

Pip's Narcissism in *Great Expectations*

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Introduction

Great Expectations was written by Charles Dickens in the form of weekly installments beginning in 1860. It is considered as a Bildungsroman because the story is written from the protagonist's perspective about his journey from childhood to adulthood. However, scholars are divided on whether this novel can be classified as a Bildungsroman. Consequently, this study navigates this issue by focusing on Pip's internality, especially his narcissism. The paper is divided into 4 chapters. Chapter 1 discusses general opinions on this novel, features of Bildungsroman, and the definition of Bildungsroman used in this study. It also includes several studies that assess whether *Great Expectations* is a Bildungsroman novel or not. Thus, my hypothesis on the same is based on these studies. Chapter 2 is divided into 2 sections. Section 1 includes a discussion of narcissism along with the contexts under which Pip's narcissism has been in previous studies. The second section includes an analysis of self-esteem and self-affirmation which are important components to understand narcissism. This is followed by the definitions of narcissism, self-affirmation, and self-esteem in this study. Chapter 3 analyzes Pip's internality, and reveals the relationships between the instability of his ego, guilt, masochism, sensitiveness, passiveness and activeness and his narcissism. Consequently, it concludes by discussing the nature of Pip's narcissism. Chapter 4 is also divided into 2 sections. Section 1 includes a reiteration of previous studies that have discussed Pip's narcissism and section 2 discusses whether Pip's narcissism enables his acceptance as a protagonist of a Bildungsroman novel.

Chapter 1 *Great Expectations* and The Features of Bildungsroman

Great Expectations was published in Dickens' weekly magazine, *All the Year Round*, from December 1, 1860 to August 3, 1861. Foster (1872) describes that this work, like *David Copperfield*, is written as an autobiography of Dickens (Foster 255). Kouzi Matsuoka (2007) describes that It is set that Pip was born around 1807—5 years before Dickens was born—and Dickens is the same age as Pip when he writes this novel (Matsuoka 335). Thus, it is obvious that Dickens tried to superimpose himself with the protagonist. Before writing *Great Expectations*, Dickens revisited *David Copperfield* to avoid characterizing Pip like David. Both *Great expectations* and *David Copperfield* are regarded as Bildungsroman; however, whether *Great Expectation* falls under this genre remains ambiguous. Therefore, I will summarize the features of a Bildungsroman and present certain studies that discuss whether this novel is a Bildungsroman or not.

In old Bildungsroman, it traced the protagonist's journey from their childhood to adulthood. According to Jerome, a Bildungsroman novel includes a child who must be of some sensibility and he or she (mostly he) grows up in the countryside or in a provincial town. Moreover, the protagonist must have a reason to embark upon their journey. Usually, loss or discontent at an early stage pushes the protagonist away from their home and family. As stated by Jerome, this discontent could be a social or intellectual constraint. Additionally, the protagonist's family—especially his father—persistently hostile to his creative instinct or flights of fancy. The process of maturation is long, arduous, and gradual, which involves repeated clashes between the protagonist's needs and desires and the views and judgments enforced by a rigid social order. He also states that the protagonist's first schooling

may have been frustrating because of the unavailability of other options; therefore, he leaves the repressive atmosphere to make his way independently in the city. His real “education” begins in the city, he prepares for his career and directly experiences urban life. The latter involves at least two love affairs or sexual encounters, one debasing and one exalting, thus demanding that in this respect and others, the hero reappraises his values. However, the protagonist, who is ultimately accommodated into society, eventually embodies the spirits and values of the social order. The novel ends with the protagonist's appraisal of himself and his new position in society, usually manifesting in the form of a social contact, like marriage which is regarded as a kind of physical and psychical bond between the man and society (Jerome 17). Most of these features of Bildungsroman apply to *Great Expectations* as well.

Golban and Karabakir explain that these thematic elements represent the literary system of Bildungsroman and co-exist with narratives on a structural level to form a particular archetypal plot. Among the structural features, the following are the most common:

- (1) The split focalization between the narrator and hero.
- (2) The narrator is usually autodiegetic.
- (3) The complex chronotope and two temporal dimensions—the time of story/narrative—and identity formation and the time of telling/narrating.
- (4) The mode of narration is mainly linear and retrospective.
- (5) The tone of the narrative is usually ironic and often interrelated with the use of foreshadowing.

(6) The point of view is mostly omniscient, completely revealing the main character's internality and social experience.

(7) The text is "readerly," – meaning the reader perceives the textual material through the eyes of the protagonist-narrator, and both the narrator and reader understand and know more than the protagonist who transforms by the end of the novel. (Golban and Karabakir 322-333)

Svensson (2009) also defines the genre by focusing on new ideas about the psychological, moral, and social shaping of the protagonist's personality in relation to the society. In this sense it is a novel about youth, education, apprenticeship, adolescence, initiation or even the life novel (Svensson 2).

This study agrees with the thematic elements and structural features mentioned above. Most importantly, this study focuses on two aspects: the protagonist's psychological connection with the society and the development of his internality. Consequently, in this paper, Bildungsroman is regarded as a novel that involves these thematic and structural elements, including these two important elements.

Hayfaa A. Ahmed (2017) argues that this novel is a Bildungsroman. He argues that *Great Expectations* is Pip's journey for seeking self-identity, self-improvement, and seek to become a gentleman. Pip embodies four expectations throughout this journey. The first is the quest for identity and security due to the lack of a real family. The second is the quest of education to seek knowledge and style and hide his roughness and commonness. The third is related to his endeavors to become a gentleman. His notion of a gentleman is based on a certain social class, prestige, and money. If he succeeds in grasping all these targets, then he will win Estella,

which is also his fourth expectation (Ahmed 2-3). Ahmed concludes that in *Great Expectations*, Dickens was successful in establishing themes of money and social class to make Pip realize that affection, loyalty, and conscience are more important than social advancement, money and class (Ahmed 6).

Similarly, Golban and Karabakir (2019) argue that a Bildungsroman begins with illustrating the protagonist's childhood and concludes with early maturity, marking the end of a particular stage in the life of the protagonist. This is also the stage his identity formation and assertion. His journey begins as a child living in a home, which he separates from to become a part of the larger society. In his youth, he encounters education, professional career, sentimental experience, various ordeals and trials, and understanding change and epiphany. Finally, upon entering maturity, the protagonist returns to his beginnings or his self acquires a congenial philosophy for living and a new self, or experiences some other form of developmental experience marking the end of the formative cycle. Writers of a Bildungsroman may convert, subvert, or reconstruct the conventions of the monomyth; in particular, the aspect referring to the hero's return to his homeland after completing of his mission. Accordingly, to qualify as a Bildungsroman, Pip's formative experience should correspond with this monomythic framework, just like the Victorian Bildungsromane; and interestingly, the novel fulfils this criteria (Golban and Karabakir 334).

On the other hand, several studies have argued that *Great Expectations* is not a Bildungsroman. Enomoto (1990) has argued that Pip did not develop as a person because he remains obsessed with Estella and is unable to acquire his small place in the corner of society. He argues that the reappearance of Magwitch and Newgate

holds an inexplicable power in the narrative; this is why it cannot be simply considered as a Bildungsroman (Enomoto 58).

Murakami (2010) has argued that since Pip loves Estella passionately; his thoughts are preoccupied with her and he is unable to share the values of Joe and Biddy, which indicates that his immature nature must be corrected. However, whether his development is really depicted after realizing that Magwitch is the true benefactor remains ambiguous (Murakami 59-60).

The above discussion reveals that while few studies consider *Great Expectations* as a Bildungsroman, other do not follow suit. However, this study considers it as a Bildungsroman because there are certain things that he developed during the process. The following chapter is dedicated to his internality, with a focus on his narcissism.

Chapter 2 Pip's Narcissism: Self-Esteem and Self-Affirmation

While previous studies have referred to Pip's narcissism, they have not defined it completely. Section 1 describes what narcissism is and present previous studies that have referred to Pip's narcissism. Section 2 describes self-affirmation and self-esteem. This is followed by the differences between self-affirmation, self-esteem, and narcissism. Finally, I describe the relationship between Pip's self-affirmation, self-esteem, and narcissism.

