

## A Psychological Study of Samuel Richardson's *Pamela* from a Freudian Perspective

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### ARTICLE INFO

#### **Article History:**

Received:2/8/2023

Accepted:11/9/2023

Published:Autumn 2023

#### **Keywords:**

Psychoanalysis,  
Freudian Concepts,  
Richardson, Pamela.

#### **Doi:**

10.25212/lfu.qzj.8.4.55

### ABSTRACT

This study focuses on the characters' struggle to hide and suppress their emotions, thoughts, desires, and impulses and to restore their psychological steadiness in the face of anxiety-inducing situations. An exploration of Freudian concepts such as the "Anxiety and Ego Defense Mechanisms" and "Tripartite Psyche" are examined in this research. This study aims to investigate the psyches of the heroine, *Pamela*, and her master Mr. B. by examining the contents of the heroine's unconscious mind as revealed through her letters.

## 1.Introduction

In Richardson's *Pamela* the repetition of certain events and elements such as; the protagonist's frightening circumstances, and the hidden past of her master, all contribute to the creation of a strange effect in *Pamela*. The clothing choices of the portrayal of Richardson's characters at the notable masquerade ball scene, coupled with the enigmatic language used by Pamela's master, imply a correlation to the character's inner thoughts and emotions that bring into line with Freud's concentration theory. An exploration of Freudian concepts such as the "Anxiety and Ego Defense Mechanisms" and "Tripartite Psyche" are examined in this research. Richardson, as a prominent novelist of the 18th century, gained an appreciation for

introducing a new style of writing known as the epistolary novel. His notable works include *Pamela or, Virtue Rewarded* (1740-1), *Clarissa* (1747-8), and *Sir Charles Grandison* (1753-4). Upon its initial publication, *Pamela* charmed readers and became the best-selling novel of its time, even being translated into French (Keymer and Sabor, 2006, pp. 31-32). *Pamela* can be viewed as consisting of two interconnected novels. The first two volumes, titled *Pamela*, portray the apprehension of a young maidservant girl as she navigates the socially stratified society of 18th-century England. The subsequent two volumes, *Pamela in Her Exalted Condition* (1741), explore the turmoil experienced by the heroine as she adjusts to her elevated social status following her marriage to a high-born class.

Despite devoting only fourteen years of his life to writing influential novels, Samuel Richardson maintained an active presence in the printing industry throughout his adult life. Richardson found success as a printer and only embarked on novel writing later in life. He gained knowledge about contemporary issues by printing parliamentary debates for the House of Commons (Doody, 1998, p.98). According to Keymer and Sabor, (2006, p. 21), Richardson's use of the epistolary form in his novels allows readers to directly access the ebb and flow of characters' consciousness without the interference of hindsight. Richardson later referred to this technique as "writing to the moment." Keymer and Sabor (2006, p. 21) explain that this approach effectively captures the dynamic nature of consciousness over time, emphasizing the dramatic synchronization of narration and critical turning points, particularly in terms of the immediate psychological impact of significant moments or critical junctures.

### **1.1 Problem Statement:**

Psychoanalytic concepts play a significant role in our lives, influencing human behavior and prompting us to explore their implications in literary texts. Tyson asserts we can gain a deeper understanding of these texts by applying psychoanalytic concepts to analyze human conduct (Tyson, 2006, p. 11). Sigmund Freud's extensive contributions to psychology provide profound insights into the human psyche and help explain various behaviors. In Samuel Richardson's novel *Pamela*, the protagonist is depicted as an angelic figure who brings about moral transformation in her morally

corrupt nobleman through her unwavering resistance and exaggerated goodness. While Richardson presents his heroine as a paragon of virtue and piety, the underlying motivations of the characters and the moral transformation of the hero, as well as the heroine's exaggerated forgiveness, are more complex than initially portrayed. Previous studies have explored Richardson's works from various perspectives, such as cultural, linguistic, gender, psychological, feminist, and Marxist. However, this research primarily focuses on a psychological analysis of *Pamela*, examining how Freud's concepts of the "Tripartite Psyche", and "Anxiety and Ego Defense Mechanisms" can shed light on the novel's psychological aspects. To support the research, three questions need to be addressed:

1. In line with Freud's concept of 'Anxiety and Ego Defense Mechanisms,' what do the internal and external motivations of the main characters in Pamela reveal?
2. How the notion of Freud can be identified within the narrative of Pamela?
3. What are the significant factors that contribute to the formation of the heroine's highly active superego in the aforementioned novel?

