

**LOUISA'S REBELLION AGAINST THE SOCIAL VALUES :
A STUDY ON CHARACTER AND SETTING
IN DICKENS' *HARD TIMES***

A THESIS

Presented in Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra
in English Letters



By

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SANATA DHARMA UNIVERSITY
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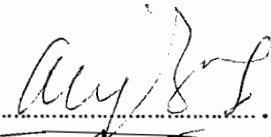
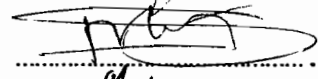
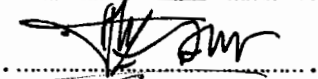
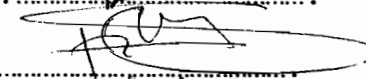
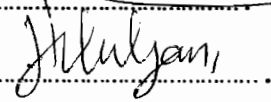
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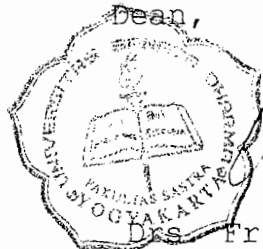
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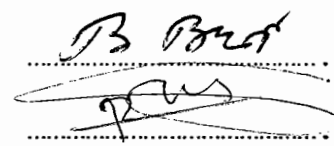
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***IT IS BETTER TO FIGHT FOR THE GOOD
THAN TO RAIL AT THE ILL***

(Tennyson)

I dedicate this thesis to:

*My Beloved Father and Mother
My Beloved Sisters and Brothers
My Beloved Girlfriend Iin*

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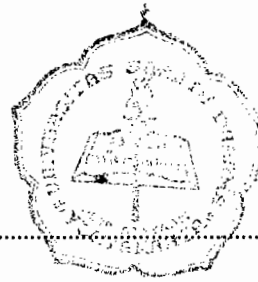
My special thanks go to my beloved and sweetest girl Indrawati Sulistyorini who has encouraged me to finish

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Adi Suharyanto R

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ABSTRACT

ADI SUHARYANTO R. (2002): **Louisa's Rebellion against the Social Values: A Study on Character and Setting in Dickens' *Hard Times***. Yogyakarta: English Letters Study Program, Sanata Dharma University.

Setting and character influence each other. Characters grow and develop in setting, such as the society. Character development is strongly influenced by the society where she lives and by the other characters directly or indirectly. The influence of the society and the characters toward character development sometimes take someone into happiness or even sadness. The society values force someone to obey the rules but sometimes someone does not obey them.

In this thesis, the writer is trying to reveal the social life in Dickens' novel *Hard Times*. He is also trying to reveal the character of Louisa Gradgrind, the major character in the story, who tries to rebel her social values in order to get free from them.

The aims of the study are to find out the main characters that are described in *Hard Times*, to know the social condition described in the story and to know how Louisa rebels against the social condition.

The approach applied to answer the problems is the formalistic approach because there are interrelationships between the theories with the elements of the novel, particularly the element of character and setting or society in the novel.

Having understood the society and the other characters depicted in the novel, it is shown that a fact that is based on the reason or the real thing without the imagination or wisdom of the heart is useless in facing the life. Facts can not become the only tool to face the life in the worldwide. There must be balance between facts and imagination.

ABSTRAK

Adi Suharyanto R. (2002): **Louisa's rebellion against the Social Values: A Study on Character and Setting in Dickens' *Hard Times***. Fakultas Sastra, Jurusan Sastra Inggris, Universitas Sanata Dharma, Yogyakarta.

Seting dan karakter saling mempengaruhi satu dengan yang lainnya. Karakter-karakter tumbuh dan berkembang di dalam seting layaknya di dalam sosial masyarakat. Perkembangan karakter seseorang dipengaruhi oleh sosial masyarakat dan karakter atau individu dimana dia tinggal baik secara langsung maupun tidak langsung. Pengaruh dari sosial masyarakat dan individu-individu di sekitarnya terhadap perkembangan karakter dapat membawa seseorang kedalam kebahagiaan atau bahkan kedukaan. Nilai-nilai sosial bersifat memaksa seseorang untuk mematuhi aturan-aturan yang ada akan tetapi tidak jarang seseorang tidak mematuhinya.

Di dalam skripsi ini penulis berusaha mengungkap nilai-nilai sosial yang ada di dalam novel yang berjudul *Hard Times* karya Charles Dickens. Penulis juga mencoba untuk mengungkap Karakter Louisa Gradgrind, seorang pemeran utama di dalam novel ini yang berusaha untuk menentang nilai-nilai sosial demi kebebasan diri dan tekanan-tekanannya.

Tujuan dari penulisan skripsi ini adalah untuk mengetahui tokoh-tokoh utama yang ada di dalam novel, keadaan sosial di dalam novel dan bagaimana Louisa memberontak melawan keadaan sosialnya.

Pendekatan yang digunakan penulis untuk menjawab pertanyaan-pertanyaan yang ada adalah pendekatan formalistik karena ada hubungan yang erat antara teori-teori yang digunakan dengan elemen-elemen novel, khususnya elemen karakter dan seting atau social masyarakat di dalam novel.

Setelah memahami sosial masyarakat dan karakter-karakter yang telah di deskripsikan di dalam novel, terlihat jelas bahwa sebuah fakta yang berdasarkan pada akal pikiran atau kebenaran rasional tanpa di imbangi dengan perasaan yang berpangkal dari hati nurani tidak

berguna untk menghadapi kehidupan ini. Fakta bukan merupakan satu-satunya alat atau cara untk menghadapi kehidupan di dunia yang luas ini. Maka harus ada keselrasan antara fakta dan perasaan yang berpangkal pada hati nurani.

CHAPTER I

INTRODUCTION

A. Background of the Study

Human beings are created in this world not to live alone but to hold hand in hand. Starting with their birth to this world, they need others. Therefore, naturally they live in-group in order to fulfil their needs that is commonly called as the society. In order to become one of the society members, one must obey every rule or norm in society. Sometimes a member of society in his social life has problems with his society's rules or norms because they in contrast with his personal needs or values, and such will arouse conflict between an individual with the society (Maciver & Page, 1949: 5).

We can not deny that literary works are record of values, thoughts, problems and conflicts in society, because the writers of the literary works or authors are members of the society itself. In their works, they convey the daily life or their experiences in certain social, political, econcrical, cultural issues or

historical movement. As Graham (1981:1) says that literature is the principal element of cultures which contains records of values, thoughts, problems and conflicts, that are transmitted either throughout written and spoken words. Literature stands as a tool to pass from one generation to the next. Literature then functions as presentation of the situation and the thought happening in a certain setting and place.

A work of literature can present a vivid life of our society. There are a lot of authors who create their works based on their daily lives or experiences in their society enriched by their own creativity. One of the greatest authors in England is Charles Dickens. Gascoigne (1998:581) says that in the time of Dickens' life, he produced many novels and many of them dealt with human's weakness, the society of the poor or the weak against the rich or the strong and the need of affection, charity, and brotherhood toward others, with the backgrounds of Victorian England. Hammerton(1925:99) also states that Dickens' novels are chiefly "tales of town life" and their success depends on the character description. According to Guth (1981:581) Dickens in

creating the character has his own style. Guth et al (1981:81) also states that in his stories Dickens has the power of creating people. Not only he creates good and precious people but also he is able to create villains or bullies. In many of his novels, Dickens likes to create the characters who have humanity touch which can control their feeling between hope and disappointment, selfishness and generosity. One of his novels, which are about the society problems, is *Hard Times*. It is published in 1859. One of the main characters in this novel is Louisa Gradgrind.

Louisa Gradgrind as the main character of *Hard times* lives in the baronet class. In daily life, starting from her early childhood, her father teaches her brothers and sister about the Utilitarianism, which only seeks their own profit in every aspect of life. They only study the logical subjects or the factual subject. They are forbidden to study literature, which her father calls as a silly thing. As a matter of fact, Louisa has the influence from the people from the lower class in this story represented by Cicilia Jupe or Sisy and Stephen Blackpool. She realizes that what she gets from her

father or her social class is not satisfying and at the end she makes rebellion to get what she thinks right. Her rebellion has a great consequence; she must leave her class status and sacrifices her marriage.

