everything for attracting Louisa's attention. He shows his interest

by giving her some money to help Louisa's brother, Tom, for paying his debt.

3.1.1.6 Tom Gradgrind

Young Thomas Gradgrind, Louisa's brother, or is often called as a 'whelp'

is a symbol of a rebel of Gradgrind's education. He is an irritable boy who is so

fade up of facts and statistics inspite of his cleverness in both.

> 'I wish I could collect all the facts we hear so much about, ' said
> tom, spitefully setting his teeth, 'and all the figures, and all the
> people who found them out: and I wish I could put a thousand
> barrels of gun powder under them, and blow them all up together!
> However, when I go to live with old Bounderby, I'll have my
> revenge.' (*Hard Times*, p.41)

His rebellion and revenge towards fact bring him to the crime. When he

works in Bounderby's office, Tom is trapped in debt. His contempt to Bounderby

encourages him to robber Bounderby's bank. Not stopping to this point, Tom

cunningness makes Blackpool becomes a suspect of the robbery. He does this by

ordering Blackpool to stand around the bank at the time of robbery.

> 'Very well, 'returned Tom. 'When you leave work of a night,
> between this and your going away, just hang about the Bank an

hour or so, will you? Don't take on, as if you meant anything, if he should see you hanging about there; because I shan't put him up to speak to you, unless I find I can do you the service I want to do you. In that case he'll have a note or a message for you, but not else. Now look here! You are sure you understand.' (*Hard Times*, p. 127).

However, Tom is very fond of his sister. He pities her since she marries the old Bounderby. The sister and the bother love each other and seem nothing more worthy rather than their sister and brotherhood. 'I didn't mean to be cross, Loo, ' he said, giving her his hand, and kissing her.'I know you are fond of me, and you know I am fond of you.' (*Hard Times*, p.141)

3.1.1.7 Mr. M'Choakumchild

Mr. M'Choakumchild is a teacher in Gradgrind's school. He is very factual and statistical just like Mr. Gradgrind. As a factual and statistical teacher, Mr.M'Choakumchild is described as a person who knows everything in detail measurement.

He had been put through an immense variety of paces, and had answered volumes of head-breaking questions. Orthography, etymology, syntax, and prosody, biography, astronomy, geography, and general cosmography, the sciences of compound proportion, algebra, land-surveying and leveling, vocal music, and drawing from models, were all the ends of his ten chilled fingers. He had worked his stony way into Her Majesty's most Honourable Privy Council's Schedule B, and had taken the bloom off the higher branches of mathematics and physical science, French, German, Latin, and Greek. He knew all about all the Water Sheds of all the world (whatever they are), and all the histories of peoples, and all the names of all the rivers and mountains, and all the names of all the countries, and all their boundaries and bearings on the two and thirty points of the compass. (*Hard Times*, p.8)

His persistence of fact and statistics is apparent when he asks Sissy some questions,

> '….And he said, This schoolroom is an immense town, and if there
> are a million of inhabitants, and only five-and-twenty are starved
> to death in the streets, in the course of a year. What is your remark
> on that proportion?…. (*Hard Times*, p.45)

Here, Mr.M'Choakumchild tries to emphasize the statistical perspective to his students that the major represents the whole. When it is only five and twenty people who starved to death among one million people, the people in that town are still considered as prosperous group. This perspective absolutely abandons humanity sense of human being since it neglects the minor people who are in poor condition.

3.1.1.8 Bitzer

Bitzer is a model student in Gradgrind's school. He is considered as a pale young man and excellent student since he really understands the philosophy of fact. In Gradgrind's school, he is regarded as the opposite of Sissy. When Mr. Gradgrind gives the question about definition of horse, Sissy cannot answer the definition of horse, and finally Bitzer gives a cut-and-dried definition and perfectly answers his teacher's question factually.

