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Education in Charles Dickens’ Hard Times

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General Introduction

In this work we want to study the educational system used in Charles Dickens’ novel *Hard Times* (1854) which is the product that have its literary features according to the his style. Also we want to identify Dickens’s views toward the educational system used by the Victorians through his novel *Hard Times*.

Literature reflects human life and society as well as *Hard times* was represents Dickens’ personality and society. In other words literature is a window into the re-created realities of writer's worlds (Risdinato, 2012). All its genres deal with human experiences, but the relationship between the individual and society is the specialty of the novel during the 19th century, because it is considered as one of the Victorian literary explorations (ibid).

The Victorian novelist, George Eliot, writes that:

> The doctrine that all truth and beauty are to be attained by a humble and faithful study of nature, and not by substituting vague forms, bred by imagination on the mess of feelings, in place of finite substantial reality.

(Quoted in Louis, 2006:30)

This idea may represent the belief that the Victorian novelists based their writings on, and they sublimated literature from a work of imagination to a fiction based on realities. In literature of this Period, we see a duality, or double standard, between the concerns for the individual and national success. In what is often referred to as the Victorian compromise.

Charles Dickens (1812-1870) is one of the Victorian significant writers and realists. His style in creating stories makes his novels most known writings in England (Louis, 2006). Whereas his novels are full to overflowing with drama, humor and an endless variety of vivid characters and plot complications.

*Hard Times* and Charles Dickens are not selected at random, Dickens’ belonging to the Victorians has such social and political that have special impact on his writing that what motive us to discover the Victorian society, literature and novelists, in
particular their style of writing in order to increase our knowledge in history of literature.

Dickens in his novel represents people with some children raised and educated under his system. Their emotions are repressed, their imaginations starved, and their creativity discouraged.

In *Hard Times* Dickens treats different themes: the mechanization of human beings, the opposition between fact and fancy, the importance of femininity, wealth, creativity and imagination and Education, this latter we include to study in our work. when Dickens has his own educational system to teach children in specific way. However, in the school owned and operated by Mr. Gradgrind (the protagonist character), children were taught only facts, they were saturated with information and all other ‘wonderings’ were suppressed. There was no room for creativity or imagination.

What lead us to deal with this topic is our interest in Dickens’ particularity deal with changes that happens in his society, the newly mechanized society, Hard times is for good humour and a conviction that entertainment is essential for human happiness, making it one of the most uplifting of Dickens’s novels.

The study aiming at showing the way in which a specific literary text gives the reader a clear image of the society at a specific period of time. It also aiming at analyzing and criticizing Dickens’ educational system in his novel *Hard Times* (1854). In this study we intend to shed light on Marxism theory in the novel; to represent that social life and the gap between the different classes (rich and poor); therefore to identify the education expressions and conditions with fact. To reach this aim, we attempt to answer the following question:

What are Dickens’s views on the educational system used in the novel?

This study, based on three major hypotheses:

1. He overuses fact to add depth to his themes, and to present his personality as an educator.
2. *Hard Times* gives its reader an image about the society that Charles Dickens lived in.
3. No one accept the fact as it is; they deal with fancy to have the happiness.
General Introduction

The present study is divided into three chapters, the first chapter deals with the history of the Victorians, the period, and the literature. The second chapter presents Dickens’s major works focusing on his masterpiece *Hard Times (1854)* and its literary analysis, it also deals with the Marxism theory of Karl Marx which is applied on this novel. The third chapter deals with Dickens’ evidences about the educational process.
Chapter One :
A General Survey
Introduction

Literature is considered as a tool which represents such times by such works. For that it is changeable from time to another. Thus in this work we study a specific work (Hard Times) from a specific period, or time (Victorian Period), in order to discover this period, its literature and characteristics. This chapter deals with the Victorian period and its characteristics at that time.

1.1. The Victorian Period

The Victorian literature are defined by variety of critics at the late of 19th century, this movement is between 1830 and 1900. The Victorian period took its name from the name of the queen Victoria, who sat throne after the Romantic movement in the early of 19th century (Rahn, 2011). The Victorian writers are distinguished from the other writers of the previous periods, whereas at the same time they lead arts and letters in interesting and new directions (ibid).

In the British society and in the Victorian period there are different and deepest changes, because of the industrial Revolution. The develop of London and other cities in Great Britain causes changing the way of life on the land to a modern economy based on manufacturing and financial institution (Carter & McRae, 1996).

1.2. Characteristics of the Victorian Literature

When Queen Victoria came to London, she brought to Britain more success in industry, agriculture, trade, and in particular education, because there was great demand for books, specially the novel form 1.

After the death of Queen Victoria in 1901, Britain became the richest manufacturing country in the world because of the rise of population in London was about 6, 5 million (Carter & McRae, 1996). Thus the Victorian literature is the literature produced during the reign of Queen Victoria and corresponded to the Victorian era.

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The great Victorian writers have the same characteristics. The main characteristic is that Victorian literature depends on reality, in other word, the Victorian literature bring what happen in their daily life. In addition they use their writing as a way to suggest and bring solutions to the issues that they lived with. It becomes a powerful mean for human progress, socially and economical (Mcllvain, 2012).

The Novel

The Victorian era was the great age of the English novel—realistic, thickly plotted, crowded with characters, and long. It was the form which describe contemporary life and to entertain the middle class.

