

PIP THE HERO AND PIP THE SINNER:  
A STUDY OF SELF-REPROACH IN *GREAT EXPECTATIONS*

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*Great Expectations* is the result of Dickens's second attempt to write a narrative in the first person, and John Forster's biography tells us the process by which this novel was created: "To be quite sure I [Dickens] had fallen into no unconscious repetitions, I read *David Copperfield* again the other day, and was affected by it[. . .].<sup>1</sup> Actually *Great Expectations* is regarded as his autobiographical piece, and as Edmund Wilson says in his essay "Dickens: The Two Scrooges,"<sup>2</sup> the cold Estella seems to have come from Ellen Ternan, who is supposed to have been the lover of Dickens. Dickens and his wife Catherine has separated by the time he started to write *Great Expectations*.

In addition to the lively image of Estella, *Great Expectations* has its own particular aspect that cannot be found in *David Copperfield*: a splendid study of the guilt-ridden feelings of the hero. In this sense this novel differs from *David Copperfield*, in which David as a character fades away before the characters like Mr. and Mrs. Micawber. Though his regret for his marriage with Dora, his first wife, is described, it is greatly modified by his sincerity to her, and he appears not to feel guilty about having married her. When David talks about her, the story becomes sentimental and artistically weak, and the very moment when the whole work becomes more impressive is when the Micawber family is on the stage. *David Copperfield* is written partly for these caricatures of eccentric human nature.

In *Great Expectations* we can find few of such caricatures. The Pocket family may be an exception. Mr. Pumblechook can be put into the category of Mr. Pecksniff, an eccentric caricature of hypocrisy. A villain Orlick too has to be called eccentric like the characters such as Quilp and Fagin. But none of them can overcome the great impressions that Micawber and Pecksniff are endowed with. The center of *Great Expectations* we are naturally interested in is Pip and his feelings of guilt. We observe how his guilt-ridden feelings come into shape. In terms of psychology, *Great Expectations* is closer to George Eliot and Henry James rather than to *David Copperfield* and Dickens's earlier novels.

Sylvère Monod complains of the Pocket family's lack of reality. After quoting the scenes in which Matthew Pocket lifts up his hair when he is in trouble, Monod says:

...the only possible motive for including such a piece of shocking improbability in a

realistic novel was Dickens's having met in real life a person behaving as extravagantly as Matthew Pocket does here. But that does not detract from the sheer improbability. Nor does it produce any artistic effect or yield much amusement.<sup>3</sup>

Indeed Mr. Pocket's behavior may be improbable. Yet, admitting what Monod says, I think characters like Micawber and Pecksniff can be called pieces of "shocking improbability," if we look at only the extravagant side of them, and the ways they speak, the ways they behave, or the ways they think are in themselves improbable. But the readers of *Oliver Twist* or *David Copperfield* will feel as if Fagin or Micawber is really alive. Then, why not Mr. Pocket?

Sylvère Monod is right in pointing out that Mr. Pocket does not "produce any artistic effect or yield much amusement." But the Pocket family, and the characters like Orlick and even Magwitch are fine examples of Dickens's art, and in these characters Dickens's best skills in drawing characters are exhibited. I do not think Dickens had lost his talent to describe unusually comical or unusually villainous characters. The environment that surrounds the eccentric characters and vitalizes them had gone away, and was replaced by the author's insight into the dark side of humans. Fagin and Sikes can live only in the center of London, where we smell crime and intrigue. Quilp is born when Dickens describes the dirty streets of London and the muddy riverside where his cabin stands in the mist. To make Mrs. Gamp, Dickens created a dingy room where we smell cheap liquor, and an umbrella for her to take. If Dickens could not create place, he created languages for each character. Pecksniff is made to live by his eloquent speech, and Mr. Micawber has come to life when he speaks in a theatrical manner and Mrs. Micawber declares she will never desert him. Our impressions of them as real existence are reinforced by their own particular languages.

