



NEAR EAST UNIVERSITY
INSTITUTE OF GRADUATE STUDIES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

**THE DEPTHS OF CHARACTERS: ANALYZING PSYCHOLOGICAL
REALISM THROUGH STREAM OF CONSCIOUSNESS
AND TONGUE SLIPS IN ELIOT'S ADAM BEDE**

M. A THESIS

Mustafa H.Mutlag

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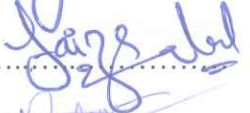

Assis. Prof. Dr. Danish Suleman

Nicosia

June, 2024

Approval

We certify that we have read the thesis submitted by Mustafa H.Mutlag titled “**The Depths of Characters: Analyzing Psychological Realism Through Stream of Consciousness and Tongue Slips in Eliot’s *Adam Bede***” and that in our combined opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Educational Sciences.

Examining Committee	Name-Surname	Signature
Head of the Committee:	DR SALAMIS TUGYAN 
Committee Member:	DR. FAIZA IQBAL 
Supervisor:	Dr. Danish Suleman 

Approved by the Head of the Department

27/June/2024

.....
Title, Name-Surname

Head of Department

Approved by the Institute of Graduate Studies

...../...../20...

.....
Prof. Dr. Kemal Husnî Can Başer

Head of the Institute



Declaration

I hereby declare that all information, documents, analysis and results in this thesis have been collected and presented according to the academic rules and ethical guidelines of Institute of Graduate Studies, Near East University. I also declare that as required by these rules and conduct, I have fully cited and referenced information and data that are not original to this study.

Mustafa H.Mutlag

27/June/2024

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Abstract

The Depths of Characters: Analyzing Psychological Realism Through Stream of Consciousness and Tongue Slips in Eliot's *Adam Bede*

Mustafa H.Mutlag

MA, Department of English Language and Literature

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This thesis studies Eliot's characters' stream of consciousness and slips of the tongue to expose their complex minds and lifestyles. Dostoevsky and Freudian glasses illuminate the story. Eliot's literary psychological realism is compromised by neglecting his narrative psychology and psychological techniques. Narrative and psychological analysis are limited. Filling this intellectual gap increases comprehension of how literature depicts and explains human nature. How slips of the tongue and stream of consciousness effect Eliot's characters' psychological growth is the thesis. Eliot's employment of these strategies is conceptually examined using Dostoevsky and Freud. The thesis demonstrates that George Eliot's "Adam Bede" uses psychological realism to convey its characters' emotions through literary devices. Exploring psychological difficulties helps readers comprehend people and gain human experience insights.

Keywords: slips of the tongue, stream of consciousness, *Adam Bede*, psychological realism.

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Chapter I

Introduction

Background of the Study

George Eliot (Mary Ann Evans) was a famous 19th-century English novelist. Her legacy in English literature is significant. The author has made notable contributions to the field of literature, particularly in the areas of psychological realism and character-driven storytelling. These efforts have solidified her lasting legacy in the realm of literary history. Mary Evans, born in 1819 in Warwickshire, England, originated from a middle-class socioeconomic background and enjoyed the advantage of acquiring formal education, a notable characteristic of an era characterized by limited educational opportunities for women. Haight (2018) posits that the individual in question exhibited a notable and profound involvement with literature in the initial phases of her cognitive maturation.

An outstanding literary masterpiece written by her is "Adam Bede," which was released in 1859. The present piece of literature acts as a notable illustration of psychological realism. The novel explores the actual experiences of individuals belonging to the working class living in rural England, with a particular focus on important characters like Adam Bede, a skilled carpenter, and Hetty Sorrel, a young woman whose decisions have a big impact on the plot. Eliot's psychological realism in "Adam Bede" vividly depicted early 19th-century rural England through her characters' thoughts, feelings, and motivations. According to Wasmoen (2016), the utilization of the pseudonym 'George Eliot' enabled her to navigate a literary realm that males predominantly controlled.

The literary works created by the author under consideration demonstrate noteworthy attributes, including profound psychological understandings, intricate portrayals of individuals, and an exploration of moral and ethical values. The author delved into the intricate psychological terrain of her primary characters, providing readers with a deep understanding of human behavior and the underlying motivations that drive it. The psychological depth of her writings is well acclaimed, which serves as a distinctive characteristic of her novels (Smith, 2018).

This thesis aims to help students and educators understand narrative and psychology. This method optimizes teaching and learning by offering a

comprehensive framework for text analysis from multiple perspectives. Eliot's examination of selfhood, social identity, and morality and her continuing impact on literature are highlighted in the thesis. The thesis shows Eliot's continuing impact on understanding human complexity through numerous tactics and issues.

Statement of the Problem

According to Eliot's tongue slips and stream of consciousness, it may reveal the characters' inner minds. These techniques show people's true selves. Exploring characters' mental and emotional states may help readers grasp their motivations.

According to Dostoevsky, undervaluing Eliot's psychological approaches and narrative psychology's broader ramifications are issues. Story comprehension and subconscious examination suffer without them. Without this literary gap, Eliot's psychological realism in literature and narrative and psychological analysis are diminished.

Resolving that oversight corrects an academic weakness and improves understanding of how literature can reflect and explain human complexity. By evaluating Eliot's use of slips of tongue and stream of consciousness, we appreciate her literary brilliance. The father of psychoanalysis, Sigmund Freud, believed that the use of stream of consciousness and slips of tongue could reveal each character's true motives. Freud, the founder of the unconscious and other psychological methods, illuminated the human psyche's secret workings (Casto, 2011).

Objectives of the Study

1. To examine how slips of tongue and stream of consciousness affect Eliot's characters' psychological development.
2. To examine Eliot's utilization of these tactics from a theoretical perspective, considering the viewpoints of Dostoevsky and Freud as a well-known psychologist.
3. To assess the significance and impact of Eliot's approaches on contemporary narrative psychology and the field of literature and psychology.

Research Questions

1. How do Eliot and Dostoevsky use stream-of-consciousness and language errors to express their characters' inner turmoil?

2. Does Eliot's use of storytelling techniques align with Dostoevsky's thoughts on expressing the stream of consciousness through language and behavior?
3. How do George Eliot's literary strategies, such as slips of the tongue, reveal the inner depths of her characters in the novel?

Significance of the Study

The significance of this thesis can be analyzed from the perspective of Fyodor Dostoevsky, which highlights its significant relevance in comprehending the complex nature of the human mind and the ethical and existential challenges it presents. Dostoevsky, whose literary works explore the complexities of the soul, consciousness, and freedom, serves as a compelling illustration for valuing George Eliot's utilization of psychological realism due to various factors:

This thesis aims to deepen understanding of Eliot's characters by analyzing their stream of consciousness and slips of the tongue, revealing the intricate intricacies of their inner thoughts and lifestyles. This approach enhances comprehension by analyzing the story through the lens of Dostoevsky and certain viewpoints of Freud. This examination will showcase Eliot's adeptness in portraying the moral and ethical dilemmas that were widespread throughout their time. This thesis employs psychoanalysis to elucidate the correlation between literature and psychology, specifically focusing on the novel *Adam Bede*. The thesis demonstrates the capacity of literature to facilitate psychoanalytic comprehension.

Understanding Eliot's narrative approaches' psychological roots increases reader engagement. Eliot's attempt to reveal her characters' inner thoughts and emotions helps readers understand her writing. Narrative psychology and psychoanalytical critique benefit from the thesis' emphasis on language errors and unfiltered thoughts in conscious and unconscious mental processes. This input matters. Theory-narrative relationships are examined here.

This thesis facilitates the comprehension of storytelling strategies and psychological observations for students and educators. The thesis demonstrates Eliot's enduring influence on literature and her examination of selfhood, social identity, and morality.

Limitation of the Study

The main objective of this study revolves around the core elements of psychological realism, including stream of consciousness and slips of tongue and the portrayal of suppressed wants and conflicts.

Although the mentioned components provide important perspectives, it is important to acknowledge that this study does not consider additional literary and contextual factors that contribute to the psychological intricacy of the novel.

The process of examining psychological components entails a certain level of subjectivity, as different readers and analysts may have varying interpretations of characters' thoughts and intentions. The discipline of literary studies is inherently subjective. The analysis predominantly depends on the theoretical framework of Freudian psychoanalysis. Although the recommended approach provides a logical framework, it is important to acknowledge that it may only cover some possible interpretations and psychological systems.

Definition of Terms

Psychological realism is a prominent literary style that focuses on the exploration of characters' internal experiences, motivations, and subconscious elements, hence shedding light on the intricate psychological dimensions they possess. The primary objective of this endeavor is to accurately depict human conduct, sentiments, and drives, so affording readers a glimpse into the intricate nature of the human experience (Smith, 2018).

Slips of the tongue, as conceptualized by Sigmund Freud in 1900, pertain to verbal errors that inadvertently disclose latent subconscious thoughts and desires.

The stream of consciousness is a literary device that engages readers in a character's unmediated cognitive processes and affective experiences, thereby offering a glimpse into their subjective realm (Zunshine, 2017).

Character Development: The process through which characters in a literary work evolve, change, or grow psychologically, emotionally, or morally throughout the narrative (Samandarov et al., 2022).

Literary Realism: A movement in literature that focuses on representing reality and everyday life, often highlighting social issues, ordinary people, and situations, portraying them in a true-to-life manner.

Narrative Technique: The methods and tools employed by an author to convey a story, including but not limited to point of view, structure, pacing, dialogue, and literary devices (Literary Devices, 2022).

Inner Lives of Characters: The psychological, emotional, and mental aspects of fictional characters, including their thoughts, motivations, fears, desires, and subconscious processes (Literary Terms, 2022).