Based on the reason above, the writer chooses Dickens' *Hard Times* as the topic of this thesis. The writer is interested in analyzing Dickens' *Hard Times* because in writing his work Dickens is always concerned with social life and the criticism of his society clearly.

B. Problem Formulation

In order to have clear understanding of the ideas analyzed in the novel, the following problems are formulated:

1. How are the main characters described in this novel?
2. What kind of social condition does the novel present?
3. How does Louisa rebel against the social condition?

C. Objectives of the Study

The objectives of the study are to obtain satisfying answer to the questions stated in the problem formulation. Formulated more clearly, the objectives of this thesis are:

1. To reveal out the main characters in *Hard Times*
2. To know the social condition described by Dickens in the story
3. To know how Louisa rebels against the social condition

D. Benefits of the Study

In analyzing Dickens' *Hard Times*, the thesis is expected to give some benefits. Firstly, from the study of the novel, better understanding of the novel especially the main characters is presented. The study of the main characters gives some help of understanding Louisa's character, and to know the people's character in Coketown who then influence Louisa's character. The setting discussion, in which the social value's are discussed, can provide enough background of Louisa's

the social value through the action of the characters and the author's description might be derived.

Secondly, the writer, in analyzing Dickens' *Hard Times* could provide some explanation how sometimes a society forces individuals arbitrarily to accept and oblige its values without any consideration of the individual's exact needs. Whether the individual accepts these values or not, the individual is made to pay moral consequences from individual needs which are in opposite of the social values.

Finally, the result of this study will be useful for students of English Letters in general, especially for those who are interested in analyzing further works of Charles Dickens, especially on the study of character and setting. The writer hopes it can be a useful reference for the study of Dickens's works.

E. Definition of Terms

There are terms that need to be clarified to avoid misunderstanding, which appear in this thesis.

Facts according to *New Oxford Encyclopedic Dictionary* refers to thing certainly known to have

occurred or to be true; datum of experience; what is true or existent; reality (1978: Vol. iii, 593).

Imagination based on *New Oxford Encyclopedic Dictionary* refers to imagining, mental faculty forming images of external objects not present to the senses; fancy; not fact (1978: Vol. IV, 837).

Rebellion based on *Longman Dictionary of English Language and Culture* refers to an act of rebelling in which rebel means to oppose or fight against someone in a position of control (1992: 408-409).

The term 'social', as Fairchild (1970:275) refers to the reciprocal relations of interacting human being either as individuals or groups. According to Maciver and Page (197:5) society is a system of usage and procedures, of authority and mutual aid, of many groupings and divisions, of controls of human behavior and of liberties. Society is an organization of individual, which lives together in the same area. In order to fulfil individual's needs, they make regulations to control, which can reduce the individual's liberties.

The last term is value. According to Milton Rokeach (1972:2) values are core conceptions of desirable within

every individual and society. They serve as standards or criteria to guide action but also judgement, choice, attitude, evaluation, argument, exhortation and rationalization. From the value explanation above, we can say that values are guidance of human behavior in interaction with society.

Based on the previous explanation, the title in this thesis, Louisa's rebellion against the social values, means that to her knowledge, the social values in which she lives are not appropriate therefore, because her character's development brings the consciousness of humanity and she rebels against it.

CHAPTER II

THEORETICAL REVIEW

A. Review of Literature

A.1. Theories on Character

Character is a person presented in dramatic or narrative work who is interpreted by the readers as being endowed with moral and dispositional qualities that are expressed in what they say-the dialogue-and by what they do-the action. The grounds in character's temperament and moral nature for his speech and actions constitute his motivation (Abrams, 1981: 20). According to De Larr (1963:170) character is in human situation and makes them behave like actual human being.

Harvey (1968:32) says that an author has the freedom to create his fictional characters and he has the rights to give a live and senses to his characters as God gives to human.

Good fictional characters show relevance of life, as Kenney(1966:26-27) states that we may see it as similar to a real human being. In other words, we may regard that the fictional characters are similar to

ourselves. At this point, we may narrow the writer's imagination if we ask the characters to be like ourselves or like the people we know. Therefore, it is better to use the standard of relevance in discussing a character than to use the standard of lifelikeness. The reason is that this relevance standard lets the author a full measure of freedom to create his characters without denying the point of contact between the character and the reader.

A.1.1. Type of Character

A novel, as Little (1981:91) points out is greatly concerned with character so that a novel is expected to present one or a few characters in depth consideration. It is also expected that a novel will present the development of character and explore deeply in the personal relationships of characters. A human personality is a complex description of many traits or qualities of character, of many motives and desires, some in conflict with one another.

According to Barry (1974:71) there are two types of characters on the basis of importance, major and minor

major and minor characters. Major character is the focused character and this story is about this character. In the story, major character cannot stand on his own, he needs other characters to make the story convincingly and relevant to the daily life. Minor character on other hand, are characters of less importance than those major.

All fictional characters may be classified as static and developing. Ferrine (1974:71) states that the static character is "the same sort of person at the end of the story as he was at the beginning". The developing (or dynamic) character undergoes a permanent change in some aspects of his character, personality, or outlook. The change may be large or small one; it may be for better or for worse; but it is something important and basic.

A.1.2. Characterization

Rohrberger and Woods, Jr. (1971:20) mention that characters have particular personalities and physical attitudes that distinguish them from other characters. The process by which an author creates the characters is called characterization. There are two ways the author characterizes the character as Ferrine (1974:68) states

that the author must choose not only what kind of characters he will present but also by what methods he will present them. An author may present his characters either directly or indirectly. In direct presentation or discursive method, according to Kenney (1966:34) the author tells the character to us by the exposition or analysis.

Meanwhile, Ferrine (1974:68) states that in indirect presentation the author shows us the character in action. We infer what he is from what he thinks or says or does. This indirect presentation, as Kenney (1966:35) states that can also be called as the dramatic method.

Further, Kenney (1966:34-35) states that the dramatic method is more lifelike and invites the readers to active participation in the story, but it is less economical than the discursive and increases possibility of wrongly judging the character. The advantages of the discursive method are its simplicity and economy.

According to Murphy (1972:161-173) there are nine ways in which the author attempts to make his characters understandable and alive, those are:

1. Personal description

It is important to make the readers can easily imagine the characters through the characters physical appearance and even special appearance.

2. Character as seen by another

The author can also describe a character through the eyes and opinions of another.

3. Speech

The author gives the readers some clues to the characters' personality through their say, conversation with another and the way they give opinion.

4. Past life

It gives the clue to the reader to shape the person's character which can be done by direct comment

5. Conversation of others

The author can give the readers a clue to a person's character through the conversations of other people and the things that they say about him.

6.Reaction

The author can also give the readers a clue to a person's character by letting them know how the person reacts to various situations and events.

7.Direct comment

The author can also describe or comment on a person's character directly.

8.Thoughts

The author can give the reader direct knowledge of what a person thinks about, what is in the person's mind and what he feels.

9.Mannerism

The author can describe a person's mannerisms, habits or idiosyncrasies which may also tell us something about his character.

Meanwhile, according to Little (1981:93) character can be studied from:

1. His or her basic characteristics. These can be seen from:

a. The physical condition of the character is including his or her age.

- b. The social relationships, which mean the personal relationship with other characters, or wider social relationships, such as social class and occupation.
 - c. The mental qualities, that is the typical way of thinking, feeling and acting.
2. His or her appearance from various point of view this includes:
- a. How a character sees himself or herself.
 - b. How various other characters see him or her.
 - c. How he or she develops, or fails to develop during the course of the story.
3. His or her place in the work. It includes:
- a. The treatment of the author (sketched or fully rounded potrayed descriptively or dramatically, treated sympatically or unsympatically).
 - b. His or her place in the story (a leading character or a minor one).
 - c. His or her relation to the theme, for example; whether the character embodies something important that the author has to say.