In *Great Expectations* Orlick hits Mr. Gargery, and attempts to kill Pip. Orlick is a character in the category of Dickens's typical villains, who are born bad, and commit crimes without complicated reasons. As Quilp hates Kit, Orlick hates Pip. Conventionally these villains are put aside to receive death as penalty after they commit crimes. The revelation of their crimes is one of the most exciting moments in the story, and these villains' eccentric words and behavior will vitalize the world of each novel.

But in *Great Expectations* this convention is hardly followed. Orlick tries to kill Pip, but what is emphasized in his narrative when he is in danger is not about Orlick but Pip's own feeling; Pip thinks: "The death close before me was terrible, but for more

terrible than death was the dread of misremembered after death.” (436)<sup>4</sup> His dread is about erroneous remembrances which Joe, Herbert Pocket, and Bidley would have after his death. The psychological aspect of Pip’s narrative is emphasized, and the exaggerated speech of Orlick<sup>5</sup> seems inconsistent with the realistic descriptions of Pip’s mind. Orlick’s speech is good enough to terrify a man, but, compared with the terror Pip experienced before Magwitch, Orlick seems less impressive to the readers. This is partly because the readers know the hero will not die, and partly because Pip’s terror in his childhood was magnified through his distorted vision of the world while as for Orlick, Pip sees him as he is, Eccentricity of Orlick is less impressive than the eccentric world of terror Pip experiences. The same thing can be said about Magwitch. It is not Magwitch nor his eccentric behavior that is impressive to the readers, but the process by which Pip invites terror from the image he creates of the convict.

The charms of eccentric characters are swept away by Pip’s consciousness of his guilt in *Great Expectations*. Only momentarily the story holds a jovial atmosphere of Mr. Micawber’s speech, or a terrifying atmosphere of Quilp’s soliloquy. Of course, the scenes in which Mr. Wopsle plays in a theater give us much amusement just as Mr. Micawber does in his speech. Yet even these comical scenes have shadows of the dark side of Pip’s life.

Pip goes to see Wopsle’s plays twice. The first occasion is in Chapter 31, in which Pip goes to see Hamlet with Herbert. After seeing Wopsle’s play, Pip says, “Miserably I went to bed after all, and miserably thought of Estella, and miserably dreamed that my expectations were all cancelled...” (279) These lines are intended to make a comedy of Pip’s confused mind, but for the readers who have read through the book, the dream of Pip’s cancelled expectations foreshadows the ruin of his actual expectations, and his loss of Estella. The other chance for Pip to go to the theater comes in Chapter 47, and here again Wopsle plays the comical role on the stage. The effects of his comical appearance are fine enough to cause Pip’s embarrassed laughter, but this scene soon turns to a nightmare for Pip, who is told by Wopsle that the convict Compeyson had been behind Pip all through the play “like a ghost.” (399) In both cases bad dreams haunt Pip and these dreams hide Magwitch, who is the real source of Pip’s expectations, the father of Estella, and the mortal enemy of Compeyson. Magwitch, the escaped convict, is the real cause of Pip’s trauma, and the man who made Pip think he is guilty of robbing Mrs. Joe Gargery’s pantry, and of deserting Joe to get the expectations. It is this guilt-ridden feeling of Pip that destroys the world where the eccentric caricatures like Mr. Micawber and Pecksniff could live.

In this paper we are going to see the process by which Pip's feelings of self-reproach is made. Pip's version of the world is distorted through his narrative. Pumblechook is as hypocritical as Pecksniff, an eccentric caricature; yet, to Pip's eye, Pumblechook does not mean so much as the encounter with Magwitch, which changes everything in his life.