Chapter II

Literature Review

Introduction

This chapter analyses literary psychological realism research, concentrating on George Eliot's seminal work 'Adam Bede.' This text discusses scholars' and professionals' views on Eliot's psychological realism. This chapter also provides a theoretical basis for the novel's character psychology study. These theories—Freudian lapses, stream of consciousness, and suppressed desires—help explain Eliot's character-driven narrative and its impact on psychological realism in writing.

The main characters are emotionally and temporally distant from their current reality, trapped in a mythical past, and as a result, the chaos of their relationship is let free. Eliot's realism emphasizes the importance of acknowledging the past's influential, shared, and essential impact on the present. In *Adam Bede*, published in 1859, Eliot invites her readers to recognize the connections between their current circumstances and the historical experiences of her characters (Marshall, 2020).

Slips of the Tongue in *Adam Bede*

Unintentional speech errors, known as Freudian slips, disclose underlying thoughts or wants. In George Eliot's "*Adam Bede*," slips of the tongue disclose her characters' hidden thoughts and emotions, indicating their psychological complexity.

Previous Studies

In *Adam Bede*, several scholars examine Eliot's character characterization and psychological realism through slips of the tongue. These tests reveal Eliot's language skills and capacity to convey psychological complexities in seemingly simple comments.

Ainsworth (2022) analyzes the techniques employed by George Eliot to unveil the intricate psychological landscapes of his female characters. Ainsworth examines instances of verbal mistakes, with a particular emphasis on the female perspective and the literary works of Eliot.

Conversely, Brown (2021). Explores Eliot's exceptional ability to depict characters, demonstrating her mastery in creating intricate and authentic individuals.

Brown acknowledges some verbal mistakes, but his research focuses on Eliot's methods for developing one's character rather than these linguistic errors.

Jones (2019). The author examines the concept of psychological realism in Eliot's works and explores the various techniques employed by the author to imbue her characters with profound depth and genuine authenticity. Jones examines instances of verbal mistakes, but her analysis mostly centres around the psychological aspects portrayed in Eliot's works.

Furthermore, according to Evans (2019). Explores the intricate interplay between character, narrative, and theme in Eliot's works and its contribution to the portrayal of psychological reality. Evans acknowledges verbal mistakes, but her research centers on the growth of characters, the progression of the narrative, and the exploration of themes.

Stream of Consciousness in *Adam Bede*

George Eliot's novel "Adam Bede." relies on a stream of consciousness, which depicts a character's unfiltered thoughts and feelings. Eliot's skillful use of this approach enriches the story's psychological realism and reveals the characters' underlying intricacies.

Previous Studies

In "Adam Bede," the stream of consciousness has been studied for its role in understanding the characters' psychological environments. These studies show how Eliot's stream-of-consciousness craft gives characters' inner lives complexity and authenticity.

Smith (2022) the study investigates Eliot's indirect discourse and interior monologue to disclose characters' thoughts and feelings. Smith discusses stream of consciousness, but she concentrates on Eliot's methods for portraying subjective experiences without using them.

The study examines how Eliot's open indirect language and shifting narrative perspectives make *Adam Bede*. Psychologically realistic. Garcia notes stream-of-consciousness-like features, but she highlights Eliot's narrative approaches' psychological depth and sincerity.

In addition, Thompson (2022) in his study investigates how Eliot's focalization and shifting narrative perspectives improve "Adam Bede." characters' psychological

knowledge. Thompson discusses Eliot's use of stream of consciousness, but he concentrates on the narrative viewpoint and how it reveals the characters' inner lives.

Theoretical Framework

Slips of the tongue and stream of consciousness improve psychological realism and disclose hidden thoughts and feelings in George Eliot's *Adam Bede*. The thesis uses theories of:

Dostoevsky's Psychological Realism first examines characters' complicated personalities and inner lives. The thesis also examines tongue slips and awareness flow to uncover hidden ideas and emotions and how language and the unconscious mind relate. Third, Eliot employed narrative techniques to create a psychological environment through stream of consciousness. Finally, language and consciousness reveal characters' interior tensions, motivations, desires, and preoccupations through characterization and psychology.

George Eliot's realism encompasses both the outward world and the realm of individual consciousness. She shifts the focus inward, emphasizing the importance of understanding who is seeing the external reality and the circumstances surrounding that perception. This consideration of consciousness is a crucial element of Eliot's realist endeavor (Parveen, 2018).

The researcher wants to analyze Adam Bede's slips of the tongue and stream of consciousness to understand better the novel's psychological realism and creative exploration of human emotions.

Psychological Realism

Psychological realism, which shows characters' inner lives, is a prominent literary method that explains the psyche (Hirsch, 2020). This method examines cognition, affect, and volition, reflecting human complexity (Ryan, 2010). Psychological realism connects characters' psychological lives to real individuals (Phelan, 2017). Psychological realism transcends discussions and behaviors. It explores people's subconscious desires, thoughts, and motives (Oatley, 2019). Internal monologues, stream of consciousness, and Freudian slips reveal actual emotions and aspirations in this literary method (Leask, 2020).

Psychological realism acknowledges complex minds and various qualities (Brooks, 2019). It shows the characters' flaws and humanity to mirror real-life issues

This style became popular in the late 19th century as authors tried to defy literary constraints and represent human behavior more realistically (Culler, 2018). In the late 19th century, psychological realism emerged in response to romanticized and idealized depictions of human nature (Culler, 2018). Henry James, Gustave Flaubert, and George Eliot wanted to show the characters' thoughts and feelings (Ryan, 2020). This change was influenced by Freud and James' theories of the unconscious mind and subjective experience (Leask, 2020).

Early psychological realists used internal monologue and free indirect discourse to explore characters' minds (Phelan, 2017). By blurring internal and external reality, stream-of-consciousness storytelling makes characters' thoughts and feelings more immersive (Hirsch, 2020). This concentration on psychological interiority enhanced literature and deepened understanding of human behavior and the complicated relationship between thoughts, emotions, and actions (Brooks, 2019). Contemporary literary, psychological realism incorporates numerous perspectives and cognitive science and neuroscience (Eagleton, 2022). While the techniques and themes may vary, the goal is to accurately reflect human psychology and help readers understand themselves and the world.

Key Features of Psychological Realism

George Eliot's "Adam Bede" shows her psychological realism skills. Eliot uses multiple approaches to reveal her characters' complex reasons, objectives, and obstacles. Eliot avoids stereotyping by creating complex individuals like Adam Bede with complex wants, faults, and motivations (Ryan, 2020). Adam struggles between his morality and his desire to sin (Brooks, 2019).

Exploring the inner thoughts by employing internal monologue, readers are granted insight into the characters' inner worlds, specifically focusing on Hetty Sorrel's. This strategy exposes the contradiction between her stated indifference and her hidden longing (Hirsch, 2020).

Eliot's authentic representation of emotions truly resonates with readers. The story explores the emotional experiences of its protagonists, with a particular focus on Adam's intense distress and loneliness following his loss (Phelan, 2017).

Exploring Moral Dilemmas in the novel is skillfully crafted to incorporate the concept of internal struggle and ethical dilemmas. Characters such as Hetty Sorrel confront challenging decisions that challenge their fundamental principles (Eagleton,

2022). Eliot's adept utilization of literary elements, such as the symbolic oak tree that represents steadfast tenacity, serves to augment the depiction of psychological realism (Culler, 2018). The power of observation Eliot's superb character depictions stem from her keen observation of human behavior and psychology. Her investigation of people's lives outside the story shows this (Leask, 2020).

Slips of the Tongue: Unmasking the Hidden Depths

Freudian slips, or slips of the tongue, are seemingly harmless speech blunders that expose hidden thoughts, feelings, and desires (Eagleton, 2022). Unintentional blunders can help psychological realism authors reveal their characters' inner lives (Phelan, 2017).

Slips of the tongue might reveal a character's hidden thoughts or wants (Hirsch, 2020). This illuminates their genuine motivations and subconscious processes, bringing depth and authenticity to their portrayal. In George Eliot's "Adam Bede," Hetty Sorrel unintentionally calls Arthur Donnithorne "husband" instead of "sir," suggesting her subconscious longing for a life with him and predicting the tragedy (Jones, 2019). Slips can disclose character worries and internal issues they are striving to hide (Eagleton, 2022). By accidentally revealing these challenges, authors can add psychological depth and intrigue to their characters, helping readers identify with them. In Fyodor Dostoevsky's "Crime and Punishment," Raskolnikov's mistake of calling Marmeladov's daughter Sonia "Sofya Semyonovna" symbolizes his subconscious link with her and his struggle with guilt and atonement (Evans, 2019).

Character Realism: Slips of the tongue make characters more human and accessible (Leask, 2020). These accidental mistakes show human communication flaws and the intricacy of our inner life. Clarissa Dalloway's slip of the tongue, calling Peter Walsh "Richard," shows her continuing affection for him and her internal battle between societal expectations and personal aspirations in Virginia Woolf's "Mrs. Dalloway" (Smith, 2022).

Signifying Repressed urges: Freud's theory of the unconscious argues that slips of the tongue can reveal unconscious urges or impulses (Ryan, 2020). This can help explore the darkest side of the human psyche and give characters psychological depth. In Ian McEwan's "Atonement," the unreliable narrator's slips of the tongue reveal his subconscious guilt and childhood trauma (Brooks, 2019).

Slips of the Tongue and Psychological Realism

The term psychological realism illustrates characters' thoughts, feelings, and desires to provide psychological reality (Culler, 2018). Highlighting the complexity of human psychology through unintentional errors illustrates how both conscious and unconscious mental processes influence thinking and behavior (Eagleton, 2022). Phelan (2017) suggests that making linguistic blunders might actually improve a person's trustworthiness and likability, hence enhancing their sincerity.

Verbal flaws disclose hidden desires and drives, improving human understanding (Ryan, 2020). Verbal errors convey characters' thoughts and feelings, engaging the reader and enhancing their psychological portrayal. They explain human psychology and character reasons, goals, and issues.