B. Theories on Setting

According to De Larr (1963:172) the action of a novel or a plot, must take place somewhere and sometimes even shape it. The character of the novel needs social circumstances, place, and time as we do in real world. According to Abrams (1981:175) setting of a narrative or dramatic work is the general locale, historical time, and social circumstances in which it occurs. De Larr (1963:172) also mentions the setting as scene, which has function in the novel. Further he says that, like the characters of the novel, scene must be drawn somehow from real life. Scene is Wholly imitated as satisfactory as characters wholly invented. But again, as with everything in the novel, scene cannot be taken straight from reality. It must in some way be organized, i.e. in some way distorted from reality to suit the proposes of the novel.

According to Nurgiyantoro (1995:227-234) setting of a novel has three basic elements which has some relationship with each other, they are:

1. Place

The setting of place refers to the place where the action of the novel occurs. It can refer to the actual place or the name of the place created by author. To make the setting convincingly to the readers, the accuracy in description and coherence with the other element of the novel must be obtained.

2. Time

The setting of time speaks about when the events of the novel happened. It has two meanings; it refers to the time when the author wrote the story and the time sequence of the event.

3. Society

It refers to the people in the novel, the social behavior such as the habits, tradition, beliefs, and moral values and the social status of the characters. society is used to reveal human relationships, characters patterned interactions and common expectations (1984:6).

The relationship between those three elements is that the description of the setting of place must be

attached to the description of the society of the novel at certain time. Those three elements of the setting must form a solid unit in which the events of the story happen.

The setting of place and the setting of time can be categorized into physical setting. The habit, tradition, beliefs, and moral values, which occur in society of the novel, can be categorized into neutral setting and typical setting. The neutral setting does not describe the special characteristic of a setting; it is just a general description of the same thing, which can occur anywhere. For example if the name of village, town, river of a novel are changed or replaced with other names, it will not influence the plot and characters of the novel. On the one hand, the typical setting sticks the special characteristics of a setting of place, time, and society out. The description of spiritual setting is usually typical. Each region has its society and culture, which reflects to its spiritual value. The author usually describes the typical setting as carefully as possible to give an impression to the readers with its life relevance.

C. Character and Setting

The setting, as Rohrberger and Woods, J. (1971:22) point out setting never exists by itself and it explains the characters and situation and it influences the atmosphere. Meanwhile De Larr (1963:173) says that the characters and setting can not be separated and they need and fulfil each other.

The characters in the novel are determined by the certain place they live in. The environment interaction such as nature and society's moral values influence the character development. Society has an important role in the characters' idea and their moral value. The norms and values in a society can make changes on the characters' idea about life as Murphy (1972:141) states that the setting can be concerned with the place in which the character lives and also the time in which they live. These have a great effect upon the personalities, actions and way of thinking of the characters. Langland (1984:8) adds that the society plays an important role to the character's growth and self-realization although the character defines themselves within their society as their background. Furthermore Langland (1984:11) mentions

that character, society, and narrator are the centers of value in the novel. The characters enmeshed in a social milieu are presented as being in conflict with it, in other words, the narrator may not be involved in the character. The narrator is just an observer, or he is more or less sympathy toward the character. The writer as Langland says, usually is interested in exploring the conflict between the individual and the social environment in which he lives. The conflict basically happens when there is a contrast between an individual with his special needs or particular needs. In this pattern "the individual may succeed or fail in establishing the validity of his values' vision".

D. Theoretical Framework

To analyze the problems of the study which are formulated in the previous problem formulation in chapter I, the writer focuses on social condition or total environment in which the character lives. The social condition, then, is not people and their classes, but also their customs, beliefs and values, and culture (Langland, 1984: 6). We can get the characteristics of

the setting by knowing the social condition, which is presented in the novel.

For the important feature in this study, the writer tries to analyze the main characters through what she or he says and does. The writer uses Perrine's (1974:68) theory in analyzing the characteristic of the main characters. In this theory, an author may present his characters either directly or indirectly. In direct presentation or discursive method the writer tells us straightly by telling or analyzing. Meanwhile, indirect presentation shows us the character in action.

The reason of Louisa's rebellion must have clear evidence. Then, theories of character and setting are used. For the first step, the writer tries to analyze the development of Louisa's character. To find out her changes character, the writer uses Perrine's theory of developing character; Perrine (1974:71) states that the developing (or dynamic) character undergoes a permanent change in some aspects of his character, personality, or outlook. The change may be large or small one; it may be for better or for worse; but it is something important and basic. The second step is knowing Louisa's motivation

to rebel against her social values by using Murphy's theories. Murphy (1972:141) says that the social condition or setting has a great effect upon the personalities, actions and way of thinking of the characters.

Finally, at the end of analysis, the writer may conclude that Louisa's character development brings her into the happiness of her life. Because she can be free from the shadow of offensive values of society though she must pay her inner happiness with great consequence, she must leave her class status and sacrifices her marriage.

CHAPTER III

METHODOLOGY

A. Object of the Study

The object of this study is one of Charles Dickens' novel entitled *Hard Times*. It was written in 1845, and published in 1854, this novel contains 288 pages and 37 chapters. It is divided into three books with different number of chapters. The first book contains 16 (sixteen) chapter, the second book contains 12 (twelve) chapters, and the third book contains 9 (nine) chapters. This novel is published by Collins Clear-Type Press. The story takes place in a town named Coketown and the setting of the time is in the nineteenth century. It is in the Victorian age where the conception of Utilitarianism was well spread among the high class people.

B. Approach

In analyzing *Hard Times* the writer used the formalistic approach to find the idea of the novel itself. Rohrberger and Wood (1971:7) say that the formalistic approach tries to analyze the literary works

merely without reference to the facts of author's biography, without reference to the facts of author's biography, without reference to the genre or to the history; and without reference to its social milieu.

In relating to this approach, this analysis will be concerned with the work itself. Therefore, the writer only focuses on the intrinsic elements of the novel, particularly the elements of the characters and the setting where the social values occur.

C. Research Procedure

The research method that the writer used is a library research. It means that the supporting data are collected from books, which have valuable information.

In writing this thesis, the first thing that the writer did was choosing the work of literature that was going to be analyzed. In order to get a good topic; the writer needed some steps to analyze the topic. The writer tried to understand and apprehend the novel, and also read it for several times to get the essence of the novel. While the writer was reading, the writer took some notes for the supporting data and also read some books

which could supported the data that the writer explored such as theories on character and setting.

There were two kinds of sources that the writer used in this study, the primary source and secondary sources. The primary sources was the novel itself. The writer used the primary source as the reference to obtain the evidences to find answer from the question stated in the problem formulation. Besides the primary source, the writer also drew facts from the secondary sources taken from various books such as:

- *Approach to Literature an Introduction to Critical Study of Content and Method in writing.* 1981, by Graham Little that gave the information about theories on character.
- *Literature, Structure, Sound Sense.* 1974, by Laurence Perrine, gave the theory of developing character.
- *Understanding Unseens.* 1972, by M.J. Murphy, described the social condition or setting which could gave the motivation or great effect upon



the personalities, actions and way of thinking of
the character.

CHAPTER IV

ANALYSIS

The analysis in chapter four is divided into three parts based on the problem formulations. The first part is the analysis about the main characters which appear in the novel, they are Gradgrind Sr., Louisa Gradgrind the daughter of Gradgrind, and Cecilia Jupe, the circus girl,. The second analysis is about the setting or social condition in the novel, which is divided into, the society classes, society norms, believes and values and the last is culture.

The last analysis will discuss Louisa's rebellion against the social values, which shows Louisa's motivation to rebel against her social values, Louisa's character development and Louisa's success in getting her need.

A. The Main Characters

To get satisfying answer in order to support the reason why Louisa makes her rebellion against social values, the writer thinks that it is also important to

describe the other main characters. In order to search the influence of the characters toward Loiusa's motivation to rebel. In analyzing the main characters, I use direct presentation or discursive method and indirect presentation or the dramatic method.