The following passage will show Pip's terrified state of mind. He is usually mentally healthy and able to feel the joy of life, but sometimes goes beyond the territory of sickness, to near mental disorder. On the way to his village to attend at Mrs. Joe's funeral, finding the convict who once gave him two pounds in the village pub, Pip thinks:

I could not have said what I was afraid of, for my fear was altogether undefined and vague, but there was a great fear upon me. As I walked on to the hotel, I felt that a dread, much exceeding the mere apprehension of a painful or disagreeable recognition, made me tremble. 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. (252)

This is how Pip feels when he meets the convict. It is impossible that the convict should notice him, and even if he does, there is no possibility any trouble would happen. Though Pip knows this, he cannot help being afraid of him. But what Pip is really afraid of is not the convict with him on the coach, but the fear itself which takes "no distinctness of shape."

In Dickens's earlier novels a character's fear is based on something outside of him or her. Oliver fears Sikes and Fagin, as Little Nell fears Quilp. But in Pip's case there is no enemy like them, outside of him (except Orlick, whom I have already discussed). Why should Pip "tremble" in such a childish way when he, a grown-up, knows there is no danger of any kind?

It is best for us to go back to the time when the attempted murder of Mrs. Gargery happened. In Chapter 15 Pip, an apprentice to Joe, comes back to the forge with Orlick after he has visited Miss Havisham, and finds Mrs. Gargery has been severely injured. Pip's first reaction to the news indicates his feelings of guilt about something hard to define :

With my head full of George Barnwell, I was 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 obligation to her, I was a more legitimate object of suspicion than any one else.(147)

Before he found his sister attacked, Pip had been made to play the part in Barnwell's play to be "happily hanged" (145) in the end. In the miserable mood Pip comes back to his house to find the horrible event. This is simply coincidence, but Dickens, setting these coincidental things around Pip, induces him to think he is the real cause of the event, for which he is not responsible.

To make matters worse for Pip, the weapon used to attack Mrs. Gargery was a leg-iron. Pip says to himself, "It was horrible to think that I had provided the weapon, however undesignedly, but I could hardly think otherwise." (148) But the truth is that Dickens gives no assurance about the identity of the iron. Perhaps it is the same one as Magwitch wore; perhaps it is not. All we can say is that Dickens, giving Pip no evidence to prove the identity of the iron, makes him believe that he is the cause of the incident. Pip is capable of taking "another view of the case, which was more reasonable," (147) but once he sees the iron, he cannot help meditating about the possibility of his being guilty.<sup>6</sup> Pip's mind can never find a rest, and the fear that something horrible may happen to his life cannot be banished from his mind. Now the truth-the person who hit Mrs. Gargery is responsible for her death-means nothing to him, and the indistinct fear becomes the center of his world. It is Pip himself who creates the world around him.

We should trace Pip's history back to the meeting with Magwitch to see how the indistinct fear is made and how his misled judgment of the world is related to this fear. Next we see how Pip, a boy, is driven to see the world around him in a distorted way.

No sooner does the story begin than Pip encounters the escaped convict. Pip is first characterized by his surprise and his fear of being killed. No boldness that a boy may show is here, and his characterizations are those of a weak child: fear and surprise.

It is remarkable that the only information about Pip given to the readers before he meets the convict is Pip's recollection of reading the words on his parents' graves literally. Pip thinks "The shape of the letters on my father's [grave], gave me an odd idea that he was a square, stout, dark man." (35) This is how he makes his father's image, and though his "odd idea" is originally intended to produce darkly comical effects, it also explains why Pip cannot confess his secret meeting with the convict to Joe or Mrs. Joe. Magwitch tells Pip that there is "a young man hid with" him (38) and that the young man will kill Pip if he let anyone know the secret. In addition to that, Pip is forced to swear not to betray the convict. Pip, who never goes astray from the literal meaning of

the words, cannot but do as he is ordered. The power of words makes Pip spell-bound.

From the very start Pip, the hero of the story, is loaded with the secret he must hide from the others. This is one of the greatest differences between *Great Expectations* and *David Copperfield*. David, the hero, keeps on seeking something made for him: Betsy Trotwood in Dover, his career, and his true love Agnes. On the other hand Pip continues to hide what is prepared for him--the secret meeting with the convict. Consequently David sees outside himself to know more and more the things around him while Pip sees inside himself to know more and more the complex mind.