## **2.Sigmund Freud’s Theory:**

The turbulent events of the 20th century have had a profound impact on human personality, relationships, and socio-economic factors. Within this context, emotions and experiences such as anxiety, self-fragmentation, and the fear of persecution played a significant role in the development of a new field of knowledge known as psychoanalysis, pioneered by Sigmund Freud in the late 19th century (Eagleton, 1983, p. 131). Freud's contributions to psychoanalysis are extensive, and one of his influential theories that remains central to classical psychoanalysis is the concept of the unconscious. Gardner (1991, p. 137) distinguishes between the descriptive and dynamic aspects of the unconscious, with psychoanalysis primarily concerned with its dynamic nature. The dynamic unconscious is considered a source of motivation that gives rise to mental conflicts, and this hypothesis is based on the observation of clinical phenomena such as resistance and transference, which manifest through dreams and fragmented memories.

According to Lapsley and Stey (2011, p. 4), our mind can be divided into two parts: the conscious and the unconscious, which together create a topographical model. The

unconscious mind acts as a storage space for suppressed and forbidden thoughts and desires, resulting in internal conflicts as they clash with the controlling influences of the conscious ego. The contents of the unconscious are irrational and exist beyond the constraints of time, persistently seeking avenues for expression and release.

Freud, in 1923, announced one of his prominent models of the human psyche known as the tripartite model. According to this model, the psyche is divided into three distinct parts, each with its objectives guided by different principles (Booker, 1996, p. 29). Nye (2002, p. 22) explains that the Id is seen as a foundational system that we possess during childhood. The Id seeks to satisfy instinctual desires without regard for limitations, restraints, or prohibitions. The ego, as the executive of the personality, utilizes its psychic energy to prevent the Id from fulfilling its irrational desires. Operating on the reality principle, the rational ego strives to achieve its objectives while serving as both a servant and master of the Id simultaneously. Its mastery lies in its ability to delay gratification until it aligns with the demands of reality.

Moreover, the segment of our personality that serves a judicial role is known as the superego. It acts as a moral mediator and represents the pursuit of perfection rather than pleasure. According to Freud, children gradually internalize their parents' ethical standards between the ages of three and six, shaping the formation of their superego based on these societal codes of conduct (C. Gines et al., 1998, p. 21).

The anxiety serves as a warning mechanism, alerting the ego to potential dangers. If the ego becomes weak, anxiety intensifies. However, the ego can adapt to various situations when supported by its defense mechanisms. Freud categorizes three types of anxiety: reality, neurotic, and moral anxiety (Nye, 2002, p.42). Similarly, Tyson (2006, p. 16) illustrates anxiety arises when ego defense mechanisms fail to function effectively. Anxiety holds significant importance as it reflects core issues such as fear of intimacy, abandonment, betrayal, and low self-esteem. He believes that to shield ourselves from anxiety, we unconsciously employ ego defense mechanisms. The use of these defenses indicates a weakened ego influenced by surrounding circumstances. These mechanisms distort reality and operate at an unconscious level.



Common examples include repression, denial, projection, and displacement (Tyson, 2006, p.43). Due to the concepts of Vaillant (1992, p. 4) Freud outlines five key characteristics of ego defense mechanisms: they serve as a primary method of controlling instincts and impulses, they operate unconsciously, they are distinct from one another, they possess dynamic and reversible qualities, and finally, they can be both adaptive and pathological in nature.

The psychiatrist Ernst Jentsch was the first to propose the concept of the uncanny. He argues that the uncanny arises from "intellectual uncertainty," meaning it involves something unfamiliar to us. Jentsch suggests that "the more familiar a person is with their surroundings, the less likely they are to perceive objects and events as uncanny" (Freud, 2010, p.931). Freud later expanded on this concept, defining the uncanny as the presence of something strange within the familiar and the familiar within the strange. The experience of the uncanny is intertwined with our unconscious desires and suppressed beliefs that seek to emerge into our conscious awareness. Essentially, the uncanny is regarded as the return of the repressed, as the resurgence of repressed elements evokes a sense of fear.

According to Eagleton (1983, p.136), Freud's dreams serve as a direct pathway to the unconscious mind. During the dreaming process, the unconscious attempts to distort and disguise its desires, leading to the creation of symbolic narratives in our dreams. Even while we are dreaming, our conscious ego remains active and strives to censor and transform dream images into something less clear or recognizable. Freud (Packer, 2002, p. 35) proposed that when we sleep, our abstract thoughts are transformed into visual images and compelling stories. Freud (Hergenhahn, 1992, p. 562), also introduced the term "dreamwork" to describe the mind's process of creating dreams, which involves condensation. Through condensation, a single element in a dream can represent multiple aspects of our waking life, such as a family dog symbolizing the entire family.

## **2.1. Research Methodology:**

Regarding Freud's aforementioned concepts, the researcher analyzes the letters written by the novel's heroine, Pamela, to explore into the depths of her psyche and uncover the contents of her unconscious mind. This exploration aims to reveal her hidden and conflicting emotions, fears, desires, and anxieties. Furthermore, the researcher examines the behavior of Pamela's counterpart, her master, based on Pamela's descriptions of him in her letters.