The novel was a principle form of entertainment. Also, it was more preferred than the other forms of writing:

*The novel was a form of entertainment, and well-brought up children were taught to read novels before luncheon. An educated Victorian reader idled away an evening with a novel when he did not feel equal to reading something important history for example or history* (Bloom. 2004:np).

The novel was the dominant form in Victorian literature, It is a realistic, also it was a principal form of entertainment. It represents the place of the individual in society, the aspiration of the hero or heroine for love or social position, and the protagonist’s search for fulfillment is emblematic of the human condition.

1.3. The Victorian Realism

Realism was defined as “A literary term so widely used as to be more or less meaningless expect when used in contradistinction to some other movement, e.g. naturalism, expressionism, surrealism” (Drabble, 2000). Harvey’s original definition was “a loosely used term meaning truth to the observe fact of life (especially when they are gloomy).” (ibid). Its more precise definition in literature is that:

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

Realism meant that high literature need no depart from ordinary experience but could find a basis within it (Davis, 2002). It is a corrective reaction against the work of Dickens in the late 1850s and 1860s, of which Lewes was himself a part, that defines better than can any abstract taxonomy the concerns of later Victorian realism (ibid). For realism there were no categories in the world which were now outside the remit of literature when the novel had to go everywhere, the realist novel –however fictively, thus sought to re-create the world (ibid).

1.4. Victorian Novelists

Victorian novels tend to be idealized portraits of many different lives in which hard work, love and luck win out in the end; virtue would be rewarded and wrongdoers are suitably punished (McCullum, 2012). They tended to be of an improving nature with a central moral lesson at heart. While the novel was the basis for much of earlier Victorian fiction, the situation became more complex as the century progressed (ibid).

The 19th century saw the novel become the leading form of literature in English. The works by pre-Victorian writers such as Jane Austen and Walter Scott had perfected both closely-observed social satire and adventure stories. The 19th century is often regarded as a high point in British literature as well as in other countries such as France, the United States and Russia. Books, novels in particular and the "Victorian novelist" created legacy works with continuing ask (ibid).

The Victorian novel as mentioned before was the dominant form in the Victorian literature; the following quote could show that:

Prior to the last war, the whole literature of the Victorian period languished in the depth of critical disfavor, and the novels were considered if possible even more contemptible than any of the other literary genre

(Bloom, 2004, 47)
The novel is the representation of social world, with a variety of classes, in which its major themes always handle the idea of the place of individual in society or the aspiration of the hero or heroine for love or social position:

*The Victorian novelists had given emotional coloring to everything they wrote about [...] their complicated plots had often included melodramatic suspense or farcical absurdity; many of them were committed to overt social purpose*

(Bloom, 2004, 48)

‘We think that, as civilization advances, poetry almost necessarily declines.’ (Milton, 1825). *Thomas Babington Macaulay* (1800-59), historian and man of letters, signaled what he took to be the inevitable rise of an age of prose: non-fictional and anti-fictional (Rahn, 2011).

Though right about the essential direction, in one sense Macaulay could hardly have been more wrong, it was *fictional* prose that was about to explode upon the age, although a fiction claiming increasingly to be as close as possible to common reality (Davis, 2002). From 1837 to 1901 over 40,000 novels were published. Between 1846 and 1848, the reader of new novels could find *Dombey and Son*, *Jane Eyre*, *Wuthering Heights*, *Tancred*, *Vanity Fair*, *The Tenant of Wildfell Hall*, *Mary Barton*, *Yeast*, and *Loss and Gain* (ibid). Between 1860 and 1863 among the new novels offered were *Great Expectations*, *Mill on the Floss*, *The Woman in White*, *Evan Harrington*, *Silas Marner*, *Romola*, *Framley Parsonage*, *Orley Far*, *East Lynne*, *Lady and ley's Secret*. In a letter to the American publisher J.T.Fields in 1855, *Charles Reade*, author of sensational and historical novels, spoke of the novel as the ‘great prose epic’ in place of the epic poetry of the ancients (ibid).

Essayists like *Thomas Carlyle* railed against the systematic abuse he saw happening all around him, he saw machinery and the Industrial Revolution as engines of destruction, stripping people of their very humanity, the level of social consciousness and immediate relevancy one finds in much of Victorian writing was something not witnessed before in English letters, rather than turning inside or escaping into fantasy, essayists and novelists chose to directly address the pressing social problems of the day, for that these problems ranged from atrocious labor conditions and rampant poverty to the issue of women’s place in the world – what contemporaries referred to as “The Woman Question,” *Elizabeth Barrett-Browning’s* long-form poem “The Cry of the
Chapter One

A General Survey

Children” represents an attack on mining practices in England, specifically the employment of young children to work deep in the mines, also Barrett-Browning had been outraged by a report she read detailing the practice and felt compelled to make her voice heard on the issue, she was certainly not alone in this feeling (Davis, 2002).

In our work, we focus on the novelist Charles Dickens who is the most popular one at that time. Dickens in his novels shifted the social frontiers of the novel: the 18th-century realistic upper middle-class world was replaced by the one of the lower orders, he was on the side of the poor, the outcast, the working-class. He depicted Victorian society in all its variety, its richness and its squalor. Also he exaggerated and ridiculed peculiar social characteristics of the middle, lower classes then he uses weak female characters. Also he tried to get the common intelligence of the country to alleviate social sufferings.