The scene of the graveyard, half comical and half dreadful, gives us more important clues to know Pip's mind. The truth (that Pip met the convict secretly and was made to fetch a file and food) loses its meaning. The dread of the convict, who made Pip steal food and file, gradually begins to be replaced by his sympathy for the convict. In fact, Pip says, "I am glad you enjoy it [food]" (50) when he brings food and a file. When he is with Joe and Wopsle to watch the soldiers capture the convicts, Pip even says, "I hope, Joe, we shan't find them." (64-65) The truth--it is the convict who is responsible for making Pip steal food and a file--begins to fade away, and the idea that he met the convict and stole the file and food only remains. Monroe Engel's comment on Pip's behavior is suggestive: "It is notable that the guilt that haunts his mind has nothing to do with the genuinely serious matter of aiding an escaped and dangerous convict."<sup>7</sup> Engel seems to have forgotten that no matter what the truth might be, it is Pip who sees and understands it. Pip's version of the truth immediately becomes the truth itself for him, and he can see the things in no other way but his own. Dickens is telling us that the naked truth means nothing to Pip. Unlike David Copperfield, Pip sees inside himself to seek for his own way to explain what happened around him. If Pip thinks he is guilty, he must be guilty. Moreover, because Magwitch said it was he who stole the food and file, and because Pumblechook, who "was very positive and drove his own chaise-cart over everybody," (72-73) insisted on his theory to confirm what Magwitch said, Pip is made to keep silent forever. Falsehood is acknowledged as truth in the society, and this suggests that no one can be free from the perverted vision of the world. When everyone is subject to the distorted vision of the world, how can Pip be free from that?

On the marshes where the mist prevails, the distinction between truth and falsehood blurs. Pip's surroundings help him to misunderstand the truth. In Chapter 3 Pip sees a man with a bruised face run away in the mist. Pip believes this man to be the "young man" the other convict (Magwitch) spoke of. But as Pip talks about this "young man" with Magwitch, the reader must notice the truth in their conversations:

“ I [Pip] am afraid you won't leave any of it [food] for him,” said I, timidly....

“ Leave any for him? Who's him?” said my friend, stopping in his crunching of pie-crust.

“ The young man. That you spoke of. That was hid with you.”

“ Oh ah!” he returned, with something like a gruff laugh. “Him? Yes, yes! *He* don't want no wittles.”

“ I thought he looked as if he did,” said I.

The man stopped eating, and regarded me with the keenest scrutiny and the greatest surprise.

“ Looked? When?”

“ Just now.”

“ Where?”

“ Yonder,” said I, pointing; “over there, where I found him nodding asleep, and thought it was you.”

He held me by the collar and stared at me so, that I began to think his first idea about cutting my throat had revived.” (51)

When Pip tells Magwitch there really was a man, Magwitch starts at Pip because he knows the boy saw Compeyson, his enemy. In this case too falsehood (Magwitch's lie about the “young man”) is mixed up with truth (Compeyson's existence), and their distinction vanishes. The misty and muddy marshes have a symbolic meaning; they not only hide secrets, but also blur the distinction between the true and the false. This is the place where Pip grows up.

After the first meeting with the convict, Pip comes home, and his home is as desolate as the marshes. This is why Pip cannot find rest enough to reconsider the event. His home is the place where his sister “Ram-pages” (40) and “Tickler” (40) dominates. Pip says, “I was always treated as if I had insisted on being born, in opposition to the dictates of reason, religion, and morality, and against the dissuading arguments of my best friends. (54) For Pip reason, religion, morality, and his best friend (Joe) are only the things that refuse to help him. In practice Pip cannot get any help from them when he keeps the secret of his meeting with Magwitch. Joe is no exception, and cannot offer his hand to Pip in need. Joe is far from helpful when Pip is in trouble. Pip conceals his bread-and-butter under the table, and Joe, finding Pip's bread gone in an instant, says to him, “Pip, old chap!” (43) But Joe's kindness only ends in embarrassment on Pip's side, and Pip is at last made to drink tar water by Mrs. Gargery.

