

Introduction

Along with *David Copperfield* (1849-50), *Great Expectations* (1860-61) is one of the masterpieces written by Charles Dickens (1812-70) and takes the form of autobiographical narrative and bildungsroman as well as *David Copperfield*, in which Pip, the protagonist of the story shows mental growth after involvement with other characters who have great influences on him. Since meeting Miss Havisham, a wealthy spinster living in a ruined home called Satis House, and Estella, Havisham's adopted daughter, Pip is convinced that he will be married to Estella, but when he realizes that this is a poor dream, he makes progress because of keenly felt realization that he had become a snob who abandoned his friends back in his hometown. Through that experience, he shows readers his maturation. Many critics affirm that Pip has achieved mental growth in this context. Q. D. Leavis is of such a perception, arguing that the protagonist's mental growth is really freedom from a consciousness of sin, or class consciousness that he had in his childhood (290). J. Hillis Miller also recognizes Pip's growth, mentioning that it is not from Estella but from Magwitch that, Pip learns to love, becoming better at feeling for someone as self-sacrifice (274). In addition to that, Miller analyses a second ending to the story, pointing out that Pip and Estella, opening to each other, grow mentally by learning to love, the textual evidence coming in the form of a description of the calm sky after the fog in the Satis House (278). Similarly, McWilliams refers to the imaginative sympathy that Pip received through his interactions with Magwitch, pointing out that this caused Pip to recover morally. Beyond this commentary, not a few critics have put forth the notion that Pip,

impacted by the novel's many characters, has mentally grown through the bildungsroman narrative by overcoming his sense of guilt and recovering his righteous imagination and sympathy.

Many kinds of characters appear in the work. They have a great visible and invisible effects on Pip, who, as a passive character, is apt to be influenced, and play important roles as people who variously come to have Pip in the palms of their hand. Some of these characters affect Pip with violence. Examples begin in the very first chapter where Magwitch suddenly appears in front of Pip for the first time in the story, and violently flips Pip upside down, which leads Pip to be continuously fearful of Magwitch. Other examples include day-to-day violence from Mrs. Joe or verbal violence from Pip's relatives. In contrast, Pip himself can be recognized as violent, particularly when he delivers a knockout blow on Herbert, the son of Matthew Pocket, and Pip's double who uses violence on behalf of Pip batters some of other characters, the latter of which is a famous critique from Julian Moynahan. Although such critics as Jeremy Tambling and David Hennessee, in addition to Moynahan, refer to the violence in *Great Expectations*, they provide insufficient or only partial examinations of the violence in this work, and it is true that few critics have ever paid attention to the violence in *Great Expectations*.

As described, *Great Expectations* has a lot of violence, and taking the circumstances into consideration, there can be no way that Pip is not emotionally impacted by that. In this thesis I will specifically examine the relationships between Pip and the characters who have a wide variety of effects on him and how those effects have an impact on his psychological maturation and on the process of

his becoming a gentleman. Going further, it can also be judged whether Pip has perfectly reached maturation or not in this bildungsroman. First of all, what figure of a gentleman does Dickens indicate in *Great Expectations*? This will be discussed in the following chapter.

Chapter 1 Pip's Development and Definition of a True Gentleman

Section 1 : How to Become a True Gentleman in *Great Expectations*

Dickens tries to portray an image of a true gentleman through the characters in the novel. Therefore, this section will examine what a gentleman is like for Dickens.

The definition of gentlemanliness at the time when Pip lives must be seen at the beginning. I support Humpty House who points out that “The mood of the book belongs not to the imaginary date of its plot, but to the time in which it was written” (159). It is exactly what he says, as *Great Expectations* does not give a picture of social problems in the Regency but in mid-century.

According to British custom, the title of gentleman was an inherited one, based on family background and wealth acquired from proper. The Industrial Revolution made the title more common, however, and many industrialists became very wealthy after rising from humble origins and were recognized as newly minted gentleman. The previous gentleman criticized these new industrialist gentleman on the grounds that they did not have the pedigree of a gentleman and they did business, which was seen as unfit for a gentleman. Dickens satirizes the snobbishness of the former in characters like Herbert's mother, Mrs. Pocket, who is ever proud of her aristocratic background, but is portrayed as hopeless in the following. “So successful a watch and ward had been established over the young lady by this judicious parent, that she had grown up highly ornamental, but perfectly helpless and useless” (178). Another example is Bentry Drummle, who is

an idle, proud, niggardly, reserved, and suspicious gentleman living on family money. Thus neither family nor money confers gentlemanly status for Dickens. It could be proved by the relationship between Magwitch and Compeyson. Villain Compeyson has managed to dress himself as a gentleman with his fine education, accent, and clothes, which brings him a lighter punishment than Magwitch, who eventually falls into a trap set by Compeyson. In this way, these externalities do not make for a gentleman.

This begs the question of what is an ideal gentleman in *Great Expectations*? Matthew Pocket, Herbert's father, is remarkable for solving it. Although Compeyson surely looks like a gentleman, Matthew has not mistaken him for a gentleman because he persists in his belief that "no man who was not a true gentleman at heart ever was, since the world began, a true gentleman in manner" (171). From this, readers can come closer to understanding the qualities of a true gentleman in *Great Expectations*. Recalling gentility derived from the knight's code of chivalry, heart and manner are the keys for Pip to become a true gentleman; in other words, not wealth or status but internal maturity is the crucial quality, as advocated by Samuel Smiles in his work, *Self-Help*.

We should keep in mind the example of Joe, who is referred to as a "gentle Christian man" (439). For readers, it is Joe who is suitable, at first sight, as a true gentleman at heart, but Dickens does not so much recognize Joe as a gentleman but rather as a gentle Christian man. The word "Christian" has a certain meaning here. It is true that Joe is a mentally and morally good person with his honesty and high-principles. However, it is also true that Dickens consistently portrays his ignorance and foolishness. Readers learn, for example, that he is illiterate in

Chapter 7, and, toward the end of the novel in Chapter 58, he is still illiterate. When he visits Satis House, he, like a fool, cannot communicate with Havisham face-to-face, and when he visits Pip's lodgings in London, he shows his foolishness by repeatedly dropping his hat into a tea cup in Chapter 27.

Joe seems to be exactly fool in Chapter 27 but later in the chapter, Joe displays his greatness as a human, the implication being that one should not judge a book by its cover, which is what Pip did, leading him to embarrassment. Joe is, as mentioned, a morally sophisticated man; however, the title of gentleman is problematic for the middle class, and Dickens does not recognize Joe, who has no possibility to rise from the working class, as a gentleman.

Above all, the true gentleman that Dickens depicts in the novel must be someone like Matthew or Herbert who has heart, manners and education. With the above critical mind, I will discuss whether or not Pip becomes a mature gentleman; also, the ways in which the violence scattered throughout the novel affects Pip will also be discussed. However, before these analyses, to what extent he becomes mature will be surveyed in the following section.

Section 2: Pip's Development

Before analyzing if Pip has perfectly developed or not, to what extent does Pip mature? Through Magwitch and Herbert, certain extent of his development can be seen discussed below.

Although Pip, an orphan, is brought up by Mrs. Joe and Joe, he is given no

maternal love but only violence, and Joe, who is as oppressed as Pip, cannot protect him. He is surrounded, caught by these circumstances, and has no memory of his parents or even the affection or love which is regularly fostered in a family. Pip, nevertheless, learns affection or to be loved through Magwitch.

Pip first met Magwitch in his childhood, and then he feels an aversion to him until Pip reunites with him in London. Pip's feelings toward Magwitch gradually change, especially when he comes to know that Magwitch is Estella's father and her mother is Molly, who is a servant at the office of Jaggers, Pip's guardians, and that Magwitch takes good care of Estella, and when he first met Pip he sorrowfully identified her with him because Magwitch believes she has been cruelly killed by Molly, and that Magwitch is, in fact, deceived into committing a crime, though he did not commit a felony such as murder. As for Pip's changing mind, he begins to feel some meekness from Magwitch as evidenced in the following.

In his two cabin rooms at the top of the house, which were fresh and airy, and in which Mr. Barley was less audible than below, I found Provis comfortably settled. He expressed no alarm, and seemed to feel none that was worth mentioning; but it struck me that he was softened,—indefinably, for I could not have said how, and could never afterwards recall how when I tried, but certainly. (357)

An amicable settlement is shown for the meekness from Magwitch, which leads Pip's aversion to become gradually eliminated.