A.1. Character of Thomas Gradgrind, Sr.

Thomas Gradgrind is a factual principal person who takes his believes in facts, anything which have relation with him is in facts, nothing but fact. And because of his strict factual thing until his part of body can explain his principal. He has bald forehead, with the sharp eyes, and with his loud voice, as the author explain in chapter 1 of the novel,

The emphasis was helped by the speaker's square wall of forehead, which had eyes brows for it base, while his eyes found commodious cellarage into dark caves, over shadowed by the wall. The emphasis was helped by the speaker's mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker's voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker's hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of the plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker's obstinate carriage, square coat, square legs, square

shoulders-nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was-all helped the emphasis (p.15)

He is married and the father of five, Louisa Gradgrind, Thomas Gradgrind, Jr., Adam Smith, Malthus Gradgrind and Jane Gradgrind. The fifth of Gradgrind are also models of their father ambition in factual philosophy and also the students who study in his school where he govern, as he says in Chapter 1,

"Now, what I want is, Fact. Teach these boys and girl nothing but Fact. Fact alone are wanted in life. Plant nothing else, and root nothing else. You can only form the minds 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!"(P.15)

Gradgrind adopts the factual thinking. He prizes hard fact above all else. Anything not in factual subject is considered "fancy" or sentimental and he forbid it, as Gradgrind says in Chapter 2,

"Ay, ay, ay! But you mustn't fancy," cried gentleman, quite elated by coming so happily to his point.

"That's it! You are never to fancy."

"You are not, Cecilia Jupe," Thomas Gradgrind solemnly repeated, "to do anything of that kind."

"Fact, fact, fact!" said the gentleman and

"Fact, fact, fact!" repeated Thomas Gradgrind (p.20).

His education has been strictly scientific, free from the influence of poetry, fairy tale, or song, as author states in Chapter 3,

No little Gradgrind had ever face in the moon, it was up in the moon before it could speak distinctly. No little Gradgrind had ever learned the silly Jingle, twinkle, twinkle, little star, how I wonder what you are! No little Gradgrind had ever associated a cow in field with that famous cow with the crumpled horn who tossed the dog who worried the cat who killed the rat who ate the malt, or with what yet more famous cow who swallow Tom Thumb (p.22)

Gradgrind can force the factual philosophy to his children because he is the father of his children and responsible to their education. To the students, because he is the owner of the school,

Mr. Gradgrind walked homeward from the school in state on considerable satisfaction. It was his school, and he intended it to be a model. He intended every child in it to be a model-just as the young Gradgrinds were all models. (Chapter 3,p.22)

Besides, the governor's of principal school, Mr. Gradgrind also becomes a Member of Parliament because of his factual model school, as describes in Chapter 14,

Except one, which was a part from his necessary progress through the mill. Time hustled him into a little noisy and rather dirty machinery, in a by-corner, and made him Member of Parliament of Coketown; one of the respected members of ounce of weights and measures, one of the representatives of the multiplication table, one of the deaf honorable gentlemen, to every other consideration (p.98).

In the story development, Gradgrind gets his realization. The factual subject he ever gives to his children is not success as his hope at the beginning. He realizes that the wisdom of the head, which becomes his philosophy is not complete without wisdom of the heart,

"Some persons hold," He pursued, still hesitating, "that there is a wisdom of the head, and that there is a wisdom of the heart. I have not supposed so; but, as I have said, I trust myself now. I have supposed the head to be all sufficient. It may not be all sufficient. How can I venture this morning to say it is! If that kind of wisdom should be what I neglected, and should be the instinct that is wanted, Louisa—" (Chapter 29, p.218).

A.2. Character of Louisa Gradgrind

Louisa Gradgrind is daughter of Thomas Gradgrind and, later, wife of Josiah Boundarby. Her action is symbolic of her strong desire to experience more than the hard scientific facts which she had learned before, as described in chapter 3,

Phenomenon almost incredible though distinctly seen, what did Gradgrind then behold but his metallurgical Louisa peeping with all her might through a hole in a deal board, and his own mathematical Thomas abasing himself on the ground to catch but a hoof of the graceful horse riding Tyrolean flower-act! (P.25)

She always masks her emotions under a cool and passive façade.

She was so constrained, and yet so careless, so reserved, and yet so watchful, so cold and proud, and yet so sensitively ashamed of her husband's braggart humility-from which she shrank as if every example of it were a cut or a blow, that it was new sensation to observe her. In face she was no less remarkable than in manner. Her features were handsome; but their natural play was so looked up, that it seemed impossible to guess at their genuine expression. (130)

She is often linked symbolically to fire, dying embers represent her fading hopes for happiness. She never find the happiness in her childhood and she only always gets the rule and order from her father,

His sister sat in the dark corner by the fireside, now looking at him, now looking at the bright sparks as they dropped upon the hearth. (Chapter 8,61)

All of the happiness in the world becomes the forbidden thing as her father says. Yet, she loses her whole childhood and youth, while other children can play,

sing, and amuse, it is seen in her conversation to his brother, Tomas Gradgrind Sr. in chapter 8,

"Because, Tom" said her sister, after silently watching the sparks a while, "as I get older, and nearer growing up, I often sit wondering here, and think how unfortunate it is for me that I can't reconcile you to home better I am able to do. I don't know what other girls know. I can't play to you, or sing to you. I can't talk to you as lighten your mind, for I never see any amusing sights or read any amusing books that it would be a pleasure or a relief to you to talk about, when you are tired."(61)

Eventhough she has not the lesson of humanity subject from her father, but her humanity comes out gradually as she has the contact with the society in Coketown. First, to Stephen, an oppressed factory worker who is fired by Boundarby, Louisa's husband (Chapter 22,p.160)

Louisa coloured, and a purse appeared in her hand. The rustling of a bank-note was audible, as she unfolded one and laid it on the table.

"Rachel will you tell him- for you know how, without offence-that this is freely his, to help him on his way? Will you entreat him to take it?"

"I canna do that, young lady," she answered, turning her head aside. "Bless you for thinking o' the poop lad wi' such tenderness. But 'tis for him to know his heart, and what is right according to it."

Second, when Louisa is still in her father house, she makes a conversation with Sissy. Louisa is curious about Sissy's family relationship,

"Your mother?"

"Father says she was quit scholar. She died when I was born. She was"-Sissy made the terrible communication nervously-"she was a dancer."

"Did your father love her?" Louisa asked these questions with a strong, wild, wandering interest peculiar to her; an interest gone astray like a banished creature, and hiding in solitary places.

"Oh, yes! As dearly as he loves me. Father loved me, first, for her sake. He carried me about with him when I was quit baby. We have never been asunder from that time."(Chapter 9,p.68).

Third, she comes into the madness by the temptation that James Harthouse offers but then she comes to her father to get his responsibility of this happening because she never has the humanity subject from him, as seen in Louisa conversation with her father in Chapter 28,

"I am coming to it. Father, change then threw into my way a new acquaintance; a man such as I had had no experience of; used to the world; light, polished, easy; making no pretences; avowing the low estimate of every thing, that I was half afraid to form in secret; conveying to me almost immediately, though I don't know how or by what degrees, that he understood me, and read my thought. I couldn't find that he was arisen than I. There seemed to be a near affinity between us. I only wondered it should be

worth his while, who cared for nothing else, to care so much for me."(p.213)

She comes to her father's house to make up her decision, because she can not take it and she has not education in humanity subject especially about the human relation which have many senses and feelings,

"Yet, father, if I had been stone blind, if I groped my way by my sense of touch, and had been free, while I knew the shapes of surfaces of things, to exercise my fancy somewhat in regard to them, I should have been a million times wiser, happier, more loving, more contented, more innocent, and human in all good respects, Than I am with the eyes I have."(p.212).