> 'Quadruped. Graminivorous. Forty teeth, namely twenty-four
> grinders, four eye-teeth, and twelve incisive. Sheds coat in the
> spring; in marshy countries, sheds hoofs, too. Hoofs hard, but
> requiring to be shod with iron. Age known by marks in mouth.'
> Thus (and much more) Bitzer. (*Hard Times*, p.5)

Here, it can be seen how capitalist s define something from the numeral perspective. Other Bitzer's factuality in his life is he practices and believes that everything is calculated. When Gradgrind asks him to protect his son and reminds him his long education in Gradgrind's school, he denies it and states that his long education is paid and thus, he does not have any debt. '….my schooling was paid for; it was a bargain; and when I came away, the bargain ended.' (*Hard Times*, p.226)

3.1.1.9 Mrs. Pegler

Mrs. Pegler is Bounderby's mother who has been neglected by Bounderby for many years. As Bounderby is getting rich, he does not want people know whom his mother is. He then tells imaginative story that his mother had thrown him when he was child whereas, Mrs. Pegler took care of him so well. Although she is not admitted to be a mother, she still loves her son. Mrs. Pegler always comes to Coketown in order to see his son silently without being known by him. "….And I never have, except, except with looking at him once a year, when he has never knowed it…." (*Hard Times*, p.205)

3.1.2 The Lower Class

3.1.2.1 Stephen Blackpool

He is one labor in Bounderby's factory who suffers of his unkind wife. Since he is poor and in the level of working class, he never gets any education. Therefore, he knows the factual and statistical belief of bourgeoisie and thus, he

tends to have fancy and imaginary. Yet, he is so pessimistic because he realizes

that the life of people in working class will be always exploited by manufacturer

such Bounderby. But although he finds that it is difficult to reach the life he

wants, he is still honest and kind to others.

Blackpool has actually fallen in love with other woman, Rachael who is

also working in the same factory. He feels that he cannot find the kindness of

woman like Rachael from his former wife because he does not belong to the men

of factual and statistics, he freely expresses his gratitude and love to her. "Thou

changest me from bad to good. Thou mak'est me humbly wishfo' to be more like

thee, and fearfo' to lose thee when this life is ower, and a'the muddle clear awa'.

Thou'rt an Angel; it may be, thou hast saved my soul alive." (*Hard Times*, p.70)

Unfortunately, he cannot be free from his wife because the law for the

working class does not allow it except with a great sum of money. This is what

Bounderby says when Stephen asks him advice. He is so pessimistic that he gives

up and calls all of the law as muddle.

> 'tis a muddle.' Tis just a muddle a'toogether, an the sooner I'm
> dead, the better.' (Hard Times, p.59)
> 'I coom home desp'rate. I coom home wi'out a hope, and mad of
> thinking that when I said a word o'complaint. I was reckoned a
> onreasonable hand….' (*Hard Times*, p.70)

Among his bitter life, Blackpool is still a kind person and has a high

integrity to morality. As when Louisa tries to help him with sum of money, he

tries to refuse it politely but instead of his gratitude, he took little to pay it back.

> '….T'show that I'm not a man wi'out reason and gratitude, I'll
> tak two pound. I'll borrow 't for t'pay 't back.' T will be the
> sweetest work as ever I had one, that puts it in my power

t'acknowledge once more my lastin thankfulness for this present action.' (*Hard Times*, p.126)

It is also his kindness that makes him passion to get the catastrophe of his wife who is drunken and always come back to him in miserable way. Although finally, he is so desperate and wants to be free, but his suffer for five years has proved his passionate.

> 'I ha' paid her to keep awa' fra' me. These five year I ha' paid her. I ha' gotten decent fewtrils about me agen. I ha' lived hard and sad, but not ashamed and fearto' a' the minnits o' my life. Last night, I went home. There she lay upon my har-stone! There she is! (*Hard Times*, p.56-57).

Though Blackpool refuses the invitation of the Trade Union to join with them in protesting the bourgeoists, he is still a solid man to his friends who are also labors. He does not ty to humiliate his friends in front of Bounderby. Even he expresses his solidarity to them.