Introducing Joe, Pip says, "He was a mild, good-natured, sweet-tempered, easy-going, foolish dear fellow—a sort of Hercules in strength, and also in weakness." (40) Joe is strong unless he has to deal with his wife. Though he can throw away Orlick in the coal dust easily (Chapter 15), he sits silent during the interview in which Pip is asked about Miss Havisham by Mrs. Gargery and Mr. Pumblechook (Chapter 9). Though he is good-natured and capable of giving Pip good advice (as I will discuss later), he is helpless in the presence of Mrs. Gargery. Pip loses his chance to confess his secret, and after insisting on asking her about convicts and the Hulk, he is forced to be quiet by the irritated Mrs. Gargery. Pip has to sleep, bearing the secret in his bosom. His terror is magnified by his terror of his sister.

What Pip says to himself after he is sent to bed by his sister shows that he is aware of the growing terror:

Since that time, which is far enough away now, I have often thought that few people know what secrecy there is in the young, under terror. No matter how unreasonable the terror, so that it be terror. I was in mortal terror of the young man who wanted my heart and liver; I was in mortal terror of my interlocutor with the iron leg; I was in mortal terror of myself, from whom an awful promise had been extracted; I had no hope of deliverance through my all-powerful sister, who repulsed me at every turn; I am afraid to think of what I might have done, on requirement, in the secrecy of my terror. (46-47)

We would wonder which he fears more, death or the sin of robbing the pantry, because the object of his terror is not clear at all. The consciousness of his guilt occupies the center of his mind, and this consciousness, too acute for a boy, develops into his guilt-ridden feelings, which are to last in his life. Pip cannot take another view of the situation to rid his mind of this feeling. He thinks he has to go to the pantry to steal food, but he does not know what really made him go is the working of his mind, which conceals the real cause of the theft from Pip himself. On the way back to the marshes, bringing the food and file, and being frightened by his own consciousness of guilt, Pip thinks:

The gates and dykes and banks came bursting at me through the mist, as if they cried as plainly as could be, "A boy with Somebody-else's pork pie! Stop him!" The cattle came upon me with like suddenness, staring out of their eyes, and streaming out of their nostrils, "Holloa, young thief!"(48)



Pip thinks he is accused of the robbery, but actually it is the working of his mind that makes him think they are talking as if they are living. These “gates,” “dykes,” “banks,” and “the cattle” are merely the mirrors that reflect his terror, and this indistinct terror controls Pip’s distracted mind.

In this state of mind Pip keeps on concealing the secret. Now the possible way to get out of this terror is to sink the secret deep into the mind never to be remembered, and to accept Pumblechook’s version of the things. This means to be contaminated with falsehood. But how could a boy like Pip avoid thinking in this way?

Pip is again put into the position where he is driven to speak lies which pass for truth. After his first visit to Miss Havisham Pip thinks: “I felt convinced that if I described Miss Havisham’s as my eyes had seen it, I should not be understood.” (95) He is again in charge of an extraordinary truth as he was once when he met the convict. Pip again buries the truth, and tells the things that seem consistent with Pumblechook’s view of Miss Havisham. Consciously or not, Pip distorted the truth so that the false information about her would pass for the truth. Was Pip frightened into telling false things? Or did he spontaneously speak them? I think the latter explanation seems closer to the truth, for Pip, regretting what he had done, goes to Joe to tell that he told lies.

Pip confesses the truth, telling Joe that the story about a coach, dogs, swords, and flags in Miss Havisham’s house is all lies. Surprised, Joe in reply tells him that it is an “Awful” and “terrible” (90) thing to tell a lie. Pip’s reaction to Joe is his saying, “I don’t know what possessed me, Joe (99) In fact, he thinks something possessed him, and knows it is the indistinct fear that he experienced when had stolen food from the pantry. The fear that something horrible may upset his life haunts his mind, and that is why he feels as if he is the criminal who hit Mrs. Gragery on the head.