Louisa, finally, saves herself from disgrace, helped by the friendship of Cecilia Jupe who represents the wisdom of the heart which can built a kindness, love, hatred, wrong and truth, the wisdom which she never knows,

Louisa raised the hand that it might clasp her neck, and joins its fellow there. She fell upon her knees, and clinging to this stroller's child, looked up at her almost with veneration.

"Forgive me, pity me, help me! Have compassion in my great need, and let me lay this head of mine upon a loving heart!"

"Oh, lay it here!" cried Sissy. "Lay it here my dear."(Chapter29, p.220).

A.3. Character of Cecilia Jupe

She is a daughter of a horse-riding acrobat and clown at Sleary's traveling circus. Sissy is taken into the Gradgrind household when her father deserts her, as Sissy says to Mr. Harthouse in Chapter 30,

"I am only a poor girl," return Sissy. "I was separated from my father—he was only a stroller—and taken pity on by Mr. Gradgrind. I have lived in the house ever since." (p.228).

Sissy is treated by Boundarby as a bad influence who will destroy the factual subject with the "imagination or fancy" on the Gradgrind children because she has been poorly educated and corrupted by the vulgar folk that she gets from her society, in this case is lower class especially in circus society,

While thus engaged, he ever heard such phrases in Mr. Boundarby's voice as, "No. I say not. I say by no means." While from Mr. Gradgrind, he heard in his much lower tones the words, "But even as an example to Louisa, of what this pursuit which has been the subject of vulgar curiosity, lead to and ends in. Think of it, Boundarby, in that point of view." (Chapter 6, p.46).

The warning of Boundarby's statement comes true, when Sissy becomes the housemaid in Mr. Gradgrind's house. She can give influence to Louisa's sister Jane.

Jane looks so happier than Louisa in her childhood because she has the love touch from Sissy,

"What a beaming face you have, Jane!" said Louisa, as her young sister-timidly still-bent down to kiss her. "Have I? I am very glad you think so. I am sure it must be Sissy's doing." (Chapter 29, p.215).

When Louisa leaves her husband and returns to her father's home, Sissy becomes an important character in the novel. Sissy offers Louisa a friendship, where she can bring back Louisa's emotional from its breakdown, as seen in Louisa conversation to Sissy in Chapter 29,

"Why should you stay with me? My sister will miss you. You are everything to her."

"Am I?" returned Sissy, shaking her head. "I would be something to you, if I might."

"What?" said Louisa, almost sternly.

"Whatever you want most, if I could be that. At all events, I would like to try to be as near it as I can. And however far off that might be, I will never tire of trying.

Will you let me?" (p.219)

Sissy with her brave heart confronts Harthouse to leave Coketown for the goodness of herself,

"Mr. Harthouse," returned Sissy, with a blending of gentleness and steadiness that quite defeated him, and with simple confidence in his being bound to do what she required, that held him at a singular disadvantage, "the only reparation that remains with you is to leave here immediately and finally. I am quite sure that you can mitigate in no other way the wrong and harm you have done. I am sure that it is

the only compensation you have left it in your power to make. I do not say that it is much, or that it is enough; but it is something, and it is necessary. Therefore, though without any other authority than I given you, and even without knowledge of any other person than yourself and myself, I ask you to depart from this place tonight, under an obligation never to return to it."(Chapter 30,p.227)

After Sissy has to confront with Harthouse, she must comfort Rachel from her anxiety of Stephen's accusation to be a robber,

"Well all believe, up at the Lodge, Rachel, that he will freed from suspicion sooner or later."

"The better I know it to be so believe there, my dear," said Rachel, "and the kinder I feel it that you come away from there, purposely to comfort me, and keep me company, and be seen wi' me when I am not yet free from all suspicion myself,"(Chapter 32,p.248)

Sissy at last, gives her hand to help Tom after he becomes the accused of the Bank's robbery. Sissy helps Tom escape through Mr. Sleary's circus,

He was in a tremble before I whispered to him, and he started and trembled more then, and said, 'Where can I go? I have very little money, and I don't know who will hide me!' I thought of father's old circus. I have not forgotten where Mr. Sleary goes at this time of year. And I read of him in a paper only the other day. I told him to hurry there and tell his name, and ask Mr. Sleary to hide him till I came. (Chapter 35,p.266)

Sissy though at beginning is accused as a bad influence of Gradgrinds, she does not object and then she proves that her influence does not lead anybody to the wrong way. She proves her kindness by helping Gradgrinds and other.

B. The Social Condition of Coketown

B.1. Social Classes in Coketown

Coketown is one of the big industrial towns in England. There are two classes, which form by Coketown society; they are lower class and upper class. The worker represents lower class and the upper class is the owner of factory and Member of Parliament.

Louisa the circus girl and Stephen Blackpool the worker of factory represent the lower class. They live in down town with bad condition as seen in the description, as describes the author in Chapter 5 follows:

"She stopped, at twilight, at the door of a mean a little public house, with dim red lights in it. As haggard and as shabby..."(p.39).

It is true that the worker work hard for long times, without any appreciation from the factory owner. It is why the worker live in struggling to get the better life which they never have,

It is possible, I wonder that there was any analogy between the case of the Coketown population and the case of the little Gradgrinds? Surely, none of us in our sober senses and acquainted in figures, are to be told at this time of day, that one of the foremost elements in the existence of the Coketown working people had been for scores of years deliberately set at nought? That there was any fancy in them demanding to be brought into healthy existence instead of struggling on in convulsions? That, exactly in the ratio as they worked long and monotonously, the craving grew within them in some physical relief-some relaxation, encouraging good humor and good spirits, and giving them a vent-some recognized holiday, though it were but for an honest dance to stirring band of music (p.36-37).

The plan to strike is arranged by the leader of the worker. This is because of the factory owner does not care for the labor condition. The labor feel that they are not prised appropriately, so they agree to make a strike, to get their right, as Slackbridge, the chief of the worker says (Chapter 20,p.140),

"Oh my friends, the down-trodden operatives of Coketown! Oh, my friend and fellow-countrymen the slave of iron-handed and the grinding despotism! Oh, my friend and fellow sufferers, and fellow-workmen, and fellowmen! I tell you that the hour is come,

when we must rely round one another as one united power, and crumble into dust the oppressors that to long have battered upon the plunder of our families, upon the sweat of our brows, upon the labor of our hands, upon the strength of our sinews, upon the God-created glorious rights of humanity, and upon the holy and eternal privileges of brother-hood!"

The oppression by the factory owner makes the labor have no appropriate life due to their little wages. It makes them have no power to get the better condition in their life and have no chance to get their own home, it is described by author in Chapter 10,

His home, in such another street as the first, saving that it was narrower, was over a little shop. It was a room, not unacquainted with the black ladder under various tenants; but as neat, at present, as such a room could be. (p.75-76)

Stephen Blackpool as a worker has no home but only the tenant or a room that he rents from the shop owner. Like Cecilia and her father, he rents for a room in the public house,

"This is it, sir, and-if you would mind, sir this is the house."

She stops at twilight, at the door of a mean little public-house with dim red lights in it. As haggard and as shabby, as if, for want of custom, it had itself taken to drinking, and had gone the way all drunkards go, and was very near the end of it.