The faults of the legal system in his (Oliver Twist), the horrors of factory employment (David Copperfield, Hard Times), then scandals in private schools in (David Copperfield), also he mentioned the miseries of prostitution, in addition the appalling living conditions in slums in (Bleak House) and Corruption in government in (Bleak House) 3.

1.5. Marxist Literary Theory

Marxism is a scientific theory of human societies, it is considered as an issue of people’s struggles from certain forms of exploitation and oppression (Selden, Widdowson, and Brooker, 2005) Marxist literary criticism analyzes literature in terms of historical condition that aims to appreciate ideologies. And certain of those ideologies are available to us in literature, Marxist literary criticism is not simply sociology of literature in the sense how novels should mention the working class, it aims to clarify the literary work and explain it more fully; and this means the deep attention of its forms, style and meanings as a product of a particular period (ibid).

The Marxist approach to literature is based on Karl Marx’s philosophy, a German philosopher and economist, Marx is seemed by his famous argument that whoever controlled the means of production in society controlled the society; whoever owned the factories owned the culture. Marx defines this idea by dialectical Materialism. He views

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that the history of the world was leading toward a communist society (Selden, Widdowson, and Brooker, 2005).

Marxism is regarded as the rallying cry of the poor and oppressed in the world. Marxism and literature complete each other, i.e., to read a work from a Marxist view, we must understand that Marxist asserts that literature is a reflection of culture and that culture is influenced by history. Marx believed that oppression exist in the individual and in the political subconscious of a society (ibid).

1.6. Marxist Theory in Hard Times

The Marxist theory is a relationship between individual and society, thus in *Hard Times* Charles Dickens represents the Victorian people by the students, so they reflects the society and Mr. Gradgrind in this case was the individual.

A Marxist view to Dickens' work could focus on the teaching methods of Gradgrind as a starting point 4. While children suffers under the realities of capitalism that are perpetrated in their father's teachings, because of his use of strong way of teaching; Capitalism and free market teachings that are such a part of financiers like Bounderby have become a means to oppress many, in Bounderby's case, Marxist theory would detail this in the personal and the social laws.

In Gradgrind's case, Marxist theory of capitalism as dehumanization extending to everyone who comes in contact with it can be seen in the cases of his children. Gradgrind has become dehumanized by capitalism in his teachings that have deemphasized human feelings and interactions, again making it easier for capitalism to commit its abuses, at the same time, Grandgrind's children suffers under the realities of capitalism that are perpetrated in their father's teachings (ibid). For example Tom learns to use people as a means to an end, a condition of capitalism, while Louisa cannot value the emotional sensibility of human beings. For the Marxist, the condition in which the Gradgrind children emerge is a capitalist one where any hope of redemption in being is lost to a detached and alienated suffering in consciousness (ibid).

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In addition, when using a Marxist approach to analyzing literature we must bear in mind several key terms, as we look at this text we must bear in mind what the bourgeoisie is; this is the upper or ruling class of a society, they are in place to rule due to their control over the base, or the economic, because they have control over the base the bourgeoisie will, "consciously and unconsciously force" their "ideology" on the proletariat, or working class. The ideology referred to is the beliefs, values, and art of a society. When analyzing Coketown, we can see definite influence on the ideologies of the proletariat by the bourgeoisie conveyed in the text.

More evidence of the working class and its apparent ideological beliefs being affected by the upper class can be found in Charles Dickens' literary work Coketown from *Hard Times*. The bourgeoisie are the factory owners and operators in business for making a profit, in order to take that profit their wares must be built and sold in such a manner that they gain a profit; hence the cheap labor of the proletariat (ibid).

In order to maintain the subservience of the working class some form of control is necessary to keep them in order (ibid). The upper class uses what Marx called the, "base" or means of production to control the human ideologies one way the upper class maintains control over the working class is by forcing their ideology on them, in Coketown Dickens writes, "*as the members of eighteen religious persuasions had done - they made it a pious warehouse of red brick*" (Dickens, 1829). There is clear tension between the words pious and warehouse. Pious, according to The American Heritage Dictionary means, "reverently observant of religion", the same dictionary defines warehouse as, "a place where good or merchandise are stored" (ibid). By looking carefully at these two terms we can see that Dickens was complaining of the upper class and their configuring of religion as a way to store their means of production, the working class, they were at the same time using the churches as a means of controlling the proletariat's ideology in order to maintain control (ibid). By forcing the bourgeoisie's ideas of religion on to the proletariat they were using that as a means of giving something to the lower class to believe in while they worked their sixteen hour days six days a week (ibid).

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The style speaks to the common man by using simple language the man of the street could understand, he speak in term of hardship faced by the working class, it is apparent he was both shocked and downhearted at the treatment of the common man. Here we see simple language being used, however, at the same time this author used his simple language he wanted his reader to convey an important message, he speaks purposely to the deprived lower working class in hopes of bringing them to a state of awareness (ibid). This man hoped that his message might bring some type of revolt mindedness to the people who were being oppressed by the upper class. Whether this author new it or not he was speaking in the same terms as those of Marx, a man who believed in the common rights of all people and classes society.