In Chapter 10, immediately after his confession to Joe, Pip meets a man with a file in the public house. His old, traumatic dream revives in front of Joe, who speaks with the man in a friendly way. Pip thinks, spell-bound, that this man’s file must be Joe’s, which he stole and gave away to the convict. Though there is no objective evidence to prove that, it is enough for him that the man showed the file. Terror invites another terror, and leaves Pip little room to reconsider the situation. He says:

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 guilty 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. (107-108)

Pip believes that he was “on secret terms of conspiracy” with the convicts, but the truth is that he was forced to steal food and file, and actually he did not willingly commit the theft. Pip sees things around him as he secretly wishes to do, and his vision of the world is subject to his preoccupations. Pip believes the file will reappear. Practically not the file but the leg-iron reappears when Mrs. Gargery is attacked. He cannot reject the dreadful idea that he is responsible for the attack.

Magwitch is the first cause of Pip’s distorted vision of the world, and things and people around him help it to develop to the degree of indistinct terror. The terror is also magnified by another element in his mind. Pip’s love for Estella drives him to hide his relationship with the convict deeper than ever in his mind, and helps him to see the world in a more distorted way.

After confessing the truth to Joe, and saying, “I don’t know what possessed me Joe,” Pip continues to say, “but I wish you hadn’t taught to call Knaves at cards, Jacks; and I wish my boots weren’t so thick nor my hands so coarse.” (99) Instead of apology, Pip complains of his low status in society. Though Pip knows it is ingratitude to complain of that he cannot help doing so. He says, “When I got up to my little room and said my prayers, I did not forget Joe’s recommendation [not to lie again], and yet my young mind was in that disturbed and unthankful state, that I thought long after I laid me down, how common Estella would consider Joe, a mere blacksmith: how thick his boots, and how coarse his hands.” (101) At first Pip came to Joe to confess the truth, but he had another purpose at heart—that is, he wanted to complain to Joe that Joe should have been more sophisticated and gentleman-like. On the one hand Pip needs Joe; on the other Pip rejects him. Joe is the only protector for Pip (though he is helpless before his wife), and is the only one Pip can rely on (except for Biddy, who is to marry Joe) when he needs confession. But to Pip’s eye Joe is also an embarrassment to Pip. Pip says to himself, after he visits Miss Havisham with Joe:

I had believed in the forge as the glowing road to manhood and independence. Within a single year, all this was changed. Now it was all coarse and common, and I would not have had Miss Havisham and Estella see it on any account. (134)

Pip thinks the forge has changed, but the truth is it is he who has changed. Throughout the novel Joe never changes. The truth that Pip changed, not Joe, is submerged in Pip’s

mind, and the false view of the truth takes place of the truth. Pip tries to forget the truth—Estella is not meant for him, and it is not good to dislike Joe and his job. The hero does the meanest thing, perverting the truth, and in this sense he is another Pumblechook, who insisted on his false theory when Pip had stolen the food.

Pip, knowing the truth about his love for Estella, resists accepting it as it is. He says when he talks with Biddy:

I began to consider whether I was not more naturally and wholesomely situated, after all, in these circumstances, than playing beggar my neighbor by candlelight in the room with the stopped clocks, and being despised by Estella. I thought it would be very good for me if I could get her out of my head, with all the rest of those remembrances and fancies, and could go to work determined to relish what I had to do, and stick to it, and make the best of it. (157)

In front of Biddy, whose head is clearer than Pip's, he can see the truth as clearly as possible. Yet the truth means nothing to him, no matter how reasonable and persuasive it is. Pip cannot get his obsessive love of Estella out of his mind any more than his dread of the secret contact with the convict. When Pip goes to Joe to ask whether he should go to Miss Havisham's (Chapter 15), his mind is already decided. Pip simply wants Joe' to give confirmation that he should go though he knows at heart that he should not go. Joe's advice is exactly what he was afraid of; Joe says, "... Pip, it might be that her meaning [that she gave Pip twenty-five pounds] were—Make a end on it!—As you was!—Me to the North, and you to the South!—Keep in sunders!" (138) This is right, and Pip knows it, too. But Pip keeps on thinking about the day when he will become a gentleman, all against the reasons that Biddy and Joe showed to him. Pip seeks for the way that would make the bare truth be what he wants to see.