> '….God forbid as I, that ha known, and had'n experience o'these men aw my life-I, that ha ett'n an droonken wi' 'em, and seet'n wi' 'em and toil'n wi' 'em, and lov'n 'em, should fail fur to stan by 'em the truth, let 'em ha doon to me what they may!'(*Hard Times*, p.70)

3.1.2.2 Cecilia Jupe

One character of which the philosophy contradicts the facts and statistics is Cecilia Jupe or often called as 'Sissy Jupe'. She is a daughter of a circus clown who learns in Gradgrind's school because of the fortune. She then lives with Gradgrind since her father has left her.

The opposite of Gradgrind fact and statistic, Sissy is a symbol of imaginary and fancy. She view world from the aethistic sight. Therefore, she gets

lots of difficulties in understanding Gradgrind's curriculum. Her answers towards

statistics questions are so poor that she always makes mistakes.

> 'National Prosperity. And he said, Now, this schoolroom is a
> Nation. And in this nation, there are fifty millions of money. Isn't
> this a prosperous nation? Girl number twenty, isn't this a
> prosperous nation, and a'n't you in a thriving state?'
>
> 'What did you say?' asked Louisa.
> 'Miss Louisa, I said I didn't know. I thought I couldn't know
> whether it was a prosperous nation or not, and whether I was in a
> thriving state or not, unless I knew who had got the money, and
> whether any of it was mine. But that had nothing to do with it. It
> was not the figures at all,' said Sissy, wiping her eyes. (*Hard
> Times*, p.45)

Sissy's fancy makes her does not view anything from fact. Although

Harthouse has explained to her that the reason of his arrival to Coketown is to

work for public is a fact, she does not tolerate it. "It had no effect on Sissy, fact or

no fact." (*Hard Times*, p.183)

While Louisa is unemotional and cold, Sissy is a girl who is cheerful and

warm. She cries and does not doubt to express her sadness when her father is

away.

> 'O my dear father, my good kind father, where are you gone? You
> are gone to try to do some good, I know! You are gone away for
> my sake, I am sure! And how miserable and helpless you will be
> without me, poor, poor father, until you come back!' it was so
> pathetic to hear her saying many things of this kind, with her face
> turned upward, and her arms stretched out as if she were trying to
> stop his departing shadow and embrace…..' (*Hard Times*, p.30).

She also shows her sympathy to Louisa's suffered of marriage with

Mr.Bounderby and she also shows her unhappiness sense and makes the reason

for Louisa why Louisa can not do anything her terrible marriage. And she tries to

help Louisa learn how to feel and how to find happiness.

> 'I'm so unhappy, and all that should have made me otherwise is so
> laid waste, that if I had been bereft of sense to this hour, and
> instead of being as learned as you think me, had to begin to acquire
> the simplest truths, I could not want a guide to peace, contentment,
> honour, all the good of which I am quite devoid, more abjectly
> than I do…. (*Hard Times,* p.177).

Although Sissy is so fancy, but she is a very brave girl. She does not fear to face Harthouse to make sure that he does not have any hope to see and speak to Louisa. She takes it upon herself to visit James Harthouse and she tells him that he will never see Louisa again and also he must leave Coketown and swear never to return. "….the first object of my coming here, sir, is to assure you that you must believe that there is no more hope or your ever speaking to her again,…." (*Hard Times*, p.181). And finally, her bravery is able to ridicule and convince Harthouse and makes him agree to go away from Coketown forever.

3.1.2.3 Rachael

Rachael is a woman who is loved by Blackpool. She also works as a labor in Bounderby's factory. As well as Blackpool, Rachael is a kind woman who has a high integrity to morality. She does not let Blackpool neglects his wife and marries her. She has a strong principle which comes from her religion.

> 'And next, for that I know your heart, and am right sure and certain
> that 'tis far too merciful to let her die, or even so much as suffer,
> for want of aid. Thou knowest who said,"Let him who is without
> sin among you cast the first stone at her!" There have been plenty
> to do that. Thou art not the man to cast the last stone, Stephen,
> when she is brought so low.' (*Hard Times*, p.65)

Rachael is so patient that although she also loves Blackpool, she does not mind to help him caring his sick wife. "She don't know me, Stephen; she just

drowsily mutters and stares. I have spoken to her times and again, but she don't notice! 'Tis as well so. When she comes to her right mind once more, I shall have done what I can, and she never the wiser." (*Hard Times*, p. 66)

She becomes the only person whom Blackpool believes to listen all of his complaints and desperation. She always tries to raise him up with her love and affection (p.64-66).