Unveiling the Unfiltered Mind: Stream of Consciousness and Psychological Realism

Psychological realism is enhanced by a stream of consciousness, which mimics a character's unfiltered thoughts and emotions (Culler, 2018). Stream of consciousness gives readers unprecedented access to the character's hidden wants, worries, and complex cognitive processes.

Power of Unfiltered Expression: Stream of consciousness lets authors explore their characters' uninhibited thoughts and feelings (Hirsch, 2020). The direct and unfiltered flow of consciousness helps readers comprehend the characters' motivations and the intricate relationship between cognition and emotion.

Stream of consciousness can disclose characters' unconscious desires and fears (Ryan, 2020). Authors can reveal subconscious influences on characters' behavior and decisions by recording unedited thoughts. In Virginia Woolf's "Mrs. Dalloway," Clarissa's stream of consciousness shows her worries about age, society, and her prior goals (Smith, 2022). Authors can convey conflicting impulses, moral issues, and emotional struggles by giving unedited ideas. Joyce's "Ulysses" depicts Leopold Bloom's remorse, yearning, and search for meaning through the stream of consciousness (Phelan, 2017).

Stream of consciousness helps authors write more realistic and relatable characters (Leask, 2020). This technique adds depth and realism to characters by capturing their untidy, uncensored thoughts. "White Teeth" by Zadie Smith uses the

stream of consciousness to portray characters' different perspectives and emotional difficulties as they navigate cultural identities and societal expectations (Brooks, 2019). Stream of consciousness captures characters' unvarnished thoughts and emotions, helping readers connect with them and grasp their psychological landscapes (Culler, 2018).

This technique emphasizes the subjective dimension of experience, revealing how distinct thought patterns and subconscious influences form characters' viewpoints and motivations (Eagleton, 2022). Characters in the stream of consciousness are imperfect and complex to reflect human reasoning's illogic (Phelan, 2017). By showing underlying desires and worries, the stream of consciousness can clarify the complicated link between conscious and unconscious processes that determine human behaviour (Ryan, 2020). The stream-of-consciousness technique helps authors establish psychological realism by revealing characters' inner lives and human intellect and emotion.

The Psychological and Existential Themes of Dostoevsky

According to Bird (2001), explaining the significant influence that Russian artists of the 19th century had on the mindset of the era was also a challenge for the Russians themselves.

Dostoevsky adopts an inward perspective in his narrative. He undergoes the same adventure as his heroes. He is aware of their internal processes through a shared connection of existence. The mentioned experience, characterized by an internal understanding, is consistently reflected in his tale. He organizes and coordinates events. He skillfully incorporates conversation. He formulates his sentences. He communicates his thoughts clearly and directly, or he allows them to be interpreted. However, consistently, he remains internally focused, resolutely directing events towards his desired outcomes.

Psychologically skilled observers view Dostoevsky as a prescient psychologist who is deeply concerned with depicting authentic individuals through his memorable, vivid, and realistic characters (Corrigan, 2017).

Due to Dostoevsky's exceptional storytelling skills and his alignment with the prevailing ideologies prevalent in Western Europe and America, such as freedom, truth, and goodness, it is tempting to assume that our comprehension of his work is

accurate despite the potential for significant deviations. According to Nguyen (2024), “Dostoevsky connects the analysis of the inner world of human beings with the history of Russia, its culture, and its people in the latter half of the 19th century. The existential aspect in Dostoevsky's writings clarifies the concrete picture of Russia with its diverse aspects, contradictions, conflicts, and the dynamic trends of Russian society with the synthesis of Asian and European elements, manifested in the Slavophile and Westernizer tendencies.”

In America and Western Europe throughout the late nineteenth and early twentieth century, Dostoevsky was seen as a "psychologist" who had a strong inclination towards exploring the sinister and unsettling aspects of the human psyche. Subsequently, he was interpreted as an "existentialist" who lacked purpose in life and was preoccupied with feelings of hopelessness and irrationality. Dostoevsky is often regarded as one of the most optimistic and exuberant authors, and he can be considered the preeminent writer of Christian literature since Dante.

Dostoevsky's novels might be interpreted as intellectual and spiritual laboratory experiments, wherein the writer frequently experiences unexpected outcomes as a result of the intricate interplay between the characters. Dostoevsky's writings demonstrate a departure from moral or ideological tendencies, as he frequently showed a strong desire to observe the outcomes that would arise from the interaction between Character A and Character B. Occasionally, the one whom he had anticipated to be a hero transformed into a villain along the progression of the story, as a result of their interactions with specific individuals and circumstances. The author witnessed the transformation of figures once portrayed as heroes into villains. Dostoevsky's writings aim to conduct experiments where significant concepts and perspectives are portrayed through the thoughts and experiences of various people who interact with each other. These experiments need us to make decisions about their consequences.

Summary

This chapter analyzes literary psychological realism research, focusing on George Eliot's 'Adam Bede'. This thesis analyzes scholars' and professionals' viewpoints on Eliot's psychological realism. This chapter also theoretically underpins the novel's character psychology study. Eliot's character-driven narrative and psychological realism can be explained by Freudian lapses, stream of consciousness, and hidden character demands.

Chapter III

Methodology

Introduction

This chapter analyzes "Adam Bede"'s psychological realism, data, and analysis. It uses the thesis' theoretical framework for textual evidence analysis.

Research Design

This qualitative study uses Braun and Clarke's (2022) close reading and thematic analysis of the text. This method can reveal psychological realism passages' narrative themes and patterns, as shown by Eliot's fictional discourse. The thesis investigates Dostoevsky and Freud's stream-of-consciousness and slips-of-the-tongue hypotheses.

Data Collection Tools

Dostoevsky and Freud's viewpoints will be used to investigate Adam Bede's psychology. Such tactics will expose the novel's human mind exploration. Careful reading will reveal facts, linguistic patterns, and hidden meanings in the text's slips of the tongue and stream of consciousness. Our thesis will explore character aspirations, inner workings, and psychological concerns.

A character's habits, defense mechanisms, and unconscious urges will be explored using Dostoevskian and Freudian methodologies to create psychological profiles that reveal their issues. Studying character dynamics and links will reveal psychological patterns and interpersonal concerns (McGuirk, 2019). The researcher will explain the novel's psychology using literary theories, including Freudian and other psychologists. This thesis will conclude with critical discussions of the novel's themes and tactics to enhance understanding and challenge perspectives.

Data Analysis Procedures

According to Braun and Clarke (2016), this thesis will employ thematic analysis to analyze "Adam Bede" using their six-step process. Qualitative data analysis using reflexive thematic analysis is simple and adaptable. It helps identify and examine data patterns and themes (Braun and Clarke 2012). In coding reliability strategies, themes

are usually defined early in the analytical process. Data codes can support preliminary theoretical theories. After knowing the data, themes can be suggested (Terry et al. 2017). A theme is "summaries of what participants said in relation to a specific topic or question during data collection" (Braun et al. 2019, p. 5). Positivists discuss them in data.

Braun and Clarke (2014) developed a six-step process to help researchers identify and address theme analysis's key features. Braun and Clarke (2012) provide a six-step process for Thematic Analysis (TA). Although the six steps are ordered logically and sequentially, the researcher must be aware that the analysis does not advance linearly. Instead, the study is recursive and iterative, requiring the researcher to switch phases (Braun and Clarke 2020). Textual analysis (TA) is a laborious process that researchers go through multiple stages. New data interpretations may require extra rounds of prior phases. It is important to view the six-phase technique as guidelines, not rules, that can be tailored to the data and research question(s) (Braun and Clarke, 2013).

The first phase is 'familiarisation,' which is prevalent in qualitative research. Familiarisation entails reading and rereading the entire dataset to understand it. Finding relevant content to the study question(s) is crucial. Engaging in the manual transcribing of data can be an exceedingly valuable endeavor for the researcher, as it can significantly enhance their thorough exploration of the data. The data should be transcribed using orthographic conventions, taking into account any instances of inflections, breaks, pauses, tones, and other vocal characteristics exhibited by both the interviewer and the interviewee (Braun and Clarke, 2013).

The second phase is developing initial coding, which serves as the essential component that will eventually develop into themes. Coding is a method used to create concise and abbreviated labels that describe or interpret information that is relevant to the research question(s). It is advisable for the researcher to methodically analyze the full dataset, giving equal attention to each data item and discovering intriguing parts of the data that could be useful in constructing themes. The codes should be concise yet include enough information to independently convey the shared characteristics across the data items related to the research issue (Braun and Clarke 2012; Braun et al. 2016).

The third phase involves the generation of themes, which commences once all pertinent data items have been coded. The emphasis transitions from analyzing individual data items within the collection to analyzing the overall significance of the

dataset as a whole. Examine and evaluate encoded material to find ways to integrate codes with related meanings to form themes or sub-themes. This technique sometimes involves integrating multiple programs with a common concept or data component. A specific code can describe a data story and become a sub-theme or theme (Braun and Clarke 2012).

In the fourth phase, the researcher must perform a thorough and repeated examination of the potential themes in relation to the coded data items and the overall dataset (Braun and Clarke 2012, 2020). During this stage, it is not unusual to discover that specific potential themes may not effectively serve as meaningful interpretations of the data or may not offer information that directly addresses the research question(s). It may also be revealed that certain codes and/or data items that contribute to these themes may be inconsistent and need to be revised.

In the fifth phase, the researcher is responsible for defining and designating the theme. During this phase, a comprehensive study of the thematic framework is presented. Each unique topic and sub-theme must be articulated in connection to both the dataset and the research question(s). According to Patton's (1990) twofold criterion, each theme must offer a clear and logically consistent explanation of the data that the other themes cannot explain. Nevertheless, these themes must converge to generate a clear and coherent storyline that aligns with the dataset's content and provides valuable information regarding the research question(s). The names of the themes may be subject to a last adjustment, if deemed necessary, at this stage.