2-1 Pip' Narcissism

Pip's actions are generally regarded as narcissism. However, in previous studies have only considered his actions as a result of his narcissism. Subsequently, when it is written that Pip is narcissistic, it is not mentioned his narcissism accurately. Aizawa (1999) describes that Freud initially used this word to interpret paranoia, specifically delusions of grandeur. He formulates this within the Libido theory of self. The hypothetical condition of "libido's cathexis to the ego" remains consistent and he calls the derived developmental processes and external phenomena related to it (psychopathology and interpersonal relationships) as narcissism. Consequently, narcissism refers to "granting positive involvements to the self", or observed as self-love, self-affirmation, and self-esteem in the external phenomena (Aizawa 171). Kernberg (1982) defines narcissistic personality disorder as a condition that is primarily characterized by "an exaggerated and all-powerful self-image, low empathy for others, and exploitative attitudes (Kernberg 912-14)." Campbell, Bush, Brunell and Shelton (2005) describe that highly narcissistic people have 4 main drawbacks. First, they misevaluate their own self by self-elevation. Second, they

behave aggressively toward negative feedbacks to seek positive social feedbacks. Third, they satisfy their short-term goals so that they do not have to achieve their long-term goals. Finally, in interpersonal relations they discard interdependence and familiarity to seek self-esteem and social status (Campbell et al 1958).

Having defined narcissism, it is now important to discuss the same in Pip's context. Ingham (2008) describes that Pip's weakness, commonness, and incapability indicate that he is distressed. He averts this distress by interpreting that Miss Havisham is his benefactor, who would eventually make Estella his partner. This is regarded as his narcissistic solution.

A mysterious benefactor, however, seems to have recognized his difference, his specialness, and grants Pip the means to become "a gentleman." Pip assumes the source to be Miss Havisham and thus transforms the occasion of his humiliation into his ally; his tormentor is to become the provider of the resources to rescue him from the pain of struggling with feelings of lack, frustration, limitation, and make of him a fitting partner for the perfection of the icy and detached Estella. This might be seen as the first manifestation of the narcissistic solution: an unearned release from feelings of smallness, weakness and inadequacy via an alliance with superiority and carelessness of one's objects. (Ingham 756)

Ingham discusses another instance of Pip's narcissism that is evident in the relationship between Herbert and the member of The Finches of the Grove, which was based on the use of tremendous money. He describes the situation; "Here

Dickens provides a painful portrayal of the impoverishment of the personality that results from narcissistic object relationships (Ingham 757).” Although he exposes his narcissism in these ways, his delusion created by his narcissism collapses when he knows that his benefactor of his great expectations is not Miss Havisham but Magwitch.

Ingham argued that Pip’s narcissism may not be completely resolvable. Continuous confrontation is required to overcome the narcissism. When Pip returns his forge and proposes marriage to Biddy, he assumes that she still loves him. This notion stems from his narcissism. He retains this narcissism through adulthood. And he also describes that Pip’s development from a narcissistic orientation towards his objects does not, though, coincide with an unwillingness to take himself to task. Indeed, Dickens seems to suggest that the experience of facing painful realities, of responsibility and guilt, is necessarily one of dissonance within the self (Ingham 765).

Further, Ingham discussed, citing Britton’s (2003) study that Pip presents his image to Estella through the self-projection of his narcissistic masochism toward her. He described that Pip’s dissonance with Estella takes the form of an internal object relationship, wherein the separate existence and particular qualities of the internal object are denied creating an internal narcissistic relationship through projective identification (Ingham 757). Britton argues that narcissism is a mechanism to escape a superego, wherein a narcissistic organization is involved which uses narcissistic objective-relationships—internal, external, or both—to evade the hostile superego (Britton 164). Bion (1962) argues that a superego is that which usurps the ego and divests it of its functions and qualities, and substitutes

“moral superiority” for “any tendency to search for the truth, to establish contact with reality.” The most important characteristic of a superego “is its hatred of any new development in the personality (Bion 98).”

2-2 Pip’s Self-Esteem and Self-Affirmation

The previous section described Pip’s narcissism. To analyze his narcissism more specific, his self-affirmation has to be focused on as a new viewpoint. While previous studies have not studied self-affirmation, they have focused on self-esteem. My interpretation of self-esteem corresponds with that of previous studies. Consequently, along with defining these two aspects, this section explains the differences between them and the relationship between them and narcissism.

Cast and Burke (2002) illustrated that self-esteem is generally conceptualized as a part of the self-concept. For some scholars, self-esteem is one of the most important parts of self-concept. Generally, self-esteem refers to an individual’s overall positive evaluation of their self. It is composed of two distinct dimensions, competence and worth. “Competence” refers to an individual’s capability and efficaciousness, while “worth” refers how valuable people perceive themselves as. Previous studies on self-esteem have generally proceeded on the presumption of one of the three conceptualizations, and each conceptualization has been treated almost independently of the others. First, self-esteem has been investigated as an outcome. Scholars taking this approach have focused on processes that produce or inhibit self-esteem. Second, self-esteem has been investigated as a self-motive, noting people’s tendency to behave in ways that maintain or increase positive evaluations of the self. Finally, self-esteem has been investigated as a buffer for the

self, providing protection from experiences that are harmful (Cast and Burke 1041-42).

Rosenberg (1965) argued that high self-esteem occurs when people think of themselves as good and worthwhile individuals, and they do not necessarily consider themselves better than others, but they definitely do not consider themselves worse (Rosenberg 31). Blaine and Crocker (1993) also describe that people with high self-esteem have more positive self-views and are more certain of them (Blaine and Crocker 57). Heine, Lehman, Markus, and Kitayama (1999) argued that they seek to maintain or raise their self-esteem (Heine et al 766). Vohs and Heatherton (2002) describes that people with high self-esteem respond to threats by emphasizing their abilities, dismissing negative feedback, seeking competency feedback (Vohs and Heatherton 1104). Crocker & Park (2004) described that people with high self-esteem typically seek to maintain it by through dominance and competence (Crocker & Park 397). In contrast, Blaine and Crocker (1993) describes that people with low self-esteem have relatively negative self-concepts and are less certain of their self-views (Blaine and Crocker 77). As a result, they seek to avoid failure and accept negative feedback. (Brown et al 452). However, Baumeister, Tice, and Hutton (1989) suggested that people with low self-esteem are uncertain and confused, and their self-feelings are predominantly neutral (Baumeister et al 560-64). Campbell (1990) stated that people with low self-esteem have self-knowledge structures that less clearly define, are less temporally stable, and less internally consistent (Campbell 547). Sherman and Cohen (2006) elaborated that there are two kind of high self-esteem; secure high self-esteem and defensive high self-esteem. Secure high self-esteem is operationalized as having

high explicit and implicit self-esteem. Such people have high self-esteem both at a conscious level and at a deep, unconscious, and reflexive level. Contrarily, defensive high self-esteem is operationalized as having high explicit self-esteem but low implicit self-esteem. Such people are highly conscious of their self-esteem but unconsciously and reflexively, evaluate themselves negatively (Sherman and Cohen 217).

According to Steele (1988), self-affirmation is hypothesized as a mechanism to uphold the self's integrity (Steele 266-67). Various instances can threaten an individual's integrity, and people are extremely vigilant regarding such instances. Sherman and Cohen described that there are three categories of responses that people deploy to cope with such threats. First, they can respond by accommodating according to the threat; meaning, accepting threatening information and using it to instigate behavioral change. However, this becomes difficult because an important part of an individual's identity is threatened, which makes it difficult to accept the criticism. Consequently, the second response is to ameliorate the threat via direct psychological adaptations. While some direct adaptations preserve the fundamental informational value of the event while also changing one's perception, other direct psychological adaptations are defensive in nature including dismissing, denying, or avoiding the threat in some way. Although this response can restore integrity, rejection of the threatening information reduces the probability of the person learning from the potentially important information. Finally, he mentioned that self-affirmation theory proposes a third alternative, a different kind of psychological adaptation—one that, under many circumstances, enables both the restoration of self-integrity and adaptive behavioral change. He argues that people can respond to

threats using the indirect psychological adaptation of affirmation and alternative self-resources that are unrelated to provoking threat. Such “self-affirmations” include reflecting on important aspects of one’s life irrelevant to the threat, or engaging in an activity formulates salient values that are not connected to the event. Indirect psychological adaptations, such as self-affirmation, allow people to focus on domains of self-integrity that are unrelated to the threat. When self-affirmed in this manner, people realize that their self-worth does not depend on the evaluative implications of the immediate situation. Consequently, they do not need to distort or reconstrue the provoking threat and can respond to it in a more open and evenhanded manner (Sherman and Cohen 186-87). Therefore, according to me, people with high self-esteem resort to the first response to safeguard their integrity, while people with low self-esteem adopt the second response to repel the threats to their integrity. The third response is utilized by those who have high self-affirmation.