3.1.2.4 Sleary

Sleary is the head of the circus where Sissy comes from. He with his men lives by entertaining and amusing other people. They do not have labors and also do not work for bourgeoisie. They actually include in the class of lumpen-proletariat class. Anyway this class is very close to the lower class. Sissy's friend such as Sleary and other circus people have the same concern over imaginary and fancy. They also do not doubt to express their emotion. Their life in circus strengthens this sense. They believe that besides facts and statistics, there is an instinct within human being to be fancy and sentimental. "….Thquire, thake handth, firtht and latht! Don't be croth with uth poor vagabondth. People mutht be amuthed. They can't be alwayth a learning, nor yet they can't be alwayth a working, they an't made for it. You mutht have uth, Thquire…." (*Hard Times*, p.230)

Although Gradgrind has behaved so arrogant and underestimated the fancy and imaginary of the circus people, but Sleary and his relatives do not revenge and keep their kindness. They even help Gradgrind's son, Tom, to escape from the

country and free him from jail because of his robbery in Bounderby's bank

(p.222).

3.1.2.5 Slackbridge

Slackbridge, the president of the Trade Union, is a bad model of labor. He

and his men struggle to make rebellion over capitalists. He tries to influence

Stephen Blackpool to join with his union.

> He was not so honest, he was not so manly, he was not so good-
> humoured; he substituted cunning for their simplicity, and passion
> for their safe solid sense. And ill made, high-shouldered man, with
> lowering brows, and his features crushed into an habitually sour
> expression, he contrasted most unfavorably, even in his mongrel
> dress, with the great body of his hearers in their plan working
> clothes. (*Hard Times*, p.109)

3.2 Reflection of Social Class in English society in Industrial Revolution Era

Industrial revolution in 19th century caused some changes in Britain

society especially its social class. There are two classes at that time which based

on the factory or production ownership they are upper class and lower class.

People who own factory and take their income from the exploitation of labors are

included into the first class or bourgeoisie class. These people were rich enough

and thus, they afforded to have a factory. The exploitation over the labors added

their surplus value more since they paid the salary so low to get more money

whether the labors must do extra work. Besides, they influence in establishment

and controlling the ideological concept to the others especially to the working

class or proletariat. Labors or workers who work for bourgeoisie are categorized

into the working class. The condition of the workers was very poor that they were paid not equally by the energy given by them.

Dickens' *Hard Times* that was written and serialized in 1854 when he visited one town of England, namely Preston as the representative the mythical Coketown based in, actually describes the existence of people within these two classes. In 19th century era, England's society especially in Preston, the bourgeoisie is a classification used in analyzing human societies to describe a social class of people who are in the upper or merchant class, whose status or power comes from employment, education, and wealth as opposed to aristocratic origin. They also rise to the top of the social hierarchy with the advances of industry and result in the birth of a new lower class; the proletariat or working class. Bounderby is the one of the typical bourgeoisie who owns factory and employs labors. Along with his relatives, therefore, he is the representative of people in the upper class. His factory is located in imaginary Coketown which sketches the industrial town in 19th century.

> 'It was a town of red brick, or of brick that would have been red
> if the smoke and ashes had allowed it; but as matters stood it was
> a town of unnatural red and like the painted face of savage.
> It was a town of machinery and tall chimneys, out of which
> interminable serpents of smoke trailed themselves for ever and
> ever, and never got uncoiled.' (*Hard Times*, p.18)

This town has the characteristics of Industrial town at that time in which the capitalist competed to get wealthier from their factories. The factory which belongs to Bounderby is the mining factory where he employs many labors either

into the working class. The condition of the workers was very poor that they were paid not equally by the energy given by them.

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> ever, and never got uncoiled.' (*Hard Times*, p.18)

This town has the characteristics of Industrial town at that time in which the capitalist competed to get wealthier from their factories. The factory which belongs to Bounderby is the mining factory where he employs many labors either

men or women. In this factory, the readers might see how the Bourgeoist like Bounderby treats his labors so bad and even endangers their life.