Lastly, Phase six involves the production of the report. The distinction between phases five and six can frequently be indistinct. Moreover, this 'ultimate' phase would seldom exclusively take place at the conclusion of the analysis. Unlike quantitative research, where the analysis is conducted and then written up separately, qualitative research integrates the write-up into the entire analysis process (Braun and Clarke 2012). Similar to prior stages, this task will probably necessitate a recursive methodology for composing reports.

Why "Adam Bede"? Slips and streams foster psychological reality. Eliot's characters disclose buried emotions as they fight with morals, society, and repressed appetites. Her rich prose and subtle character development allow you enough possibilities to detect and examine these approaches within the narrative framework. This study will carefully investigate slips of the tongue and stream of consciousness using Dostoevsky and Freud's. Initial coding will highlight moments where characters'

words reveal subconscious wants or worries, and internal monologues reveal their mental anguish. The researcher will revise and link observations throughout the novel. A good performance will reveal "Adam Beds.' psychological reality" through recurring patterns and motifs.

This method also demonstrates the fragility of the human psyche and the complicated interplay between conscious control and unconscious influences on behavior. Researchers critique and enhance fresh ideas. Interpreting each topic's data's complexities helps readers understand the novel's psychology. The thesis shows how the motifs make Adam Beds psychologically realistic via textual evidence and perceptual judgments. The thesis will unveil Eliot's characters' hidden depths and demonstrate how these methods promote reader empathy, making the work a timeless study of human nature. The thesis finishes with a brief, academic critique for the broader public. This researcher will describe her findings and contribute to the debate of Eliot literary art and psychological realism.

Summary

This chapter discusses the thesis's qualitative approach, close reading, and thematic analysis. This study examines how Eliot employs psychological realism to create complex characters, explore their inner lives, and boost psychological reality. The thesis compares Dostoevsky and Freud.

Chapter IV

Analysis

Introduction

The characters' psychological challenges are the stream of consciousness and slips of the tongue. Similar methods are used to explore Dostoevsky's characters' anxiety, desires, motivations, and psychological concerns. Existential problems of free choice, morality, and meaning are common throughout Dostoevsky's work. The work explores moral difficulties, heroes' wants, and salvation in a broken society. This thesis will investigate Dostoevsky's analytical technique, which emphasizes the characters' expectations and wants and their social interactions, to evaluate Adam Bede. Following the novel's chronology, this chapter will explore each character.

Inner suffering of Eliot and Dostoevsky's characters

Despite their different cultural roots and literary styles, George Eliot and Fyodor Dostoevsky share psychological stories and character development. Both authors express their characters' moral conflicts and emotions creatively.

The frequently employed stanzas at the opening of the novel encourage us to awaken each morning, ready to devote ourselves to the service of the Lord. Each day is provided by God for us to awaken for our daily responsibilities, similar to how the sun rises each day to complete its cycle. The novel starts by employing religious hymns as a means of acquainting readers with the prevailing environment that will dominate the narrative.

Eliot's utilization of stream of consciousness and slips of tongue for portraying inner suffering

Inner Suffering through Adam Bede

The first thing Adam is complaining about is described in this quotation: "Look there, now! I can't abide to see men throw away their tools' that way, the minute the clock begins to strike as if they took no pleasure in their work and was afraid of doing a stroke too much" (Eliot, 1901, p. 15). This quotation from the novel recalls a similar sentiment to that of the character that Dostoevsky portrays in the novel. The fact that they are not as involved and committed to their task as they should be is shown by

this progress. In addition, this suggests that Eliot and Dostoevsky were both preoccupied with the dehumanization of laborers at this point, as well as the loss of their excitement for their work; this is shown in the following quotation:

“That’s better than speaking soft and letting things go the wrong way, I reckon, isn’t it? If I wasn’t sharp with him he’d sell every bit o’ stuff i’ th’ yard and spend it on drink. I know there’s a duty to be done by my father, but it isn’t my duty to encourage him in running headlong to ruin. And what has Seth got to do with it? The lad does no harm as I know of” (Eliot, 1901, p. 109).

The story reflects Eliot’s view of existential issues and familial conflicts, such as Adam's realization that they have a responsibility to their father and their tendency to desert them in difficult times. Adam tries to get his mother to grant him time to work in this section. Adam's independence and will to complete his mission are shown.

Adam's heart raced with fear as his vague uneasiness about his father turned into a profound dread. Without responding to Seth, he swiftly advanced, accompanied by the restless barking of Gyp. Within a short period, he reached the bridge. The father, whom the speaker had previously considered with a certain level of anger, was maybe at that moment fighting against the possibility of death by drowning. Before Adam could even grab the coat and pull out the towering, heavy body, this was the initial thing that quickly crossed his mind.

Despite Adam’s sorrow over his father's passing, he recognizes the benefits it brings for him with the absence of a parent struggling with alcoholism; he may now consider getting married. He devises strategies to bypass his mother's rejection of Hetty and starts formulating plans to establish his firm. He does not hastily get into marriage without careful consideration, and he thoroughly evaluates the practical factors of his situation.

“There’s nothing but what’s bearable as long as a man can work,” he said to himself; “the natur o’ things doesn’t change, though it seems as if one’s own life was nothing but change. The square o’ four is sixteen, and you must lengthen your lever in proportion to your weight, is as true when a man’s miserable as when he’s happy; and the best o’ working is, it gives you a grip hold o’ things outside your own lot.” (Eliot, 1901, p. 152-153).

Adam's misinterpretation of Hetty, while picking currants together, makes Hetty's preoccupation with Arthur evident, but Adam interprets her changed demeanor as a sign that she has developed feelings for him. Adam's infatuation with Hetty is so intense that he is unable to perceive her flaws objectively. Although he first disapproves of her fondness for adornment when she places a rose in her hair, he quickly disregards the issue. Due to his perception of Hetty as an innocent and charming young girl, he is unable to discern her excessive self-admiration. During times of emotional vulnerability, individuals may exhibit a profound level of affection, similar to Adam's expression of love for Hetty despite her being interested in someone else.

Adam is shocked and heartbroken when he strolls, and he abruptly notices the couple a brief distance ahead of him; they are kissing. Upon perceiving his existence, Hetty promptly departs, but Arthur leisurely approaches Adam. He attempts to downplay the occurrence by using a few nonchalant remarks. Arthur attempts to justify his actions, asserting that he had no intention of causing any harm. He indicates that the affair is nearing its conclusion. However, Adam is not easily appeased; he accuses Arthur of depriving him of his joy and challenges him to engage in combat. Despite Arthur's reluctance, Adam provokes him by calling him a coward, leading to the commencement of the fight. Arthur quickly passes out and falls.

Adam's revelation of Hetty and Arthur's affair not only devastates him emotionally but also shatters his romantic idealism and exposes him to the harsh reality of betrayal. "Poor Adam, possessed by rage that could find no other vent, began to throw off his coat and his cap, too blind with the passion to notice the change that had taken place in Arthur while he was speaking. Arthur's lips were now as pale as Adam's; his heart was beating violently." (Eliot, 1901, p. 394).

Eliot studies Adam's struggle to balance his love for Hetty, his judgment of Arthur, and his morality. Both authors investigate tragedy caused by circumstances or character flaws. Adam's sadness for Arthur and Hetty shows their shortcomings.

Adam has not committed any grave offences thus far; he is culpable of arrogance and succumbing to violent urges, but he has not acted in a manner that would cause lasting harm to another individual, unlike Arthur and Hetty. Despite his enduring pain, he will continue to suffer even more. His affection for Hetty, however well-intentioned, blinds him to her true character. Consequently, he finds himself ensnared in a predicament that he must confront. In this chapter, Eliot starts to illustrate a key

lesson in *Adam Bede*: it is crucial never to believe that one has complete control over one's physical destiny, as unforeseen circumstances can compel one to follow unexpected routes.

Inner Suffering through Hetty

Hetty's love with Arthur can be interpreted as a manifestation of object attachment, wherein Arthur symbolizes a substantial object of her emotional investment. Freud may propose that her unhappiness arises from the fear of losing this attachment, which is a crucial source of her emotional contentment and steadiness.

Hetty feels a sense of departure when Adam starts talking to her about Arthur: "You won't think me making too free in what I'm going to say. If you was being courted by any man as 'ud make you his wife, and I'd known you was fond of him and meant to have him, I should have no right to speak a word to you about it; but when I see you're being made love to by a gentleman as can never marry you, and doesna think o' marrying you, I feel bound t' interfere for you. I can't speak about it to them as are i' the place o' your parents, for that might bring worse trouble than's needful." (Eliot, 1901, p. 421).

The ego is attempting to harmonize her internal longings (her affection for Arthur) with the external circumstances (his departure). If her self-esteem assumes his departure is rejection, she may worry and feel worse. Hetty may use different defense strategies when stressed or worried about her emotional stability.

Hetty's infatuation with Arthur may have been fueled by complex feelings of mutual love and affection, which his departure is destroying. As the romanticized link is replaced by reality, imagination might break down and cause sadness.

Hetty finally has an opportunity to be by herself. She peruses the letter written by Arthur. Within the message, he expresses sincere remorse for the distress he has caused her yet firmly states his inability to enter into matrimony with her. The significant disparity in their socioeconomic standings renders it impossible for them to find happiness in a union. Hetty's response is exceedingly intense:

"The letter shook and rustled in her hand. She laid it down. It was a horrible sensation—this cold and trembling. It swept away the very ideas that produced it, and Hetty got up to reach a warm cloak from her clothes-press, wrapped it round her, and sat as if she were thinking of nothing but getting warm." (Eliot, 1901, p. 437).

She is utterly devastated. She weeps till she falls asleep and awakens to a feeling of hopelessness. Her primary instinct is to escape from her environment. Suffering can lead to self-awareness, moral and spiritual discoveries, and personal transformation, according to Eliot. Hetty's extreme emotional reaction to Arthur's rejection and her grief reflects Eliot's belief that deep personal crises can purify the soul. Hetty may need to struggle to find herself or adjust to her aspirations.

