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Biblical Allusion, Christian Typology and Jungian Archetypes in Charles Dickens' Great Expectations: Exposing the Morality of Immorality

By

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In the following thesis, I argue that Great Expectations shows the immorality of morality and the morality of immorality through the use of the flawed but redemptive hero and the flawed but redeemed heroine. Charles Dickens deliberately uses Biblical types to gain a resonance with his readers and to impart a message designed to celebrate those who embrace ambition and passion. Along that same vein, I also use Jungian archetypal theory. It helps add greater depth and complexity to the use of Biblical typology and the study of Great Expectations.

The first nine pages explore, in a general fashion, Dickens' creation of Great Expectations, as well as a
sense of my methodology and the parameters of my research. The second section delineates the similarities between Pip, the hero of *Great Expectations*, the archetypal hero on a quest and Jesus Christ. The third section looks at the character of Joe Gargery as an example of a God-type of figure. The fourth section discusses Biddy as an example of the Virgin Mary and an example of the archetypal maternal figure. The fifth section declares the similarities between Estella, the repentant prostitute and the archetypal maiden. The last two sections discuss the gradual uniting of Pip with Estella, a union that redeems the most heinous criminals and uplifts the most pitiful lives.
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I am so grateful that you agreed to be my committee chair. You have understood my vision. You have helped me clarify my thoughts. Most importantly, you have helped me to stay intrigued by three texts that began to seem a little boring after two years of study.

I also want to thank Dr. Yuan whose sense of humor and intelligence made each class I took with him enjoyable and thought provoking. Finally, I want to thank Dr. Cheng who took a leap of faith and agreed to be on my committee though she did not know me. You were all incredibly helpful and I am glad to have shared the experience with you.
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Biblical Allusion, Christian Typology and Jungian Archetypes in Charles Dickens' *Great Expectations*: Exposing the Morality of Immorality

In December of 1860, Charles Dickens published the first portion of *Great Expectations*. In financial difficulties, he needed a good story to build readership for his weekly magazine *All the Year Round* which had lost readers earlier that year (Wilson 525). Despite this humble beginning, *Great Expectations*, of course, has literary, historical and aesthetic value beyond its ability to attract readers.

Charles Dickens wrote *Great Expectations* for a Victorian public. This public was as richly varied and as complex as any human population. The Victorian mentality I believe Dickens challenged through *Great Expectations* is precisely the mentality which fostered a class system based on birth and breeding, not on the
inherent goodness of a person. This same mentality celebrated women as selflessly domestic beings helping the commerce-minded men to unwind from their capitalistic pursuits at the domestic hearth (Houghton 350). To suggest that this set of attitudes was the only set of values familiar in the Victorian period would, of course, be unreasonable. Dickens, however, seems to focus his argument against these portions of the Victorian mindset.

Yet Dickens also speaks to contemporary readers; *Great Expectations*’ lasting appeal seems to proceed from the text’s ability to look at social structures in revolutionary ways. *Great Expectations* does not simply invert traditional Victorian moral codes, it inverts most moral codes. *Great Expectations* asks that its readers reevaluate sexuality, ambition and love. Most cultures teach the importance of chastity, humility and of a love that stabilizes its lovers in a predictable pattern of mutual dependency. *Great Expectations*, the Biblical stories here mentioned and Jung’s archetypal theories all point to a need for sexuality, ambition and a dynamic love that asks everything of its lovers. Each of the
three texts tells its readers to love with self-abandonment, to dream of magnificence and to desire dynamic interactions. Charles Dickens’ choice for his hero’s love refutes the dominant morality and celebrates those who refuse to be content with their station.

Two couples in Great Expectations help define the nature of love, sexuality and ambition. The first couple, Pip and Estella, have a painful relationship in which both struggle to escape their childhood homes and the duties their guardians gave to them. Pip desires to leave his uncle’s rural home and become a gentleman in London. He wishes to have education, money and prestige although his uncle has none of those three things. Estella never claims to desire to leave her home, but her actions speak of her exhaustion with her guardian. Once Estella leaves, she never returns. The other couple, Joe and Biddy, intentionally stay in the same rural community; they are content, ambition-less and respectable. Their characters provide a counterpoint for Pip and Estella. On a superficial level, Biddy and Joe seem to have the best life, but looking at Pip and
Estella through Biblical typology and Jungian archetypal theory, we see that they have the greater worth.