> Stokers emerged from low underground doorways into the factory yards, and sat on steps, and posts, and palings, wiping their swarthy visages, and contemplating coals. The whole town seemed to be frying on oil. There was a stifling smell of hot oil everywhere. The steam-engines shone with it, the dresses of the Hands were soiled with it, the mills troughout their many stories oozed and trickled with it. (*Hard Times*, p.88)

It is the similar factory which can be found in 19th century. One finds the working conditions and practices of coal mining in the 18th and 19th centuries to be risky, at best, and suicidal at worst.

The main change in the period of Industrial Revolution was the changes of economic system. Industrial capitalism became the primary system held by the country. This belief is formed by the combination of laissez-faire policy and utilitarian those are put by the upper class that have power and dominated the country.

Theoretical utilitarian ethics hold that self-interest is what one should appeal. Combined with laissez-faire capitalism, is theory neglects imagination due to emphasis on fact. Some figures that are famous with their determination of this theory are Jeremy Bentham and John Stuart Mill.

D.J. Thorold said in the introduction of the novel that Josiah Bounderby and Thomas Gradgrind, is Dickens attack for Jeremy Bentham as well as John Stuart Mill who is represented by Louisa's character. They become the representatives of how the bourgeoisie society thinks and behave in Industrial revolution era.

Like Louisa Gradgrind, John Stuart Mill has rigorous education, which constituted of analytical, logical, mathematical, and statistical analysis. In his twenties, Mill had an awareness that his imaginary and emotion were neglected because of his father; emphasis on analysis and mathematics in his education. Relating to the novel, Louisa is a character who is unemotional. Her inability in understanding whether she loves Bounderby or not brings her to the failure of being a good wife. Therefore, she realizes this as the effect of his father's education that neglects her basic instinct in imaginary and affection.

The neglects of emotion and imaginary of utilitarianism is also reflected over Gradgrind's character. How he educates his children and his students in school are the proofs of his rigidness over factuality. One typical idea about this philosophy is that everything is calculated and paid by money. As what Bitzer, another man of factuality said when Mr. Gradgrind begs him to help his son. '….my schooling was paid for; it was a bargain; and when I came away, the bargain ended.' (*Hard Times*, p.226)

To this point, it can be resumed that the basic philosophy belief Dickens wants to emphasize is the factuality. The madness of factuality in Industrial Revolution Era is described by Dickens in the description of Coketown.

> Fact, fact, fact, everywhere in the material aspect of the town;
> fact, fact fact, everywhere in the immaterial. The
> M'Choakumchild school was all fact, and the school or design
> was all fact, and the relations between master and man were all
> fact, and everything was fact between the lying-in hospital and
> the cemetery, and what you couldn't state in figures, or show to
> be purchasab;e in the cheapest market and salable in the dearest,
> was not, and never should be, world without end, Amen. (*Hard
> Times*, p.19)

Another character of the upper class is the dictatorship. The factory

owning bourgeoisie treated their labors such machines and not as a group of

human beings. They were influenced by laissez-faire policy that states the

prosperity of Britain depends upon high profits and cheap labors. The working

condition in Preston (1854) describes this disaster. In that factory, the wages were

low; hours were long and working condition unpleasant and dangerous. In fact,

the capitalist abandoned the labors to gain their rights as human.

The dictatorial characteristic of the capitalist is reflected in the novel by

the character of Josiah Bounderby, the factory owner of imaginary Coketown.

Stephen Blackpool as one of his labors complains him someday and says that he is

a selfish person who regarded him always right and never cares about his labors

aspiration. The treatment of the factory owners are described such follows:

> 'They were ruined, when they were required to send laboring
> children to school; they were ruined, when such inspectors
> considered it doubtful whether they were quite justified in
> chopping people up with their machinery; they were utterly
> undone, when it was hinted that perhaps they need not always
> make quite so much smoke. (*Hard Times*, p.87)

Here, Dickens describes the life of labors in the factory. They suffer

because they work as a locomotive machine. The condition of the factory does not

even support their activity.