"It is only crossing the bar, sir, and up the stairs, if you wouldn't mind, and waiting there for a moment till I get a candle." (Chapter 5, p.39)

The social condition of the upper class and the lower class is very different. We already know the condition of lower class' houses as drawn above, the condition of upper class' house with a great square is described in Stone Lodge where Gradgrind families live, as author describes in Chapter 3,

"A very regular feature of the face of the country, Stone Lodge was. Not the least disguise toned down or shaded off that uncompromising fact in the landscape. A great square house, with a heavy portico darkening the principal windows, as its master heavy brows overshadowed his eyes. A calculated, cast up, balanced, and proved house. Six windows on the side of the door, six on that side; a total of twelve in this wing; four and twenty carried over to the back wings. A lawn and garden and infant avenue, all ruled straight like botanical account book. Gas and ventilation, drainage and water-service, all of the primmest quality. Iron clamps and girders, fireproof from top to bottom; mechanical lifts for the house maids, with all their brushes and brooms; everything that heart could desire." (p.22)

The upper class can live in comfort with meals and anything they want because they earn a lot of money from their position as manufacturers, bankers and even the Members of Parliament,

"Boundarby was a rich man; banker, merchant, manufacturer, and what not."(p.27)

"If you want a speech this morning, my friend and father-in-law, Tom Gradgrind, is a Member of Parliament, and you know where to get it"(p.112)

It is true that there are barriers between the upper class and the lower one, in every side of life the upper class always win and the lower lose, as Stephen Blackpool describes in Chapter 21,

"Look around town-so rich as 'tis-and see the numbers o' people as has been broughten into bein' heer, fur to weave, an' to caard, and to piece out a livin', all the same one way, somehows, 'twixt their cradles and their graves. Look how we live, an wheer we live, an' in what numbers, an' by what chances, and wi' what sameness; and look how the mills is awlus a-going, and how they never works us no higher to ony dis'ant object-'ceptin' awlus, death. Look how you considers of us, an' writes of us, an' talks of us, and goes up wi' your deputations to Secretaries o' State 'bout us, and how you are awlus right and how we are awlus wrong, and never had', no reason in us sin ever we were born. Look how this ha' grown and grown, sir, bigger an' bigger, broader and broader, harder an' harder, fro' year to year, fro' generation unto generation. Who can look on't, sir and fairly tell a man 'tis not muddle?"(p.150-151)

There are dramatic conditions, where the town is full with rich factory owners, but inside there are a lot of workers who have no appropriate wages. Their wages are

below the minimal living cost. Their wages are not suitable with their duty. Their conditions are too far from the appropriate standard of living, because they live in the bad condition of their house or their tenants and location.

B.2. Social Custom of Coketown

The monotonous living day and being exhausted from their daily work in factory make them take liquor to cheaply forget their exhausting day. Looking for pleasure by drinking alcohol becomes their tradition as the upper class says in House of Commons,

“Then came the Teetotal Society, who complained that these same people (workman class) would get drunk, and showed in tabular statements that they did get drunk, and proved at tea-parties that no inducement, human or Divine (except a medal), would induce them to forego their custom of getting drunk.” (Chapter 5, p.35)

The upper class is accustomed to think factually, they think that in this life fact is important and needed in their daily life, as Thomas Gradgrind Sr. states in Chapter 1,

“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 minds 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!"(15)

B.3. Social Beliefs and Values of Coketown

The education for the upper class has its tradition. Mr. Gradgrind family presents it. To learning the factual matters since childhood is a custom to his family, as author states in Chapter 3,

There were five young Gradgrinds, and they were models every one. They had been lectured at, from their tenders years; coursed, like little hares. Almost as soon as they should run alone, they had been made to run to the lecture room. The first object with which they had an association, or of which they had a remembrance, was a large black board with a dry ogre chalking ghastly white figures on it. (p.22)

Society in Coketown holds believes that all married women are the property of their husbands. As the property of her husbands, they are bound to live on with their husband and follow him wherever he lives. Coketown people accept this belief in their daily life, especially the upper class that always takes the prestige upon anything. They feel strange if they saw a wife who does not want to

live on with and to follow her husband. Moreover, if a wife has an affair with another man. In Coketown it is a big case especially for the upper class, it is embarrassing to their family and their position, especially his husband. It has happened to Louisa who has affair with Harthouse though she has Boundarby as her husband. She makes an affair because she does not love her husband; she is married because of her father's oppression. The other cause is because her husband has not timed to talk and understand each other. She has no friend to talk her problem, feels secure and she needs some one to care and understand her. And their affair is known by Mr. Boundarby's housemaid, Mrs. Sparsit, and this case is also known by Mr. Boundarby,

"Tom Gradgrind, Mrs. Sparsit lately found herself by accident, in a situation to over hear a conversation out of doors between your daughter and your precious gentlemen friend, Mr. James Harthouse."(Chapter 31,p.231)

Because he knows it and feels ashamed then, Boundarby asks his wife to go home to solve the problem. He wants his wife to go home and follow and live with him, because Louisa does not want to go home to Mr.

Boundarby house. Boundarby, then, he commands her to go to their home, if not, he will divorce her. Because according to him, she has crossed the social values,

"As to your daughter, whom I made Loo Boundarby, and might have done by leaving Loo Gradgrind, If she don't come home to-morrow, by twelve o'clock at noon, I shall understand that she prefers to stay away, and I shall send her wearing apparel and so forth over here, and you'll take charge of her for the future. What I shall say to people in general, of the incompatibility that led to my so laying down the law, will be this: I am Josiah Boundarby, and I had my bringing-up; she's the daughter of Tom Gradgrind, and she had her bringing-up; and two horses wouldn't pull together. I am pretty well known to be rather an uncommon man, I believe; and most people will understand fast enough that it must be a woman rather out of common, also, who, in the long run, would come up to my mark." (Chapter 31, p. 237)

In daily life, there are different values between two social classes in Coketown. The upper class has the values in their principle or philosophy that the way of thinking should be in factual thing and they forbid their children to "wonder", as seen in Mrs. Gradgrind, Louisa and Tom's conversation in Chapter 8,

"But since I have been looking at it, I have been wondering about you and me, grown up."

"Wondering again!" said Tom.

"I have such unmanageable thoughts," return his sister, "that they will wonder."

"Then I beg of you, Louisa," said Mrs. Gradgrind, who had opened the door without being heard, "to do nothing of that description, for goodness' sake, you inconsidered girl, or I shall never hear the last of it from your father. And Thomas, it is really shameful with my poor head continually wearing me out, that a boy brought up as you have been, and whose education has cost what yours has, should be found encouraging his sister to wonder, when he knows his father has expressly said that she is not to do it." (63-64)

In the lower class's values of principle, the parents let their children to be themselves. They can feel fancy, they can wonder, and do everything proportionally ways, as Sleary describes in Chapter 6,

"People must be amuthed, athequire, thomehow," continued Sleary, more pursy than ever, by so much talking; "They can't be always a-working, nor yet they can't be alwayth a-learning. Make the betht of uth; not the wurtht. I've got my living out of the hortho-riding all my life, I know; but I conthider that I lay down the philothophy of the subject when I thay to you, thequire, make the betht of uth: not the wurtht!" (P.52)

The statement above is Sleary's, the owner of circus. He can not say the 's' letter because of his asthma. His breath is so heavy for 's',

"Thequire!" said Mr. Sleary, who was trouble with asthma, Whose breath came far too thick and heavy for the letter "s," (p.46)

The lower class has outstanding values, which the upper class never has. It is about the wisdom of the heart though, they live in poor education and untidy dress, as author describes in Chapter 6,

They all assumed to be mighty rakish and knowing, they were not very tidy in their private dresses, they were not at all orderly in their domestic arrangements, and the combined literature of the whole company would have produced but a poor letter at any subject. Yet there was a remarkable gentleness and childishness about these people, a special inaptitude for any kind of sharp practice, and an untiring readiness to help and pity one another, deserving often of as much respect, and always as much generous construction. (p.47)

From the statement above, about the values of the principle we can see that both of the upper and the lower class are different, the upper class use the utilitarian philosophy and the lower use the balance philosophy. There are the wisdom of the head or Facts and wisdom of the heart.