Biblical typology informs my understanding of Great Expectations. The key to the successful deployment of Biblical typology seems to be to resist making everything fit precisely into some perfect pattern. Biblical typology should not be a mechanical method of interpreting texts. The Bible, a work of literature as surely as it is a sacred text, influences different texts and different readers differently and variously. By the same token, the ideas, characters and stories taken from the text cannot fit all people in one easily decipherable form. Their dynamic nature disallows easy answers. To anticipate, when I discuss Pip as a Christ-like figure, I am not suggesting that Pip is always Christ-like. Pip is Pip; he is not Jesus Christ. Each exists individually. It is apparent to me, however, and I intend to demonstrate that Dickens, intentionally or unintentionally, bestows upon Pip several decidedly Christ-like characteristics and places Pip in a number of situations that call to mind Christ’s story. Just so,
with all of the characters I discuss, I shall not assume that Dickens tries fully to recreate Biblical stories and characters. I shall, however, suggest connections that indicate a subtext for Great Expectations.

Reading with a view toward Biblical typology can only expose resemblances between the Bible and a particular text, it cannot expose the author's intentions. Dickens' intentions can never be completely known. Indeed, some readers might maintain that Dickens is a Realist, wholly and definitively shaped by the post-Enlightenment age, who consequently could not conceivably use Biblical typology. Such readers would disregard the evidence that Dickens wrote and sold popular books within a society that understood, knew and used Biblical stories and characters to establish meaning and to teach lessons. Dickens may well have tried to escape hackneyed Biblical typology in his writings, but certain radical Biblical typology nevertheless informs his creations. Biblical typology, moreover, still allows readers to make connections to his texts.
My subsequent research on Carl Jung's archetypal theories showed that I was not dealing solely with Biblical types, but with archetypes that span cultures and eras. Much of what Jung explores in his research pertains to the discussion of *Great Expectations* and Biblical typology because it provides a separate set of lenses to view the same stories and characters. It adds a depth to the discussion and reinforces some of the most salient points. In some ways, the Biblical typology can only anticipate what the archetypal theory broadly reveals.

Jung believed that within the collective unconscious lie archetypes that have been present from the beginning of time. He believed that there were three main archetypes: the shadow, the anima and the animus. The shadow is, of course, the unknown and the evil. The anima is the feminine aspect of the soul. The animus is the masculine aspect. These theories help me to understand, in a secular way, the Gospel account of Jesus Christ and the repentant prostitute. This understanding then informs my analysis of *Great Expectations*. 
Because archetypal theory sweeps across important historical and cultural distinctions, it can become diminishing and ethnocentric. Archetypal theory can become, in essence, a colonizing method that removes all individuality. Alternatively, and more hopefully, archetypal understanding--Biblical and Jungian--suggests heartening connections between peoples, cultures and eras. Used judiciously, archetypal theory fosters an understanding between readers and writers of different places and different times. Thus, modern readers can read Great Expectations and use archetypes, perhaps subliminally, to see relationships between their values or ideals and Charles Dickens' creation. Charles Dickens' values can be transmitted and understood through archetypal theory largely because the theory uses universal and ahiistorical methods, but the values within the text are both individual and universal as well as both historical and ahiistorical. Jungian archetypal theory, much like Biblical typology, should not be allowed to run wild because overindulged archetypal theory runs the risk of neglecting individual
distinctions and nuance. Yet to shy away from archetypal theory because it has been used to remove individuality is to avoid a tool that can help readers to understand texts more fully and to make connections that resonate through their lives. A synthesis, then, of the two methods will counteract the impulse to make either Biblical typology or archetypal theory all-inclusive.

Both the Bible and Great Expectations exist as more than one published text. The Bible has had a multitude of translations; Charles Dickens changed the ending of Great Expectations after publishing it the first time. Multiple endings and multiple translations make this analysis particularly problematic. I chose the King James Version of the Bible for its poetic qualities and because it has been so popular since inception. While bearing in mind that the King James Version is often the most beloved of all Biblical translations in the English-speaking world, nevertheless, I chose the least popular ending to Great Expectations. The second ending, when Pip and Estella meet and appear to ignite a romantic flame, is not the first choice for many critics.
Nevertheless, the second ending was Dickens’ choice, and it provides a clearer understanding of his intentions than the first ending can.