## **3. A Freudian Analysis in Richardson's *Pamela***

### **3.1. Anxiety of the Characters and Their Defense Mechanisms in *Pamela*:**

Throughout the novel, it becomes evident that Squire B harbors a deep-seated fear of abandonment, leading to his reluctance to engage in intimate relationships. The reasons behind his unwavering efforts to convince Pamela to become his mistress can be traced back to previous distressing encounters, including an unsuccessful affair with Sally Godfrey, the loss of his mother, and his previous lifestyle. Unconsciously, Mr. B. thinks that emotional detachment is the key to preserving his emotional well-being. The novel opens with the death of Lady B, after which Squire B develops an attraction to his mother's favored maid. However, being a dissipated upper-class man, he has no intention of marrying, driven in part by his fear of abandonment by the upper class and his own family. Instead, he prefers to keep Pamela as his mistress to fulfill his instincts and subsequently move on to other relationships.

Abjadian (2012, p. 458), notes that *Pamela's* complex social background complicates the notion of marriage between a poor maidservant and her noble-born master, contrary to Richardson's simplified portrayal in the novel. In eighteenth-century England, social status held great importance, and the gentry was both revered and envied. Mr. B. is acutely aware of this social dynamic and has no intention of jeopardizing his position by engaging in a relationship with a lowborn girl like *Pamela*, potentially becoming an outcast among the gentry and his own family. Therefore, when he finds himself becoming infatuated with *Pamela*, he resorts to projecting his feelings onto Parson Williams. In a letter to *Pamela's* father, he fabricates a story

about Pamela being involved in a long-distance affair with a young priest, using this as an excuse to send her away to his country estate and avoid any potential dishonor.

According to Shariat Kashani (2015, p. 98), Projection is a defensive response that occurs when an individual tries to attribute their fears, tensions, and internal conflicts to someone else. In this process, one seeks to assign all negative behaviors, emotions, and ambiguous impulses to another person. Mr. B., for instance, attributes his unacceptable feelings to Parson Williams in his letter to Mr. Andrews,

"I believe her very honest, and very virtuous; but I have found out also, that she is carrying on a sort of Correspondence, or Love Affair, with a young Clergyman, that I hope in time to provide for; but who, at present, is destitute of any Subsistence but my Favour... And for this reason, I have sent her out of his way for a little while" (Richardson, 2001, p. 60).

In the context of this novel, Pamela, it becomes evident that pursuing a maidservant and engaging in a conspicuous affair with her goes against the expected behavior of a gentleman within the hierarchical society of eighteenth-century England. Due to this societal norm, B. struggles to acknowledge and accept his feelings, leading him to project those feelings onto Parson Williams. Additionally, when B. hides in his maid's closet and makes his first unsuccessful sexual advance on her, Pamela's insistence on preserving her honor and virtue triggers his anger. In a fit of rage, he directs his fury toward her, labeling her as an insignificant and promiscuous individual, as evidenced by his statement, "I don't want such idle sluts to stay in my House" (Richardson, 2001, p. 33). Consequently, he attributes his deceitfulness and hypocrisy to her, warning Mrs. Jervis, the housekeeper in Bedfordshire, and later Mrs. Jewkes, the housekeeper in Lincolnshire, to closely monitor Pamela's actions due to her supposed skill in deceiving others. One possible explanation for his reaction could be his fear of tarnishing his reputation and losing his social standing as a result of the maid's potential revelations. Thus, he resorts to projecting his wrongful behavior onto her and accuses her of being a cunning and deceptive girl. Eventually, when B. realizes that Pamela will not agree to be his mistress, he requests her to surrender all her

letters to him. As stated by Harris (1998, p. 177), this act of the heroine giving up her written words to her master is referred to as "textual rape". Despite Pamela's unwillingness to obey, it leads her to become his legal wife. After repeatedly failing in his attempts to physically force himself upon *Pamela* and make her his mistress, he resorts to a form of textual violation by reading her letters, seeking to penetrate her inner thoughts and emotions. Unconsciously, B. finds solace in this act of displacement, as his desire to textually violate his servant supplants his urge to physically violate her.

Recently having lost his mother, B. is burdened by a profound sense of grief that contributes to his fear of being abandoned. Subconsciously, he believes that by avoiding emotional attachments, he can maintain his position of authority and shield himself from experiencing further psychological pain. When Lady Davers, B's sister, confronts Pamela to ascertain the legitimacy of her marriage to B, she admonishes Pamela by saying, "But when, as I fear, you have suffered yourself to be prevailed upon, and have lost your Innocence, and added another to the Number of the Fools he has ruined, (This shocked me a little!) I cannot help showing my Displeasure to you" (Richardson, 2001, p. 230). This reveals that B. engages in multiple relationships, and *Pamela* is not the first instance where he pursues his desires and then moves on to another liaison. The societal norms of eighteenth-century England were lenient toward the indulgences of high-class men, and as a member of the gentry, B's reluctance to deeply engage in any of his relationships reflects his fear of intimacy as a defensive mechanism to maintain his position of power and cope with the real anxiety he faces.