People who have low self-esteem, or who have high self-esteem and low self-affirmation, showcase external aggression. Bushman and Baumeister (1998) described that narcissists become the most aggressive when they are threatened, meaning it is an interpersonally meaningful and specific response to the threat. Similarly, people with low self-esteem, although not as much as narcissists, behave likewise their self is threatened because unfavorable evaluations expose their disadvantages or inadequacies, or they are unable to endure the evaluation (Bushman and Baumeister 227). Donnellan, Trzesniewski, Robins, Moffitt and Caspi (2005) argued that it is reasonable to conclude that both low self-esteem and narcissism contribute the externalization of problems (Donnellan et al 334).

When Pip is ordered to beggar with Estella by Miss Havisham and is despised being called Knave as Jack, his self-esteem is hurt. His self-esteem lowered because he feels that his worth is lower than that of those who belong to the middle-class, unlike him who belonged to the working-class. This was the first time that he was ashamed of his situation. Hall (2008) illustrated that Bidley mistakenly thinks that Pip may be interested in her romantically, but he is happy to escape her advances because he believes he is too good for a country girl like her, despite the fact she aided his educational pursuits and hence self-esteem (Hall 77). Consequently, Pip attempts to restore his self-esteem that is lowered by Estella, through Bidley's help.

Tyler (2011) also explains that Pip's self-esteem was threatened the most when he found out that Magwitch, not Miss Havisham, was his benefactor (Tyler 14). He tries to repel the threat by rejecting Magwitch initially. In fact, when their plan failed and Magwitch was imprisoned, Pip visited him daily at the infirmary. This implies that he accepts that his great expectations are from the criminal, Magwitch, and his self is threatened by knowing the fact by others finding out about this secret. It reveals that Pip has a high self-esteem.

Having discussed all the definitions, this study now tries and understands the relationship between self-affirmation, self-esteem, and narcissism and defines them in the context of the present study.

Self-affirmation refers to affirming other aspects of the self to dilute the threat to one's integrity. Those who choose to enact this response have high self-affirmation. On the other hand, those who accept their failures have high self-esteem. Another response is avoiding, forgetting, or denying the threat. This reaction characterizes a person with low self-esteem.

Narcissism is the developmental process or external phenomena derived from the libido's cathexis to the ego. External phenomena refer to positive involvement of the self, such as self-love, self-affirmation and self-esteem. Thus, narcissism includes self-affirmation and self-esteem. Narcissistic personality disorder is characterized by an exaggerated and all-powerful self-image, low empathy for others, and exploitative attitudes. The characterization can be considered in the realm of high self-love. People with high self-affirmation have high self-esteem and no anxiety. However, people with low self-affirmation have two patterns: —low self-affirmation with high self-esteem and low self-affirmation with low self-esteem. When both self-affirmation and self-esteem are low, people lose their confidence. As a result, they seek to avoid failures because the self is unstable. In the case of low self-affirmation and high self-esteem, although people seemingly have high self-esteem on the surface, they have potentially low self-affirmation which cannot be recognized by others. So, they evaluate themselves negatively. This is characterized as defensive high self-esteem, with exaggerated and an all-powerful self-image with a problem with their narcissism.

Chapter 3 Pip's Natures

This chapter discusses the relation between his narcissism and other natures. Section 1 discusses Pip's instable self. Section 2 elaborates on his guilt. Section 3 discusses the relation between masochism and narcissism. Section 4 discusses the relation between sensitiveness and narcissism. Section 5 discusses the relation between passiveness and narcissism. Lastly, section 6 includes a discussion on what Pip's narcissism really is.

3-1 The Instability of Pip's Self

Along with discussing what "self" constitute, this section considers a few people who affected Pip's nature. These are Magwitch, Miss Havisham and Orlick.

In this novel, Pip divides his self into external worlds in the first scene. It begins with a description of the marshes and the river. Kihara (2009) mentions that according to Pip expresses this river "the low leaden line beyond was the river" (1), which depicted its nature as a boundary. This boundary was symbolic of his mental boundary as well. On the other hand, he describes the sea beyond the river as "the distant savage lair from which the wind was rushing, was the sea" (1). It is from this "savage lair" that Magwitch invades Pip's private world (Kihara 1).

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, interested with dykes 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)

This description reveals that he identifies that his parents and siblings are dead except his elder sister, he is an orphan, his name is Pip, and the small bundle of shivers growing afraid of it all and beginning to cry, is Pip. Immediately after this, Magwitch comes to intervene Pip's self by shouting "Hold your noise"! Therefore, this section first discusses the relationship between Pip and Magwitch. After his escape from the prison ship, when Magwitch escapes from the prison ship, Magwitch threatens Pip to help him steal food and files from the house. He wanted to make Pip a gentleman, by granting him great expectations, to take revenge from gentlemen. Even though Pip was raised in the forge as a working-class lad, Magwitch's ambition was to make him a gentleman. He wants to avenge the mistreatment that he faced at the hands of an upper-class person called Compyson. Compyson treated Magwitch like a slave. Upon being arrested, irrespective of the fact that the former was crueller than the latter, it was Magwitch who was severely punished because of his social background. When Magwitch saw Pip being raised as a gentleman in London, he confessed the truth to Pip that "If I ain't a gentleman, nor yet ain't got no learning, I'm the owner of such. All on you owns stock and land; which on you owns a brought-up London gentleman (306)?" Magwitch believes that he possesses Pip as a gentleman, and Pip becomes exactly the kind of

gentleman that Magwitch had imagined. Subsequently, since Pip is unaware of Magwitch's ulterior motives, he allows Magwitch to invade his self.

Similarly, Steward (1999) regards Miss Havisham not as Pip's surrogate mother but as his alter-ego. He also argues that Miss Havisham has made extreme masochism a way of life and has trained Estella to make her a suitable partner for masochistic men—not not as a reproduction of herself but to form a sadist who is compatible with a masochist, and will relive her experience of masochism (Steward 39). However, Pip is not another character for her but the object to take revenge. Further, Miss Havisham does not seek the distress that she suffered. Miss Havisham was betrayed by her half-brother and her finance, Compyson, who not only usurped Miss Havisham's property but also broke the engagement. This instigates her quest of taking revenge on men. She chooses Pip to take revenge on through her adopted daughter, Estella. Miss Havisham misguided Pip by telling him that it was she who had given him the great expectations and made him marry Estella.

She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together. (219)

“Love her, love her, love her! If she favours 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!” (226)

Miss Havisham transforms Pip into a masochistic man. Pip really interprets her words as follows:

I adapted them for my own repetition, and said to my pillow, "I love her, I love her, I love her!" hundreds of times. Then, a burst of gratitude came upon me, that she should be destined for me, once the blacksmith's boy.
(230)

Needless to say, Miss Havisham was successful in transforming Pip into a masochistic lover to Estella and taking her revenge when she does not make Pip marry Estella. By doing so she inflicts the same suffering that she had underwent. Consequently, Pip's self is invaded by both Magwitch and Miss Havisham, confirming that his self was quite unstable.

Finally, this paragraph describes the relationship between Pip and Orlick. Goren (2010) regards Orlick as Pip's alter-ego (Goren 69). Goldowitz (1984) explains that to blend good and evil, Dickens uses character doubling (Goldowitz v). As Pip's alter-ego, Orlick first punished Pip's cruel sister who had been so ruthless to Pip. Yoshida (2002) argues that the depiction of Orlick's figure, "He was a broad-shouldered loose-limbed swarthy fellow of great strength, never in a hurry, and always slouching (105)." is just the image of Pip's alter-ego. Orlick tried to get closer to Biddy, who Pip liked, and always followed Pip wherever he went (Yoshida 95). Goren (2010) also argues that Orlick takes revenge against Pumblechook who Pip disliked (Goren 69-70). In other words, Orlick avenges on behalf of Pip as his alter-ego. However, Orlick is not always Pip's alter-ego. He attacks Pip in the sluice-house on the marshes in Pip's hometown. He not only attacks Pip's body but also reveals to Pip that it is Pip himself who killed his sister. By laying his blame onto Pip, he tries to intervene Pip's ego.