1. Pip as Christ-type Figure and Jungian Hero on a Quest

Readers, scholars, theologians, believers and skeptics all interpret Jesus Christ differently. For the purposes of this paper, I have chosen to understand the typological Christ as a synthesis of the human and divine, as a composite figure who in some way redeems others. This understanding conforms to what I take to be traditional trinitarian Christology. In Christ, the sacred and profane mysteriously coexist. In Christ’s human capacity, he can shed blood and die; in Christ’s divine capacity, his followers say, he can save his believers from the consequence of their sin through the act of shedding his blood. When Pip suffers and his suffering redeems those around him, his experience and the experiences of those whom he redeems consciously call
this Christ typology to the minds of those readers familiar with the Christian tradition.

Pip narrates *Great Expectations*. His role as surrogate author may thus be taken to have serious typological implications. When the story seems to draw upon aspects of Biblical typology and Jungian archetypal theory, readers may well question whether these typological suggestions represent distortions that proceed from Pip's narrative perspective. If Pip tells his story using Biblical typology, then the act of narration gives further proof to the power of Biblical typological research in Victorian literature. Indeed, we may conclude that Pip's typological narrative shows the extent of Biblical typology's reach within the Victorian mind, its power to form perception. Dickens, Pip and the readers saw suffering as a Christ-like act. Pip's story naturally has Christian allusions because it is the chronicle of his suffering.

Throughout *Great Expectations*, Pip bears the taint of criminality, just as Jesus Christ often associated with the lower element of society. Pip, however, does
not desire to spend time with criminals. Eiichi Hara writes how,

...from the very beginning, Pip becomes involved in the world of criminality where crime, guilt and bad faith torment him. Though this criminality is to be the primal text in which he is caught, we would be mistaken to regard Pip as a guilty being who carries the burden of some transcendental original sin. The guilt here does not belong to him; it is something that is imposed upon him by outside authority. The helpless orphan boy is placed in an atmosphere of criminality by a force over which he has no control. (596)

Though Hara never ties the taint of criminality to Pip being Christ-like, the passage could also be written about Jesus Christ’s story. Both Pip and Jesus exist in a world of guilt, sin and human despair.

Pip seeks to avoid all sin except his own. He never intends to live within a sinful world. In an ironic and typologically significant moment, Pip finds himself, like
Jesus Christ during the Passion, between two convicts in a coach headed out of London (248). One of the convicts had done a favor for the convict, Magwitch, years earlier and had given Pip some money. The conversation of the convicts turns to the small boy and Magwitch’s gift without knowing that the same boy, now grown, sits with them. As in the Christ story, one of these convicts finds redemption: the convict who gives Pip money finds a kind of redemption as he helps a stranger and gives money to a young boy. Yet, even as the convict relates his encounter with Pip, Pip is filled with horror and resolves to disembark from the coach as soon as possible.

In contrast, Jesus Christ felt that his place should be with those of his community who existed on the most remote fringes of society. People often asked Jesus Christ why he stayed with those who sinned, and he answered, “They that are whole need not a physician; but they that are sick. I came not to call the righteous, but sinners to repentance” (Luke 5:30-32). Unlike Pip, Jesus Christ searches out the convicts because he sees that they have the most need for redemption and guidance.
Pip begins his life, or at least his mental and emotional life, during his first encounter with Magwitch. This encounter with Magwitch is significant in that it begins Pip's unintentional salvation of Magwitch. In Pip's "first and most vivid broad impression of things" (9), Magwitch, commands Pip to steal some food and a blacksmith file for him. Pip commits the act of thievery to feed the hungry convict. He commits this crime because he fears for his safety as Magwitch warns him that his partner eats young boys who do not mind (12). Pip does not recognize the righteousness of feeding the miserable man nor does he recognize that his act will mark the beginning of Magwitch's redemption. Pip never grasps that he saves Magwitch.

Magwitch, however, does recognize Pip as his salvation. Magwitch finds himself in the hands of the police shortly eating Pip's stolen food. Pip goes with the police to find the convicts though he never tells the police that he knows of the convicts and does not help them with their search. As Magwitch is taken into custody, Magwitch looks at Pip, but Pip cannot discern
Magwitch's look. Pip tells the reader, "If he had looked at me for an hour or for a day, I could not have remembered his face ever afterwards as having been more attentive" (46). Magwitch is like the blind man from the Gospel who gains sight from Jesus. The Book of John tells of the newly sighted man being asked about the miracle by the Pharisees, "He answered and said, Whether he be a sinner or no, I know not: one thing I know, that, whereas I was blind, now I see" (John 9:25). Magwitch, in the same vein, sees that he must attach himself to Pip to find grace. Magwitch's adoration is, also, reminiscent of Peter's adoration for Jesus Christ. Once Peter recognizes his savior, he chooses to devote himself to him, "When Simon Peter saw it, he fell down at Jesus' knees, saying, Depart from me; for I am a sinful man, O Lord" (Luke 5:8). Peter finds his own salvation just as Magwitch finds his salvation.