Similarly, when Magwitch was arrested, Pip was clearly aware of the affection

he had embraced for many years, and his aversion perfectly melted away as Pip describes below:

For now, my repugnance to him had all melted away; and in the hunted, wounded, shackled creature who held my hand in his, I only saw a man who had meant to be my benefactor, and who had felt affectionately, gratefully, and generously, towards me with great constancy through a series of years. I only saw in him a much better man than I had been to Joe. (423)

As described, it is confirmed that Pip has learned of love while he was involved with Magwitch, and he was also able to find and recognize the shape of love as experienced in a family through disclosing the relations among Molly, Magwitch and Estella. Learning to be loved from Magwitch and seeing the shape of love in a family enables him to sympathize with others. Cart Hartog argues that Pip had not learned the quality of self-sacrifice due to the loss of his own biological mother (254). It is true, though, that he finally does learn to be thoughtful of and considerate to others, and self-sacrificial, through his interactions with Magwitch as described above.

Proceeding with the analysis of Pip's development, his bereavement of the death of Magwitch should be mentioned. Though Pip and Magwitch intended to escape England, the plan ends up in failure, and, what is worse, in the process of escaping they were led to the verge of death. Magwitch gets worse day-by-day, until the time of separation comes at last. In this scene, Pip's reformation can be

read.

Pip says to the dying Magwitch, “ ‘O Lord, be merciful to him a sinner!’ ” (436). Jeremy Tambling refers to this prayer as a reflection of the way the dominated have no choice but to take over the language of their domination (133). Certainly, young Pip, who has always broken down all opposition, reflects the words of oppressors like Pumblechook, Mrs. Joe and so on, so that he unknowingly regards Magwitch as a criminal and says those words to him. Pip’s growth can be, nevertheless, proved beyond the possibility of doubt if we consider the definition of the word “sinner”. According to the Oxford English Dictionary, “sin” is defined as “an immoral act considered to be a transgression against divine law” (412), and “crime”, on the other hand, means “an action or omission which constitutes an offence and is punishable by law” (1663). It is probable that “Sinner” causes Pip to think of Magwitch as a criminal, but it can be explained differently if taking into account that Pip uses a word that has its foundation in the idea that all the human beings are born in a state of corruption as a result of original sin. Pip’s use of this word, therefore, is simply his begging for forgiveness from God for Magwitch. Considering the nature of the relationship between Pip and Magwitch, a son and father relation, this interpretation seems reasonable.

Although class consciousness brings Pip to snobbery, a fake gentleman, he also notices that the life of a gentleman in London is based on labor by criminals. He feels insulted and disgusted, and yet while he understands Magwitch’s affection and takes care of him, enabling Pip to come into touch with Magwitch, he is disentangled from class bias.

Contrasting the example of Magwitch is that of Herbert. As mentioned above,

Pip's model of self-sacrifice is reflected on Herbert. Pip and Herbert first get to know each other when they visit Satis House in their childhood, and they eventually become comrades who share all their joys and sorrows with each other when they reunited in London. They have reliably been on great terms with each other through many things: Pip learns to behave politely due to Herbert's instruction, Pip is rescued when he is attacked by Orlick and they make a plan to hide and lead Magwitch to escape.

Under such circumstances, it should be noted that Pip invests much money on Herbert, as revealed below:

For all these reasons (I told Wemmick), and because he was my young companion and friend, and I had a great affection for him, I wished my own good fortune to reflect some rays upon him, and therefore I sought advice from Wemmick's experience and knowledge of men and affairs, how I could best try with my resources to help Herbert to some present income,—say of a hundred a year, to keep him in good hope and heart,—and gradually to buy him on to some small partnership. (281)

Pip feels true friendship for Herbert, and it is one of the rare moments of positivity for Pip, who is almost always negative about everything, that he gives to Herbert on the advent of this investment venture. Even when Pip plays the prodigal in London, he never forgets to keep Herbert's future path in mind because of their strong bond of friendships, and Pip's own gratitude, the altruistic attitude that directs a true gentleman as Matthew says.

The conversion of Pip's energy to positivity from negativity and passivity occurs when he starts working. At near the end of the novel, Pip returns home and decides to make a living on his own, and in the end he becomes third in the Clarriker Firm as a co-owner, so he has achieved a certain success as Pip says, "We were not in a grand way of business, but we had a good name, and worked for our profits, and did very well" (455-56). The same goes for the moment when he plans to help Magwitch to escape. Inevitably influenced by the inheritance, he becomes passive in everything, but he begins boat-training and puzzles with Herbert over the plan for Magwitch, though all on his own monition, behaviors indicative of his recovering energy.

Pip's maturation is visible through Magwitch and Herbert, and it is crystalized into a model of self-sacrifice, disentangled from class bias and recovered from aggression.

This section has covered the extent to which Pip develops, and the next chapter assesses whether his development is fully attained or something less through an observation of the violence found in the novel. Primarily, though, its an examination of the influence on Pip of the characters around him.

Chapter 2 Violence to Pip

Section 1: Pip and His Family

This chapter examines three women who have an influence on Pip with their violence: Mrs. Joe, Havisham, Estella and the relationship among them. In particular, this section will discuss Mrs. Joe, who is Pip's sister and brings up Pip with violence in place of his real mother.

Pip is subject to various forms of violence by her since his formative years. He is supposed to be raised by her, but she instead neglects and brings him up by the hand like a man: she hits him with Tickler and throws him at Joe like a missile between wife and husband. In addition to this physical violence, he is subjected to mental violence such as, “ ‘If it warn't for me you'd have been to the churchyard long ago, and stayed there. Who brought you up by hand?’ ” (7). This makes it clear to him that he should not have been in the world, and his existence is denied. Furthermore, she wears “a square impregnable bib in front, that was stuck full of pins and needles” (6). This is symbolic of her rejection of maternity. She gives Pip not only physical violence but mental violence, as well.

While Pip is exposed to such circumstances, the question remains why Joe, who is Mrs. Joe's husband and like Pip's father, cannot save Pip. When Pip is child, Joe and he are considered “fellow-sufferers” (6); therefore they are afraid together of Mrs. Joe, so he plays a part in Pip's suffering. However, Joe has the physical strength to resist her despotic control as Pip describes, “But, if any man in that

neighborhood could stand uplong against Joe, I never saw the man” (108), and the same can be said about the scene in which he easily flings Orlick at coal-dust. That he helplessly witnesses and suffers whatever she does derives from the domestic environment in his childhood.

His father was addicted to heavy drinking and he beaten both his wife and Joe. Joe and his mother ran away, attempting to escape, but his father found them wherever they went and again went to beating them. Under those circumstances, Joe has come to think:

“And last of all, Pip,—and this I want to say very serious to you, old chap,—I see so much in my poor mother, of a woman drudging and slaving and breaking her honest hart and never getting no peace in her mortal days, that I'm dead afeerd of going wrong in the way of not doing what's right by a woman, and I'd fur rather of the two go wrong the t'other way, and be a little ill-conwenienced myself. I wish it was only me that got put out, Pip; I wish there warn't no Tickler for you, old chap; I wish I could take it all on myself; but this is the up-and-down-and-straight on it, Pip, and I hope you'll overlook shortcomings.” (45)

It becomes clear that Joe's childhood is related to the henpecked environment of Mrs. Joe. Because Joe saw his father's violence to his mother, he is obedient to Mrs. Joe, and that allows Pip to be exposed to a reverse patriarchy characterized by her violence. If Joe holds her down with his physical strength, the image of his violent father would return to his mind and in order to repel his father and his

attitude, he must reject the idea to repress her with violence. That is why he is as frightened of her as Pip is.

Daily frequent violence, physical violence and mental violence, and an absence of the maternal impact Pip's formation as he analyzes himself below:

Within myself, I had sustained, from my babyhood, a perpetual conflict with injustice. I had known, from the time when I could speak, that my sister, in her capricious and violent coercion, was unjust to me. I had cherished a profound conviction that her bringing me up by hand gave her no right to bring me up by jerks. Through all my punishments, disgraces, fasts, and vigils, and other penitential performances, I had nursed this assurance; and to my communing so much with it, in a solitary and unprotected way, I in great part refer the fact that I was morally timid and very sensitive. (57-8)

Pip is concerned and dissatisfied with what Mrs. Joe has done in his mind, and he cannot express it outside. Consequently, he becomes so sensitive to everything that does not always agree with what he thinks, and he deals with it through the non-exercise of his passive personality. Additionally, it is probable that his upbringing is responsible for his masochistic streak.

Leo Bersani has observed the mechanics of masochism. According to him, it is a biologically intrinsic self-regulation of a human being, and it reduces distress when the body most needs to feel delectation. The body requires masochism when it is exposed to a crisis that would corrupt it. Taking this into consideration, it is

natural that Pip, who is subjected to Mrs. Joe's violence and is not allowed to resist at all, becomes masochistic.