Consequently, these three characters invade Pip's self and make it unstable. This instability cause Pip to have low self-esteem because of which he does not consider himself as worthy and good. The primary reason why Pip was able to be manipulated by these agents was because he was raised as an unworthy person by his sister and Miss Havisham constantly reminded him of his unworthiness to the middle-class.

3-2 Pip's Guilt

When we analyze Pip's nature, we must argue his sense of guilt. This section reveals the relationship between his narcissism and his guilt. Nakano (2014) describes that the superego controls the ego strictly in the form of a conscience and unconscious guilt (Nakano 45). Hasegawa (2002) describes that the interpretation of Pip's guilt varies and it comes from the two features of his guilt (Hasegawa 2-3). First, his guilt is a result of stealing for Magwitch, attacking Herbert, and expressing ingratitude toward Joe. Second, his actions cannot be regarded as crime irrespective of Pip's notions, except his ingratitude to Joe. Leavis (1970) correctly regards Pip as guilty yet innocent (Leavis 308). Christoph (2009) describes that Pip's identity distortion and guilt are caused by an unkind and abusive society that encourages him to live in a fairytale world of illusion (Christoph 19). If the society affects Pip, this section argues what influence the society has on Pip's guilt.

Pip begins to consciously feel guilty when Magwitch orders innocent Pip to steal food and file from his house.

Conscience is a dreadful thing when it accuses man or boy; but when,

in the case of a boy, that secret burden co-operates with another secret burden down the leg of his trousers, it is (as I can testify) a great punishment. The guilty knowledge that I was going to rob Mrs. Joe—I never thought I was going to rob Joe, for I never thought of any of the housekeeping property as bread-and-butter as I sat or when I was ordered about the kitchen on any small errand, almost drove me out of my mind.
(10)

Pip's integrity makes him feel guilty about robbing Mrs. Joe and Joe. It can be interpreted that he becomes passive due to his sense of guilt.

“The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run me. This was very disagreeable to a guilty mind.” (14)

Pip becomes passive because he tries to repel the guilt that he feels. The passiveness is a response to repulse the condition of low self-affirmation caused by his guilt because he lacks spontaneity as a condition of narcissistic personality disorder. He also seeks to restore his integrity against the guilt by his justification of it by saying that “I couldn't help it, sir! It wasn't for myself I took it (14)!” This is his attitude of escaping from the guilt to restore his integrity.

From these situations, it can be understood Pip consciously realizes his guilt. He attempts to repel this guilt through his masochism.

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)

Pip attempts to suppress his guilt by thinking that he will visit the Satis House, manifesting his masochism towards Estella.

Moreover, Anne and Beth (2011) describe that Pip developed a guilty complex because of the excessive criticism that he endured for behavior during childhood (Anne and Beth 62). Pip was constantly reminded that by being born and living, he was a burden to the society. He began to believe that his behavior merits the kind of criticism that he received, as a result, he spent a considerable amount of time working hard to be “good” — to undo the aspects of his behavior that have caused him to feel guilty.

This indicates that Pip’s self-affirmation reduced considerable. Self-affirmation is related to upholding one’s integrity and morality in society; this is exactly what Pip seeks to do. Therefore, his guilt stems from the unfavorable aggressive society that tormented Pip in his childhood.

This guilt collects inside of Pip who lies about his sister, Pumblechook, and Joe

upon visiting the Satis House. He regrets that he lied to Joe.

Now, when I saw Joe open his blue eyes and roll them all round the kitchen in helpless amazement, I was overtaken by penitence; but only as regarded him—not in the least as regarded the other two. (64)

Use of the word “penitence” expresses that Pip considers his lies to Joe as a sin. In this scene, Pip considers lying to Joe as a threat to his integrity. Therefore, Pip reveals the truth to Joe to restore his integrity.

Pip also feels guilty regarding his actions toward Herbert. They first meet in Satis House where Pip unexpectedly fights and injures him.

My mind grew very uneasy on the subject of the pale young gentleman. 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. Without having any definite idea of the penalties I had incurred, it was clear to me that village boys could not go stalking about the country, ravaging the house of gentlefolks and pitching into the studious youth of England, without laying themselves open to severe punishment. (87)

Even though this fight was not set up by Pip but Herbert, Pip feels guilty about it because he feels like his integrity is being threatened. Additionally, he feels guilty

toward Herbert in the context of the bad effects of his great expectations. These two feelings are closely related to his sensitiveness.

Having lost everything, when Pip reunites with Joe, he feels extremely guilty for his ingratitude, especially after learning that Joe has paid off Pip's debts. Therefore, he comes to think as follows:

What remained for me now, but to follow him to the dear old forge, and there to have out my disclosure to him, and my penitent remonstrance with him, and there to relieve my mind and heart of that reserved Secondly, which had begun as a vague something lingering in my thoughts, and had formed into a settled purpose? (447)

In accepting his guilt to Joe and Biddy, Pip frees himself and redeems his integrity. Like mentioned in chapter 2, people with high self-esteem do this. This is also closely related to Pip's sensitiveness, so it will be discussed again later.

Thus, his guilt threatens his integrity. As a consequence, his narcissism triggers certain responses from his internalities, to cope with them. These responses are mainly his masochism, sensitiveness, and passiveness. So, later sections reveal the relationships between one of those three and his narcissism in turn in later sections.

3-3 Pip's Masochism

This section argues the relationship between Pip's masochism and narcissism. Pip's masochism is in relation to Miss Havisham and Estella. However, they do not cause Pip's narcissism. It is caused by his sister. Pip's parents and siblings are dead

except his elder sister. Pip is raised by his sister; consequently, he is the way that he is because of her upbringing.

My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbours because she had brought me up “by hand.” Having at that time to find out for myself what the expression meant, and knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me, I supposed that Joe Gargery and I were both brought up by hand. (6)

She raises Pip and Joe by hand and establishes a great reputation with the neighbors. However, this “by hand” symbolizes the violence that she inflicted on Pip. She uses the Tickler to look for Pip and attacks him with it. She also uses him as a missile, as a shield during a quarrel between Joe and her. She finally throws him toward Joe.

“Mrs. Joe has been out a dozen times, looking for you, Pip. And she’ out now, making it a baker’s dozen.”

“Is she?”

“Yes, Pip,” said Joe; “and what’s worse, she’s got Tickler with her.”

And this dismal intelligence, I twisted the only button on my waistcoat round and round, and looked in great depression at the fire. Tickler was a wax-ended piece of cane, worn smooth by collision with my tickled frame.

(6-7)

My sister, Mrs, Joe, throwing the door wide open, and finding an obstruction behind it, immediately divined the cause, and applied Tickler to its further investigation. She concluded by throwing me—I often served as a connubial missile—at Joe, who glad to get hold of me on any terms, passed me on into the chimney and quietly fenced me up there with his great leg. (7)

The one-sided aggression that Pip faced at the hands of her sister is what developed his masochistic behavior.

The reason why she raises him like this is because Pip is a burden to her and she regards him as worthless to her working-class home.

“I’d never do it again! I know that. I may truly say I’ve never had this apron of mine off, since born you were. It’s bad enough to be a blacksmith’s wife (and him a Gargery), without being your mother.” (7)

Moreover, she does not regard him as worthy or living wither.

And then entered on a fearful catalogue of all the illness I had been guilty of, and the acts of sleeplessness I had committed, and all the high places I had tumbled from, and all the low places I had tumbled into, and all the injuries I had done myself, and all the times she had wished me in my grave, and I hand contumaciously refused to go there. (24)

Therefore, she not only attacks him physically but also mentally to make him

believe that he is unworthy of living in the forge. This in turn reduces his self-esteem. He feels quite out of place attending the Christmas party as follows; “Among this good company I should have felt myself, even if I hadn’t robbed the pantry, in a false position (22).” Consequently, he begins to manifest his masochism in order to cope with this feeling of not belonging. His self-worth becomes low so he manifests his narcissism in order to cope with the threats to his worth from his sister. Consequently, his masochism is a product of his low self-esteem that developed during his childhood.