Pip's act of feeding Magwitch and providing a beacon for Magwitch to follow happens, ironically, on Christmas. The legendary birth of Jesus Christ also begins Pip's salvation of Magwitch. Pip feeds Magwitch, albeit
against his better judgement, and saves him from starvation. Perhaps Dickens chose Christmas merely because it provided the necessarily large amounts of food that Pip needed to steal, but it could be that Dickens intended to show Pip as a more realistic Christ figure for a more jaded age. George Bernard Shaw writes of Dickens' religious beliefs and how they may have formed Pip, "...he had his share in the revolt against the supernatural pretensions of the Bible which was to end in the vogue of Agnosticism and the pontificate of Darwin" (39). Accordingly, Pip lacks the supernatural ability to work miracles, yet Dickens still gives him the more important power of redemption that Jesus Christ, it is said, possessed.

Dickens' views on the Gospel and, more specifically, Victorian Christianity, indicate that he wanted a more accessible savior who could impel people to act for social justice. Stephen Rost, in his article "Faith Behind the Famous" claims Dickens' difficulties with Christianity had more to do with the most vocal and obvious proponents of Christianity than with the message
or the divine. He writes, "He merely observed that the church, for all its dogma and ceremony, failed to realize, at least in practice, the need for social action" (n.pag.). Indeed, Dickens' Will speaks of both his faith and his rebellion against established Christianity, as he instructs his children to "try to humbly guide themselves by the teachings of the New Testament in its broad spirit, and to put no faith in any man's narrow construction of its letter here or there." (Rost n. pag.). Dickens takes the dogma out of Christianity and gives the world Pip; Dickens seems to use Pip as a man guided by the principles of the New Testament albeit wholly outside the realm of the established church.

Pip saves others besides Magwitch. He saves Estella, the adopted daughter of Miss Havisham. His love for her redeems her from her life of emotion-less manipulative actions that seek to punish men for the pain inflicted on Miss Havisham. Pip's love for Estella becomes a guiding principle during her most difficult years with an abusive, though wealthy, husband. At the
end of the novel, she tells him that she has often thought of him, and she realizes what his love meant (520). Pip’s love for Estella brings solace and an understanding of love to her and counteracts the manipulative actions she previously employed.

Dickens, despite his evident feelings about institutional Christianity, saw the power of the Christ figure to inspire people but recognized that his readers needed something less mystical. As Walter E. Houghton, in The Victorian Frame of Mind, 1830-1870, writes, “When the religious emotions of worship were denied a divine object, they could readily turn to a human one, to a hero or a heroine; and romantic love, called on to fill the vacuum, could take on a new fervor and importance” (10). Or, as Alan Fischler writes of the Victorian ideas on love and the divine, “Nor, in a world which is now conceived as lacking a sacred second dimension—a Saviour or even a heavenly father—is there any other comfort that we can talk of save the solace we can bring to one another” (n. pag.). Dickens saw that divine faith had lost its premier place in literature and that the place
needed to be filled by erotic faith. Literature showed that love, not God, saved the human race. Dickens cannot give Pip a complete divine nature because the public needed a human being to love the sinful and unclean.

Charles Dickens uses Pip to atone for the guilt of the entire circle of sinners that surround Pip. John H. Hagan, Jr. explains in his essay, "The Poor Labyrinth: The Theme of Social Injustice in Dickens' Great Expectations," how Pip is "atoning for the guilt of society at large" (Hagan 60). Pip atones for the evil inflicted by Compeyson on Magwitch and Miss Havisham. Indeed, Pip’s redemptive power gains strength as evil grows. Pip refuses to part with Magwitch during Magwitch’s most trying time. Magwitch revels in Pip’s redemptive devotion: "And what’s best of all you’ve been more comfortable alonger me since I was under a dark cloud than when the sun shone" (493).