> In the hardest working part of Coketown; in the innermost
> fortification of that ugly citated, where Nature was as strongly
> bricked out as killing airs and gases where bricked in; at the hard
> of the labyrinth of narrow court upon courts, and close streets upon
> streets, which had come into existence piecemeal, every piece in a
> violent hurry for someone man's purpose, and the whole an
> unnatural family, shouldering, and trampling, and pressing one
> another to death; in the last close nook of this great exhausted
> receiver, where the chimneys, for want of air to make a draught,

were built, in an immense variety of stunted and crooked shapes,
as though every house put out a sign of the kind of people who
might be expected to be born in it….(*Hard Times*, p.50)

It is said above that labors' life is extremely dangerous. In any second,
they can be put to death because of the dirty air and gases. This also what happens
to the working class in Industrial Revolution Era in 19th century.

If the conditions in which people lived in these factory towns were
considered bad, then the condition in which they worked can be appropriately
characterized as being horrendous. Inside these factories one would finds poorly
ventilated, noisy, dirty, damp, and poorly lighted working areas, these factories
were unhealthy and dangerous places in which to work. Normally, workers put in
twelve to fourteen hours daily. Factory Acts that were later enacted by parliament
regulated the number of hours that men, women and children worked.

The inability of the working class to enter any education makes them not
understand the philosophy held by bourgeoisie. They are not jailed by the
factuality belief. Therefore, their instinct of fancy and imaginary grows within
them. The solidarity between people in this class is also higher since they neglect
the theory that human is an isolated individual (*Communist Manifesto*). This
solidarity then is realized through an organization of the labors namely Trade
Union. Here in this organization, they were strengthened themselves to defend
their rights which neglected by the capitalist.

Stephen Blackpool reflects the typical characters of the labors in the novel.
He is not afraid to love his labor relative, Rachael. His honesty and kindness to
others are the symbols of the moral labors at that time. His desperation of the

regulation for labors represents the labor desperation over bourgeoisie's exploitation.

His defends to his labor friends in front of Bounderby is the realization of his solidarity value within his soul. He does not try to humiliate his friends only to gain Bounderby's sympathy.

The labors also can be antagonist. They are expressed as low worker moral, minor sabotage, and pilferage. One example in the novel, which describes these characters, is Slackbridge's character. In opposite to Blackpool, Slackbridge is not so honest and cunning. Here Dickens tries to describe this kind of labor as people who want to get more wealth without work.

Nor could any such spectator fail to know in his own breast, that this man, through their very delusions, showed great qualities, susceptible of being turned to the happiest and best account and that to pretend (on the strength of axioms, howsoever cut and dried) that they want astray wholly without cause and of their irrational wills, was to pretend that there could be smoke without fire, death without birth, harvest without seeds, anything or everything produced from nothing. (*Hard Times*, p.110)

Dickens may express his hatred towards these kinds of people in *Hard Times*. In fact, such people really exist in Industrial Revolution in 19th century. Many of them joined the socialist or populist parties that they regard as anti-union laws. They tried to change the policy for 'the hands' by pressing the capitalist. A movement was beginning to free workers from injustices of the factory system.

Political leaders called for reform legislation, which would address these injustices. Slackbridge is one of these leaders.

Besides two major classes that dominated the society role in the country, there exist some minor classes. One of these classes is the class of lumpenproletariat which near to the proletariat class. Marx describes this class as people whom permanently dependent on welfare programs or employed relatives.

In the novel, Cecilia Jupe, the daughter of a clown in Sleary's circus, and her circus friends represent the people of this group. They do not work for capitalist and they do not employ any labors. They get money by being circus artists who entertain the audiences. As well as the proletariat class, they are not permitted to join any formal education because of their poverty. Therefore, they do not hold facts and statistical philosophy and concern more to emotion and imaginary. This makes Sissy find difficulties in understanding the lesson. However, in the last section of the novel, she is the happiest character among others who mostly live desperately and lonesome.