Hetty waking up depressed is a Dostoevskian existential crisis. Hetty fears her identity, future, and lost love. Eliot imitates how Dostoevsky may examine Hetty's misery, which challenges her existence and agency. She may find a deeper identity beyond romance.

Moral decisions shape Dostoevsky's characters. Hetty's logical rather than emotional examination of marrying Adam displays Dostoevsky's concern for human emotions and ethics. Her survival technique may induce emotional distress and doubts about her sincerity.

Eliot's ideas of redemption through suffering may explain why Hetty marries Adam. Despite her initial pain, Hetty's decision may have been to redeem herself by marrying Adam's social stability or redefining meaning, her thoughts were focused on making a decision that may change her life: "She felt confident that he would still want to marry her, and any further thought about Adam's happiness in the matter had never yet visited her" (Eliot, 1901, p. 446).

After church, Adam proposes to Hetty at home. In order to feel protected like Arthur, Hetty accepts. Hetty changes her mind and seeks Arthur. She attempts suicide by drowning. Adam searches for Hetty, unaware of her pregnancy, and discovers she was imprisoned for murdering her own child. Freud said repressed desires and emotions often reemerge symbolically. Hetty's suicide attempt and sudden flip from accepting Adam to seeking Arthur may suggest the return of her repressed feelings for Arthur and her emotional pain. Despite her denial, her actions indicate these unresolved concerns. Freud's superego clarifies Hetty's suicide attempt and child murder conviction. The superego represents internalized social morality. Hetty's intense guilt and self-destructive activities reveal a punitive superego punishing her for her moral flaws and failure to comply with her own goals and societal norms.

In the end, Eliot investigates her characters' ideas, inspired by Dostoevsky's psychological realism. Adam Bede's duty-obeying causes complications once Arthur betrays Hetty. Shame and hatred reveal Arthur's evil. In love with Arthur, Hetty

behaves blindly. Her death demonstrates her moral decline and inability to bear social demands. After her infanticide conviction, she slumped in shame. Eliot often meets moral and psychological obstacles. By employing this approach, Eliot also establishes the possibility of introducing another juxtaposition between appearance and reality (Adam's lack of awareness of Hetty's true state and the subsequent false sense of contentment he experiences. The physical depiction of Adam highlights the internal turmoil he is experiencing; the reader instinctively contrasts the robust and vigorous Adam with the young guy characterized by his "hollow eyes" and "thick black hair." His conduct has transformed as well. He displays indecisiveness, lack of focus, and occasional bursts of emotion; his usual composure has turned into sullenness.

Adam is astonished by Hetty's guilt, and as a result of a sequence of events, he develops feelings of love for Dinah. Adam acknowledges that his affection for Dinah originated from the unfortunate experience of losing Hetty.

“O God, Adam groaned, as he leaned on the table and looked blankly at the face of the watch, “and men have suffered like this before . . . and poor helpless young things have suffered like her . . . Such a little while ago looking so happy and so pretty . . . kissing ’em all, her grandfather and all of ’em, and they wishing her luck . . . O my poor, poor Hetty . . . dost think on it now?” (Eliot, 1901, p. 561).

Eliot underscores the emotional coherence of Adam's interaction to demonstrate, one final time, that suffering serves as an instructive force, enabling us to glean knowledge and benefit from our errors, ultimately culminating in the acquisition of wisdom. While Adam is on route to Snowfield, he recollects traversing the same path following Hetty's trial and observes that his grief has fortified his affection for Dinah. Throughout the novel, Adam adopts a realistic perspective according to Eliot's criteria. No longer a naive young man who believes he can solve all issues, he now acknowledges the terrible aspects of life and understands the need to accept them.

Managing work and pleasure. Adam, too, struggles to forgive Arthur and seek justice. He must confront his behavior since his emotions question his morality. Hetty's kid abandonment shows her desperate attempt to escape reality, yet her morality is unclear. George Eliot's stream of consciousness and slang show her characters' inner lives. Eliot shows her characters' deep emotions, motivations, and issues in this manner. Adam's mixed views of his father and Hetty's concealed plans for Arthur reveal hidden aspirations and fears. These mistakes reveal the characters' actual intentions. Stream of consciousness displays characters' unedited thoughts.

Eliot has deep psychological insights into their characters. She extensively studied human psychology. Imperfect personalities stem from internal tensions. Readers can grasp the characters' aspirations, anxieties, and motives due to psychological complexity. Writing on morality, Eliot has characters make difficult choices. Problems shape novels' characters and ideas, not just plots. Eliot uses internal monologues to portray the characters' thoughts and feelings, like when Adam tries to make excuses for Hetty:

“The effect of this evidence on Adam was electrical; it gave him new force. Hetty could not be guilty of the crime—her heart must have clung to her baby—else why should she have taken it with her? She might have left it behind. The little creature had died naturally, and then she had hidden it. Babies were so liable to death—and there might be the strongest suspicions without any proof of guilt. His mind was so occupied with imaginary arguments against such suspicions, that he could not listen to the cross-examination by Hetty’s counsel, who tried, without result, to elicit evidence that the prisoner had shown some movements of maternal affection towards the child. “(Eliot, 1901, p. 570).

This method lets them investigate human awareness and characters' internal conflicts about actions and ideas. The unfortunate path of Hetty Sorrel's life undeniably strengthens this theme. At a certain level, the portrayal of Hetty is severe and unrelenting. Hetty lacks the natural ability to empathize with the universe, which Positivists linked to the worship of basic experiences. She does not possess any divine qualities and instead idolizes superficial things, appearances, and possessions (Marr, 2014).

Dostoevsky’s utilization of stream of consciousness and slips of tongue for portraying inner suffering

viewpoint

According to Dostoevsky (1866) in his novel *Crime and Punishment*, pain and suffering are inevitable for a large intelligence and a deep heart. The really great men must, I think, have great sadness on earth.” Dostoevsky shows pain and suffering as

being fundamental components of human existence. This is true regardless of an individual's station in society, which necessitates the experience of suffering in a particular manner. According to his theory, people who have "a large intelligence and a deep heart "are more likely to experience distress than those who do not possess these qualities. Individuals possess exceptional aptitudes and higher emotional receptiveness, making them more sensitive to the injustices prevalent in the world.

Dostoevsky studied workers who felt disconnected from their jobs throughout his career. The speaker is unhappy with workers who leave work at the end of the hour and form a line. Dostoevsky discusses redemption via suffering, which is comparable to Adam and Arthur's confrontation, which leads to human growth. Dostoevsky's characters often change drastically, revealing their minds.

Hetty's possible marriage to Adam shows Dostoevskian struggle between social position, economic need, and free will. As her choice shows, Dostoevsky's study of human freedom contrasts society's expectations and personal desires. In *Crime and Punishment*, Dostoevsky says: "To go wrong in one's way is better than to go right in someone else's." Dostoevsky examines atonement, sadness, and faith, whereas Eliot examines moral compromise and integrity's social and personal effects.

Dostoevsky and Eliot emphasize redemption and suffering. They battle with personal and social challenges and seek redemption. Dostoevsky's characters are spiritual or existential, while Eliot's are social and psychological. Both stories' moral and philosophical themes are sorrow to redemption (or failure). Eliot and Dostoevsky's interest in human experience renders their moral and psychological analyses ageless. Psychological realism pioneers explore human nature, morality, and redemption.

Eliot's Storytelling Techniques Using Stream-of-Consciousness

The utilization of the stream-of-consciousness technique in George Eliot's *Adam Bede* allows for a profound exploration of the inner depths of her characters. Eliot employs these techniques to expose the hidden desires and internal struggles of characters such as Adam Bede and Hetty Sorrel, so illuminating their intricate emotional terrain.

Eliot's Stream of Consciousness through Adam Bede

The novel begins with the setting situated in the English countryside. Hayslope is a calm community, hidden from any interaction or knowledge of significant contemporary occurrences. The town is primarily populated by merchants, illiterate farmers, and lifelong laborers who focus on practical matters such as barns, harvests, the weather, and local gossip.

In chapter 4, while working on building the coffin, Adam expresses his anger and frustration with his father and brother:

“Nay, my lad, my lad, thee wouldstna go away an’ break thy mother’s heart, an’ leave thy feyther to ruin. Thee wouldstna ha’ ’em carry me to th’ churchyard, an’ thee not to follow me. I shanna rest i’ my grave if I donna see thee at th’ last; an’ how’s they to let thee know as I’m a-dyin’, if thee ’t gone a-workin’ i’ distant parts, an’ Seth belike gone arter thee, and thy feyther not able to hold a pen for’s hand shakin’, besides not knowin’ where thee art? Thee mun forgie thy feyther—thee munna be so bitter again’ him. He war a good feyther to thee afore he took to th’ drink. He’s a clever workman, an’ taught thee thy trade, remember, an’ s niver gen me a blow nor so much as an ill word—no, not even in ’s drink. Thee wouldstna ha’ ’m go to the workhus—thy own feyther—an’ him as was a fine-growed man an’ handy at everythin’ amost as thee art thysen, five-an’-twenty ’ear ago, when thee wast a baby at the breast.” (Eliot, 1901, p. 55).

Adam goes through a tremendous internal conflict while he is trying to reconcile his desire for autonomy with his sense of duty to his parents and his sibling.

Throughout his career,

“He could not help a little shudder as he remembered how often his mother had told him of just such a sound coming as a sign when someone was dying.” (Eliot, 1901, p. 66). Adam became aware of a sound at midnight and immediately began a search to determine where it came from.

During this time, he recalled that he had experienced a slight concern as he recalled how frequently his mother had informed him that the recurrence of such a sound description was an indication that he was rapidly approaching death. The

quotation taken from the novel exemplifies Adam's stream of consciousness, offering insight into his internal thoughts and reflections that are influenced by his previous encounters.