Conclusion

The Victorians successfully undermined some of humanity’s most time-honored institutions. Some writers accepted these changes with fear, and wanted desperately for society to check its harsh pace. Others accepted and supported the new world that was coming into being, in particular on the progress of science and society. Together, these voices comprise an important and sometimes overlooked era in English literary history.
Chapter Two: Thematic Study
Introduction

Education is the process in which the learner gains knowledge and uses his skills to have new information and instructions. Also, it is considered as a developing process. The success of any educational system refers to its methods used.

In this chapter we want to investigate the educational system used in Charles Dickens' *Hard Times* 1854, in particular we emphasize on Dickens’ evidences.

2. Educational system in the Gradgrind School

Charles Dickens in his novel *Hard Times* express to us as readers the way of teaching used at the nineteenth century, when Victorians used Fancy in their teaching methods, in the opposite what he claims to us in the novel that Mr.Gradgrind in his privacy school was against Victorians, he used FACTS in his way of teaching.

2.1. Education Evidences in the Novel

The novel represents Charles Dickens’ views to the educational system which are used by Mr.Gradgrind. His interest to this kind of learning showed in the description of school, teachers, children, strict methods that used by Mr.Gradgrind. Thus, he uses these evidences to show the importance of FACTS

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

(Dickens, I, 1, 1)

According to this Quote, Gradgrind insists on Facts and show its great importance and necessity in life, as well as he can’t help any one just speak more interesting to it, thus he tell his principle aim which he bring up his students where children are taught only Fact.
So, Mr. M'Choakumchild began in his best manner. He and some one hundred and forty other schoolmasters, had been lately turned at the same time, in the same factory, on the same principles, like so many pianoforte legs. He had been put through an immense variety of paces, and had answered volumes of head-breaking questions.

(Dickens, I.2.48)

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

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

(Dickens, I.2.48,49)

Mr. M'Choakumchild educational system is so based on fact, also he knows the history very well. He seems to be decorative, like a "pianoforte leg". He can teach drawing, but only "from models", and without any thinking for imagination, the phrase "of all the peoples" gives us the idea that he has great knowledge in history.

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

(Dickens,I.14.11-15)

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

### 2.2. Description of the Classroom

Dickens described the Classroom (school room) to give the reader the ability to imagine the class then to live with the story with all emotions and interest. In a utilitarian school the classrooms are plain and bare. Everything must be properly ordered and aligned according to Fact.

The schoolroom is described as a vault, a place, also described as a grave, not equipped room. Where something is locked to keep valuables. These valuables are the facts that are being taught and the children that are privileged enough to be in education at the time.

### 2.3. Children (Pupils)

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

Pupils' individuality and freedom are being destroyed by these systems, and are being turned into either knowledge spewing machines. The children considered as victims of the Gradgrind’ system. Because they are unable to function properly.

They can’t use their efforts and skills to learn, they haven’t any extra activities to practice more and more, and they spent all the time in the school. This process of
learning would be really boring and without any encouragement given to exercise their imagination and creativity.

The writer lead us to imagine the class seen like a great manufactory in itself suffocates the mind, and is not conducive to learning. Just as the workers are trapped in the factories. For pupils having to learn in this kind of environment would be extremely boring, and no encouragement is given to exercise imagination, so it wouldn't be exercised. The fact that they are referred to as numbers and not individuals 'Girl number twenty, a definition of a horse,' they aren’t treated by personality, they can’t learn freely.

2.4. Subject that are Taught

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

(Dickens,I,1,1)

The book one begins with this lignes and express to the reader the main goal of Mr. Gradgrind in his own school, also express an important topic and theme in the novel in ordre to introduced to a style of teaching that is dependent only on facts. An emotionless approach to teaching the children the little pitchers before him, "who were to be filled full of facts." This shows how Gradgrind sees his pupils.

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

"I have never seen among the pupils, whether boys or girls, anything but little parrots and small calculating machines", this shows how he believes that children make no attempt to take part in their lessons at all, no stimulating atmosphere to work, no interaction in the classroom. Moreover, there is no exception to the rule. He sees it as a rather utilitarian style approach, a 'one size fits all'.

A true product of Mr. Gradgrind’s educational system and upbringing is Bitzer. The small pale boy, who absorbed all the facts and figures given to him and embodies the extremity of utilitarian beliefs. What is ironic in this situation is when Bitzer attempts to detain Tom, Gradgrind inquires if he has no heart, only to realize that Bitzer truly doesn’t because of what he was taught by Gradgrind.

It is known, to the force of a single pound weight, what the engine will do; but not all the calculators of the National debt can tell me the capacity for good or evil, for love or hatred, for patriotism or discontent, for the decomposition of virtue into vice... at any single moment in the soul of one of these quiet servants.

Dickens repeatedly illustrates the grave repercussions of Coketown's society, of preventing the fire of imagination, giving a disturbing perspective of human greed and its power to corrupt.

These values, and methods of child raising are not only instilled in school, but when the children return home, it is further instilled. Mrs. Gradgrind being a submissive wife promotes her husband’s beliefs in the household and even goes to the extent of reprimanding her children should they ‘wonder’ about things that Gradgrind finds unsuitable. Thus the children are forced to be these ‘robot’ like creatures both at home and at school. This completely robs the children of the childhood they should have had, a childhood full of colorful things, the outside and fun (Deonauth, 2012).