B.4. Culture of Coketown

The Coketown people are Christians as seen in the author's description that it is a chapel in Coketown

which is built by the religious persuasion, as in Chapter 35,

You saw nothing in Coketown but what was coveredly workful. If the members of a religious persuasion built a chapel there-as a member of a different religious persuasion had done-they made it a place a warehouse of red brick, with sometimes a tall thin bird-rage on the top of it. (F. 34-35)

The labor in Coketown not any longer makes the attempt in church, as they are busy in their own business. Some of the lower class are tired to go to church because they must work for their daily needs, therefore they use Sunday to take a rest or to do nothing, as author describes in Chapter 5,

No. Coketown did not come out of its own furnaces, in all respects like gold that stood the fire. First, the perplexing mystery of the place was who belonged to the eighteen denominations? Because, whoever did, the laboring people did not. It was very strange to walk through the streets on a Sunday morning, and note how few of them barbarous jangling of bells that was driving the stick and nervous mad, called away from their own quarter, from their own close rooms, from the corners of their own streets, where they lounged listlessly, gazing at all the church and chapel going, as at a thing with which they had no manner of concern. Nor was it merely the stranger who noticed this, because there was a native organization in Coketown itself, whose members were to be heard of in the House of Commons every session, indignantly petitioning for acts of



parliament that should make these people religious by main force. (P.35)

The lower class has no will to attend the church because they are busy and tired and they still think how and in what way they can meet their daily needs. It is why they do not go to church.

C. The Reason of Louisa's Rebellion against Social Values

In order to understand the reason of Louisa's rebellion against her Social Values, we will observe three supporting reasons. First, Louisa's motivation to rebel against her social values, her motivation in rebelling must have the clear explanation, such as her depression in her childhood to her youthful. Second, Louisa's development character, from this development character we can see the basic reason and the influence of the development toward her rebellion. And the last is her success in rebellion.

C.1. Louisa's Motivation to Rebel Her Social Values

Louisa's motivation in rebelling against her social values does not happen suddenly. Her motivation is

established by her basic character and her childhood depression. Because of it, she tries hard to rebel against the thing which make her sad and sorrow. She shows her depression from her childhood to her youth. The depression is seen when she can not do what common child does, like singing, reading the fairy tales, and playing. The days she has only in the lecture-room where her father manipulates her mind with the utilitarian philosophy in this case the factual subject, without any sense of humanity in it. There are no times for playing. She can not break the law, which her father gives to her; "Never wonder" because of the strict education and it becomes the social values in the upper class.

When she is teenager she begins to rebel, her first rebel when she peeps the circus which according her father is fancy. And then she often says "wonder" to her brother Tom. The most shocked her father is when she is forced to receive Mr. Boundarby proposal to become his wife, she talks of love. She says that the relation in marriage must be based on love and in fact she is not love Mr. Boundarby, she even hates him. Because she thinks

that her marriage will never give her any good and happiness. At last she gets marry and find her marriage is not happy, she meets with his husband friend. James, Mr. Boundarby's friend gives her all the times he has to listen Louisa problems. He also gives attention to her that she never had from her husband until he asks Louisa to run away but she rejects though she is in love with him and goes to her father's home.

In her father's home, after she escapes from James Harthouse and her husband, she has a remarkable rebellion. She makes conversation with her father about her problem with Harthouse and for it, she blames her father because he does not give her the humanity subjects during her childhood. This moment becomes an important thing when Louisa makes her decision to leave her husband and starts to fight the social values, which she knows is useless when it is used to face the real world.

C.2. Louisa's Character Development

As a daughter of a strict father in educating the factual subject which is based on Utilitarian philosophy,

her day is ended by learning the factual subject, she never has a chance and even forbidden in reading and speaking of the fairy, wonder and fancying matters. This time makes her sad and loses her childhood. She never knows the fairy tale, how to sing and the famous story of children which other child (lower class as in Sissy) has, as a author describes in Chapter 5,

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 learned the silly jingle, Twinkle, twinkle, little star; how I wonder what you are! No little Gradgrind had ever known wonder on the subject. No little Gradgrind had ever associated a cow in a field with that famous cow with the crumpled horn who tossed the dog who worried the cat who killed the rat who ate the malt, or with that yet more famous cow who swallowed Tom Thumb. (p.22)

Because of the strict law in learning the factual subject, Louisa begins to be curious about the "wonder" which she never has from her father lesson. She peeps the Sleary's circus, but unfortunately her father knows her and he is angry with her. Since it happens, Louisa often murmurs while looking at the fireplace. She takes a notice in dying ember such as her dying passion. She is pessimistic and thinks that her life will not be bright

as the star in the night. She passed all the day with sadness though she can hide it in her face.

Sissy's arrival as the housemaid makes Louisa glad because she can ask Sissy to tell her childhood with her family. From the Sissy's story, Louisa has the experience about what people say with "love". She only knows the "love" from Sissy story and doesn't know how the feeling of it and never tastes it since her childhood.

The feeling of love, which Sissy tells to Louisa, influences her character. It is seen when her father wants her to accept Mr. Boundarby's proposal. Louisa makes her father surprised because she talks about love. She says that the marriage must be based on love and in fact is she doesn't love Mr. Boundarby. It is why she argues with his father. In the end of the arguing Louisa loses because the strong social values still forces her to do what it is said.

Louisa marries Mr. Boundarby and her name now is Louisa Boundarby. Her marriage is not happy; in fact she hates her husband because he often makes her ashamed and the important thing she never love her husband. Her

character develops when she gets married with Boundarby. First she begins to feel pity, when her husband's fired the honest workman, Stephen Blackpool; she helps him by giving the money. Times go on and she knows well her husband friend, named James Harthouse. Jem treats her so gentle, and gives her the time he has with listening Louisa's problems. Started from the conversation, Louisa feels that she is in love with Harthouse. It is the first love that she ever has, and it is forbidden love because she already has a husband. Mr. James Harthouse finally asks Louisa to run away from Coketown. Louisa is confused whether to run away with him who she loves or to stay away from him to obey the social value. At last she decides to fight her social values by coming home. She fights the social values and she does not go away with Jem but she goes home in Stone Lodge where her family lives. She saves herself from disgrace just in time and she begins to deepen her sense of humanity that her father forbids with her loving friend and housemaid, Sissy. She makes a great progress in her character: initially a passive, daydreaming girl she ends up as a

mature, generous, and human young woman. Gradually she has all of dreams with the help from Sissy. At the end of the novel she dedicates her life to help the less fortunate.

C.3. Louisa Success for Getting Her Need

Louisa finally succeeds to meek her needs. She wants to get the wisdom of heart that is killed by the upper class philosophy or her social values. Louisa as the member of the upper class is always demanded by her society which is presented by her father, to do what it says and not to do what it forbid whether she is happy or not happy. Louisa is not able to live in the factual thinking and without the touch of humanity that make her in oppressive life. Her society always demands her to think all of matters based on factual ways but she realizes that the life is not only in factual ways but also in humanity ways where someone can feel, wonder, and love something or even someone.

She begins to realize her rights to get the heart feeling when she meets Sissy. Realizing that the factual

thinking not satisfied at all in facing the problems in society, she breaks the rules until she leaves her husband. It is kind of struggle of Louisa to keep her faith in the "wisdom of the heart" that she never had since she was a child. Automatically, she against what the society values says that the thinking of factual matter is everything, with rebelling the society values, she is also against her father's philosophy.

In her rebellion against the constraint of social values, she is supported by her mother and her father as a chief of "factual school" the owner of Utilitarian philosophy.

She is happy in having the wisdom of the heart, though she must pay with her marriage. At last she can live as she has dreamed before. She can wonder, fancy sing, help, pity to someone or something and everything in humanity touch. At the end of the story she decides to help those less fortunate than her.

CHAPTER V

CONCLUSION

Dickens' *Hard Times* takes its setting in Coketown, one of the big industrial towns in England. One of the Coketowner is Thomas Gradgrind. He is a principal person; he puts facts subject above all. He takes his fifth children and his students in his school where he governs into the models on the factual subject. He forces his models in hard facts without any interfere of a silly thing. He is strict and offensive person. Thomas Gradgrind does not know the wisdom of the heart; all he knows is wisdom of the head. In the story he realizes that the wisdom of the heart is important thing after he meets the disaster in his children, first Louisa's rebellion on his facts subject and divorce her marriage, second His son, Tom Gradgrind Sr., who becomes the robber of the bank. At last he changes and realizes that the wisdom of the heart is important in the human relation beside the wisdom of the head.