Pip shifts the objects of his masochism from his sister to Miss Havisham and Estella. When Pip visits the Satis House for the first time, he notices the worth of the middle-class. This social group is also new to him, and he considers himself as unworthy of the same.

Though she called me “boy” so often, and with a carelessness that was far from complimentary, she was of about my own age. She seemed much older than I, of course, being a girl, and beautiful and self-possessed; and she was as scornful of me as if she had been one-and-twenty, and a queen.
(51-52)

When he sees Estella for the first time, he does not think that she regards him as a low-class individual, so he does not have a feeling of low self-esteem in her case. However, he recognizes a little from her words that he is despised by her. When he is ordered to play by Miss Havisham, it reminds him that his sister always makes him work. It is implied that Pip will have his masochism to Miss Havisham.

“I sometimes have sick fancies,” she went on, “and I have a sick fancy that I want to see some play. There, there!” with an impatient movement of the fingers of her right hand; “play, play, play!”

For a moment, with the fear of my sister’s working me before my eyes, I had a desperate idea of starting round the room in the assumed character of Mr. Pumblechook’s chaise-cart. (54)

And when he beggars with Estella, he recognizes how low his worth is, compared to the middle-class, Miss Havisham and Estella.

“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)

Pip’s self-esteem reduces sharply as he faces humiliation like he never has even living as a low-class individual. Moreover Miss Havisham magnifies his state of mind by mentally attacking him

“You say nothing of her,” remarked Miss Havisham to me, as she looked on.

“She says many hard things of you, yet you say nothing of her. What do

you think of her?"

"I don't like to say," I stammered.

"Tell me in my ear," said Miss Havisham, bending down.

"I think she is very proud," I replied, in a whisper.

"Anything else?"

"I think she is very pretty." (55-56)

Along with their actions to lower Pip's self-esteem, he begins to make Miss Havisham and Estella the objects of his masochism. While Estella warns Pip against loving her, he continues to love her.

"You ridiculous boy," said Estella, "will you never take warning? Or do you kiss my hand in the same spirit in which I once let you kiss my cheek?"

"What spirit was that?" said I.

"I must think a moment. A spirit of contempt for the fawners and plotters."

"If I say yes, may I kiss the cheek again?" (253-254)

"Pip, Pip," she said one evening, coming to such a cheek, when we sat apart at a darkening window of the house in Richmond; "will you never take warning?"

"Of what?"

"Of me."

"Warning not to be attracted by you, do you mean, Estella?"

"Do I mean! If you don't know what I mean, you are blind." (287)

The love obviously results from his masochism and he is firmly determined to keep loving her no matter what she does to him.

He is obsessed with loving Estella, not Bidley, making the former the object of his masochism. Even though he is free to escape this fantasy about Estella, he chooses to stay.

“If I could only get myself to fall in love with you—you don’t mind my speaking so openly to such an old acquaintance?”

“Oh dear, not at all!” said Bidley. “Don’t mind me.”

“If I could only get myself to do it, that would be the thing for me.” (123)

Levine and Levine (2012) describe his masochism which does not love Bidley but is obsessed with Estella.

Estella seems to embody the prospect of “goodness” to Pip, that being with her would make him feel “good” as an individual. Pip has created an idealized image of Estella in his mind, failing to consider his friends’ warnings about her, and moreover, failing to listen to her own warnings about herself. (Levine and Levine 65)

Pip’s recognition of the fact that he is worthless among the middle-class group further threatens his self-worth. Therefore, his self-esteem reduced further. Since Estella is an embodiment of goodness, Pip decides to seek his worth rather than his

integrity. In this scene, he thinks worth more important than integrity. This is why he is unable to love Bidy.

In fact, a threat to his self that Estella marries Drummle manifest his masochism.

“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)

Even when he loses Estella, he does not accuse her, but rather appreciate her and wishes her well. He copes with the threat of losing her through his masochism. He also repulses the threat through his masochism to Miss Havisham who treats him to the object of taking revenge against men.

“O Miss Havisham,” said I, “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)

From these instances we can observe that he seeks to maintain his integrity through is masochism toward Miss Havisham and Estella.

Pip’s narcissism is revealed in the final scene. This novel has two endings, in the first, Estella remarries for sure, concluding the relationship between her and Pip.

However, Dicken's rewrote the current ending, according to which Estella's marital status remains ambiguous. Estella asks Pip to "be as considerate and good to me as you were, and tell me we are friends (460)." asks him show his integrity to her, and he obliges by manifesting his masochism.

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)

Even during farewell, he wants her. Therefore, when Estella asks him to show her his integrity, instead of revealing his refined self, he goes back to his previous masochistic behavior. Consequently, it is difficult to say whether Pip was able to completely restore his integrity.

In conclusion, Pip's masochism is manifested as a response to restore his self-worth which is shattered by his sister, Miss Havisham, and Estella, who constantly made him feel inferior. He manifests his masochism and sensitiveness in order to cope with these threats.

3-4 Pip's Sensitiveness

This section discusses the relationship between his sensitiveness and his narcissism. Pip refers only to the nature in this novel. He notices his sensitiveness. Sensitiveness refers to the strong response to stimuli from the outside. This study analyzes Pip's nature and uses this word to mean being sensitive to the

psychological stimuli in human relationships. The scene in which Pip mentions his sensitivity for the first time is when he visits the Satis House for the first time. He realizes his commonness and worthlessness compared to the middle-class, Miss Havisham and Estella, which reduces his self-esteem quite drastically.

My sister's bringing up had made me sensitive. In the little world in which children have their existence, whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice. It may be only small injustice that the child can be exposed to; but the child is small, and its world is small, and its rocking-horse stands as many hands high, according to scale, as a big-boned Irish hunter. 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. (57-58)

He realizes and indulges in his sensitiveness in order to cope with feeling distraught due to Miss Havisham and Estella. As evident from the above passage, Pip considers that he is sensitive because of his sister's upbringing, recognizing that he was treated unfairly. Therefore, his worth is compared to a swine by his sister

and her friends in the working-class. Thus, his ego is threatened and in order to restore his ego and repel the threat, he manifests his sensitiveness. Therefore, his sensitiveness also stems from his narcissism. His sensitiveness appears unconsciously while he is treated unfairly by his sister and consciously recognized it when his self-esteem reduced due to Miss Havisham and Estella's humiliation.

As the origin of his sensitiveness was his narcissist desire to protect his ego, it deeply relates to his sense of guilt and triggers. When guilt emerges, it becomes obvious that his self-affirmation is lowered. His narcissism appears to maintain or restore his self-affirmation. Johnston (2008) examines the intensity of Pip's feeling of class consciously in the scene where he recognizes his sensitiveness consciously in Satis House (Johnston 100). It is evident that his self-worth is threatened by the class differences between himself, Miss Havisham and Estella. When he revisits, his sensitiveness appears through his class consciousness. This scene represents, as described in section 3.2, his fight against Herbert. In the fight, he manifests his sensitiveness about class. As described previously, this fight is not set up by Pip but by Herbert. Thus, he does not need to be frightened: it is his sensitiveness about class that induces fear in him. It also causes him to feel guilty. Under these conditions, he seeks to restore his integrity through his narcissism.

I had cut my knuckles against the pale young gentleman's teeth, and I twisted my imagination into a thousand tangles, as I devised incredible ways of accounting for that damnatory circumstance when I should be haled before the Judge. (87)

Moreover, his sensitiveness appears not only for Herbert but also his house and Estella.

What I dreaded was, that in some unlucky hour I, being at my grimest and commonest, should lift up my eyes and see Estella looking in at one of the wooden windows of 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)

He becomes sensitive to the threat that as he works as an apprentice with Joe at the forge, he may be seen the figure he works at the forge and despised by Estella. And as he manifests his class sensitiveness, he feels guilty. He repels this threat by manifesting his masochism to Estella, who despises him.