Mrs. Joe makes Pip sensitive, and this is responsible for how easily he comes to feel guilty. One example is that Pip hears the fire of the Hulks, which passes near his house to imprison convicts, and is interested enough in it to ask Mrs. Joe a couple of questions. Mrs. Joe tortures him severely for it:

“I tell you what, young fellow,” said she, “I didn't bring you up by hand to badger people's lives out. It would be blame to me and not praise, if I had. People are put in the Hulks because they murder, and because they rob, and forge, and do all sorts of bad; and they always begin by asking questions. Now, you get along to bed!” (12)

She points out something in common between Pip and the convicts, so that his sensitive response leads to a self-identification with the convicts, and consequently brings him feelings of guilt. Another example can be found in the examples of Pumblechook and Mrs. Hubble, who are Pip's relatives that use mental violence with him, which only accelerates his feelings of guilt. At Christmas dinner, they intrude on his consciousness and disturb his self-establishment:

Mrs. Hubble shook her head, and contemplating me with a mournful presentiment that I should come to no good, asked, “Why is it that the young are never grateful?” This moral mystery seemed too much for the company until Mr. Hubble tersely solved it by saying, “Naterally wicious.”

Everybody then murmured “True!” and looked at me in a particularly unpleasant and personal manner. (22-23)

He is said to be ill-natured, so it reminds him of the feelings he has when identifying with the convicts, bringing up self-repulsion in the same way, and then giving rise to the inevitable feelings of guilt, which causes the beginnings of an identity crisis.

Pip yields to physical and mental violence, and there is no sanctuary for him, so the situation, as he says, causes him to become sensitive to anything from his childhood. He intensively feels guilty because of his attachment to a convict, Magwitch, and, what is worse, it is developed by his strong sensitivity, as a result of which he has led a defensive life, threatened by everything around him just like “the small bundle of shivers” (1). The basis of that weakness derives purely from his family background. The next section will follow how his consciousness of guilt is heavy and obstinate throughout the novel.

Section 2: A Sense of Guilt That Was Faded but Not Gone

As mentioned, Pip’s emotional instability and sense of guilt comes out consistently throughout the novel, and this section will examine that tendency.

Pip meets Magwitch, an escaped convict, for the first time at a church, and he is threatened by Magwitch, who says, “You get me a file. And you get me wittles. You bring 'em both to me. Or I'll have your heart and liver out” (3). After he is

menaced with such cannibalistic violence, Pip, for the first time in his life, steals for Magwitch, and puts his hunk of bread and butter down the leg of his trousers. He is, then, conscious of ties with the convict, as indicated in the following passage: “Then, as the marsh winds made the fire glow and flare, I thought I heard the voice outside, of the man with the iron on his leg who had sworn me to secrecy, declaring that he couldn't and wouldn't starve until to-morrow, but must be fed now” (10). His remembrance of the convicts is left so deep in his mind that he is sensitive to even inanimate thing, just a mere blowing of the wind from a marsh. In the same way, he carries stolen goods to the convicts:

The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run at me. This was very disagreeable to a guilty mind. The gates and dikes and banks came bursting at me through the mist, as if they cried as plainly as could be, “A boy with Somebody's else's pork pie! Stop him!” The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, “Halloa, young thief!” One black ox, with a white cravat on,—who even had to my awakened conscience something of a clerical air,—fixed me so obstinately with his eyes, and moved his blunt head round in such an accusatory manner as I moved round, that I blubbered out to him, “I couldn't help it, sir! It wasn't for myself I took it!” Upon which he put down his head, blew a cloud of smoke out of his nose, and vanished with a kick-up of his hind-legs and a flourish of his tail. (14)

Pip is excessively paranoid; he thinks things completely unrelated to his theft, such as “the gates and dikes and banks”, “the mist”, “one black ox”, are blaming him, and the situation evinces the strength of his connection with the convicts.

Subsequently, Pip’s sense of guilt continues to cling to him. The night when he drops by the Three Jolly Bargemen to bring Joe home is one example. There Pip meets a strange man who is chattering with Joe and Pumblechook, and the stranger looks at him as if he were expressly taking aim at him with an invisible gun. The stranger man, then, stirs rum with a file that Pip gave to the convict earlier. At the end of the day, he reflects:

I had sadly broken sleep when I got to bed, through thinking of the strange man taking aim at me with his invisible gun, and of the guiltily coarse and common thing it was, to be on secret terms of conspiracy with convicts,—a feature in my low career that I had previously forgotten. I was haunted by the file too. A dread possessed me that when I least expected it, the file would reappear. I coaxed myself to sleep by thinking of Miss Havisham's, next Wednesday; and in my sleep I saw the file coming at me out of a door, without seeing who held it, and I screamed myself awake. (73)

It is notable that the connection with the convict and the anxiety of the file reappearing stick in his memory even when he is asleep. Although he is asleep and unconscious, his sense of guilt intrudes on his stable unconsciousness, confusing him and proving at least to the reader that his obsession gets more accelerated and

eroded more deeply than before.

As the story progresses, his obsession becomes stronger. After the first year of his apprenticeship, he meets Havisham after a long interval, and he hears on his way home from Satis House the news that Mrs. Joe was attacked by someone. A convict's leg-iron, which is filed asunder is found at the crime site, so Pip feels guilty, as if he himself had murdered her. He says "It was horrible to think that I had provided the weapon, however undesignedly, but I could hardly think otherwise" (114). The appropriateness of his judgement is getting rusty and he confuses reality and delusion, as the criminal is not Pip but Orlick, with Pip having nothing to do with the affair. It is evident from his state of his mind that this sense of guilt from the connection with convicts is no longer in his control.

While Pip gets great expectations and puts on a act as a gentleman, he is convinced that he belongs to the upper class and can have a certain distance from his past, much more than he thought before he gets any expectations. He, however, ends up with being obsessed by a connection with the convicts, which bears further examination.

The day after he has great expectations, a connection with a convict in his childhood crosses his mind by chance, as relayed in the following passage:

If I had often thought before, with something allied to shame, of my companionship with the fugitive whom I had once seen limping among those graves, what were my thoughts on this Sunday, when the place recalled the wretch, ragged and shivering, with his felon iron and badge! My comfort was, that it happened a long time ago, and that he had

doubtless been transported a long way off, and that he was dead to me, and might be veritably dead into the bargain. (139)

Pip feels at ease when he thinks of how there is no doubt that the convict passed away and has no connection with him at all. At first glance, he appears at ease, but he reveals how fearful he still is as he says “After our early dinner, I strolled out alone, purposing to finish off the marshes at once, and get them done with” (139). He is simply desperate to rid himself of his past, and, indeed, its involvement the plot eventually drifts away, telling the reader that Pip has managed to forget it.

This strong ties with the convict will not disappear, however. Even if it seems to disappear, it is lurking deep in his mind. Such a state of mind can be seen in Pip’s dealings with Joe. Pip is very sick of being compatible with Joe, but when Joe brings a note from Havisham to him, Pip suddenly finds, noticing Joe’s greatness, himself at partings looking at him from a wrong angle. The next day, he goes to Cross Key to get a stagecoach and leaves London for his hometown, where he bumps into two convicts, as convicts, at that time, were usually taken away by stagecoach. One of the two is the strange man, a convict, who was in the Three Jolly Bargemen. Pip predictably reacts with great sensitivity, as “It is impossible to express with what acuteness I felt the convict's breathing, not only on the back of my head, but all along my spine. The sensation was like being touched in the marrow with some pungent and searching acid, it set my very teeth on edge” (215-16). Although he is relieved before meeting them, he after all cannot break off his relationship with him, and, what is more, readers again realize his strong sensitivity in that he feels the convict’s breathing in his whole body. Pip himself

does not understand the reason why he is so scared until he gets out of the carriage, whereupon he finally realizes that “I am confident that it took no distinctness of shape, and that it was the revival for a few minutes of the terror of childhood” (217). Although his connection with the convict is relieved before he has great expectations, it unexpectedly, and of great anguish to him, reappears.

There is another example when Pip goes to meet Estella at the station. He receives a letter from Estella saying she is coming back to London. While he is waiting for her, he is invited to Newgate prison by Wemmick; at the end of the visit, Pip speculates on his past like so:

I consumed the whole time in thinking how strange it was that I should be encompassed by all this taint of prison and crime; that, in my childhood out on our lonely marshes on a winter evening, I should have first encountered it; that, it should have reappeared on two occasions, starting out like a stain that was faded but not gone; that, it should in this new way pervade my fortune and advancement. While my mind was thus engaged, I thought of the beautiful young Estella, proud and refined, coming towards me, and I thought with absolute abhorrence of the contrast between the jail and her. (249)

In this part of the novel, he wishes to shake off “this taint of prison and crime”, contrasting it to the glimmer of hope that is Estella; hence, he somehow cultivates a calmer attitude toward the situation than before, but this attitude is of a cynical bent, one that reasons that Estella is the daughter of Molly and Magwitch, both of

whom are criminals, so that Pip, who pursues her as a hope against the sense of guilt entangling him, feels that he might never overcome from that which he is suffering. Even though his life-style is drastically different from what it was before, the connection with the convict and prison brings the same statement to his mind.