Sissy is flourishing despite the obstacles she faced, despite the fact that she utilizes her imagination and stay more convinced to her fanciful notions regardless of what Mr. Gradgrind thinks of them. She is one of the few compassionate females in the novel who possessed the stereotypical traits of femininity (ibid). Louisa however, as Dickens mentioned that she is cold, distant and appears unfeeling. It is revealed later in
the novel when she escapes to her father’s house instead of having an affair with Harthouse, that while she may be this person so removed from humanity due to the suppression of emotion and imagination by her father in her childhood, it also portrays that she still has a sense of self-worth and knows the difference between right and wrong, what is virtuous and what isn’t. The same cannot be said of her brother Tom, who robs the bank, frames an honest man and ruins his family’s reputation for his own self-satisfaction (Deonauth, 2012).

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

2.6. Teachers

The second title is called "MURDERING THE INNOCENTS"! It seems very extreme and powerful, it explains how the teachers and the schooling system are slowly depriving the pupils of any imagination or emotions.

The names of the teachers are also terrifying (Mr M'Choakumchild or Mr Gradgrind) these teachers seem evil, extremely strict and dominant For instance, Dickens describes them as following: a dark-eyed, rigid man emphatically expresses to the schoolmaster and another adult his desire for children to be taught facts.

The description is then rounded off talking about his head being 'like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside'.

One of the main characters of the novel is Thomas Gradgrind and he is the enforcer of this utilitarian style of education and is described as a man who is very strict. Dickens introduces us to this character with a description of his most central feature: his
monotone appearance and attitude. "Stick to facts, sir!" This exclamation suggests that the character likes to shout and sound firm.

2.7. Fact and Fancy

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

Dickens most clearly addresses fact and fancy through his portrayal of the educational system in Coketown. The first chapter of the novel starts with a speech given by Mr. Gradgrind, addressed to the pupils at his school:

> Now, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else.

(Dickens, I, 1, 1)

Victorians used fancy in their educational system, after that, Dickens come with Fact to present the successful educational process. Dickens gives the way that used by Mr. Gradgrind who make impression and force in his method toward innocent pupils.

Mr. M'Choakumchild, a teacher at the school, is another individual who is characterized figuratively by Dickens, although his name is more than ample evidence to confirm his detrimental effect on the children.

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

(Dickens,I.3.4)

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

And what,' asked Mr. Gradgrind, in a still lower voice, 'did you read to your father, Jupe?' 'About the Fairies, sir, and the Dwarf, and the Hunchback, and the Genies,' she sobbed out; 'and about — ' 'Hush!' said Mr. Gradgrind, 'that is enough. Never breathe a word of such destructive nonsense any more.'

(Dickens,I.7.48-50)

Dickens is very defensive of fiction as well he should be, since it's what he produces for a living. He was against Fancy methods and way of life. Here, he present the situation of Mr.Gradgrind with Sissy Jupe the Girl who avoid Facts and insists on fancy.

There was a library in Coketown, to which general access was easy. [...] They wondered about human nature, human passions, human hopes and fears, the struggles, triumphs and defeats, the cares and joys and sorrows, the lives and deaths of common men and women! They sometimes, after fifteen hours' work, sat down to read mere fables about men and women, more or less like themselves, and about children, more or less like their own.

(Dickens,I.8.5)

For the factory workers, reading about the lives of people similar to themselves is a way to develop and cultivate the habitants as an important part of the imaginary process. Mr.Gradgrind considered his children as workers in factory, they must work as
well as he show their need to reading. It shown the important and the pleasure of reading,

She's a regular girl. A girl can get on anywhere. She has settled down to the life, and she don't mind. It does just as well as another. Besides, though Loo is a girl, she's not a common sort of girl. She can shut herself up within herself, and think — as I have often known her sit and watch the fire — for an hour at a stretch.

(Dickens,II.3.34)

Tom's inability to see the world through Louisa's eyes is an excellent example of his disconnection from his sister. For him, her life is to be unhappy. He can't understand and imagine that she is married with a old man, he was disagree for this marriage. And for him she is clearly going crazy as confirmed by this relation.

Cultivate in them, while there is yet time, the utmost graces of the fancies and affections, to adorn their lives so much in need of ornament; or, in the day of your triumph, when romance is utterly driven out of their souls, and they and a bare existence stand face to face, Reality will take a wolfish turn, and make an end of you.

(Dickens,1.6.95)

Here, they need for providing creativity and imaginative results for the working class. They didn't need any instruction from their masters to have better life than the poor,also to have the real existence in life. so, the main reason they need distraction is so that they don't turn on their masters for a better kind of life.

Neither, as [Louisa] approached her old home now, did any of the best influences of old home descend upon her. The dreams of childhood — its airy fables; its graceful, beautiful, humane, impossible adornments of the world beyond [...] what had she to do with these?

(Dickens,II.9.32)
An alternate kind of educational principle here, the idea that if children are allowed to have their magical thinking, they will still eventually discover Facts and logic, and will be able to put them in the proper place in their overall education. As it is, however, Louisa is coming to the deathbed of her mother without a single warm memory or thought of home.