There may be black ingratitude in the thing, and the punishment may be retributive and well deserved; but, that it is a miserable thing, I can testify. (100)

Often after dark, when I was pulling the bellows for Joe, and we were singing Old Clem, and when the thought how we used to sing it at Miss Havisham's would seem to show me Estella's face in the fire, with her pretty hair fluttering in the wind and her eyes scorning me,—often at such a time I would look towards those panels of black night in the wall which the wooden windows then were, and would fancy that I saw her just drawing

her face away, and would believe that she had come at last. (101)

In this way, he becomes sensitive about class and feels embarrassed by his origins. It triggers in him the manifestation of guilt toward Joe and threatens his integrity; resultantly, his self-affirmation is lowered. In the following scenes, he becomes sensitive to the influences on himself by having great expectations. He does not think about his good influences on others, but rather, about his bad ones. He feels guilty toward Joe, Bidy, and especially Herbert.

As I had grown accustomed to my expectations, I had insensibly begun to notice their effect upon myself and those around me. Their influence on my own character I disguised from my recognition as much as possible, but I knew very well that it was not all good. I lived in a state of chronic uneasiness respecting my behaviour to Joe. My conscience was not by any means comfortable about Bidy. (258)

Now, concerning the influence of my position on others, I was in no such difficulty, and so I perceived—though dimly enough perhaps—that it was not beneficial to anybody, and, above all, that it was not beneficial to Herbert. (258)

He also considers that the restless unease cannot be separated from Estella. The reason Estella relates to his sense of guilt is that Estella contributes to his lowered self-esteem in the following scenes.

Yet Estella was so inseparable from all my restlessness and disquiet of mind, that I really fell into confusion as to the limits of my own part in its production. (258)

The doorway soon absorbed her boxes, and she gave me her hand and a smile, and said good night, and was absorbed likewise. And still I stood looking at the house, thinking how happy I should be if I lived there with her, and knowing that I never was happy with her, but always miserable. (256)

Therefore, when his self-affirmation becomes low, he becomes sensitive, and thus, he perceives the gap between facts and his guilt and seeks to address it. In the scene, he feels guilty especially toward Herbert, and to maintain his integrity, he assists him through his money. For the same reason, he also apologizes to Joe and Biddy.

Foley (2003) states that the application of Joe's epitaph to Pip "And there weren't no objection on your part, and Pip it were the great wish of your hart!" during Pip's last "official" visit to Miss Havisham achieves a new meaning which has resonances of the original. Pip's desired wish was supplanted by a new one and major dissatisfaction with his lot in life, of which Joe is unaware. This is because Pip, despite his failings, is sensitive of Joe's feelings and of his duty to express no objection and Joe is not capable of comprehending it (Foley 93). The following scene observes the manifestation of his sensitiveness by comparing Pip and Joe's attitude toward work.

I was quite as dejected on the first working-day of my apprenticeship as in that after-time; but I am glad to know that I never breathed a murmur to Joe while my indentures lasted. It is about the only thing I am glad to know of myself in that connection.

For, though it includes what I proceed to add, all the merit of what I proceed to add was Joe's. It was not because I was faithful, but because Joe was faithful, that I never ran away and went for a soldier or a sailor. (100-101)

It can be seen that Pip is actually sensitive toward Joe. The reason is his integrity: he cannot confess his new hope that he wants to get closer to Estella and not to be an apprentice to Joe.

It was not because I had a strong sense of the virtue of industry, but because Joe had a strong sense of the virtue of industry, that I worked with tolerable zeal against the grain. It is not possible to know how far the influence of any amiable honest-hearted duty-doing man flies out into the world; but it is very possible to know how it has touched one's self in going by, and I know right well that any good that intermixed itself with my apprenticeship came of plain contented Joe, and not of restless aspiring discontented me. (101)

For Pip, Joe is more diligent, generous, honest, and dutiful, and has more integrity than Pip. Therefore, his integrity makes him hesitate to confess his new hope to Joe.

Thus, to maintain his integrity, he is sensitive about Joe's.

When Pip loses everything and is nursed by Joe, he is very sensitive to Joe. As described, Pip feels guilty regarding his ingratitude to Joe and is sensitive about it. Finally, he thinks that to restore his integrity to Joe and Bidley, all he can do is confess to Joe and reveal his feelings to Bidley. As described, in the below scene, because he accepts his guilt regarding his ingratitude to Joe and Bidley, his self-esteem becomes high. However, because Joe marries Bidley, he could not restore his integrity by revealing his feelings to Bidley, and he has no choice but to apologize for his ingratitude sensitively.

They were both melted by these words, and both entreated me to say no more.

“But I must say more. Dear Joe, I hope you will have children to love, and that some little fellow will sit in this chimney corner of a winter night, who may remind you of another little fellow gone out of it for ever. Don't tell him, Joe, that I was thankless; don't tell him, Bidley, that I was ungenerous and unjust; only tell him that I honoured you both, because you were both so good and true, and that, as your child, I said it would be natural to him to grow up a much better man than I did.” (454-455)

He believes that he still lacks gratitude by only repaying his debt to Joe. Therefore, he seeks to restore his integrity by asking Joe and Bidley to forgive him for his ingratitude and to accept his integrity.

From the above, Pip's sensitiveness appears to repel the threat of being treated

unfairly and of lowered self-worth. After that, it appears when he seeks to keep or restore his integrity to enhance his self-affirmation in relation to his guilt. Joe is the model of integrity that Pip aspires to, but he cannot acquire it at the end. He only struggles to maintain his integrity to Joe. However, as mentioned in the section 3.2, he finally accepts his ingratitude toward them. Therefore, his self-affirmation is not high because he seeks to restore his integrity, but his self-esteem is high because he can accept his ingratitude. By enhancing his self-affirmation by asking Joe and Biddy for forgiveness, he can work in Egypt positively where Herbert awaits him.

3-5 Pip's Passiveness and Activeness

Finally, this section reveals the relationship between Pip's passiveness, activeness, and narcissism. It is argued that his passiveness appears in the way he attains his great expectations and in his love for Estella. Lahlou (2017) asserts that, with regard to Miss Havisham as his benefactress, Pip becomes infatuated with her ward, Estella. In this process, he becomes passive to his real sponsor and in his view of the lady with whom he has fallen in love (Lahlou 116). It can be observed of his passiveness to Estella from the following sentences;

I should have replied that Love was commonly reputed blind, but for the reason that I always was restrained—and this was not the least of my miseries—by a feeling that it was ungenerous to press myself upon her, when she knew that she could not choose but obey Miss Havisham. (287)

He misinterprets that Miss Havisham chooses him to marry Estella. It can be seen

that he seeks to escape the threat to his self-esteem by using his passiveness as a solution, which results from his narcissism. This is his obvious narcissistic solution to the threat.

Thijssen (2019) describes that the first scene in the marshes in this novel weakens our initial sense of Pip as a passive figure. However, he reveals that Dickens' dehumanization of Pip as a "bundle", a static object with the agency of a tombstone, is the inverse of this image (Thijssen 4). After this scene, Magwitch immediately appears and intervenes in Pip's ego. As described above, he orders Pip to steal food and a file from his house and threatens to cut his throat if he does not obey. Because of the threat, Pip begins to feel guilty. This feeling of guilt induces his passiveness.

However, he is not always passive and is active at times. Tambling (1986) reveals that the novel certainly recognizes that it is about the creation of identities, imposed from higher to lower, from the oppressor to the oppressed (Tambling 18). Therefore, Pip's passiveness is imposed by those who are in a higher position of authority than him. In fact, the passiveness in not attempting to find out who his real benefactor is because of Jaggers prohibiting him from doing so. Because of this prohibition, he arrives at the narcissistic conclusion that he imagines that Miss Havisham is his benefactor and that she will eventually make him marry Estella. When not oppressed by a person at a higher position of authority than him, he may not be passive. Lahlou states that if, superficially, the protagonist seems to be passive, he is, in reality, active. He also describes that his activeness takes the shape of a devilish being: Orlick (Lahlou 116). Yoshida (2002) argues about the relationship between Pip and Orlick. She interprets that Orlick acts as Pip's alter-

ego because it is Orlick, who ultimately attacks and kills his sister who bullies Pip instead of Pip himself. She also states that Pip has an ambition, but is too passive to realize it. However, he can mercilessly attack adults in authority by using his alter-ego: Orlick. Orlick also attacks Pumblechook, whom Pip dislikes (Yoshida 95). Lahlou considers that not Orlick but Pip himself who attacks Miss Havisham (Lahlou 116).