The strong and insistent repulsion Pip has felt since childhood reaches its peak when he is reunited with Magwitch. Since he visits Newgate, it is not until he is twenty-three years of age that an image of their connection does not appear. Magwitch at last returns in the stormy night to him and Pip faces the facts. His aversion towards Magwitch is shown in the way Pip sees him as a slouching convict on the marshes when dressing, causing Pip to say, "He ate in a ravenous way that was very disagreeable, and all his actions were uncouth, noisy, and greedy" (312); therefore he feels more inferior than he ever had before for the connection he has with such an ugly person. After keeping his distance from him for a while, and after being persuaded by Herbert, Pip schemes to get Magwitch out of England. Pip's reason for setting up the scheme is remarkable, for he ends up getting rid of nothing about the convict, and even becomes more hung up on it due to the sense of guilt he incurs when he fails, as "even if Provis were recognized and taken, in spite of himself, I should be wretched as the cause, however innocently" (325).

Pumblechook is also responsible for Pip's sense of guilt, and therefore his influence on Pip must also be surveyed. Pumblechook often strangely and accurately points out Pip's flaws, and that of course increases Pip's sense of guilt. On one occasion he encounters Wopsle on the way from Satis House, and then he

takes Pip to Pumblechook's house to make him listen to George Barnwell. Barnwell, a young apprentice, orders Sarah Millwood, a prostitute, to murder his master, but they come to the gallows ultimately. When Pip listens to the tragedy, he identifies with Barnwell as follows: "What stung me, was the identification of the whole affair with my unoffending self. When Barnwell began to go wrong, I declare that I felt positively apologetic, Pumblechook's indignant stare so taxed me with it" (110). Such is his sensitivity that he even sees himself in Barnwell. After that, Mrs. Joe is attacked and he falls deeply into the following meditation: "With my head full of George Barnwell, I was at first disposed to believe that I must have had some hand in the attack upon my sister, or at all events that as her near relation, popularly known to be under obligations to her, I was a more legitimate object of suspicion than any one else" (113). Pip has of course nothing to do with the affair; however, he is possessed by the idea that he murders her because of his sensitivity. Pumblechook then, once again, strangely and accurately reminds Pip of his sense of guilt. Another example is that after Pip separates from Magwitch, Pumblechook attacks, saying that Pip is ungrateful. In this scene Pumblechook regards the benefactor as himself, reasoning, in other words, that by substituting Pumblechook for Joe and Biddy, it is true that Pip goes down because of his being ungrateful. In this way, Pip is already bad enough to feel guilty, and what is worse, he is, being unwittingly stimulated by the characters around him, who are also troubled by Pip's past.

Pip's sense of guilt derives from the domestic environment of his childhood and frequently threatens him, so much so that every time it appears, his mind shivers with fear. Experiencing such loneliness, Pip desperately sets his hopes on the

otherworldly atmosphere represented by Havisham and Estella, that is, Satis House. The impact they have on him with their violence will be examined in the following section.

Section 3: Entering the Imaginary World: Pip and Havisham

Pip, a lonely man who does not have a place of his own, enters a world where Estella and Havisham seduces him out of his self-establishment, and their influence on him is just what will be discussed below.

Pip, at first, meets Estella when he is young. She separates herself from the world outside of Satis House with a “great many iron bars (50)”, as if the wilderness of empty casks outside reflects her state of mind, which arises from the consequence of falling into Compeyson’s trap and the engagement he broke off with her. She makes up her mind to revenge herself on all the male sex, and Pip, by chance showing up in front of her, falls victim to her.

She tricks him into falling in love with Estella, the result of which being an hierarchically impossible delusion of a marriage between a lower-class apprentice and a middle-class woman. Havisham, watching the suffering he has from his heart-wrenching love for Estella, gets pleasure as follows “ ‘Love her, love her, love her! If she favors you, love her. If she wounds you, love her. If she tears your heart to pieces,—and as it gets older and stronger it will tear deeper,—love her, love her, love her!’ ” (226).

Havisham lures him into the delusion that Estella is a star of hope, and Pip is

easily convinced that she is the very patron of Pip and that additionally she would guarantee their marriage. He finds a reason for living and a way out of his own solitude in it, as though he were a knight or a gentleman suitable for her. Havisham calmly waits and sees.

After Pip first visits Satis House, he is asked about his visit by Mrs. Joe and Pumblechook, and Pip tells them extraordinary lies to their questions, confusing them and saying that Havisham was sitting on a black velvet coach, that Estella handed her some cake and wine at the coach window on a gold plate, that there were four immense dogs, that they played with a flag. The following is the reason he tells them such ridiculous things:

And then I told Joe that I felt very miserable, and that I hadn't been able to explain myself to Mrs. Joe and Pumblechook, who were so rude to me, and that there had been a beautiful young lady at Miss Havisham's who was dreadfully proud, and that she had said I was common, and that I knew I was common, and that I wished I was not common, and that the lies had come of it somehow, though I didn't know how. (65)

It is surely probable that he realizes nothing about his having told such lies, and understands that he explained nothing to them because of their politeness to him, so that he told these lies automatically. However, this reasoning also means that he has a sense of superiority over them, as if he is in another world, risen out of the lower classes. He shows off his connection with the noble, Havisham and Estella, and, by doing so, the differences between Pip and them stand out, which relieves

his suffering and encourages Pip to continue his project of self-establishment.

For Pip the world is filled with hope, but for Havisham, the witch of the place with all the power over it, influences him with violence, like a curse of revenge, through Estella. This violence abuses and betrays his love for her, and he becomes, in consequence, different from Wemmick and Miss Skiffins, who ideally nurture love, and gets lost in a labyrinth where he sets eccentric terms with her based on sado-masochistic love. Later, realizing that he is a poor dreamer, he loses hope in it completely.

The casual chain from Compeyson through Havisham to Estella, as mentioned above, gives Pip mental violence which is different from the kind doled out to him by Mrs. Joe but causes him, all the same, to get lost in an imaginary world. The next section will put a focus on Pip and Estella, who is the star of hope for him.

Section 4: A Price for Love: Pip and Estella

It is evident from her mental and physical violence that Estella is a character similar to Mrs. Joe, who had a hand in forming Pip's character, and Havisham, who lures him into the imaginary world. Examples of Estella's violence run from her scornful words, to her slapping of Pip, to the tease that promises him a kiss if he beats up Herbert in boxing, to the marriage to Drummle, and to her connection with Molly and Magwitch, who are criminals. What kind of effect is this on him? It is examined in this section.

On his first visit to Satis House, he is attracted to Estella, a beautiful and

arrogant girl, and he has a bitter experience of blaming himself for being a humble boy as follows:

“He calls the knaves Jacks, this boy!” said Estella with disdain, before our first game was out. “And what coarse hands he has! And what thick boots!”

I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt for me was so strong, that it became infectious, and I caught it. (55)

She refers to his coarse hands and thick boots, which are described as symbolic of a blacksmith, making him think of his nature and nurture, even of Joe, as humble. His self-esteem is deeply broken at that moment. Afterward, his class consciousness grows so strong that he becomes snobbish and he shows a deep resentment toward even his close friend Joe because of his low-class behavior and want of education, inevitably distancing himself from Joe and Biddy as a result. After he first meets Estella, for example, he is educated by Biddy in how to make himself uncommon, and consequently he becomes literate, but, in contrast to Pip, Joe does not seem to be able to understand how to read, so there is a certain distance between them. Another example is in the damaged relationship between Pip and Biddy. While Biddy, accepting her situation as an orphan, is happy with her life and understands the foolishness of his becoming a gentleman, says “ ‘O, I wouldn't, if I was you! I don't think it would answer’ ” (120); Pip talks passionately about becoming a gentleman for the purpose of getting away from the

situation he faces with her as a commoner. It was an aspiration for him to become an apprentice to Joe in the future before, but now the situation is very different as he mentions below “After that, when we went in to supper, the place and the meal would have a more homely look than ever, and I would feel more ashamed of home than ever, in my own ungracious breast” (101). Thus, Estella gives him a class consciousness that acts as mental violence, and he misjudges valuable people, originally suitable for him, as Biddy or Joe, that is, his normal ability to judge is distorted by Estella’s mental violence. It is proved that part of the novel when Pip, for the first time, passionately reveals the fact to Herbert that he is in love with Estella, who dispassionately analyzes Pip:

“Yes; but my dear Handel,” Herbert went on, as if we had been talking, instead of silent, “its having been so strongly rooted in the breast of a boy whom nature and circumstances made so romantic, renders it very serious. Think of her bringing-up, and think of Miss Havisham. Think of what she is herself (now I am repulsive and you abominate me). This may lead to miserable things.”

“I know it, Herbert,” said I, with my head still turned away, “but I can't help it.”

“You can't detach yourself?”