Character thoughts and feelings are shown in stream-of-consciousness. Adam's noise-induced memory recall exemplifies this strategy. He immediately remembers how his mother scared him with such ominous sounds: "He could not help a little shudder as he remembered how often his mother had told him of just such a sound coming as a sign when someone was dying." (Eliot, 1901, p. 45).

Adams' internal agony as he rationalizes his fear is shown here. He circled the house to find the disturbance, but his mother's beliefs haunted him. The gap between memory and reality shows Adam's deep fears.

Stream-of-consciousness narration explores Hetty Sorrel's mind. Arthur's beauty and social standing consume her, revealing her thoughts. Walking and mirror-gazing reveal her inner dialogue and contradictory emotions. Arthur's rejection letter depresses her. Her frail reflections betray mental anguish and reality denial. Eliot explores character psychology through stream-of-consciousness. Adam confronts Arthur about betraying Hetty, and Eliot provides a complete image of both. Arthur rationalizes and condemns himself in pain and despair over Adam's wrath.

During his time spent working with his father, Adam focuses on the experiences he had as a child. The character's tendency to remember things from the past may be a defensive mechanism that helps them deal with the feelings and circumstances they're experiencing at this moment. He brings these recollections back to a time in his life when he felt a sense of security and valued himself, as presented in this quote:

“And then the day came back to him when he was a little fellow and used to run by his father’s side, proud to be taken out to work, and prouder still to hear his father boasting to his fellow-workmen how “the little chap had an uncommon notion o’ carpentering.” (Eliot, 1901, p. 64). He also says: “So it will go on, worsening and worsening,” thought Adam; “there’s no slipping uphill again, and no standing still when once you’ve begun to slip down.” (Eliot, *Ibid*).

He envisioned the morning after transporting the coffin to Broxton and returning home for breakfast. He imagined his father entering the room, ashamed to meet his son's gaze. His father would sit down, appearing older and more unsteady than the previous morning, and lower his head, examining the floor tiles. Meanwhile, Lisbeth

would inquire about how the coffin had been prepared, insinuating that he had neglected his responsibility. Lisbeth was always the first to express disapproval despite shedding tears over Adam's harsh treatment of his father.

Adam vividly recalled the night of disgrace and distress when he initially witnessed his father behaving in a state of extreme agitation and foolishness, intermittently bellowing a song amidst his intoxicated companions at the "Waggon Overthrown." At eighteen, he ran away, leaving home in the early morning with a small blue bundle and his "mensuration book" in his pocket. He was determined to escape the frustrations of his home and seek his fortune.

The turning moment for Adam in the novel is when he hears a sudden noise and starts to look around to see its source. Adam circled the house, but his visual observations were limited to a rat that swiftly entered the woodshed as he approached. He entered once more, filled with curiosity; the sound was so distinctive that as soon as he heard it, it evoked the mental image of the willow wand striking the door. He involuntarily trembled, recalling the several occasions his mother had warned him about this particular sound being an omen of someone's impending death. Adam was not prone to baseless superstitions, but he inherited both the peasant and artisan bloodlines, and a peasant, much like a horse, cannot help but believe in old superstitions.

In addition, Adam associated the idea of the future with the distressing image of his father, to the point where his constant anxiety about his father's ongoing decline overshadowed any concern for his father's potential catastrophic accidents. Subsequently, he was struck by a thought that prompted him to remove his shoes and cautiously ascend the stairs to eavesdrop at the bedroom doors. However, both Seth and his mother were breathing consistently and steadily.

Adam's attempt to assess the normal breathing of his mother and brother serves as a prime illustration of stream-of-consciousness, exposing the disordered manner in which individuals shift from one thought to another during times of stress. "A deep flush of anger passed rapidly over Adam's face. He said nothing but threw off his jacket and began to roll up his shirt sleeves again" (Eliot, 1901, p. 54). Additionally, Adam experiences eruptions of thoughts and speech while trying to maintain a calm and composed attitude regarding his father's behaviour, likely due to deeply implanted fears that affect his mind.

Eliot primarily focuses on elaborating the impact of beauty on the emotional state of a young man. She commends the idealism of Adam's love and justifies his self-deception by suggesting that he perceived Hetty as loving and tender due to his affectionate nature. Eliot's choice of words is intended to persuade the reader that Adam's inclination to misread individuals is not a flaw but rather an indication of his receptive and trusting disposition. In this context, similar to numerous other instances, Eliot is endeavoring to manipulate the responses of her readers towards her characters.

According to Żechowski (2017), psychoanalysis, from its inception to the present, has been based on the idea of unconscious psychological processes. These processes involve emotions and drives and their conflict with internalized cultural norms and rules. The conscious "self" strives to resolve this conflict by reaching a compromise with reality.

Eliot grapples with the complexities of reality, emphasizing the imperative for individuals to use extreme caution in their acts in order to navigate through life and maintain a clear conscience. The appearance-reality topic serves as a creative reinforcement for this ideology. The author advises her readers to thoroughly contemplate the repercussions of their acts prior to executing them. To emphasize this point, she presents a vivid depiction of reality that clearly validates the need for such prudence. Adam, Arthur, and Hetty may have avoided difficulty had they used prudence, as one of the rationales for caution is the discrepancy between appearances and reality. The two concepts are closely interconnected.

BRÎNDAŞ (2019) states that Eliot has shown an extraordinary capacity to delve profoundly into the psyches of her characters and depict the internal turmoil of the soul, which rightfully secured her a prominent position among the pioneers of the contemporary psychological novel.

Eliot's utilization of psychological realism resulted in the creation of protagonists who significantly diverged from those found in the works of other Victorian writers of her era. In contrast to Dickens and Thackeray, who paid less attention to the process of internal transformation and instead focused primarily on a single, prominent external aspect that served their overall thematic goals, Eliot prioritizes the intricate psychological growth of her characters. Her characters evolve gradually, transitioning from weakness to strength and vice versa.

Eliot's portrayal of the inner conflicts of the soul involves individuals who are neither inherently good nor bad. These characters transform, shifting from weakness to strength and vice versa, based on their actions and the concepts they hold dear (Long 2019: 509). Eliot's works derive their storyline from the interactions and tensions, both internal and external, of the meticulously depicted people. Eliot's concentration lies on the development of the characters' inner essence, the underlying reasons for their actions, and the gradual progression or deterioration of their moral strength:

George Eliot's sphere was the inner man; she exposed the internal clockwork. Her characters are not simply passive, and they do not stand still; they are shown making their own history, continually changing and developing as their motives issue into acts, and the acts become part of the circumstances that condition, modify, and purify or demoralise the will... Thus she rationalizes life and character, bringing the obscure into clear daylight, with her zeal for truth applying the most rigorous logic to the resolution of each problem... (Baker, 1960, p. 235)

Eliot's Stream of Consciousness through Hetty

Hetty's first reference in the novel occurs in Chapter Four during a conversation between Seth and Adam's mother, where Seth attempts to comfort her. It is revealed that Adam is in love with a girl named Hetty Sorrel, who is described as attractive but lacking in wisdom and practicality. The issue is that Arthur is attracted to Hetty, and he had previously observed her exceptional attractiveness. In fact, he had intended to visit the dairy, especially to engage in conversation with her.

An analysis of Eliot's usage of stream of consciousness allows for a deeper understanding of a character's psychological state. Eliot's characters' internal monologues reflect their deepest fears, hopes, and moral issues. Hetty's pacing and thinking may be recounted to match her ideas, from her mirror self-image to her Arthur fantasies. Eliot may have explored Hetty's wants' moral and ethical ramifications. Her stream of consciousness may reveal her naivety, the repercussions of her Arthur, and relationship illusions. This unfiltered, unstructured view into her psyche would show her fluctuating emotions and possibly a subconscious knowledge of her dreams' precariousness.

Following the disclosure of affection for Hetty by other characters. She is really distressed now, as she fears that Arthur's abrupt departure suggests that he no longer has feelings for her, particularly after being fascinated with him for such a long time. Despite Adam's sincere efforts to enlighten her about Arthur's willingness to lend him money, she only shows interest in the topic due to its connection to Arthur.

The stream-of-consciousness life evaluation after Arthur's rejection is enlightening. She is mentally unstable, alternating between hope and despair. A fixation with appearances and approbation reveals a superficial vision of life and love. Hetty travels from ignorance to devastating child abandonment in Eliot.

Hetty's sorrow over her deeds, especially when she confesses: "I buried it in the wood . . . the little baby . . . and it cried . . . I heard it cry . . . ever such a way off . . . all night . . . and I went back because it cried." (Eliot, 1901, p. 593). Although she has been saved from execution, she will still be transported (exiled). However, she has managed to liberate her soul and openly acknowledged her responsibility for her acts.

Stream of Consciousness through Dostoevsky's Viewpoint

Dostoevsky has conducted significant research on feelings of guilt and responsibility, frequently depicting moral dilemmas and the weight of the actions that humans take toward other people. Adam represents Dostoevsky's exploration of morality and the effects of choices on those around them.

Nguyen & Do (2024) say that Dostoevsky's works explore the themes of consciousness, sensory perception, and self-awareness. They delve into the mental structure, inner world, thoughts, and emotions of the characters. Furthermore, the specific language of Russian culture showcases its distinct advantage without any redundancy. This text explores the contrasting elements of the Russian character, delving into the hidden depths of the soul. It employs a style of writing known as mystical realism, which skillfully combines the extraordinary and the ordinary in each individual.