The second main character is Louisa Gradgrind. She is a beautiful girl, but she has a sad childhood experience. She is the model of his father philosophy.

She loses her childhood because she has no children dreams. She loses time to play, sing wonder and cheer. Louisa often murmurs in front of the fireplace and thinks that her life is like the dying ember, she loses hopes for happiness. Louisa does not agree with her father philosophy and she tries to fight with breaking the laws that her father made. Her fight also is shown in Boundarby's proposal. She does not agree if the marriage is not based on love, but she fails and accepts Boundarby's proposal on Her father and her brother's force. Louisa's big rebellion is when she decides to divorce Boundarby. It becomes the moment to her to get freedom from the offensive and unbalance life to get freedom and the wisdom of the heart that she never has.

Cecilia Jupe who also called by Sissy is the daughter of the circus's horse riding. He is the main influence of the wisdom of the heart in the novel. She is generous and kind hearted. She is the savior of the people in the Coktown. First, she saves Louisa's sister from the sadness by her kindness heart and love she gives. She saves Louisa to get her realization and gets the wisdom of the heart by support her in lovely care. Second, she gives Thomas Gradgrind Sr, realization of the

importance of the wisdom of the heart by showing her deed into his children. And at last she helps Tom Gradgrind Jr, escape from police because of bank robbery.

The Coketowner holds certain social condition as seen through their classes, customs, believes and values and culture.

Both of the social classes have different ways of thinking and point of views. The upper class' ways of thinking is only on the way to take more profit from their business and that is why it influences the point of views in their life. They pointed that life must get its profit; to take the profit they should know the basic education to major business. The way to get it is by studying the factual subject where all of the subjects are based on the rational thinking and calculation. These backgrounds influence the education in upper class. They used the factual subject above all, and forbid to "wonder" or "fancy" subject as poetry, singing, drama and others.

Meanwhile the lower class hold the believe that they must hold proportional philosophy, where beside the factual subjects or the wisdom of the head they also study the "fancy" or "wonder" in other word it is the

wisdom of the heart. They have the broad way of thinking. They think that life is not only to take profit but also to consider the sense of the heart, which can function as acceleration of the head. They realize that life is not only based on the way of thinking but also the ways of senses.

The Coketowner believe that as a wife, they are mostly loyal and faithful to their husband. They seldom figure an affair with another man. Any affair with another man is considered to ruin a woman's name and also a family's name.

The Coketowner is Christian, but the labor class never goes to the church because they are busy to work to get more money to fulfill their daily needs. Meanwhile the upper class makes an effort to force the lower class to go to services or to church

The development character of Louisa does not come suddenly but it comes with process where the social and people around influence her. Beside the social condition, it is also people or character around her who can influence her way of thinking. As Gradgrind has big effect to Louisa's character and her character development, Boundarby is the founder of the hard factual

who leads Louisa to the sorrow in her childhood without any influence of wonder or heart. He at the end realizes that his factual philosophy, which is based on the wisdom of the head, is not complete enough to face the world without the wisdom of the heart. Dramatically he supports Louisa's rebellion against his own hard factual subjects. Thomas Gradgrind, Jr. her younger brother, has no sense of responsibility and humanity because he dares to bring her into disaster and sorrow which forces her to marry Boundarby. While, she is in her husband's home, she sees that her husband fired Stephen, the good worker without any strong reason. Boundarby as a husband doesn't have the dignity in front of his wife, because Louisa doesn't care of him and hate all his baggard humanity. Because of the bad condition in her marriage she is influenced by James Harthouse's seduction. Her relation to Harthouse is forbidden according to society, because she has love affair with another man while she still has a husband. To solve her problems, she goes to her father's home. It is the time for her to save her life from her childhood sorrow and her youthful sadness with Sissy Jupe's help. She at last can take over her problems and her sadness

with Sissy's remedy, "the wisdom of the heart" and the humanity touch.

As the member of the upper class, she is always demanded to do what it says and not to do what it forbids, whether she is happy or not. She is depressed to live in the factual thinking and without the touch of humanity. Her society always demands her to think all of the matters based on factual ways and they forbid her to think all the matters in humanity ways.

Her realization brings her into the consciousness to leave the social values with crossing the rules and leaving her husband. She knows that her rebellion costs a great deal.

Louisa at the end of the story successfully gains her needs in having the wisdom of the heart as she has dreamed before, then she can feel the wonder, fancy, singing, helping, pitying and everything in humanity touch and she decides to help those less fortunate than her.

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APPENDIX

SUMMARY

Coketown is a grimy, smelly industrial town in northern England. In this town, Thomas Gradgrind lives with his wife and five children, Louisa, Tom Jr., Adam Smith, Malthus and little Jane. Gradgrind wants his family perfect so he educates his children since they can walk and talk with his philosophy.

Thomas Gradgrind is future member of parliament and governor of the local school. He is one of leading citizens. One day he is observing a typical class in his school, he asks Cecilia Jupe or Sissy, the daughter of an acrobatic rider and clown to define a horse. She can not answer because she is not use logical thinking with base on fact.

Gradgrind doesn't want his children, Louisa and Tom are influenced by the "silly thing" after they watch the circus eventhough Louisa is always dream of playing, singing and hear the fairy tale as the other child does. Therefore Gradgrind seeks an advice to his friend, Josiah Boundarby, a banker and factory owner. At last Gradgrind takes decision to bring Sissy the circus girl into his household, hoping that Louisa will see what happens to someone who was raised on fancy, not fact. Boundarby in other hand objects with Gradgrind decision. He thinks that Louisa will bring the disaster for Gradgrind Factual philosophy that he planed early in the age of his children.

Bounderby as a high class, lives with a housekeeper, Mrs. Sparsit, a member of the faded aristocracy and lost her money. Another resident of Coketown is Stephen Blackpool, a factory worker. He has bad married because his wife is a drunkard and he loves with Rachel, another worker, their relation can not continue because of divorce laws order him a lot of money to do it.

Gradgrind is elected to parliament. He decides to take his son, Tom to works at Bounderby's bank and he wants his daughter, Louisa should marry Bounderby. Louisa talks to his father that her marriage would be a mistake, but Gradgrind refuses to hear anything that speaks of love or sentiment. Because of the bad mark in all subjects in the school, she finally dropout out. When the wedding takes place only Tom Gradgrind is truly happy, thinking

that it will be easier life at Bounderby's bank with his sister around him to defend him.

A new person has come to the town. It is James Harthouse, an aristocratic young man recruited by Gradgrind's political party. He immediately attracted Louisa. He makes plans to win Louisa's affection. Meanwhile, the workers of Coketown are attempting to form a union to protect their rights. Stephen refuses to join the union because he is convinced it will not help their plight and his promise to Rachel. Stephen is forced to leave town to look for the work. Louisa offers him money to get another job in another country but he refuses it. Tom takes a granted from this moment and asks Stephen to linger for several evenings around the bank.

The relationship between Harthouse and Louisa begin to intensify. Their move is watched by Mrs. Sparsit, eager to prove the fact of adultery and see the Boundarby marriage crumble. Soon after Stephen's departure, it's learned that the bank has been robbed. Since Stephen was seen lingering outside the bank, he is implicated in the crime. Louisa immediately suspects that Tom is responsible for the robbery because she knows him well because he has a lot loan from the gambling but he denies it. Louisa suspected by Mrs. Sparsit that she will run away with Harthouse but she is going to her father's home to get her father's advice. Faced with the failure of his "fact-only" philosophy, Gradgrind is shattered.

The robbery still remains unsolved. Accidentally, when Rachel and Sissy walking around in the side of town, near to abandoned mining they meet Stephen but Stephen discovered in near death. Before he dies, he makes a statement that he is not the robber. Knowing that Stephen's death will point the finger of guilt at Tom, he runs away. Gradgrind, Louisa and Cecilia find out that Tom is in Sleary's circus. He is playing a silly clown. He feels no guilt for what he has done, and Gradgrind again must face a failed product of his philosophy.