“No. Impossible!” “You can't try, Handel?”

“No. Impossible!” (236)

As Herbert says, “miserable things”, he predicts the dismal end of his passionate

love for her, and, in fact, Pip ends up having a painful relationship with Estella. Herbert tries extra hard to dissuade him, “You can't detach yourself?”, “You can't try, Handel?”, though Pip, nevertheless, stubbornly turns a deaf ear to his advice. Pip is described as being undermined and lost in the imaginary world that sees him become silly enough to abandon Biddy, who seems to be the ideal woman in nineteenth century England, an angel in the house, and to lead him to ruin.

Estella not only gives Pip a class consciousness, which breaks down his life as a blacksmith, but also satisfies his masochistic fantasies based on Mrs. Joe's bringing up by hand with the sadistic violence. This point will be discussed below.

He does not seem to be masochistic to Estella when she meets him for the first time. At that first visit to Satis House, Pip and Estella play beggar-my-neighbor and he has the following bitter experience: “ ‘He calls the knaves Jacks, this boy!’ said Estella with disdain, before our first game was out. ‘And what coarse hands he has! And what thick boots!’ ” (55). At the end of the game, he cannot help thinking about humble Joe and his mind full of her words as he waits for her to fetch some food for him. She comes back and gives him some bread, meat and a little mug of beer without looking at him, as insolently as if he were a dog in disgrace, so he is very shocked:

I was so humiliated, hurt, spurned, offended, angry, sorry,—I cannot hit upon the right name for the smart—God knows what its name was,—that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them. This gave me power to keep them back and to look at her: so, she gave a contemptuous

toss—but with a sense, I thought, of having made too sure that I was so wounded—and left me. (57)

He sheds tears and angrily explains the fact that he feels mortified rather than masochistic. He is not so much obedient as rebellious to her at first. It is also shown in his behavior: “As I cried, I kicked the wall, and took a hard twist at my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction” (57). As for this point, Hennessee, referring to “Every thing in our intercourse did give me pain” (254), remarks that Pip has been into masochism since he met her the first time (320), but his opinion about their first encounter should be given careful reconsideration.

The second encounter should also be considered. When he visits Satis House again, he is slapped by Estella in the following part of the novel:

She stood looking at me, and, of course, I stood looking at her.

“Am I pretty?”

“Yes; I think you are very pretty.”

“Am I insulting?”

“Not so much so as you were last time,” said I.

“Not so much so?”

“No.”

She fired when she asked the last question, and she slapped my face with such force as she had, when I answered it.

“Now?” said she. “You little coarse monster, what do you think of me

now?"

"I shall not tell you."

"Because you are going to tell up stairs. Is that it?"

"No," said I, "that's not it."

"Why don't you cry again, you little wretch?"

"Because I'll never cry for you again," said I. Which was, I suppose, as false a declaration as ever was made; for I was inwardly crying for her then, and I know what I know of the pain she cost me afterwards. (76)

He cries not outwardly but inwardly this time when she says, "Why don't you cry again, you little wretch?". This, of course, causes his attitude to be more introverted than before. The last time he coped with his sorrowful feelings by kicking a wall or taking a hard twist of his hair. In contrast to that, he is so publicly calm that he shows nothing frustrated. Consequently, it is at this time that he becomes masochistic with her. Hennessee points out Estella's attractiveness: "From the beginning of their acquaintance as children, the spell she casts draws its power both from her beauty and her ability to make Pip feel guilty, inferior, unworthy, coarse, and common" (320). As he mentions, Estella's influence over Pip is enormous. Therefore such an overwhelming impact as her scornful attitude or words is too much for him to cope with, and he copes with it through masochism.

How he become masochistic has been discussed, but how his masochism progresses will be discussed below.

Since Pip gets slapped by her, he sometimes goes to Satis House and contacts

her. However, there is little change in their relationship except her scornful attitude. It is true that their relationships undergoes little change, but he cannot help aspiring to become good enough for Estella, so he has been repulsed by Joe, Biddy and his own upbringing as he is afraid of being seen by her when he is working at the forge: “I was haunted by the fear that she would, sooner or later, find me out, with a black face and hands, doing the coarsest part of my work, and would exult over me and despise me” (101). After that, she goes abroad to be educated as a lady, so they keep distance for a while.

After Pip gets great expectations, Pip meets Estella again at Satis House, and he is so fascinated by her who is so much changed, so much more beautiful, so much more womanly, that it brings back his childhood as “I fancied, as I looked at her, that I slipped hopelessly back into the coarse and common boy again. O the sense of distance and disparity that came upon me, and the inaccessibility that came about her!” (222). No matter how many years pass, his emotional wounds from childhood, taking the words “coarse and common” into consideration, are always in his mind, and he is as lured as ever, though Estella is as proud and willful, and as scornful of him as of old. The masochistic tincture in Pip’s love for her also remains unchanged. He becomes desperate in his desire to make her fall in love with him. Even though Estella warns him that he should keep himself away from her as she says, “ ‘I have no softness there, no—sympathy—sentiment—nonsense.’ ” (224), he ignores her. He satisfies his masochistic desire with her beauty, her pride and her willfulness, as if he were a page for her.

His masochism developing more and more, one day he finds out that Drummle

closely follows Estella, who allows him to do so, and Pip goes so mad with a jealousy that he becomes agitated enough to persuade her not to associate with him by telling her how Drummle is humble; however, she just says, “ ‘Well?’ ” (296). Despite her indifferent reaction, she presents herself as adorable in Pip’s eyes as he says, “ ‘Well?’ said she again; each time she said it, she opened her lovely eyes the wider” (296). Pip still intensely despises Drummle, though, saying, “he is as ungainly within as without. A deficient, ill-tempered, lowering, stupid fellow” (296). Therefore, it is a penance for Pip to see Estella on good terms with him. He suffers from her sadistic violence, accelerated by Drummle, and at the same time his masochism makes him feel as if he is about to explode. After that, he at last finds that his benefactor is not Havisham but Magwitch and that his expectation that he would marry Estella is just a poor dream. Additionally, he hears that Estella is getting married to Drummle soon. In the case that she has a definitive agreement with Drummle to be engaged, Pip’s love for her has nowhere to go. His love is denied by Drummle, whom Pip hates the most, so his masochism is beyond acceptable levels, and his painful heart overflows. Pip’s poor dream meets its demise:

“Out of my thoughts! You are part of my existence, part of myself. You have been in every line I have ever read since I first came here, the rough common boy whose poor heart you wounded even then. You have been in every prospect I have ever seen since,—on the river, on the sails of the ships, on the marshes, in the clouds, in the light, in the “darkness, in the wind, in the woods, in the sea, in the streets. You have been the

embodiment of every graceful fancy that my mind has ever become acquainted with. The stones of which the strongest London buildings are made are not more real, or more impossible to be displaced by your hands, than your presence and influence have been to me, there and everywhere, and will be. Estella, to the last hour of my life, you cannot choose but remain part of my character, part of the little good in me, part of the evil. But, in this separation, I associate you only with the good; and I will faithfully hold you to that always, for you must have done me far more good than harm, let me feel now what sharp distress I may. O God bless you, God forgive you!” (345)

As we come to understand how Pip has thought of her until then through the length of this rhapsodic monologue, it is clear that his emotional pain has become enormous. At this moment, Pip’s sado-masochistic fantasy comes to an end, and he arrives at something that looks like mental suspended animation. Estella has satisfied Pip’s masochistic desire for her, as inoculated by Mrs. Joe’s disciplinary violence, but at last his masochistic tincture for her explodes “like blood from an inward wound, and gushed out” (345).

Pip’s love for Estella comes to a tragic end, but the question remains unanswered as to whether he gives up thinking of her, even though he understands that Estella is to marry Drummle.

Pip does not see Estella again until the end of the novel, but his love for her is still wandering in his mind. Since he has his heart broken, his worldly affairs begin to wear a gloomy appearance, and he becomes pressed for money by more

than one creditor. While living such a life, he seems to be still attached to her:

As the time wore on, an impression settled heavily upon me that Estella was married. Fearful of having it confirmed, though it was all but a conviction, I avoided the newspapers, and begged Herbert (to whom I had confided the circumstances of our last interview) never to speak of her to me. Why I hoarded up this last wretched little rag of the robe of hope that was rent and given to the winds, how do I know? Why did you who read this, commit that not dissimilar inconsistency of your own last year, last month, last week? (361)

Although he avoids the newspaper, and begs Herbert never to speak of her, the more he turns away from her, the more he recognizes how he loves her. He cannot deceive himself. Afterward, when Pip is invited to dine with Jaggers, he notices that the action of Molly's fingers is like the action of knitting, and as he watches her hands, eyes and hair, he compares them with others that he knew of, so that he feels absolutely certain that this woman is Estella's mother, and he also finds out that Magwitch is Estella's father from Herbert's story about Magwitch. He has managed to suppress his own feelings for her, but while he traces out and proves Estella's parentage, that feeling revives in his mind. He at first does not understand what purpose he has in view when he is hot on tracking and proving her parentage, but when he asks Jaggers about Estella's parentage, his passion overflows again when he says: "But I could not submit to be thrown off in that way, and I made a passionate, almost an indignant appeal, to him to be more frank and manly with

me” (390). Additionally, Pip clearly conveys how he feels about her in the following:

And if he asked me why I wanted it, and why I thought I had any right to it, I would tell him, little as he cared for such poor dreams, that I had loved Estella dearly and long, and that although I had lost her, and must live a bereaved life, whatever concerned her was still nearer and dearer to me than anything else in the world. (390)

Although he does not know why he tries to trace out and prove her parentage, it is obvious that his love for her remains and he sublimates his regret into Estella’s parentage.