In still other ways, Great Expectations shows a certain Christian understanding. James Crowley in "Pip’s Spiritual Exercise: The Meditative Mode in Dickens’ Great
"Expectations" reveals the Christian structure of Pip's story:

In the way Pip's story reflects his struggle with himself and the world, and in the way it shows his desire to reach beyond the confines of his limited self, though, it is a deeply religious story. The recollective nature of the narrative, moreover, locates it in a long-standing tradition of religious contemplation.

(n. pag.)

The very structure of Great Expectations places it within the long history of self-exploration for divine understanding. Pip remembers in order to purge himself of his sinfulness. Though people can and have successfully argued that the Christian church does not have a large role within Pip's life, this fact does not make Great Expectations any less a Christian work. In the way Dickens constructs Pip's story, he shows a deeply religious, if implicit, understanding that the only way to divine understanding is through painful recollections.
Charles Dickens clearly uses Pip to call to Victorian society to find redemption in a more charitable attitude towards their fellow creatures, especially the most sinful. Pip, in his ability to save the criminal element, acts as a light for others to follow. Pip proclaims a new order just as Jesus Christ did. In the Gospel of John, Jesus tells the Jews who have gathered around him, “Your fathers did eat manna in the wilderness, and are dead” (6:49). He tells them this because they begin to question his contention that he is the Son of God. His statement shows that the miracles of the past do not promise eternal salvation. The people look at him through the eyes of the old order and do not understand that the old order is gone. Dickens uses Pip in the same way. Jesus Christ and Pip both declare the dawning of a new day and the opening of a new set of eyes to see the world and its problems.

Pip is a natural choice for a human savior in still other ways. Pip, as an orphan, is cut off from the past, the old order (Polhemus 139). In this break, Pip is freed from the high walls of tradition. His past is
dead. More importantly, this orphan status clues the reader to Pip's heroism. As Jung, in *The Archetypes and the Collective Unconscious* (ACU), relates, the child archetype needs a difficult and tragic past:

Common to both types is the miraculous birth and the adversities of early childhood—abandonment and danger through persecution...the hero's supernaturalness includes human nature and thus represents a synthesis of the 'divine,' (i.e. not yet humanized) unconscious and human consciousness... Abandonment, exposure, danger, etc...are all elaborations of the "child's" insignificant beginnings..." (166-167).

Pip acts through the book as a semi-divine being with his parents in heaven, earthly troubles and earthly foster parents. Indeed, Dickens fixes Pip's semi-divine status for the reader when he stands before the graves of his parents and five brothers; he survives while most of his family has perished.

The "real" parents of *Great Expectations*, Pip's dead mother and father, and of the Gospel story, God, have
abandoned, in some measure, their children. In this way, the reader can live out the common infantile fantasy proposed by Carl Jung in which the hero's "parents are not real parents but merely foster parents." (ACU 45) Readers can see the longing, the sorrow and, still, appreciate the freedom of an orphan's life. This abandoned state makes the hero's triumph all the more stirring. Again, Jung shows the importance of a sorrowful beginning and a triumphant end when he writes how, "The 'child' is all that is abandoned and exposed and at the same time divinely powerful; the insignificant, dubious beginning, and the triumphal end" (ACU 179). Pip both lives out the reader's fantasy and shows the nature of the true hero: as one who conquers the demons within society and within the self.

2. Joe Gargery as God-type Figure

In the beginning, Dickens hints that Joe possesses a certain omnipresent quality. One night Pip notices Joe below his window, smoking his pipe and talking to Biddy
about Pip's eventual departure. Pip tells of his feelings on seeing the smoke from Joe's pipe, "Looking towards the open window, I saw the light wreaths from Joe's pipe floating there, and I fancied it was like a blessing from Joe—not obtruded on me or paraded before me, but pervading the air we shared together" (162). Then, after his departure, Pip sees Joe in some of the men he encounters during the journey to London: "I would fancy an exact resemblance to Joe in some man coming along the road towards us, and my heart would beat high" (177). Though Pip calls them fancies, these visions and thoughts speak of Joe's ability to be everywhere for Pip. The visions are, in some sense, a protection and comfort for Pip as he embarks on a difficult journey into manhood. Joe, like God, is not physically present to Pip, but he is present to Pip in some diaphanous way. Pip relies on his faith in Joe's goodness to see Joe during the visions. This faith mimics, in many ways, what Judeo-Christian theologies have claimed about God in that people are supposed to have faith in God's goodness.
because of the things that surround them, not because of God's physical presence showing them his/her goodness.