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)

It can be read that Pip helps Miss Havisham escape from the flames. However, it is also described that they struggled like desperate enemies on the ground, with Miss Havisham wildly shrieking and trying to free herself when Pip attempts to cover her. It appears that she feels that she is under attack from Pip.

However, this study interpret what Lahlou describes as his activeness as not

resulting from Pip's activeness but from his narcissism. Pip's experiences with Mrs. Joe, Pumblechook, and Miss Havisham threaten his ego. As described, his sister, who raised him by hand, regards him as worthless, and, in the role of his mother, threatens his ego. Pumblechook also threatens him as follows:

“Well, but I mean a four-footed Squeaker,” said Mr. Pumblechook. “If you had been born such, would you have been here now? Not you——”

“I mean, enjoying himself with his elders and betters, and improving himself with their conversation, and rolling in the lap of luxury. Would he have been doing that? No, he wouldn't. And what would have been your destination?” (24)

He first compares Pip with a Squeaker, indicating that he considers Pip to be as worthy as a Squeaker. He also deems Pip to be not worthy of participating in the Christmas dinner. Pip describes Pumblechook as follows:

The worst of it was that that bullying old Pumblechook, preyed upon by a devouring curiosity to be informed of all I had seen and heard, came gaping over in his chase-cart at tea-time, to have the details divulged to him. (61)

Pip thinks that he is being bullied by Pumblechook. Therefore, it is obvious that Pip's ego is threatened by Pumblechook. His ego is also threatened by Miss Havisham by making Estella despise him and realize how worthless he is. Pip

attacks those who threaten his ego due to his low self-esteem. The three people who treat Pip poorly stoke his narcissism. In fact, he attacks Pumblechook by not only making Orlick rob his house but also making him drink tar. Therefore, it is more natural to interpret these not as results of his activeness but those of his aggression as described in section 2.2.

Therefore, the following explanations discuss other two instances of Pip's activeness. First, he asks Biddy to teach him in order to get closer to Estella after visiting the Satis House for the first time. The other action is that after Estella marries Drummle, he asks Miss Havisham and Jaggers about Estella's background. His former action is first described. In the following scene, Pip decides to ask Biddy to teach him to be a gentleman.

The felicitous idea occurred to me a morning or two later when I woke, that the best step I could take towards making myself uncommon was to get out of Biddy everything she knew. In pursuance of this luminous conception, I mentioned to Biddy when I went to Mr. Wopsle's great-aunt's at night, that I had a particular reason for wishing to get on in life, and I should feel very much obliged to her if she would impart all her learning to me. (68)

This is immediately after Pip returns from the Satis House. It occurs to him that the best way to learn is to ask Biddy to teach him, so he goes to ask her in the day.

This can be interpreted as his activeness. The reason why he takes this action is because he wants to get closer to Estella. More specifically, he is despised by Miss Havisham and Estella—the middle-class—, and recognizes how common and

worthless he is, which lowers his self-esteem. Therefore, to restore his self-esteem, he asks Biddy to teach him, which we can regard as his activeness. Thus, we can consider his action as the result of his narcissism.

The second instance of his activeness is the scene where Pip asks Miss Havisham about Estella's background, which is quoted below.

“Does what has passed between us give me any excuse for asking you a question relative to Estella? Not as she is, but as she was when she first came here?”

She was seated on the ground, with her arms on the ragged chair, and her head leaning on them. She looked full at me when I said this, and replied, “Go on.”

“Whose child was Estella?”

She shook her head.

“You don't know?”

She shook her head again. (378-379)

He again asks her about Estella. In the following scene, Pip talks to Jaggers about this.

“So! You know the young lady's father, Pip?” said Mr. Jaggers.

“Yes,” I replied, “and his name is Provis,—from New South Wales.”

Even Mr. Jaggers started when I said those words. (389)

Tamai (2002) argues that, until then, Pip is a passive person because he just listens to Jaggers' cross-examinations. However, he comes to speak eloquently and becomes an active cross-examiner himself (Tamai 65). Therefore, this can be seen that he is not as passive as earlier but someone who actively asks about Estella's background in the above scenes. The reason why he actively asks about her background is to deal with her loss when she marries Drummle. Losing her threatens his ego. This can be recognized that Estella is a part of his ego in the following scene.

“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 come 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.” (345)

The above scene clarifies that Estella is extremely important to him in his mind, and he loses her. It is obvious that his ego is threatened by losing her. Now, he seeks

to make Estella part of his ego in another way in order to restore it. Magwitch regards himself as Pip's second father. Pip makes her part of his ego as his sister by revealing the genetic relationship between Estella and Magwitch. He tells Pip that "Look'ee here, Pip. I'm your second father. You're my son—more to me nor any son (304)." In these ways, he actively attempts to restore his ego after losing Estella by reclaiming her as his sister.

This section has described the relationship between his passiveness, activeness, and his narcissism. His narcissism affects both his passiveness and activeness. Both stem from his narcissism, which is regarded to be the most important for his ego. When he loves for Estella, not only his masochism but also his passiveness and activeness work to maintain his ego. His passiveness and activeness are affected not only by his narcissism but by his guilt.

The previous sections argued his internalities by not analyzing them separately but by studying the relationships between his narcissism and his other internalities. The analysis reveals the important influence of Pip's narcissism on him. The next section describes the nature of his narcissism in depth.

3-6 Pip's Narcissism

Previous sections revealed the relationships between Pip's narcissism and his other internalities. This section reveals the nature of his narcissism in depth by looking at his relationships. As described, Pip's ego is unstable because of the interventions by Magwitch and Mrs. Joe. Therefore, it is natural for him to have low self-esteem because low self-esteem is a state in which the ego is unstable. When his self-esteem lowers, his masochism appears in order to raise it. He actually

manifests his masochism to his sister, Miss Havisham and Estella. He seeks to escape the fact that he is not worthy through his responses. Moreover, when he is made to lower his self-esteem by Miss Havisham and Estella, his sensitiveness also appears consciously. Using his sensitiveness, he copes with the fact that he is made to lower his self-esteem. To restore his self-esteem, his activeness appears. It also appears when he seeks to restore the instability of his ego, indicating he seeks to restore his low self-esteem. His passiveness appears when he escapes the threats that make his ego unstable.

And these are his masochism, guilt and sensitiveness that affects his self-affirmation. He is embarrassed by his origins which leads to him manifesting his masochism to Estella and Miss Havisham. Upon feeling guilty about this, his integrity is threatened and his self-affirmation becomes low. Pip also manifests his masochism to Miss Havisham and Estella when he repels the threat to his integrity due to the guilt that Magwitch makes him feel. He also feels guilty about his sensitiveness to class, which threatened his integrity to Joe, and his self-affirmation becomes low.

In these ways, because these responses relate to his narcissism, the relationships between his narcissism and his other internalities are deep. His narcissism affects his other internalities to repel the threats that lower his self-esteem. His narcissism also makes distress his ego by lowering his self-affirmation. Thus, it becomes apparent that Pip deems his self-worth more important than his integrity.

Chapter 4 The Influences of Pip's Narcissism

Chapter 3 revealed the true nature of Pip's narcissism by examining the relationships between his narcissism and other internalities. This chapter determines its influence on Pip's life and discusses whether he is suitable as the protagonist of a Bildungsroman novel. Before discussing these things, section 1 reveals what his narcissism is in previous studies. Section 2 discusses the influence on Pip's life.