Consequently, when Jaggers comes to Pip to announce that Pip has great expectations, he thinks that now he can be a gentleman and win Estella. As he had been trying to conceal the secret of the convict, he cannot think of the convict as his true benefactor. Pip is the victim of the situations, but at the same time we can say it is his own vision of the world that deludes him and separates him from life with Joe and Biddy.

When Jaggers talks about the expectations with Pip, this business-like London lawyer gives a warning to him not to be misguided by his own idea of the things around him. Jaggers suggests Pip should not rely on things that are not publicly confirmed as truth. When Jaggers says he cannot teach Pip the name of the benefactor, it is simply

because it is his business to do so. When Wopsle reads the newspaper and plays the scenes of the murder in the paper in a theatrical way to give a verdict to the suspect, Jaggers intercepts and says all that Wopsle spoke is merely conjecture without evidence. As a result, Pip and the others in the pub “began to suspect that Mr. Wopsle was not the man we had thought him.” (162) A few minutes before Wopsle was believed to be true in every respect, but now he is a mere humbug.

Jaggers’s reaction implies that things can be taken in whatever way a person wishes. When Jaggers mentions the name of Matthew Pocket as Pip’s teacher, Jaggers insists that he just mentioned it, not recommended. (See p. 167.) Jaggers corrects Pip’s word to warn him; he just mentioned the name with no intention to say Miss Havisham is the true benefactor. It is Pip who thinks the one behind the expectations must be Miss Havisham, and in this sense Pip makes his own trap. When Pip leaves for London, he thinks: “... the mists had all solemnly risen now, and the world lay spread before me.” (186) Yet the fact is he is only progressing to snobbery and deeper disillusion. Perhaps the world is waiting for him, but the world he is going to trust is partly made out of his own illusion, the perverted vision of the truth.

Sylvere Monod’s complaint about Matthew Pocket is the result of the change in Dickens’s writing style. Dickens in *Great Expectations* locates the eccentric aspect of our mind in an ordinary person like Pip, a country boy. Mr. Pocket may be an obvious example of eccentricity. Yet the working of Pip’s mind, which hides the truth and is easily satisfied with the falsehood, is far more familiar, and looks more realistic to us.

At the end of the novel Pip comes back to his village to ask Bidley to marry him. Here Pumblechook reappears, and bullies him in his patronizing manner. Pumblechook, after all, passes for a good and true man in the village, and Pip is treated as if he is a reprobate. Unlike Pecksniff and Uriah Heep, Pumblechook continues to command the respect of the village people. This is because Dickens knows Pip is another Pumblechook, and to ruin Pumblechook means to ruin Pip. As Pumblechook asks Pip in a patronising way to eat watercress (Chapter 58), Pip, thinking he is superior to Joe, tries in a patronising way to teach him to write. As Pumblechook insists on his false theory when Mrs. Gargery’s pie is stolen, Pip insists on his false theory that Miss Havisham is the true benefactor of his expectations, and that Estella is made for him. It is a good ending that Bidley and Joe, both true to everyone and to themselves, get married to each other. This is not a surprising ending; we cannot think of the match of Bidley and Pip, because we still hear the arrogant tone in Pip’s narrative: “. . . I would go to Bidley. . . . I would

show her how humbled and repentant I came back.....I would tell her how I had lost all I once hoped for...I would remind her of our old confidences in my first unhappy time.” (481) But is it not Pip who first deserted Bidley to receive the expectations? Is it not Pip who was deluded by his own vision of the world all against Bidley’s advice? Pip’s wish of marrying Bidley is in itself evidence that proves he is still deluded by his vision, and after he knows Joe married her, Pip realizes disillusion of his life completely.