Assuming that Pip and Magwitch are connected as a son and a father, as Magwitch says “ ‘Look'ee here, Pip. I'm your second father. You're my son,—more to me nor any son.’ ” (304), then a relation between Estella and Pip are, in the same way, would be considered as a brother-and-sister relation. Once Pip fails to get married to her, he finds a connection with her as a sibling. The pattern does indeed repeat, for in the scene when Pip and Magwitch are separated by death, before Magwitch passes away, Pip says to him that “ ‘You had a child once, whom you loved and lost.’ ” “She lived, and found powerful friends. She is living now. She is a lady and very beautiful. And I love her!’ ” (436). As evinced in his proclamation of “ ‘I love her!’ ”, he still feels deeply for her despite his efforts to forget her. The point is that he talks about Estella to him. This proves he wants to emphasize and feel a connection like a sibling with her by evoking their

family relation. The conclusion of Pip's love for her depends on how readers interpret the end of the story, so it will be discussed later.

This chapter has surveyed what influences the three female characters, Mrs. Joe, Havisham and Estella have had on Pip have been stated. Mrs. Joe's bringing up by hand makes him so sensitive that he is easily afraid of everything around him. Havisham, who vents her bitterness against mankind in Estella and trains her to break men's hearts, takes a malicious delight in tormenting Pip, leading him to fall into the poor dream. As for Estella, she disturbs Pip the most by her utter inaccessibility. Despite the bitterness, he cannot help thinking of her. That is, he feels he cannot live without her. As a consequence, he lacks his sense of judgement: he is unable to perceive Biddy's love for him. The following chapter will show Pip's violence as exemplified in his relationship with Orlick and Drummle, who are often considered to be the doubles, to Herbert and Havisham.

Chapter 3: Pip's Violence

Section 1: Violence in Conspiracy

Pip aims, getting away from Mrs. Joe, for social footing as a gentleman and also for being tied with Estella eternally by love, but it is a poor dream, so he experiences every difficulty in getting, because he is unconsciously embarrassed by his upbringing as a young apprentice and the violence which he manages to suppress. Therefore, this chapter will focus on Pip's violence and examine how he loses his self-control. Orlick and Drummle, who represent Pip's desire for revenge, will be discussed first of all.

In the novel, although Pip has nothing to do with the affair, he is still tormented by a keen sense of guilt. As discussed above, it is true that he has been so sensitive since childhood that he easily feels guilty. However, the problem is that the degree of guilt often seems to be too much. Julian Moynahan explains why and concludes that his excessive sense of guilt comes from the fact that Orlick and Drummle use violence on Mrs. Joe or Estella, as if Pip himself deals a crushing blow to them. (73)

There are three violent incidents caused by Orlick. First, as discussed above, is his attack on Mrs. Joe. Pip is convinced that he killed her and feels guilty just because he sees a leg iron at the murder scene. The second Orlick incident is the attack on Pip. He summons Pip to the sluice-house near the marshes and when he tries to kill him, he reminds him, enumerating his crimes, of his failure:

“Wolf!” said he, folding his arms again, “Old Orlick's a going to tell you somethink. It was you as did for your shrew sister.”

Again my mind, with its former inconceivable rapidity, had exhausted the whole subject of the attack upon my sister, her illness, and her death, before his slow and hesitating speech had formed these words. (404)

Suddenly, he is made to revive the sense of guilt from many sources including the incident at Three Jolly Bargemen and Cross Key and Newgate, as mentioned in Chapter 2. It is notable that although Pip knows who the murderer is, Orlick is not prosecuted by him for the murder. Yet when Pip attends Mrs. Joe's funeral, he firmly decides that he will never forgive the villain:

But I suppose there is a shock of regret which may exist without much tenderness. Under its influence (and perhaps to make up for the want of the softer feeling) I was seized with a violent indignation against the assailant from whom she had suffered so much; and I felt that on sufficient proof I could have revengefully pursued Orlick, or any one else, to the last extremity. (264)

As indicated in such language as “revengefully” and “extremely”, he seems to have a strong determination to avenge Mrs. Joe. However, he does not take action at all in the novel, so that fact can be seen as evidence for Pip's belief that he committed the murder himself, as Orlick says.

The third Orlick attack is on Pumblechook, who Pip has hated. Orlick murderously lashes out at Pumblechook, beats him, steals his money and, at last, stuffs his mouth full of flowering annuals. This scene is reminiscent of Chapter 13. After Pip fights with Herbert, he goes back home, and there Pumblechook and Mrs. Joe have a conversation regarding Pip's future. When Pip becomes repulsed and furious over them, he pictures in his mind an act of violence: "Then, he and my sister would pair off in such nonsensical speculations about Miss Havisham, and about what she would do with me and for me, that I used to want—quite painfully—to burst into spiteful tears, fly at Pumblechook, and pummel him all over" (90). In the latter part of this scene, his anger repressed in his mind is expressed, and, the appearance of Orlick's third attack hearkens to this part of the novel; particularly "fly" and "pummel", so that, considering this, it is quite natural that Orlick did such a terrible thing on Pip's behalf and this fact forces him to again confront his sense of guilt. He is moved to instability as a consequence.

Pip's sense of guilt is thus stimulated and destabilizes him though what Orlick coincidentally embodies instead of him. The outcome clearly shows that the more he gets to be compatible with society as a gentleman, the more he gets to know that he himself is incompatible with it, and the acts of violence above are the result of his attempts to repress it.

In contrast to Orlick, who attacks Mrs. Joe and Pumblechook, Drummle is another proxy who takes revenge on Estella on behalf of Pip. The following part of this section will examine how the connection with Drummle makes Pip's state of mind even more unstable.

Pip is misled by Estella in several ways, including not only physical violence,

but also mental violence, and eventually he comes to understand that he has no possibility to get married to her, largely because of Drummle, so that he is thoroughly worn out. Therefore, he has been defeated enough for him to have a strong desire to get revenge on her. In addition to that, as Drummle is called a “spider” (200) by Jaggers, he follows Pip, like Orlick, as mentioned here: “He would always creep in-shore like some uncomfortable amphibious creature” (192). In the way he pursues Estella, in the way he does not speak straightly, and also in his physical strength similar to Pip as follows: “Drummle, an old-looking young man of a heavy order of architecture, was whistling.” (179), he acts as Pip’s double. After Drummle marries Estella, he gives her a terrible experience with his violence, and then he leaves the novel due to a horse-riding accident, just when Pip’s revenge has attained and this character is no longer needed. Drummle, who shares many commonalities with Pip, attacks her as if he embodies his desire for revenge, and therefore it is natural that he feels worried about and is eager to stop disclosing his own violence that prevents him from his ideal self-independence.

Conventionally, Orlick and Drummle represents Pip’s doubles or proxies who embody Pip’s violent emotions, such as his desire for revenge. As for Orlick, he reminds Pip of his sense of guilt related to Mrs. Joe and Pumblechook. On the other hand, Drummle represents Pip’s vengeance for Estella. The violence Pip manages to repress is released by these two characters, so that he cannot overcome his sense of guilt. The following section will find out how the violence is disclosed not only by the two doubles but also by the other characters in the novel.

Section 2: Strength as a Blacksmith, and His Burning Vengeful Mind

It seems that Pip's vengeful mind is reflected in doubles like Orlick and Drummle, as well as in his relations with other characters in the novel, and that violence throws cold water on his dreaming life, his self-establishment being disturbed again.