From the analysis, it can be seen that the characters in *Hard Times* by Charles Dickens describes people in Industrial Revolution Era in 19th century. The Bourgeoisie class people who rich, owning factory, factual, statistical and utilitarianism people are reflected in the character of Gradgrind, Bounderby, Louisa, James Harthouse, Mrs Sparsit, Mr. Mc'Choakumchild, and Bitzer. And the working class people who are poor, as labors in the bourgeoisie people's factory, and suffer are reflected in the characters of Blackpool, Rachael, and Slackbridge. On the other hand, Cecillia Jupe, Sleary, and other circus people are

the reflection of lumpenproletariat class that is the class which is very close to the working class.

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 CONCLUSION

After conducting data collection, data analysis in this chapter the researcher makes conclusion of this research. Using genetic structuralism in conducting the research, the researcher concludes that social class differences in Dickens' *Hard Times* reflects the real condition where England's Industrial Revolution happens in nineteenth century.

Social class, according to Marx, is the important characteristics in the system of economic production. And this situation is based on the individual status in the economics process; between the owner who as a controller the means of the production and worked the working people to advance and produce the goods or services and also he becomes the controller of the establishment of the way in ideological concept. Whereas, the working people is responsible in obeying the owner.

These social classes are divided into two big ranks, i.e.:

- Upper class or bourgeoisie is to control process production, even control on the production ideas in which establish in giving doctrine of political system and those who get the income from the working class to create their wealth

- Lower class or working class or proletariat includes anyone who earns their living hood by selling their power and being paid wage or salary for their labor time.

In the analysis *Hard Times,* the researcher finds many characters that include in each class. There appear them as the reflection of the condition in Industrial revolution era which occurs in 19th century. Dickens tries to describe the characters based upon the upper class factory owner and the lowest class factory workers. He creates characters in this range of social classes in the condition of Coketown society as the representatives of Preston; one of the towns in England in which pictures it.

Josiah Bounderby and Thomas Gradgrind is represented as attack to the bourgeoisie people in that time. They have some characteristics in which reflect the society in owning the factory or the merchant class; the factual, statistical, rich, arrogance, neglected the imaginary and fancy, utilitarianism, capitalism people. Bourgeoisie society in England is also influenced by laissez-faire policy that states the prosperity depends upon high profits and cheap labors so that they are well known as the dictatorship. Other bourgeoisie is Louisa Gradgrind, James Harthouse, Mrs. Sparsit, Mr. Mc'Choakumchild, and Bitzer.

The opposite of the bourgeoisie is working class or proletariat. They are inability to enter any education makes them not understand the philosophy held by the bourgeoisie. Their instinct of fancy and imaginary is to become their belief. Stephen Blackpool and Rachael are the symbol or reflection the typical character of the working class. They are more respect of the regulation for labors represent

the labor desperation over bourgeoisie's exploitation. In contrast, Slackbridge is dishonest and cunning labor; on the other hand, he can be antagonist. In fact, this condition is pictured and really exists in industrial revolution in 19th century. The working class society at that time is separated into two categories; they are obedient and opposition labors. The opposition is to try in making changes the policy under capitalism of the owner factory. Many of them join the socialist or populist parties as anti-union laws.

That is why, it can be concluded that social class differences in *Hard Times* is the reflection of England society in Industrial Revolution in the nineteenth century.

4.2 SUGGESTION

This thesis can be used as the reference for the students of English Letters and Language Department in studying literary work especially in studying genetic structuralism approach. There are other researchers that use genetic structuralism before although use different perspectives in analyzing the data. So that, this thesis can add the information to them about genetic structuralism. This thesis analyzes the social class differences of 19th century English society in Charles Dickens' *Hard Times* which more related with the true condition at that time; is great influenced by Industrial Revolution' condition. The novel is very interesting for the researcher especially about the social condition that is appeared in the novel. Although this thesis is far from being perfect but the researcher hopes that another researchers also can analyze this novel from the feminist perspective

about women's existence or sociological analysis that appeared in the novel because this analysis is also very interesting.

This novel also can be analyzed from the psychological aspect. How the writer creates the characters in this novel based on their each characterization that gives some impacts to their psychology condition because the influence of industrial revolution. Or the writer's condition especially her psychology when she wrote her novel.

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