B.'s unsuccessful relationship with Sally Godfrey, resulting in the birth of his illegitimate daughter, Miss Goodwin, reveals his neurotic anxiety. Subconsciously, he fears that his id's impulses will revolt against him, leading him into further trouble. To absolve himself of any responsibility, he shifts the blame onto Sally's mother, accusing her of being deceitful. He denies his blame and attempts to justify himself in the following manner:



“When I was at College, I was well received by a widow Lady, who had several daughters, and but small Fortunes to give them; and the old Lady set one of them; a deserving good Girl she was; to draw me into a marriage with her, For the sake of Fortune, I was Heir to, and contrived many Opportunities to bring us and leave us together. I was not then of Age; and the young Lady, not half so artful as her mother, yielded to my Addresses before the Mother's Plot could be ripened, and so utterly disappointed it. This, my Pamela, is the Sally Godfrey this malicious Woman, with the worst Intentions, has informed you of” (Richardson, 2001, p.260).

Mr. B. employs Freud's defense mechanism of denial, unconsciously attempting to justify his actions. He seeks to portray himself as blameless in Sally's situation. However, as the story unfolds, we come to realize that B. is an unreliable narrator. After witnessing Sally endure the pain of childbirth and reluctantly giving her child to B.'s sister for secret upbringing, he experiences deep sorrow when Sally boards the ship to leave him. He describes his emotions, stating, "and then I gazed at the Ship, till and after I had landed, as long as I could discern the least Appearance of it; for she was under Sail, in a manner when I left her: And so I returned, highly disturbed, to my Inn" (Richardson, 2001, p. 292). This incident marks his defeat in the relationship and prompts him to repress the painful memories associated with Sally, burying them in his unconscious. Consequently, he alters his decision regarding the same marriage to prevent himself from reliving these painful memories.

His secret extramarital affair with the countess reflects his fear of intimacy. Unconsciously, he seeks to safeguard himself from emotional dependence and intimacy by dividing his time and attention between two women. Pamela does not feel secure because of Mr. B's behavior changes., It leads to Pamela's inner struggle which will be explained in the next section.

### **3.2. The Internal Struggles of *Pamela* and Her Defensive Mechanisms:**

Pamela's tendency to excessively forgive stems from her fear of intimacy and her lack of self-esteem. According to Tyson, when a woman is infatuated with a man who has

a strong fear of intimacy, it often indicates her fear of intimacy, and she may admire him precisely because he poses no threat to her protective barriers (Richardson, 2001, p.41). In the novel, we observe that the protagonist herself grapples with a fear of intimacy, fully aware that B. has no genuine desire for emotional closeness or fidelity. By accepting his marriage proposal, she believes she can safeguard herself from any potential harm that could breach her protective shell. Moreover, Pamela's inclination to forgive B.'s past transgressions and ongoing misbehavior to an exaggerated extent reflects her low self-esteem, which is influenced by her religious upbringing and the values instilled by her parents, shaping her superego. Subconsciously, she believes she does not deserve better treatment.

According to Nye's (2002, p. 42) explanation, "Reality Anxiety" occurs when a real-world factor poses a threat to an individual. In such situations, people confront dangerous circumstances and realities. Anxiety serves as a signal to respond and mitigate the danger, but if a person is unable to effectively address the situation, anxiety intensifies and weakens them. *Pamela* finds herself in a similar predicament, where her honor and moral values are.

The situations that the central character, *Pamela*, encounters such as the repeated sexual assaults by B, her confinement under the watchful gaze of Mrs. Jewkes in Lincolnshire, and her growing attraction to her master, contribute to her experiencing hysteria. Doody explains that there are moments when the heroine's courage falters, like when she becomes afraid of two cows while attempting to escape from Lincolnshire. Richardson ( 2001, pp.103-4) depicts this scene to convey that "the obstacle to Pamela's escape resides within herself," as the protagonist's imagination associates the cows with Mr. B and Mrs. Jewkes. In other words, Richardson sheds light on the complexity of her psychological state and internal conflicts. Her intense anxiety about reality eventually leads to hallucinations and visual distortions that hinder her ability to discern and escape.

The protagonist's increasing sexual attraction to her master is one of her internal conflicts that she generally tries to repress. Her feelings and thoughts contradict her moral values and religious upbringing, which have shaped her superego.