Dickens created an eccentric caricature of hypocrisy in Pecksniff, but now in *Great Expectations* hypocrisy becomes part of the hero, Pip. The eccentricity of human beings partly belongs to Pip, an ordinary boy, and is created by his distorted vision of the world. In Dickens’s earlier works these eccentric characterizations belong only to a certain group of characters; Quilp seems to consist of all the evils in the world, and Mr. Micawber, of all the optimistic nature of human beings. But in *Great Expectations* even the hero cannot be free from the evil of the world. David Copperfield is completely detached from Uriah Heep’s hypocrisy, Steerforth’s corrupt nature, and Mr. Micawber’s too optimistic view of the things while Pip contains all these sides of human beings. Eccentric characters in *Great Expectations* like Orlick and Mr. Pocket cannot appear alive just because they are not explored as thoroughly as Pip, whose narrative is a fine realistic study of dark side of human beings.

## NOTES

1. John Forster, *The Life of Charles Dickens* (London: J.M. Dent & Sons Ltd, 1966), II, 285.
2. Edmund Wilson says in his essay “Dickens: The Two Scrooges” that “[Dickens] now induced Ellen to be his mistress and set her up in an establishment of her own. He wrote her name into his last three novels as Estella Provis. But as Wilson himself admits “that it is difficult to get an impression of Ellen,” his opinion about Ellen seems to lack concrete evidences. See “Dickens: The Two Scrooges” in *The Wound and the Bow* (New York: Oxford University Press, 1959), pp. 70-72. About Ellen Ternan and Estella, see the following books: Doris Alexander’s *Creating Characters with Charles Dickens* (University Park: The Pennsylvania State University Press, 1991) and Claire Tomalin’s *The Invisible Woman* (New York: Aldred A. Knopf, 1991).
3. Sylvère Monod, *Dickens, the Novelist* (Norman, Oklahoma: University of Oklahoma Press, 1968), p. 484.
- 4 Charles Dickens, *Great Expectations* (London: Penguin Books, 1985) All quotations

from *Great Expectations* are from this edition, which is considered most reliable. The page numbers are indicated in the parentheses at the end of each quotation.

5. Julian Moynahan, placing Orlick parallel to Pip, says, "Orlick seems not only to dog Pip's footsteps, but also to present a parody of Pip's upward progress through the novel, as though he were in competitive pursuit of some obscene great expectations of his own," and "Orlick confronts the hero in this scene [in which Orlick tries to kill Pip], not merely as world-be murderer, but also as a distorted and darkened mirror-image." It is not proper to treat Orlick too seriously in terms of psychology. Orlick is a typical villain, for whom no one would be sorry if he is hanged. Orlick is a minor character, and not so significant as to make a "mirror-image" to Pip, the hero of the story. About his discussion, see "The Hero's Guilt," in *Essays in Criticism*, 10 (1960).

6 Taylor Stoehr says, "This event [the attempted murder of Mrs. Gargery] may be considered the fulfillment of Pip's prophetic dream, in that it provides actual circumstances which account for his previous feeling of guilt. But as there is few textual evidence to prove Pip's secret intention to kill his sister, it is hard to say the event is "the fulfillment of Pip's prophetic dream." It is more likely that Pip, after seeing the leg-iron, associated it with his sin of his stealing food from the pantry, and mixed up the true cause of Mrs. Gargery's injury and his own sin. See *Dickens: Dreamer's Stance* (Ithaca, New York: Cornell University Press, 1965), p.107.

7 Monroe Engel, *The Maturity of Dickens* (Cambridge, Massachusetts: Harvard University Press, 1959), p. 159.

収録紀要

*Doshisha Literature* No.36 published in March 1993 by English Literature Society of Doshisha University (同志社大学英文学会) pp. 23-42