*I am a Coketown man. I am Josiah Bounderby of Coketown. I know the bricks of this town, and I know the works of this town, and I know the chimneys of this town, and I know the smoke of this town, and I know the Hands of this town. I know 'em all pretty well. They're real. When a man tells me anything about imaginative qualities, I always tell that man, whoever he is, that I know what he means. He means turtle-soup and venison, with a gold spoon, and that he wants to be set up with a coach and six. That's what your daughter wants.*

(Dickens,III.3.45)

Bounderby introduces himself with a coketown man, he was proud of his city. Bounderby's speech is always marked by repetition (here, the phrase “I know”) and firm statements of fact, which is ironic since so much of what he says is pure invention. Here, for instance, he does not in fact know anything about the "Hands," and the whole turtle soup thing is purely a figment of his imagination.

Each character in the novel have his role to clarify to the readers the process of education of that age they lived. The main characters of the novel realize that their education of facts only deepens their misery and depression; some of them become emotionally starved, and the conclusion is that they meet a different fate because of their futile efforts to acquire the education of Utilitarianism. When the characters are represented in this way it is obvious that Dickens is emphasizing the destruction of this theory of teaching. Dickens represents the philosophy of facts and fancy in his novel, and it is the main theme of Hard Times.¹

Conclusion

“Facts alone are wanted in life. Plant nothing else, and root out everything else” (Dickens, 1854). This is the philosophy Mr. Gradgrind believed in and enforced in every way he could. This is the philosophy that Charles Dickens in his novel “Hard Times” criticizes. Here is a strong case made in Hard Times that education is not simply the classroom experience of memorizing facts. This chapter expresses the view that having an emotional component to our education is crucial. It's also shown in the novel that this kind of learning can happen at any time in life.
General Conclusion
Charles Dickens uses many techniques throughout the novel to show his views on education to his readers, the first of which is to create different characters, some of which contrast each other in different ways. Two of such Characters are Sissy Jupe and Bitzer. They differ in the ways they have been taught and the ways they see the educational system. Bitzer is a model student, he has always strictly followed the system and been taught exactly how the system requires him to be taught. Dickens also shows the characters of some of the staff at the school to make his views known. Mr Gradgrind who sees the students to have no personality and are all the same. He considers them like machines. They are like products of factory.

As he states at the beginning of the book one, Thomas Gradgrind is explaining the system of his private school to the schoolmaster, Mr. M'Choakumchild; all that is required is facts. Later, Gradgrind explains that emotions, feelings, fancy are weaknesses that must be eradicated if the human being is to be adapted to his environment. The results of this system of schooling are shown in the development of four pupils: Gradgrind's son, Tom, a self-centered whelp who uses everyone around him for his own purposes and eventually turns out to be a thief; his daughter, Louisa, whose emotions have been so smothered that she allows herself to be forced into a loveless marriage that produce nothing but unhappiness; Bitzer, who rises in the world by sneaking and spying to serve his own interests; and Sissy Jupe, upon whom the system has had no effect. She alone develops into a warm and delightful person.

Thus, the novel expresses the view that having an emotional component to education is crucial. Through Dickens’ views to education, he seen that it is based on facts, he had strong views against Victorian education and the way children were taught he felt it reflected the way society was developing. He thought everyone should have equal chances in life and believed education was the foundation of life and it determined the outcome of a person's life. In the novel Charles Dickens writes about a system which was strongly influenced by utilitarianism, this kind of learning can happen at any time in life but it is inadequate.
All in all the ways the students are taught are wrong and are based on just learning facts. Dickens believes that children should be taught to use their imagination and to think for themselves as well as being taught facts. He also believes that the attitude from the education staff towards learning is wrong, they believe that to be the perfect student is to know a great deal of facts, and to think for themselves is not an issue.
Bibliography
Books


Bibliography

Webography


Glossary
**Glossary**

**Bourgeoisie**: The owners of the means of production and distribution, as opposed to the proletariat (Abrams, 1999)

**Circus**: a travelling company of acrobats, clowns, and other entertainers which gives performances typically in a large tent (ibid).

**Fancy**: is a mechanical process which receives the elementary images—the "fixities and definites" which come to it ready-made from the senses—and, without altering the parts (ibid).

**Materialism**: the belief that only physical matters exist and the spiritual world does not (Cambridge, 2008).

**Monotonous**: not interesting of lack of change or variety (Concise Oxford English Dictionary, 11th edition).

**Proletariat**: the class of people who do unskilled jobs in industry and own little or no property (ibid).

**Realism**: A literary movement that advocated the presentation of the details of actual life in art.

**Utilitarianism**: the doctrine that actions are right if they are useful or for the benefit of a majority (Concise Oxford English Dictionary, 11th edition).
Appendices
Appendix 01

1. Information about Hard Times:

**Full title** · *Hard Times for These Times*

**Author** · Charles Dickens

**Type of work** · Novel

**Genre** · Victorian novel; realist novel; satire; dystopia

**Language** · English

**Time and place written** · 1854, London

**Date of first publication** · Published in serial installments in Dickens’s magazine *Household Words* between April 1 and August 12, 1854

**Publisher** · Charles Dickens

**Narrator** · The anonymous narrator serves as a moral authority. By making moral judgments about the characters, the narrator shapes our interpretations of the novel.

**Point of view** · The narrator speaks in the third person and has a limited omniscience. He knows what is going on in all places and at all times, but he sometimes speculates about what the characters might be feeling and thinking, suggesting, at those times, that he does not actually know.