Consequently, she feels ashamed of herself whenever such thoughts arise. She expresses these hidden emotions and reveals her unconscious through her letter writing. For instance, Pamela experiences a mix of emotions upon hearing about her master's safety after he was rescued from drowning during a hunting trip. Despite the mistreatment she has endured, she admits, "I am not like other People! I am sure he has done enough to make me hate him; but yet when I heard his Danger, which was very great, I could not in my Heart forbear rejoicing for his Safety; tho' his Death would have ended my afflictions" (Richardson, 2001, p.110).

Likewise, the protagonist unconsciously reveals her true feelings towards her master when she gazes at him through the window and admires his appearance. These feelings, which she tries to suppress, are brought to light in her letter where she ponders, "I looked after him, out of the window, and he was charmingly dressed: To be sure, he is a handsome fine Gentleman! What a pity his Heart is not as good as his Appearance! Why can't I hate him?" (Richardson, 2001, p.120). Furthermore, when B eventually agrees to let Pamela leave Lincolnshire, it is peculiar that she is reluctant to depart. Expressing her puzzling emotions, she writes, "I think I was loth to leave the House. Can you believe it? What could be the Matter with me, I wonder! I felt something so strange, and my Heart was so lumpish! I wonder what ailed me!" (Richardson, 2001, p.148).

As noted by Margaret Ann Doody in her article "Samuel Richardson: Fiction and Knowledge," nineteenth-century literature recognizes Richardson's characters as having "inner depths and irrationalities." Pamela becomes consciously aware that her feelings and thoughts are at odds with her moral values, leading to an internal conflict where she tries to conceal her true emotions from herself. If she were to acknowledge them, she fears she would fall into the degraded position that Mr. B wants her to assume, causing deep harm to herself (Richardson, 2001, p.104). Consequently, she suppresses all these unacceptable feelings, pushing them into her unconscious mind, ultimately resulting in her becoming hysterical, experiencing fainting spells, and contemplating suicide.

Pamela also becomes obsessed with the case of Sally Godfrey, documenting her thoughts by writing, "and I went up to my Closet, to ruminate on these things. And, the foolish thing that I am, this poor Miss Sally Godfrey runs in my head!" (Richardson, 2001, p.263). Despite her preoccupation with this unpleasant aspect of Mr. B's past, she attempts to repress her curiosity about the matter due to the influence of her hyperactive superego. She laments and she needs to rescue herself from this unpleasant situation by writing her secret letters. The next section will give more details about Pamela's secret letters.

### **3.3. Pamela's Defense by writing her letters**

Pamela turns to writing as a means to suppress and manage her troubling thoughts and emotions. Whenever she finds herself in a difficult situation, she seeks comfort in her private closet and begins to write. For Pamela, writing letters serves her as a form of self-rescue.

J.W. Fisher (1986, pp. 22-3) explains that Pamela's letters and journal entries serve as reflections of her inner world. She candidly expresses her immediate thoughts, conflicting emotions, and intense tension through her writing, capturing the essence of the moment. The physical settings described in her letters, carry a psychological significance. For example; the closet room at Bedfordshire house, where her master attempted to sexually assault her, becomes a place of fear for her. However, when she becomes a captive at Lincolnshire house, her locked closet transforms into a sanctuary for her.

Through the act of writing, Pamela finds a way to process her experiences and find temporary relief from her anxieties. Her letters become a private space where she can openly explore her thoughts and emotions, ultimately helping her to cope with the challenges she faces.

Fisher (1986, p. 34) highlights that whenever the heroine's psyche becomes disturbed, she seeks solace in her closet and begins to express her emotions through writing. For instance, after her wedding and before the anticipated consummation, Pamela retreats to her closet and uses pen and ink as a source of amusement and to alleviate her anxious state of mind. In a letter to Miss Darnford, she also mentions



resorting to her closet to calm herself and distract from the anticipation of seeing her husband, finding solace in the act of writing (Richardson, 2001, p. 489).

Through her writing, Pamela attempts to displace her sexual instincts and unpleasant thoughts. Ultimately, the act of writing allows her to sublimate her feelings. This is evident when, after giving birth to her first child, she undertakes a significant literary project upon her husband's recommendation. She mentions in a letter to Lady Davers that Mr. B. has assigned her the task of sharing her thoughts on Mr. Locke's *Treatise on Education* (Richardson, 2001, p. 551). Initially, she hesitates to accept this literary endeavor due to her fears.

Diane Monique Harris (1998, p.175) explains that Pamela's initial fear of accepting the Lockean project stems from her concern about appearing presumptuous if she engages in "literary coupling with Locke." Just as she was worried about entering into a marriage with B., who was above her social station, she now worries about writing beyond her perceived social standing. In a letter to B., she expresses her apprehension, stating that she is afraid of stepping out of her sphere by writing on such important subjects to his esteemed self (Richardson, 2001, p.628).