The characters, ranging from unnamed individuals to well-known figures like Raskolnikov in "Crime and Punishment" (Dostoevsky, 2023) and Prince Myshkin in "The Idiot," as well as the prostitute, the imaginary murderer, and Alyosha's perception of freedom in "The Brothers Karamazov," captivate the reader's attention. Dostoevsky's method of exploring the inner realm of human beings can be described as a type of introspection that resembles a theatrical performance. He portrays the

intellectual and emotional vitality of individuals through his literary and artistic creations, which have the unique ability to resonate with all segments of society. Existentialist thinkers such as Sartre, Camus, and Simone de Beauvoir employed distinct language to portray the emotions, identity, and desire for freedom experienced by individuals in the 20th century.

Dostoevsky's characters struggled with guilt and sought atonement. Hetty's return to the baby is a desperate attempt to face and atone for her sin, like Raskolnikov in "Crime and Punishment," who confesses his misdeeds out of excruciating guilt. Hetty's confession and emotional breakdown with Dinah resemble a Dostoevskian spiritual enlightenment. Suffering and self-realization lead to divine truth and redemption, according to Dostoevsky. Hetty's confession helps her accept her guilt and seek spiritual salvation, as Dostoevsky often does. Dinah, Hetty's spiritual advisor, and confessor, resembles Sonia in "Crime and Punishment", Raskolnikov's moral and spiritual beacon. Dinah's guidance of Hetty toward confession and redemption shows how Dostoevsky uses such individuals to emphasize the protagonist's spiritual and moral healing. Hetty's fall from grace, personal crisis, and confession reflect Dostoevsky's description of terribly damaged characters who can experience transformational empathy and compassion from others who exhibit these characteristics. The terrible sight of the infant crying in the woods symbolizes Dostoevsky's innocent anguish. Hetty's baby's screams force her to face her actions and their consequences, just as Raskolnikov's murder victims haunt him and drive him to confess in Crime and Punishment. In his novel, Dostoevsky says: "Accept suffering and redeem yourself by it, that's what you must do."

Slips of Tongue Employed by George Eliot

Eliot's Slips of Tongue through Adam Bede

George Eliot and Fyodor Dostoevsky, despite their distinct cultural origins and literary approaches, both explore psychological narratives and develop their characters. Both authors demonstrate their characters' moral dilemmas and emotions in an innovative manner.

Slips of Tongue through Adam Bede

Slips of the tongue show Eliot's characters' inner turmoil. This is seen in Adam Bede's relationship with his father, Thias. Adam must support his family while resenting Thias' problem with drinking. Adam's harsh criticisms of his father's career and lifestyle show this tension: "If I wasn't strict, he'd sell everything in the yard and buy booze. I realize my father has a duty, but I can't encourage him to go into ruin." (Eliot, 1901, p. 56). Adam's obligation-frustration conflict exposes his rage toward Thias. Adam's strict family-autonomy balance is also explained as protective. He shows his troubled emotions and mind in his candid speeches.

Eliot employs Adam's disposition towards his employment as a symbolic representation of his transition into a novel realm. Adam's perspective has consistently been that as long as one retains the ability to work, the circumstances are not excessively negative. Now, for the first time, Adam gazes at his tools, contemplating whether he will ever experience pleasure from them again. This attitude will endure during Adam's existential crisis; it signifies his realization that he is powerless to enhance his circumstances. It is important to observe that towards the end of the chapter, he starts to relinquish his unwavering self-reliance, stating, "I can't stand alone in this way any longer." (Eliot, 1901, p. 530).

Adam delivered a letter stating that a girl who matches Hetty's description is currently incarcerated there for the act of killing her own kid. Initially, Adam rejects the idea and later proceeds to express his anger towards Arthur for misleading the naive young lady. He declares his forgiveness towards Hetty and resolves to embark on a quest to find Arthur.

Slips of the tongue through Hetty

Hetty, who is at seventeen, seems to have obtained minimal or nonexistent formal schooling. She is, hence, undeveloped and driven by instinct. She lacks the intellectual capacity and the necessary training to examine things. Consequently, she remains superficial in her approach to life, devoid of profound thoughts or emotions, akin to a buoyant bubble on the surface. Hetty, like several individuals in her age group, possesses a vivid imagination and frequently immerses herself in a realm of fantasies. She has a limited understanding of reality and requires assistance and

instruction from others for her fundamental needs. The following quotation emphasizes the previous about Hetty:

“For three weeks, at least, her inward life had consisted of little else than living through in memory the looks and words Arthur had directed towards her—of little else than recalling the sensations with which she heard his voice outside the house, and saw him enter, and became conscious that his eyes were fixed on her, and then became conscious that a tall figure, looking down on her with eyes that seemed to touch her, was coming nearer in clothes of beautiful texture with an odour like that of a flower-garden borne on the evening breeze. Foolish thoughts! But all this happened, you must remember nearly sixty years ago, and Hetty was quite uneducated—a simple farmer’s girl, to whom a gentleman with a white hand was dazzling as an Olympian god.”
(Eliot, 1901, p. 133-134).

Slips of the tongue show the characters' deeper difficulties, and Hetty Sorrel's discussions reveal her innocence and aim. Her conversations with Adam avoid deeper emotional concerns, demonstrating her reluctance to address Arthur's effects. Hetty often discusses Arthur's social rank, beauty, and fortune. Cosmetically disguising her causes demonstrates emotional immaturity and inability to understand her conduct. In the novel, Hetty presents her immaturity and inability to understand the consequences of her actions: “It was into this small glass that she chose to look first after seating herself. She looked into it, smiling and turning her head on one side for a minute, then laid it down and took out her brush and comb from an upper drawer. She was going to let down her hair and make herself look like that picture of a lady in Miss Lydia Donnithorne’s dressing-room. It was soon done, and the dark hyacinthine curves fell on her neck. It was not heavy, massive, merely rippling hair, but soft and silken, running at every opportunity into delicate rings. But she pushed it all backward to look like the picture and form a dark curtain, throwing into relief her round white neck.” (Eliot, 1901, p. 199).

Hetty's slips of the tongue may expose her genuine sentiments and struggles concerning Arthur, her social aspirations, and her self-identity.

“Hetty seemed to have made up her mind that something was wanting, for she got up and reached an old black lace scarf out of the linen-press, and a pair of large earrings out of the sacred drawer from

which she had taken her candles. It was an old old scarf, full of rents, but it would make a becoming border round her shoulders, and set off the whiteness of her upper arm. And she would take out the little earrings she had in her ears—oh, how her aunt had scolded her for having her ears bored!” (Eliot, 1901, p. 199).

Upon witnessing Hetty and Arthur in each other's company, Adam promptly departs while Arthur leisurely approaches him. He attempts to downplay the situation with some nonchalant remarks, but Adam is quite angry; he now understands the origin of the locket. Following a conversation with Adam, he experiences a sense of guilt. As a result, he composes a letter. He entrusts it to Adam, emphasizing that Adam should rely on his moral judgment while determining whether or not to deliver it to Hetty. She accepts the letter, but she remains skeptical. They enter the house, and the remainder of the evening is dedicated to dialogue; Hetty does not have a chance to unseal the letter.

Since her imprisonment, Hetty has adamantly declined to meet with Adam or engage in conversation with anyone else. Instead, she remains silent and in despair. Overwhelmed by sorrow, Hetty's thoughts are consumed with the terror of her impending demise. However, gradually, she becomes more receptive and is prompted by Dinah's sincere prayers, and she finally confesses her sins. According to her, she left the baby behind because she couldn't come up with any other solution; it appeared to be the sole escape from her terrible circumstances; she says: “I did do it, Dinah . . . I buried it in the wood . . . the little baby . . . and it cried . . . I heard it cry . . . ever such a way off . . . all night . . . and I went back because it cried.” (Eliot, 1901, p. 593).

Without any obstacles or responsibilities, she might return to her residence, fabricate a justification to clarify her absence, and resume her previous way of life. However, she explains that the sound of the baby's sobbing had deeply troubled her after she abandoned it in the woods. Driven by an overwhelming need, she felt compelled to return. Hetty's emotional floodgates have opened, and she sobs uncontrollably. She seeks divine forgiveness.

Eliot and Dostoevsky's Slips of the Tongue

In *Crime and Punishment*, Dostoevsky says: “To go wrong in one's own way is better than to go right in someone else's.” The protagonist's psychological challenges,

like slips of the tongue are the piece's focus. Dostoevsky similarly explores the characters' anxiety, wants, motivations, and psychological concerns. Dostoevsky often raises existential problems about free choice, morality, and meaning. The protagonists' moral issues, desires, and redemption in a broken society are explored throughout the story.

Summary

Despite coming from different nations and using different literary approaches, George Eliot and Fyodor Dostoevsky both write psychological stories and develop their characters. Both authors revolutionarily depict their characters' moral dilemmas and emotions.

Chapter V

Discussion

Introduction

Dostoevsky and Eliot have deep psychological insights into their characters. They extensively studied human psychology. Imperfect personalities stem from internal tensions. Readers can grasp the characters' aspirations, anxieties, and motives due to psychological complexity. Writing on morality, Eliot and Dostoevsky have characters make difficult choices. Problems shape novels' characters and ideas, not just plots. Dostoevsky examines atonement, sadness, and faith, whereas Eliot examines moral compromise and integrity's social and personal effects. Both authors use internal monologues to portray the characters' thoughts and feelings. This method lets them investigate human awareness and characters' internal conflicts about actions and ideas.

Both authors emphasize redemption and suffering. They battle with personal and social challenges and seek redemption. Dostoevsky's characters are spiritual or existential, while Eliot's are social and psychological. Moral and philosophical themes are sorrow to redemption (or failure).

Slips of the tongue and stream of consciousness help George Eliot's Adam Bede explore her characters' inner depths. Eliot uses these methods to unveil Adam Bede, Hetty Sorrel, and other characters' subconscious impulses and inner conflicts, revealing their complex emotional landscapes.

Sigmund Freud's Perspective

The thesis could also be discussed from the viewpoint of Sigmund Freud, and according to him (1915: 296–7), the hero who bravely pursues a cultural objective is the one who completely disregards the possibility of death.