**Tone** · The narrator’s tone varies drastically, but it is frequently ironic, mocking, and even satirical, especially when he describes Bounderby, Harthouse, and Mrs. Sparsit. When describing Stephen and Rachael, his tone is pathetic, evoking sympathy.

**Tense** · The narrative is presented in the past tense; however, at the end, the narrator reveals what the future will bring to each of the main characters.

**Setting (time)** · The middle of the nineteenth century

**Setting (place)** · Coketown, a manufacturing town in the south of England
Protagonist · Louisa Gradgrind

Major conflict · Louisa Gradgrind struggles to reconcile the fact-driven self-interest of her upbringing with the warmth of feeling that she witnesses both in Sissy Jupe and developing within herself. As this attitude changes, Louisa is caught between allegiances to her family and loveless marriage and her desire to transcend the emotional and personal detachment of her past.

Rising action · Sissy joins the Gradgrind household, and Louisa marries Mr. Bounderby unwillingly, only to satisfy her father’s sense of what would be most rational for her.

Climax · Mr. Harthouse joins Gradgrind’s political disciples and attempts to seduce Louisa. Louisa, confused, leaves Bounderby and returns to her father’s house, where she collapses.

Falling action · Sissy informs Harthouse that Louisa will never see him again, and Louisa attempts to amend her life by appealing to her father and offering assistance to the alleged perpetrator in Bounderby’s bank robbery.

Themes · The mechanization of human beings; the opposition between fact and fancy; the importance of femininity

Motifs · Bounderby’s childhood; clocks and time; mismatched marriages

Symbols · Staircase; pegasus; fire; smoke serpents

Foreshadowing · Stephen’s claim that factory Hands have only death to look forward to foreshadows his own death in the mine shaft. Bitzer’s run-in with Mr. Gradgrind at the circus at the beginning of the novel, when he has been taunting Sissy, foreshadows his run-in with Mr. Gradgrind at the circus at the end of the novel, when Tom is fleeing the country.
Appendices

Appendix 2

Plot Summary of *Hard Times*

The Victorian product *Hard Times* is the novel in which the author reflects his society. On book one there are sixteen chapters in which are sown not only the seeds of the plot but also the seeds of the characters. As these seeds are sown, so shall they be reaped.

These chapters, titled "The One Thing Needful," "Murdering the Innocent," and "A Loophole," give the seeds that Thomas Gradgrind sows. He sows the seeds of Fact, not Fancy; of sense, not sentimentality; of conformity, not curiosity. There is only proof, not poetry for him. His very description is one of fact: "square forefinger . . . square wall of a forehead . . . square coat . . . square legs, square shoulders."

In the second chapter, Thomas Gradgrind teaches a lesson as an example for the schoolmaster, Mr. M'Choakumchild, a man who chokes children with Facts. Thomas Gradgrind tries to fill the "little pitchers" ,who are numbered, not named, with facts. Sissy Jupe, is the only "little vessel" who cannot be filled with facts, such as the statistical description of a horse. She has lived too long among the "savages" of the circus to perform properly in this school. Here Bitzer, later to show how well he has learned his lesson, can recite all of the physical attributes of a horse.

In the third chapter, some of the seeds that Thomas Gradgrind has sown appear not to have taken root. On his way home from his successful lesson to the children, he spies his own children, Louisa and Tom Jr., peeping through a hole at the circus people of Sleary's Horse-riding. Although he had sown seeds of Fact and seeds of not wondering, there was a loophole: his two children desired to learn more than what they had been taught in the "lecturing castle" or in Stone Lodge. At Stone Lodge, each of the five little Gradgrinds has his cabinets of Facts which he must absorb. Gradgrind scolds his erring offspring, admonishing them by asking, "What would Mr. Bounderby say?" Here one sees that Gradgrind, though retired from the hardware business and a member of Parliament, is aware of the wealth and influence of the factory owner. The reader sees
here, too, that Louisa, a girl of fifteen or sixteen, is protective toward her younger brother, Tom  

Mr. Gradgrind, an educator in Coketwon. He is a man of facts, he believes only in facts and statistics. He is a father of two children, Louisa and Tom. The story events started in Mr. Gradgrind’s own school where he insisted on the importance of facts addressing his pupils, “NOW, what I want is, facts” (Hard Times: 6). One of his pupils, Cecilia Jupe is the only one that is not filled with facts, while another pupil, Bitzer is a model of Mr. Gradgrind’s principles that he wants to achieve (Hard Times: 12). Bitzer shows that in his definition of a horse (Hard Times: 8). In Mr. Gradgrind’s way home, he discovers that Louisa and Tom are in the circus. He blames them, and he refers that to the influence of Sissy, who was a performer in the circus. Therefore, Mr. Gradgrind tells Sissy’s father Mr. Jupe that his daughter could no longer attend his school. He hears that Mr. Jupe left the town, and he will never come back again. Hence, Mr. Gradgrind offers to receive Sissy in his home if she accepts his condition which was to cut her relationship off from the circus; Sissy agrees with hope to meet her father again.