Once Pamela overcomes her fears and anxieties, she wholeheartedly embraces the literary project. In the second part of the novel, she becomes fully aware that her letters will reach a wide readership. Consequently, she becomes cautious in crafting a "textual body" that can circulate among readers without subjecting her to humiliation. This awareness prompts her to transition from a formal and rigid tone to her previous spontaneous and candid style of writing (Harris, 1998, p. 190). She explains to B. her intention of presenting her literary offspring to the world, stating that while her primary audience is his family, she must consider herself addressing the general public, following in the footsteps of Mr. Locke's public work (Richardson, 2001, p. 640).

Pamela, unconsciously, employs displacement as a defense mechanism of the ego. Through writing, she redirects all her unacceptable thoughts, emotions, and anxieties,

which eventually culminate in a process of sublimation as she collaborates with Mr. Locke on their literary endeavor.

### **3.4. The Tripartite Psyche in *Pamela***

The tripartite psyche, as depicted in *Pamela*, plays a significant role in understanding the character's inner feelings. Drawing from Freudian theory, the psyche is divided into three parts: the id, ego, and superego, each representing different aspects of human behavior and personality (Freud, 2010, pp. 91-92). In Pamela's case, we observe the presence of these three components. The id represents her unconscious desires and instincts, driving her towards immediate gratification and pleasure. For instance, her developing attraction to Mr. B, despite his questionable actions, showcases the influence of her id. On the other hand, the ego embodies Pamela's conscious self, serving as the mediator between her id's demands and the constraints of reality. Throughout the novel, she grapples with the conflict between her desires and the moral and societal expectations placed upon her. This ongoing struggle between her attraction to Mr. B and her sense of virtue reflects the workings of her ego (Freud, 2010, p. 93).

From the age of twelve, the protagonist of the story served Lady B., gradually coming face to face with her instincts as she entered adolescence. However, following Lady B.'s death, she encountered unpleasant situations that put her in a dilemma between her instinctual desires, represented by the id, and the societal expectations enforced by her superego. Researchers suggest that Pamela suffers from an overactive superego, which becomes evident in various instances throughout the novel, leading to feelings of guilt and frequent shame.

Nye(2002, p. 31) explores the role of parents as representatives of society, with their own set of criteria for determining right and wrong thoughts, emotions, and actions. Within a family, other adult members also contribute to the formation of moral standards. Social norms and traditions are often imparted to children in most families. According to Freud's theory, the superego embodies the values of our parents, which become integrated into one's character.

The protagonist's parents play a significant role in shaping her superego. Dussinger (2014, 379), argues that *Pamela's* parents primarily have a supportive role throughout the novel, with minimal interference in the events. From the very beginning, Andrews establishes moral standards, emphasizing virtues and honesty for *Pamela* to follow. They caution her to be wary of her master's intentions. However, the young heroine fails to perceive any reason to doubt her master's behavior, as she is still a child and unable to recognize the distinction between her relationship with her new employer and her deceased mistress. Consequently, she struggles to fully comprehend her parents' concerns and finds herself torn between conflicting forms of authority.

Pamela Andrews' parents actively instill their puritanical beliefs in their daughter, greatly influencing her superego. In this regard, Watt (2001, pp. 155-156) clarifies that Puritanism condemned romantic love values but placed spiritual significance on the marital relationship. Protestantism idealized marriage, while Roman Catholicism held celibacy in high regard. Puritanism strictly prohibited any sexual activities outside of marriage, viewing man's physical nature as inherently corrupt due to the inherited demons from the Fall. Consequently, virtue was equated with the suppression of instincts.

Watt (2001, p. 149) highlights the harsh reality faced by servant girls in eighteenth-century England. These young women often endured lives filled with hardship, as they were typically confined to the service of their employers until they were able to marry. In many cases, employers even forbade their servants from entering into matrimony. Such economic conditions resulted in a significant increase in the number of unmarried servants in London. For girls from middle and lower-class backgrounds, securing a suitable marriage posed a formidable challenge, occupying much of their attention. Therefore, marriage to their masters represented the heroine's sole opportunity to escape servitude, a choice that Pamela eventually made.

Pamela's strong desire to return home reflects the influence of Puritan beliefs, social pressures, and the codes of eighteenth-century society that profoundly shaped her superego. She is acutely aware that accepting her master's advances would result in



social ostracism and rejection by her Puritan parents. Additionally, many critics disapprove of Pamela's decision to accept her seducer's marriage proposal. While it was common in the eighteenth century for servant girls to become mistresses to gentlemen, Pamela makes a different choice. Thus, influenced by the social codes of the time and her parents' religious teachings, she resists Mr. B's temptations and agrees to engage in a sexual relationship only within the confines of marriage.