Freud (1957) describes the ancient human's perception of death as distinct from our current conscious-cultural perspective. It has been observed that ancient humans acknowledged death when it comes to their opponents and even wished for their death but entirely rejected the idea of their mortality. He has mixed feelings towards persons who are neither fully different nor completely similar to himself. Freud discusses the

instance in which early humans found themselves close to the deceased body of someone they cared for. Early humans were compelled to understand the concept of mortality through personal experience. The death of the nearby individual was both painful and satisfying for early humans, as they were also individuals.

According to (Freud 1923, p. 34): “The ego is that part of the id which the direct influence of the external world has modified. The ego represents what may be called reason and common sense, in contrast to the id, which contains passion; in relation to the id, it is like a tug of war, which the ego has to hold in check the id to not let it loose; with the difference, that the teams fought against one another in equality, while the ego was against the much stronger id.” Adam's unwavering determination to complete the task for his father exemplifies a defense mechanism called rationalization when individuals attempt to rationalize their behaviors and emotions by presenting logical expectations in order to lessen the sense of guilt. Adam's frustration and unwavering desire for solitude to carry out his responsibilities may indicate suppressed emotions and unresolved psychological matters. In the following quotation, we can analyze according to Freud:

“That’s better than speaking soft and letting things go the wrong way, I reckon, isn’t it? If I wasn’t sharp with him he’d sell every bit o’ stuff i’ th’ yard and spend it on drink. I know there’s a duty to be done by my father, but it isn’t my duty to encourage him in running headlong to ruin. And what has Seth got to do with it? The lad does no harm as I know of” (Eliot, 1901, p. 109).

The term "sharp" in the quotation signifies the impact of the ego, which is the component of the psyche that lies between the id's impulses and the superego's moral limitations. The ego maintains the balance between immediate enjoyment (id) and the repercussions and societal conventions (superego). Adam's sense of obligation towards his father exemplifies the influence of the superego, which encompasses an individual's moral principles and societal norms. Nevertheless, Adam's decision not to participate in encouraging his father's self-destructive actions, specifically his consumption of alcohol, indicates a conflict between the desires of the superego and the urges of the id.

Freud believed suppressed emotions and unconscious drives drove Hetty's abandonment and return to the infant. Hetty suppresses the trauma to avoid guilt and anxiety. Seeing the infant cry, even from afar, breaks her repression and brings these

emotions back. A baby's eerie cries symbolize Freud's "return of the repressed." Recovery from repressed memories causes mental suffering. Hetty's need to hold the baby reveals her latent shame and mental anguish. Knowing her actions have moral and ethical ramifications that conflict with her superego adds to this. Freud's superego can explain Hetty's extreme shame, which is the moral center of the personality. The superego sets conduct standards and punishes noncompliance with guilt. Hetty's grief and confession show her superego struggling with her deeds and morality. Freud's catharsis—releasing suppressed emotions to find psychological relief—can be witnessed in Hetty's confession to Dinah and her breakdown. Her confession is an attempt to relieve her shame and reconcile her acts with her morals. Freud thinks that if an individual fails to express their emotions, these sentiments will consume them: “Unexpressed emotions will never die. They are buried alive and will come forth later in uglier ways.” (Freud, 1920).

Freud felt slips of the tongue conveyed unconscious memories and desires. Hetty's shallow words and obsessive behavior in *Adam Bede* show her love for Arthur and her fears of rejection and failure. Eliot's characters use Freudian reasoning and projection. Adams rationalizes his cruelty toward his father, while Hetty puts her adulation onto Arthur. Their language and behavior support Freud's idea that the unconscious mind changes behavior to escape uncomfortable realities. Freud promoted free association to reveal unconscious thinking. Like Eliot's stream of consciousness, style displays the characters' convoluted ideas. Finally, Eliot's stream of consciousness and slips of the tongue match Dostoevsky and Freud's unconscious. Their voices and actions reveal the characters' fears, desires, and moral dilemmas, showing human psychology's complexity.

Freud proposed the notion of the ego, which engages in reality testing and acts as a mediator between one's wishes and the outside world. Hetty's anguish upon Arthur's departure and her perception that it represents a decline in his regard could suggest an internal conflict within her ego. Freud saw her pain as a regression to a previous psychosexual stage in response to anxiety. She may act childishly to cope with her abandonment fears. Freud argues that individuals may experience a regression to earlier stages of development when they are experiencing anxious and stressful times in their lives.

Sigmund Freud's psychoanalysis may explain Hetty's actions as her unconscious wants and internal conflicts. Her jewelry and finery, which she usually keeps hidden,

may symbolize her secret wishes for a beautiful, prosperous existence, which she hopes to achieve by marrying Arthur. This conduct shows Freud's return of the repressed when suppressed desires appear in dreams or behaviors. Freud's (1923:48) understanding of drives is the "ultimate cause of all activity." Freud would also see Hetty's mirror gazing as self-objectification, mirroring her internalization of the male gaze. Her decoration may have inspired her to imagine being a great lady, another Freudian notion.

In a heated situation and moments of stress, people tend to say and do things that do not align with what they have in mind. Freud wrote that "the essence of repression lies simply in turning something away, and keeping it at a distance, from the conscious." (Freud 1915/1957b, p. 147).

This thesis evaluates Adam Bede using Dostoevsky's analytical technique, emphasizing the characters' expectations, wants, and social relationships. Based on the novel's chronology, this chapter analyzes each character. Adam Bede's characters' accidental words convey their fears and goals. Adam's comments about his father's alcoholism and Hetty Sorrel's status and stability request show psychological issues. Minor linguistic errors reveal these characters' inner difficulties.

Eliot's methods highlight her characters' psychological issues, many of which stem from their social status and desires. Duty and rage depress Adams. The yearning for social mobility motivates Hetty Sorrel's immorality. Her connection with Arthur shows her yearning for fame and prestige, which destroys her. Intuition displays her shortcomings without data. Most Eliot characters struggle morally. Due to duty and justice, Arthur's dishonesty bothers Adam. His values determine whether he loves Hetty or forgives Arthur. Personal delight vs. family love. Hetty's social mobility goals are flawed. The inability to see beyond goals destroys her. Disaster ensues from her Arthur obsession and rejection incompetence. Her inner dialogue reveals mental instability and tendencies.

Summary

Characters' ideas are proto-stream of consciousness in Eliot. Adam and Hetty's early recollections and emotions express their fears and desires. This is how Eliot describes how memories and thoughts convey anxieties and goals. Like Eliot, Dostoevsky uses psychological narrative to portray his characters' unconscious suffering through speech and behavior. His characters' outbursts address existential

issues. *Crime and Punishment's* passionate monologues and unpredictable behaviors reflect Raskolnikov's sorrow and psychological pain.

Dostoevsky's moral issues reflect the characters' desires and fears. Eliot's language mistakes show in the characters' heated arguments. Both authors show characters whose words and actions reveal secret desires. George Eliot's *Adam Bede* explores her characters' inner depths through slips of the tongue and stream of consciousness. Eliot reveals Adam Bede, Hetty Sorrel, and other characters' complicated emotions through their subconscious urges and inner tensions.

Chapter VI

Conclusion and Recommendation

Introduction

George Eliot's "Adam Bede" creates psychological realism through the stream of consciousness and slips of the tongue to illustrate the characters' complex psychological lives. This technique explains Adam Bede and Hetty Sorrel's subconscious motivations and psychological issues for their behavior. Psychological realism and other literary strategies help Eliot underline the novel's moral and ethical themes. Character anxieties and challenges are shown by introspection and verbal errors. Misusing "husband" instead of "sir" reveals Hetty Sorrel's desire and foreshadows the calamity. Adam Bede's sincerity and analysis demonstrate his struggle between obligation and freedom and his confusion over his father.

Conclusion

Dostoevsky's story is full of sorrow, salvation, and humanity. Dostoevsky and Eliot elegantly depict how existential and ethical difficulties affect their characters' self-image and behavior. Psychological suffering and acceptance change Hetty and other Dostoevsky protagonists. "Adam Bede"'s psychological research is enriched by Freudian linguistic flaws showing suppressed urges and mental flow. These features validate the characters by supporting Freud's subconscious and behavior ideas. Freud's desires and Hetty's regret recapture repression. Unresolved emotions may return stronger.

Eliot's excellent observation of human behavior and psychology enables her to explore characters' private lives. Due to careful consideration, the identities portray human nature's complexities and ambiguities. The novel's psychological realism enriches the characters' complexity and emotionally engages readers, generating empathy and a stronger connection. George Eliot's psychological realism in "Adam Bede" reveals the characters' thoughts and feelings through various literary techniques. Eliot writes a compelling and intellectually stimulating story by mixing the characters' inner tensions with their external behaviors. "Adam Bede" is a timeless piece of fiction that still resonates with modern audiences. Its investigation of

psychological reality enriches readers' understanding of the characters and provides crucial insights into the human experience.

Recommendations

1. Additional research could be conducted on this novel from the viewpoints of alternative psychoanalysts and within different psychological frameworks.
2. Psychological realism is a prevalent concept that can be explored in numerous novels that delve into psychological concerns.
3. The novel can be analyzed exclusively from Freud's perspective or the standpoint of any other theories.

Summary

The characters face psychological obstacles in the form of a stream of consciousness and slips of the tongue. Comparable techniques are employed to investigate the anxiety, desires, motivations, and psychological preoccupations of Dostoevsky's characters. Dostoevsky's work frequently explores existential dilemmas related to free will, ethics, and the search for significance. The work delves into ethical dilemmas, the desires of heroes, and the quest for redemption in a society that is fractured. This thesis aims to examine Dostoevsky's analytical approach, which focuses on the characters' desires, expectations, and social interactions, in order to assess Adam Bede. In accordance with the chronological order of the story, this chapter will delve into the intricacies of each character.

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