4-1 The Analysis of Pip's Narcissism in The Previous Studies

This section assesses the studies mentioned in Chapter-2 in more detail here. This section begins with Ingham's (2008) study. According to him narcissism is as follows:

A mysterious benefactor, however, seems to have recognized his difference, his specialness, and grants Pip the means to become "a gentleman". Pip assumes the source to be Miss Havisham and thus transforms the occasion of his humiliation into his ally; his tormentor is to become the provider of the resources to rescue him from the pain of struggling with feelings of lack, frustration, limitation, and make of him a fitting partner for the perfection of the icy and detached Estella. This might be seen as the first manifestation of the narcissistic solution: an unearned release from feelings of smallness, weakness and inadequacy via an alliance with superiority and carelessness of one's objects. (Ingham 756)

In this description, he repels the threat of mental distress by interpreting the situation in his way. Therefore, his self-esteem remains low. In this light, his narcissism is his response to the reducing self-esteem. However, this was not the first manifestation of his narcissistic solution. Pip repels the threats of the attacks, both physically and mentally, from his sister, by manifesting his masochism, which is affected by his narcissism. In this case, his self-esteem reduces because of his sister. Consequently, this can be considered as the unconscious narcissistic solution because he seeks to restore his self-worth, i.e., self-esteem.

The same narcissism is visible in the relationship between Herbert and the member of The Finches of the Grove, through the use of tremendous money. He describes the situation; “Here Dickens provides a painful portrayal of the impoverishment of the personality that results from narcissistic object relationships (Ingham 757).” This scenario reveals that he feeds his ego by expressing himself as a gentleman to the middle class by using a lot of money to uphold his worth. However, it is obviously hard for him to use so much money to safeguard his self-worth as a gentleman.

We spent as much money as we could, and got as little for it as people could make up their minds to give us. We were always more or less miserable, and most of our acquaintance were in the same condition. There was a gay fiction among us that we were constantly enjoying ourselves, and a skeleton truth that we never did. (260)

He overestimates his ego and tries to retain his stature as a gentleman by using a lot

of money. Therefore, he feels guilty about the effects of his great expectations on others around him. Additionally, his self-affirmation throughout the process is low. While Ingham describes this reaction as the result of a narcissistic object relationship, it is actually defensive high self-esteem.

Finally, Ingham explains that when Pip proposed marriage to Bidley, he naturally and unconsciously believed that she still loved him. In this scene, as described, he accepted his ingratitude and sought Bidley's acceptance of the same. So, his self-esteem rose high unlike before, wherein his self-esteem was low. In this scene, the lack of narcissistic personality disorder appears as described in section 2.1. Once Pip became a gentleman, he truly believed that he was no longer a part of the working-class. Therefore, he did not feel any familiarity with Bidley. Feeling guilty about the scenario, Pip asked Joe and Bidley for forgiveness to restore his integrity. Therefore, it can be concluded that his self-affirmation is also still low.

4-2 The Influence of His Narcissism on His Life

As mentioned before, Pip was raised as a worthless child by his sister and despised for belonging to the working-class by Miss Havisham and Estella, who belonged to the middle class. So he realizes his worth due to which his self-esteem reduces dramatically. Similarly, when he learns that Magwitch was his true benefactor, his self-esteem reduced once again and he failed to recognize his self-worth. He reveals his worth as follows; "What am I fit for? I know only one thing that I am fit for, and that is, to go for a soldier (324)." Here Pip assesses his worth from the lens of being a gentleman. When he loses his great expectations and the hope to marry Estella, he misjudges himself as worthy of only becoming a soldier.

However, his work with Herbert in Egypt helped him recognize his self-worth to some extent.

I must not leave it to be supposed that we were ever a great House, or that we made mints of money. 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)

He can find his self-worth when he grows older by doing his job which he fits for. It can be argued that this is because he keeps his self-esteem high. Although his self-worth may be lower when he loses his great expectations, he maintains his self-worth high by working with Herbert. Therefore, it can be said that he can grow in terms of his self-esteem to some extent.

Another instance that reveals Pip's development as a character is when he is attacked by Orlick—Pip's alter ego. In this scene, Pip is attacked physically and mentally by Orlick, who tries to intervene Pip's ego because of which his ego becomes unstable and he starts feeling sensitive and guilty.

My mind, with inconceivable rapidity, followed out of all the consequences of such a death. Estella's father would believe I had deserted him, would be taken, would die accusing me; even Herbert would doubt me, when he compared the letter I had left for him with the fact that I had called at Miss Havisham's gate for only a moment; Joe and Biddy would never know how sorry I had been that night, none would ever know what I had suffered, how true I had meant to be, what an agony I had passed through.

The death close before me was terrible, but far more terrible than death was the dread of being misremembered after death. And so quick were my thoughts, that I saw myself despised by unborn generations—Estella’s children, and their children—while the wretch’s words were yet on his lips. (403-04)

When Pip was young, he would allow Orlick to sabotage his ego because he was raised as a worthless child. However, he realizes his self-worth and does not consider himself as a person who was killed by Orlick.

The resolution I had made did not desert me, for, without uttering one vain word of appeal to him, I shouted out with all my might, and struggled with all my might. (407)

Herbert, Startop, and Trabb’s boy show up to help him. He succeeds in protecting his ego against the intervention from Orlick. Therefore, it can be concluded that Pip was successful in evaluating his own self-worth and developing as a character.

While this was the assessment of an element which was visible on the surface, the discourse regarding his internality, i.e., self-affirmation includes a different story. Unlike his self-esteem, his self-affirmation remains low throughout his journey. This is exemplified by the guilt he felt due to his ingratitude toward Joe and Biddy and his masochism toward Estella. In the former instance, Pip attempts to restore his integrity by promising to pay off all their debts, which Joe had already cleared. He told them that this was not enough to return their favor. Even though

Joe and Biddy did not ask anything off him, he still attempted to restore his integrity. He asked for their forgiveness and asked them to tell their children coming into being at some point that he is ungrateful and untrustful but just respects them. Similarly, Pip manifests his masochism towards Estella in an attempt to safeguard his integrity before they part with each other. This illustrates that he is unable to develop his self-affirmation throughout his journey. The ideal self-affirmation that Pip was seeking is initiating by the words Joe tells Pip: “If you can’t get to be uncommon through going straight, you’ll never get to do it through going crooked (66).” Consequently, while Pip develops as a character by realizing his self-worth and improving his self-esteem, the same is not true in the context of his self-affirmation. His narcissism refrains him from accepting his integrity. Thus, Pip cannot be considered as a suitable protagonist for a Bildungsroman, whose defining feature is to depict a moral growth.

Conclusion

This study first defines whether this novel is a Bildungsroman or not. This study focuses on two aspects: the protagonist's psychological connection with the society and the development of his internality. In analyzing his internality, this study focuses his narcissism. Narcissism observes as self-love, self-esteem, and self-affirmation in the external phenomena. Self-esteem is composed of two distinct dimensions, competence and worth. Self-affirmation is hypothesized as a mechanism to uphold the self's integrity. In order to analyze his self-esteem and self-affirmation, chapter 3 described the relationships between his instability of self, guilt, masochism, sensitiveness, passiveness, and activeness and them. His self-esteem is the response to restore his self-worth. When his self-esteem reduced due to his sister, Miss Havisham, and Estella's actions, his narcissism affected his other internalities and produced responses like masochism, sensitiveness, activeness, and passiveness. He experiences guilt related to his sensitiveness because his integrity is threatened by it. Consequently, his self-affirmation also reduced. While he sought to improve his self-esteem in order to restore his self-worth, his self-esteem reduced his self-affirmation. The reduced self-affirmation remained unaffected and Pip continued to feel distressed. Therefore, for him self-worth was important than integrity.

Consequently, with such an internality, this paragraph discusses whether Pip is really a suitable protagonist of a Bildungsroman. From a thematic perspective, Pip's progression is not the same as that of a Bildungsroman's protagonist because he does not marry at the novel's conclusion. Similarly, Golban and Karabakir (2019) explain that this novel is a Bildungsroman because it involves separation, initiation,

and return (Golban and Karabakir 334). However, the place where he finally returns has no space for him, anymore. Joe and Biddy had their child, whose name is Pip, in the forge. So, the protagonist Pip did not have room to live there. The old Satis House that he used to visit when he was young was re-built. Therefore, this return cannot regard as corresponding to the story of a Bildungsroman.

In context of his development, Pip did develop from someone who was considered as a worthless child to an adult with self-worth. In this point of view, this novel can be regarded as a Bildungsroman. However, he regarded self-worth more important than integrity, and retained his masochism toward Estella even after parting with her. Consequently, he did not develop in terms of his self-affirmation. Thus, contrary to my hypothesis, we cannot regard *Great Expectations* as a true Bildungsroman in this point of view.

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