Pamela's religious beliefs have a profound impact on her superego and her moral judgment. Throughout the novel, she frequently invokes divine providence, and her actions and decisions align with her deeply held beliefs. The role of divine providence is evident in Pamela's story, particularly in her writing, where her reliance on and acknowledgment of a higher power are prevalent:

“In every State of Life, and all Changes and Chances of it, for the future, will I trust in Providence, who Knows what is best for us, and frequently turns the very Evils we most dread, to be the Causes of our Happiness, and our Deliverance from greater! My Experiences, young as I am, as to this great point of Reliance in God, are strong, though my judgment, in general, may be weak and unformed; but you'll excuse these Reflections because they are your beloved Daughter's; and, so far as they are not a miss, drive themselves from the Benefit of yours and my late good Lady's Examples and Instructions” (Richardson, 2001, p. 166)

Lady B., Pamela's mistress, and Mr. B.'s mother play a significant role in Pamela's life. Thanks to Lady B., Pamela had the opportunity to receive an education, which set her apart from other girls of her social class. Lady B.'s favor granted Pamela the privilege of becoming an educated individual. When her master tries to persuade her to submit to his demands by referencing the story of Lucretia, he questions who should be blamed in that situation, to which Pamela responds by saying, "May I, Lucretia like, ..... justify myself with my Death if I am used Barbarously?" (Richardson, 2001, p. 23). This dialogue highlights Pamela's profound familiarity with the story of Lucretia and



its consequences. Her exposure to literature and learning subconsciously influences her superego and shapes her moral judgment.

According to Wight's analysis (2012, p.49), in Roman legend, Lucretia takes her own life as a means to reclaim her lost virtue and innocence following a sexual violation. Her suicide led to the expulsion of the Tarquins from Rome and the establishment of the Roman Republic. Similarly, the heroine of the novel understands that if she succumbs to her master's sexual advances, she will have to resort to self-destruction to restore her purity, mirroring Lucretia's actions. By taking her own life, Lucretia purges the stain of rape from her virtuous nature, thereby regaining her honor. Consequently, Pamela threatens Mr. B. with suicide if she becomes a victim of his sexual assault. Her conscience dictates that self-annihilation is the sole means of restoring her lost virtue in the face of rape.

Nye (2002, pp.30-1) emphasizes that the superego functions as an internal system of judgment known as the conscience. It often operates as a strict and uncompromising judge of our thoughts, desires, and actions, frequently instilling a sense of guilt as punishment. The superego is integral to our character and can critique us more severely than our parents or others. When the superego attains a heightened level of psychic energy, exerting control over our individuality, it wields significant influence over the id and ego. Consequently, it triggers a sense of guilt and impedes the id from fulfilling its innate desires, leaving the ego's attempts to attain genuine pleasure unfulfilled.

As to the significance of this point, Pierce (2001, pp.31-2), asserts that *Pamela* consistently seeks forgiveness "as if she had committed a crime." An example of this can be seen at the outset of the novel when Richardson portrays *Pamela* in her late mistress's dressing room, interrupted by her master. The significant aspect of this scene lies in the heroine's guilty behavior towards Mr. B, as he unexpectedly discovers her engaged in writing a letter. Although she has done nothing wrong in writing the letter, she reacts as if she has. She becomes nervous and embarrassed in the presence

of her master, pleading for his forgiveness due to her hyperactive superego. In describing her emotions in her letter...

"I have been scared out of my Senses.; for just now, as I was folding this letter, in my late Lady's dressing room, in comes my young Master! Good Sirs! How I was frightened! I went to hide the letter in my Bosom, and he saw me freighted, said smiling, whom have you been writing to *Pamela*?-I said in my Fright, Pray your Honor, forgive me!-Only to my Father and Mother" (Richardson, 2001, p. 11).

Pamela's inclination to forgive those who have caused her distress, including her master and Mrs. Jewkes, can be attributed to her hyperactive superego. This excessive superego influence is evident to the extent that she even overlooks her husband's extramarital affair with the countess, indicating her paralysis under the dominance of her superego. Furthermore, after her marriage, Pamela becomes more submissive and naive, resulting in the second part of the novel being less captivating than the first part, as she no longer confronts her master's demands and instead applauds his actions, driven by her hyperactive superego.

In the initial stages of her experiences in Lincolnshire, Pamela undergoes a state of paranoia, which stems not only from her confinement under the control of Mrs. Jewkes, the housekeeper, but also from her persistent need for approval from her parents. Furthermore, as she becomes aware of her instincts and desires, which she associates with the perceived immorality of the outside world, she develops a strong aversion that leads her to even deny life itself. Initially, she tries to navigate her chaotic situation through inquiries and schemes to deceive the housekeeper. However, her impatience and frustration escalate as she struggles to find a way out of her confusion (Dussinger, 2014, p. 382). Reflecting on her state of mind, she writes in her journal: "I have been so used to be made a Fool of by Fortune, that I hardly can tell how to govern myself; and am almost an Infidel as to Mankind" (Richardson, 2001, p. 92). Consequently, she experiences emotional conflict as her ego tries to reconcile

her emerging instinctual desires (id) with the moral demands imposed by society (superego).