One example in the latter part of the novel is when Pip blames Havisham chuckling to herself over his going astray, causing her to shift, defiantly claiming that the person falling into a trap is to be blamed. However, after that, she calls him back and begs forgiveness of him, and asks him to write "I forgive her" (377). It is unclear that Pip actually writes it down or not, as he only says, " 'I can do it now. There have been sore mistakes; and my life has been a blind and thankless one; and I want forgiveness and direction far too much, to be bitter with you' " (377). He suddenly fancies that he sees Havisham hanging from the beam as soon as he goes away from her, so he anxiously comes back to the room. The moment he opens the door, a fire catches her from the fireplace, and he rushes to save her as below:

I had a double-caped great-coat on, and over my arm another thick coat. That I got them off, closed with her, threw her down, and got them over her; that I dragged the great cloth from the table for the same purpose, and with it dragged down the heap of rottenness in the midst, and all the ugly things that sheltered there; that we were on the ground struggling like desperate enemies, and that the closer I covered her, the more wildly she

shrieked and tried to free herself,—that this occurred I knew through the result, but not through anything I felt, or thought, or knew I did. I knew nothing until I knew that we were on the floor by the great table, and that patches of tinder yet alight were floating in the smoky air, which, a moment ago, had been her faded bridal dress. (380-81)

This reminds us of the struggle between Magwitch and Compeyson, a victim and an assailant, in the marshes, as “the closer I covered her, the more wildly she shrieked and tried to free herself”, and also it seems that Pip’s vengeful state of mind is reflected in this part like in the same victim-assailant connection as described here: “we were on the ground struggling like desperate enemies”. The same is true of the fact that he suddenly fancies that he sees Havisham hanging to the beam. There seems to be no resentment in his mind as he says the above, but what he really feels is far from what he is supposed to say, because he, though he keeps it buried inside his mind, is in a vindictive mood and has not given her forgiveness yet.

Pip’s violence should also be examined in relation to Herbert. When Pip goes to Satis House on Havisham’s birthday, he meets a pale young gentleman, Herbert, and abruptly picks a fight with him. He begins to fight on the spur of the moment and gains a victory through his physical strength, which is enough to knock Herbert down completely, after which Pip feels strangely uncomfortable. It is because Pip is thrown into confusion by Herbert’s gentility, that is, his responsibility to act in accordance with the regular rules, his thoughtfulness as he prepares a bottle of water and a sponge dipped in vinegar available for both, and

his braveness as he stands up again and again with his body severely wounded. Despite his great victory, he is confronted with his own physical strength and ugliness as a blacksmith, in contrast to Herbert's gentility. After that, Pip feels restless with his mind full of his having harshly beaten Herbert:

The more I thought of the fight, and recalled the pale young gentleman on his back in various stages of puffy and incrimsoned countenance, the more certain it appeared that something would be done to me. I felt that the pale young gentleman's blood was on my head, and that the Law would avenge it. (87)

He has been sensitive to class consciousness since his first meeting with Estella, so he is worried about his own clumsiness. He is unavoidably faced with the difference between what he aims for, the gentlemanly world, and his own situation, owing to his history as an apprentice, so that he cannot get out of such paranoidal fancies that prevents him from becoming a gentleman, forming himself, and securing his self-establishment.

This section has discussed Pip's violence as it relates to Havisham and Herbert. Pip himself knows nothing about his violence, but it spreads its roots in his mind and grows up to the point of making him mentally unstable. The following section will see how his violence is seen by the characters around Pip.

Chapter 4: Where is Pip Going?

Section 1: Unmasking Pip's Fabricated Self as a Gentleman

Pip tries to find where he belongs in the way he smooths over his faults. However, his self-deception is defeated by his own repressed violence. Furthermore, it seems that his self-deception is seen right through by some characters about him, and therefore he is cast down the reality of the situation. This chapter will describe that.

First, we must take a look back at Pip's life in London and how the stress from his days as an apprentice find external release. When he goes to London for the first time, he happens to achieve a reunion, and after that they live under the same roof. When they meet again, Pip wears a brand-new and nice suit, in contrast to Herbert's worn out one, but Pip sees that Herbert dresses his suit better than him, and realizes how awkwardly he wears it. Additionally, Pip puts a knife in his mouth and holds a spoon in the wrong way, although Pip, who does not know anything about proper etiquette for he is a provincial apprentice of a blacksmith, asks Herbert not to hesitate to correct him if he make mistakes. Another example is that he gets confused when he is told that he has the arm of a blacksmith by the winner of a prize-wherry who sits at his stairs. Pip looks elated because he is touted by local people, and he eventually turns into a gentleman with a nice suit since he has great expectations, but he can hide nothing about his self as a blacksmith because of his own lifestyle or physical features.

In particular, Trabb's boy, a young boy who works for the tailor named Trabb, makes Pip sharply remember the reality. What kind of person is he? He firstly appears when Pip is about to leave for London. Pip visits Mr. Trabb to have his new suit tailored as a gentleman. At that time, he acts convincingly like a gentleman as he casually draws some guineas out of his pocket and shows them off, and it is true that Mr. Trabb is distracted by his gentlemanly appearance, so he looks like a gentleman and he himself is convinced of that as below:

“Mr. Trabb,” said I, “it’s an unpleasant thing to have to mention, because it looks like boasting; but I have come into a handsome property.”

A change passed over Mr. Trabb. He forgot the butter in bed, got up from the bedside, and wiped his fingers on the tablecloth, exclaiming, “Lord bless my soul!” (142-43)

While adults mistake him for a gentleman, Trabb's boy by no means makes the same mistake and throws cold water on Pip in the way he sweeps over him who looks arrogant.

When I had entered he was sweeping the shop, and he had sweetened his labors by sweeping over me. He was still sweeping when I came out into the shop with Mr. Trabb, and he knocked the broom against all possible corners and obstacles, to express (as I understood it) equality with any blacksmith, alive or dead. (143)

He sees through Pip's self-deception as he impudently keeps sweeping, not buttering up Pip, in contrast to Mr. Trabb, who easily changes his attitude, so that he, identifying Pip with a blacksmith, is in doubt about the gap between Pip as a blacksmith and Pip as a gentleman. Pip is from the working class and is as coarse and common as Trabb's boy, and he cannot get away from his fate and be a gentleman as long as his coarse hands and physical strength betray his blacksmith's features, and the reality that he is a working-class person.

Trabb's boy more remorselessly uncovers Pip's self-deception. Pip visits his hometown after a long interval, and the people there look enviously him, so he is completely happy with the situation. However, he bumps into Trabb's boy and feels embarrassed. Trabb's boy is so familiar with Pip's past that he cannot accept him as a gentleman and pretends to become frightened. He trembles violently in every limb, staggers out into the road, and cries to the populace " 'Hold me! I'm so frightened!' feigned to be in a paroxysm of terror and contrition, occasioned by the dignity of my appearance" (232). In addition to that, he throws out a definitive word, which reminds Pip of his self-deception: "He wore the blue bag in the manner of my great-coat, and was strutting along the pavement towards me on the opposite side of the street, attended by a company of delighted young friends to whom he from time to time exclaimed, with a wave of his hand, 'Don't know yah!' " (232). He says, " 'Don't know yah!' " From those words not suitable for the upper class it is evident that he cannot accept Pip's acting like a gentleman. After all, he just sees Pip like the working-class man who pretends a gentleman, putting on a nice suit, and implies that it is nothing but an illusion for Pip to have a successful career as a gentleman.

As mentioned above, Trabb's boy shows Pip the reality, and at last he goes, making doubly sure how Pip is addicted to the hopeless dream, away from Pip. For example, he runs after Pip while he mimics a crying fowl in the following passage:

The disgrace attendant on his immediately afterwards taking to crowing and pursuing me across the bridge with crows, as from an exceedingly dejected fowl who had known me when I was a blacksmith, culminated the disgrace with which I left the town, and was, so to speak, ejected by it into the open country. (232-33)

The mockery makes Pip recall his hometown and describes how he is caught by his past.

Although Trabb's boy has little to say in the novel, he perceives the true nature of the situations with his childish innocence, and his behavior shows it to the readers. Trabb's boy, who knows Pip's past well, thinks it funny and strange that Pip acts like a gentleman, because he unconsciously perceives that Pip gives off an emotionally unstable atmosphere, his crucial weakness, as his new suit is unfit, and he is said to have the arm of a blacksmith. Pip is faced reality because of Trabb's boy, so his intention to become a gentleman takes on some contradictions.

Besides, Trabb's boy gives a cynicism to Pip's project in other ways. In Chapter 53, he rescues Pip with Herbert and Startop in the marshes, and the scene is similar to Chapter 3 when Pip brings some food and file for Magwitch in the marshes. The scene, therefore, recalls for Pip his childhood. Furthermore, it is very cynical that Trabb's boy, a member of the lower class whom Pip once had a

hatred for, saves him and that the reason why he helps Pip is just because of the curiosity from his “constitution to want variety and excitement at anybody’s expense” (410). This scene symbolizes the dependence of the upper class in the lower class, so Pip’s arrogance, which he has adopted since behaving like a fake gentleman because of class consciousness, is conceited and useless. Pip at last presents Trabb’s boy with two guineas and tells him that he was sorry to ever have had an ill opinion of him.