Mr. Josiah Bounderby, Mr. Gradgrind’s friend, was against this decision and warned him about the results. Mr. Bounderby is fond of Louisa, although he is earlier than her. Louisa accepts to get married with him to please her father, and to serve her brother, Tom, benefit which was to work at Bounderby’s bank. Mr. Stephen Blackpool, a worker in Mr. Bounderby’s factory, who received him in his house, at his mill. Stephen wants to divorce his alcoholic wife. He has been married for nineteen years and he is unhappy. Stephen falls in love with Rachael and he wants to marry her. Bounderby refuses the idea of divorce and tells him that the process costs money which Stephen can never offer. Mr. Bounderby offers his housekeeper Mrs. Sparsit, to move to reside in his bank just after his marriage with Louisa.

A rich man, James Harthouse, comes to Coketown to visit Bounderby and tries to seduce his wife, Louisa. Later on, on the story Mrs. Pegler appears and tells everybody his real story. The story events change to become detective: where Tom robs money from the bank and the suspect is the poor Stephen. At that time, Stephen decides to

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leave Coketown, then the truth and the real thief discovered by Tom Gradgrind. At the same time, the relationship between Louisa and Mr. Harthouse becomes much closer, but Louisa decides to escape to her father’s house. The end of the story, presents the future of the main characters. Bitzer rising in business, Bounderby dying in the street. Mr. Gradgrind realizes the importance of other values beside facts which are faith, hope and love, Tom died, Sissy married and lived in a happy family, and Louisa, remains unmarried, her relationship with Sissy and her children remains.
Appendices

Appendix 03

Photos expresses the Victorian society and educational system

**Photo n° 1:** Dickens desk and chair exceed auctioneers' greatest expectations.
Retrieved from [www.topnews.in](http://www.topnews.in) 1463 x 1184Search by image.

**Photo n° 2:** Victorian school room - Look and Learn History Picture Library.
Retrieved from [www.lookandlearn.com](http://www.lookandlearn.com) 512 x 238Search by image.
Photo n° 3: English Education in the Victorian Era (Great Expectations) - YouTube. Retrieved from www.youtube.com480 × 360Search by image

Photo n° 4: Victorian Schools on Pinterest | Victorian Era, Victorian and Schools Retrieved from www.pinterest.com236 × 330Search by image
Abstract

The present study is an attempt to deal with the educational system in British society during the Victorian period facing Charles Dickens’s novel *Hard Times* as a case-study. It comes to show the particular way which used by Dickens to teach Facts against Fancy concerning the education of the Victorians at that age. Also, it aims to show that *Hard Times* portrays the Victorian society. The thematic study will be done through criticizing and analyzing the education of Charles Dickens described in *Hard Times*.

The work is divided into two chapters. The first chapter presents general views about literature in the Victorian period, and it gives the Marxism theory of Karl Marx which is applied on this novel. The second chapter presents the thematic study of this work in which we focus on the evidences of Dickens's interest in the important subject of education.

**Key words:** Facts, Education, Fancy, Victorian age, *Hard Times*.

Résumé

La présente étude est une tentative de traiter avec le système éducatif dans la société britannique au cours de la période victorienne face roman *Hard Times* de Charles Dickens comme une étude de cas. Il vient de montrer la voie particulière qui utilisé par Dickens à enseigner Faits contre Fantaisie concernant l'éducation des Victoriens à cet âge. En outre, il vise à montrer que *Hard Times* dépeint la société victorienne. L'étude thématique se fera par le biais de critiquer et d'analyser l'éducation de Charles Dickens décrit dans *Hard Times*.

L'ouvrage est divisé en deux chapitres. Le premier chapitre présente des vues générales sur la littérature de la période victorienne. Le deuxième chapitre présente l'étude thématique de cette étude dans laquelle nous nous concentrerons sur la preuve de l'intérêt de Dickens dans le sujet important de l'éducation.

**Mots clés:** Faits, l'éducation, fantaisie, l'âge victorien, *Hard Times*.

ملخص البحث

يطرح هذا البحث إلى دراسة النظام التربوي في المجتمع البريطاني خلال الحقبة الفيكتورية وهذا استناداً لرواية الكاتب الإنجليزي شارلز ديكنز *الأنواع الصعبة 1854*. يهدف هذا البحث لإعطاء الفارق صورة عن المجتمع الفيكتوري حيث يبخ المعلم طرق صارمة في التعليم، و التعليم يركز على الحقائق وينبع التلاميذ من استغلال موهبهم وإبداعاتهم كما يمنعهم من استعمال الخيال. ونهدف هذه الدراسة أيضاً لتسليط الضوء على إحدى حقائق النظرية الماركسية والتي تصرح أن الأدب مادة تعكس الحقيقة الاجتماعية استناداً لهذه النظرية ونهدف تحقيق نتائج هذه الدراسة تقوم بدراسة الأوضاع الاجتماعية كما يذكرها تشارلز ديكنز في الرواية.

هذا البحث مقسم إلى فصلينnis: الفصل الأول يقدم دراسة عامة حول الأدب الفيكتوري وخصائصه ثم يتم تطبيق النظرية الماركسية عليها أما الفصل الثاني فهو عبارة عن دراسة موضوعية فيها تقوم بالتركيز على المواقف التي تظهر للقارئ مدى اهتمام الكاتب بموضوع التربية في الرواية.

الكلمات المفتاحية: الحقائق، التربية، الخيال، الحقبة الفيكتورية، الأوقات الصعبة.