Furthermore, when the Squire finally grants permission for Pamela to leave Lincolnshire, she unexpectedly finds herself reluctant to depart. Just before reaching her parents' home, she receives a letter from her master, implying his desire to marry her and pleading for her return due to his serious illness. This letter fills her with excitement. Despite her attempts to deny her true feelings and suppress her instinctual desires (id), she decides at this crucial moment to go back to him. She surrenders to the desires of her id and returns to her master, despite her suspicions about his true intentions.

However, Abjadian clarifies that in the eighteenth century, the middle class often justified their actions using religious reasons. Throughout the novel, Pamela emphasizes piety, and it can be argued that the religious justification serves as a cover for the middle class's ambitions. Despite her piety and awareness of her master's sensuality, Pamela finds contentment in her marriage to Mr. B., even though readers cannot fully trust his moral transformation. The ethical patterns portrayed in the novel are thus in conflict with the various emotions depicted. Mr. B. is depicted as ill-natured and lustful, unable to resist his uncontrolled passion. On the other hand, Pamela is portrayed as a symbol of purity, preserving her honor through repeated swooning. Yet, she happily accepts her master's marriage proposal without knowledge of his true change of heart. She forgives him for any past mistakes, respects him, and praises him. These facts directly contradict Richardson's emphasis on the importance of virtue and piety and their prioritization over social status (Richardson, 2001, p. 458).

According to Dussinger (2014, p. 383), as depicted in the scene of "Beside the Pond," which recalls the image of Narcissus and his well of despair, Pamela manages to calm herself. She expresses gratitude for Divine Grace, which leads her to reconsider her thoughts of drowning in the pond. In that fleeting moment, driven by her death drive, she contemplates ending all her difficulties and fears through suicide. However, her

religious beliefs cause her to have a change of heart. She concludes that God would not burden her beyond what she can bear and that her master might even change his mind.

#### **4. Conclusion:**

Richardson's *Pamela* presents characters who find themselves in situations that are full of anxiety, unconscious fears, and unpleasant emotions due to their actions being different from societal expectations or conflicting with their own moral codes. Squire B.'s case exemplifies the former, while Pamela's case highlights the internal conflicts arising from contradictions between her beliefs and her actual behavior. Consequently, these characters grapple with both internal and external conflicts, unconsciously employing various ego defense mechanisms to alleviate their anxieties. Richardson skillfully delves into the depths of the character's psyche through the narrative of *Pamela*. Her exaggerated kindness and willingness to forgive serve as manifestations of her hyperactive superego. Influenced by her parents' Puritan beliefs, her late mistress's teachings, and the eighteenth-century prevailing social norms, Pamela's superego becomes overactive. Pamela constantly seeks forgiveness from her master as if she were the one at fault, and remarkably, she forgives all his transgressions, including his affair with the countess.

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## شیکردنه وهیه ک له سه ر پامیلای ساموئل ریچاردسون له روانگهی فرۆیدییه وه

پوخته:

ئهم لیکۆلینه وهیه تیشک دهخاته سه ر خهباتی کاره کتیره کان بو شارندنه وه و سه رکوتکردنی ههست و بیرکردنه وه و ئاره زوووه کانیا و پالنه ره کانیا و بو گه پاندنه وهی جیگیری دهروونیان له بهردهم بارودوخه دلهره پراوکیکاندا. لهم توژیینه وهیه دا لیکۆلینه وهیه ک له چه مکه کانی فرۆیدی وه ک "میکانیزمه کانی بهرگری له دلهره پراوکی و خود" و "دهرووناسی سی لایه نه" نه نجامدراوه. ئامانجی ئهم توژیینه وهیه لیکۆلینه وه له دهروونی پالنه وانه که، پامیلا، و گه وره کهی دهکات به لیکۆلینه وه له ناوه رۆکی مېشکی بی ناگایی پالنه وانه که وه ک له ریگهی نامه کانییه وه ئاشکرا بووه

## تحليل لبامبلا صموئيل ريتشاردسون من وجهة نظر فرويد

### الملخص:

تركز هذه الدراسة على كفاح الشخصيات لإخفاء وقمع عواطفهم وأفكارهم ورغباتهم ودوافعهم واستعادة ثباتهم النفسي في مواجهة المواقف التي تثير القلق. يتم فحص استكشاف المفاهيم الفرويدية مثل "الليات الدفاع عن القلق والـأنا" و "النفس الثلاثية" في هذا البحث. تهدف هذه الدراسة إلى التحقيق في نفسية البطلة بامبلا وسيدها من خلال فحص محتويات العقل اللاواعي للبطلة كما كشفت من خلال رسائلها.