Avenger, a servant whom Pip employs when he leads his dissipated life, in addition to Trabb’s boy, also shines light on Pip’s self-deception with his unique sensitivity, making sarcastic remarks about Pip acting like a gentleman.

First, his cynical appearance is shown by their relationship. It is described as follows:

I had got on so fast of late, that I had even started a boy in boots,—top boots,—in bondage and slavery to whom I might have been said to pass my days. For, after I had made the monster (out of the refuse of my washerwoman's family), and had clothed him with a blue coat, canary waistcoat, white cravat, creamy breeches, and the boots already mentioned, I had to find him a little to do and a great deal to eat; and with both of those horrible requirements he haunted my existence. (206-07)

Although Pip is the master, he is in trouble with Avenger, who costs him much money. Great expectations enable Pip to hire Avenger, but he has no air of authority as a gentleman, and he falls under the control of Avenger, as if he comes

into “bondage and slavery”. Another example should be proposed. Pip’s struggle under the debt makes regretful morning, and he gets so frustrated that he takes out his anger at Avenger, as shown below:

As we got more and more into debt, breakfast became a hollower and hollower form, and, being on one occasion at breakfast-time threatened (by letter) with legal proceedings, “not unwholly unconnected,” as my local paper might put it, “with jewelery,” I went so far as to seize the Avenger by his blue collar and shake him off his feet,—so that he was actually in the air, like a booted Cupid,—for presuming to suppose that we wanted a roll. (260-61)

What is to be noted here is that he seizes and shakes Avenger. This act evokes Chapter 1 when Pip has a similar experience: “The man (Magwitch), after looking at me for a moment, turned me upside down, and emptied my pockets” (2). Magwitch seems to be superior to Pip, but it is totally opposite because Magwitch is an escaped convict. In the same way, Pip seems to be superior to Avenger, but Pip is, in fact, trouble with Avenger and he falls under the control of Avenger. Avenger shows cynically that state of affairs to readers.

This section has discussed the roles the supporting characters play in the novel. They take on importance as revealers of Pip’s self-deception, though they seem to have no relation to the development of the main plot at first sight and have fewer chances to shine and develop than the main characters. That is why their importance should be focused on in a first-person narrative like *Great*

Expectations.

Pip's violence is often shown in his double, his fancy, his behavior to others, and these are elements that make him mentally unstable. Moreover, such a state of mind is accelerated by his self-deception, evading repression in relation to Herbert and supporting characters. He suppresses his violence in his mind and is so sensitive that he is always passive to everything. As a result, he has no sense of belonging, no sense of identification. The next chapter will conclude, focusing on the end of the novel, whether he gets over the situation and establishes a sense of belonging.

Section 2: The Final Destination of His Shivering Self

Pip leads such a life that he is sensitive enough to conceal any feelings and to become passive and frightened of anything, and thus he has no place to call home. This section will conclude whether he finds a way out of his solitude.

When he realizes how hopeless his dream is, he goes back to his hometown and plans to get married to Biddy and have a peaceful life with her. However, she is already married to Joe, so the plan suffers a major setback. He then leaves Joe and Biddy for Egypt where Herbert does business and lives with Clara. Since then, Pip has kept up a connection with Joe and Biddy by means of correspondence for 11 years, meaning he has not seen them and he has not returned to his hometown during the period. This fact is evidence that Pip has no sense of belonging to his hometown or Joe and Biddy. After failing to marry Biddy, he lives a strange life

with a married couple, Herbert and Clara, whose irregular situation obviously makes Pip feel out of place. Afterwards, he goes back to Joe and Biddy temporarily, and at that time, Biddy asks Pip if he feels regret for Estella and he responds with an ambiguous answer: “ ‘O no,—I think not, Biddy’ ” (457). In addition to that, he has little information on her present situation as he says below: “I had heard of the death of her husband, from an accident consequent on his ill-treatment of a horse. This release had befallen her some two years before; for anything I knew, she was married again” (458). He hears a rumor that she got remarried, but he does not know who is marrying her, hence the information Pip has about her looks very ambiguous. After all, what will become of Pip and Estella at last? In order to conclude the problem, the last part of the story where Pip and Estella reunites should be surveyed.

It has been a while since he last met her, when he sees Estella, after having a conversation with Biddy, at Satis House, which completely changes the abandoned building now. No sooner does he meet her, than he remembers his love for her, and he cannot stop thinking of her and telling her how much he has loved her, and with his mind full of emotion as he says, “ ‘You have always held your place in my heart’ ” (459). At last he concludes the story as below “I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her” (460). The word “mist” comes off as ominous, like the misty marsh in his hometown, but at the end of the novel, the mist clears up as their future is bright. What is more, he finishes narrating his reminiscence, implying

that they will be happy together in that “I took her hand in mine, and we went out of the ruined place” and “I saw no shadow of another parting from her”.

It is true that Pip consistently tries to bring the plot to a good ending in this way. However, the question remains whether Pip and Estella are meant to be. This is because she replies to him that “ ‘Be as considerate and good to me as you were, and tell me we are friends’ ” (460), so she does not feel love for him but friendship. While she says so, he hopes strongly that his love for her would be accepted. He repeats the same thing over and over again now, as she advises him not to be in love with her. However, he keeps chasing her. He is as hopeless of dreamer as he used to be, even now.

Moreover, if the novel or Pip’s narrative tone is seen from a wider point of view, it is clearly shown that they would not be tied and bound by love. For instance, they meet again after a long time in London. There he courts her with a kiss on the cheek. However, she turns it down, so the narrator reveals the regretful frame of mind below:

Her reverting to this tone as if our association were forced upon us, and we were mere puppets, gave me pain; but everything in our intercourse did give me pain. Whatever her tone with me happened to be, I could put no trust in it, and build no hope on it; and yet I went on against trust and against hope. Why repeat it a thousand times? So it always was. (254)

The narrator, looking back on his past, again shows the regretful feeling when saying, “Why repeat it a thousand times? So it always was”. If he were in a happy

life with her, such a remorseful tone would not be evident. Another example is that right before Pip and Estella sit apart at a darkening window of the house in Richmond and have their conversation, he is deeply thinking of her as follows:

If that staid old house near the Green at Richmond should ever come to be haunted when I am dead, it will be haunted, surely, by my ghost. O the many, many nights and days through which the unquiet spirit within me haunted that house when Estella lived there! Let my body be where it would, my spirit was always wandering, wandering, wandering, about that house. (286)

The first sentence clearly shows his regretful feelings, like a ghost that is still attached to Estella. Also, it seems that he repeats “wandering” to emphasize his wandering love for her that has still not found her, even now, and causes the sorrowful narrative tone, which is by no means full of happiness or fulfillment.

Some consider the end of the novel to be a happy ending, but that interpretation comes from the adult Pip distorting the fact that he is not full of happiness with her. He just shows that there are unfulfilled expectations, and as a matter of fact he feels lonely. Therefore the latter interpretation fits the isolated or self-torturing atmosphere in the plot. Nothing provides a sense of belonging for him. Not only Joe and Biddy but even Estella gives no comfort to him. Under the circumstances, he must live with Herbert and Clara, where his parasitic life obviously does not offer him any comfort and cannot but feel desolate.

Conclusion

This thesis has examined Pip's mental development in the bildungsroman plot through characters who have an impact on him, particularly with many kinds of violence. Because of such violence, he becomes sensitive enough to feel overly guilty. Under the situation, he cannot freely express himself, so that others do not hesitate to act as they would with him. While he unconsciously gets involved with others' strategies, he continues to pursue where he belongs, but his plan is gradually broken down by supporting characters such as Trabb's boy and Avenger. Then, although he reflects on what he did to his friends, Joe and Biddy, whom Pip abandoned before, and goes back to for comfort, he can get no comfort. Afterward, he meets Estella at Satis House and his love for her blazes up once more, so he desperately tells Estella how much he has loved her, as if he returned to what he was. However, she does not give him what he wants and they are not tied together, as the narrator's tone is inconsistent with what he wants to convey in the novel. The protagonist ends up failing to establish where he belongs to and overcoming his loneliness.

It is true that he shows development in the relation between Magwitch and Herbert. He learns what love is and what self-sacrifice is. What is more, he becomes a third member in the Clarriker Firm as a co-owner, so he has achieved a certain success. However, he is always frightened of everything around him, so his atmosphere remains emotionally unstable. As a result, he feels as lonely as his old self in Chapter1:

My first most vivid and broad impression of the identity of things seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dikes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond was the river; and that the distant savage lair from which the wind was rushing was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip. (1)

After all, Pip is still in this state of “the small bundle of shivers”. Furthermore, it can be said that this state of mind is the very difference between *David Copperfield* and *Great Expectations*: both David and Pip show mental development from childhood, but David eventually becomes a successful writer and ends as a happily married man with his children; Pip, in his sorrowful narrative tone, stays single as he shows his uncertain matrimonial future.

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