God's lack of physical presence creates, according to Christian ideology, a need for a physical manifestation of God's divinity. Thus, people needed the incarnate human son, Jesus Christ, to redeem their sins and take them to heaven. The man who helped raise Pip, Joe Gargery, suggests that type of a God figure. Joe feels pity for the criminal element, but he is powerless to help them. When Magwitch says that he stole from the blacksmith, Joe says, "God knows you're welcome to it—so far as it was ever mine. We don't know what you have done, but we wouldn't have you starved to death for it, poor miserable fellow-creature" (47). Joe allows the convict to have his food, but he cannot give his food to the convict because he stays within his small world of the forge, the church and the local pub. Joe never actively searches for people in need. Only his son-figure, Pip, can give the convict sustenance and salvation because only Pip will travel to the dark, lonely criminal places.
Joe continues to need Pip to act as a medium between himself and others throughout *Great Expectations*. When Joe meets Miss Havisham, he can only speak to her through Pip,

"Have you brought his indentures with you?"

asked Miss Havisham.

"Well, Pip, you know," replied Joe, as if that were a little unreasonable, "you yourself see me put 'em in my 'at, and therefore you know as they are here. (114)

And, after the lawyer, Jaggers, asks Joe several times if he wants to be compensated for the loss of Pip's services, Joe becomes angry with Jaggers and yells at him. Pip describes his calming influence upon Joe,

I drew Joe away, and he immediately became placable, merely stating to me, in an obliging manner and as a polite expostulatory notice to any one it might happen to concern, that he were not a-going to be bull-baited and badgered in his own place. (158)
Joe needs others to interact with people. Joe cannot interact with people because he exists wholly outside of their realm.

Joe, as a God-type of father figure, also proves helpful when Pip cannot be helpful. Joe's constant companionship during Pip's most difficult time shows a boundless grace and desire to keep Pip happy, despite Pip's avoidance of Joe after Pip becomes a gentleman. When Pip falls ill and has insurmountable debts, it is Joe who rushes to him and nurses him through his illness and pays his debts. Dickens shows Joe's grace through the dialogue between Pip and Joe, after Pip's first conscious notion that Joe was with him during his illness,

At last, one day, I took courage, and said, "Is it Joe?"
And the dear old home-voice answered, "Which it air, old chap."
"Oh, Joe, you break my heart! Look angry at me, Joe. Strike me, Joe. Tell me of my ingratitude. Don't be so good to me!
For Joe had actually laid his head down on the pillow at my side, and put his arm round my neck, in his joy that I knew him. (497)

Joe's actions, on some levels, mirrors God's actions within the Old Testament. Despite God's rather heated notions of love, like his declaration that he is a jealous god (Exodus 20:5), the God of both the Old Testament and the New Testament seems to be almost constantly forgiving people for their indiscretions. Joe, in the same way, forgives Pip's ingratitude.

Despite his boundless grace, Joe's understanding of sin resembles God's rules for his chosen people, the Ten Commandments. When Pip admits lying about his visit with Miss Havisham, he tries to explain by discussing his feelings for Estella and the nature of his boots. Somehow his crime has become inextricably linked with his low status and Estella's mockery. Joe's reaction shows his simple definition of right and wrong, "This was a case of metaphysics, at least as difficult for Joe to deal with as for me. But Joe took the case altogether out of the region of metaphysics, and by that means
vanquished it” (81). Joe declares that a lie is a lie. He does not allow that Pip may have felt discouraged by the relative poverty of his own existence compared to Miss Havisham’s life. Joe allows no extenuating circumstances to mitigate the sin. Michael Slater in his introduction to the 1992 Everyman’s Library edition of Great Expectations writes of Joe’s inflexibility:

Joe’s reaction when Pip confesses his inventions and confusedly tries to relate them to the social humiliation he has experienced shows us that, loving and good as he is, his world has too narrow a morality to accommodate a child like Pip. (xiv)

Joe’s inflexibility mirrors the old order and the Ten Commandments that rigidly dictate moral behavior. Jesus Christ, as the new order, provides parables to teach about divine law. He allows interpretation and dialogue to exist alongside his laws. Pip, as the Jesus-figure in Great Expectations, understands that dogmatic commandments cannot adequately define life’s complex nature.
Joe Gargery admits to living a simple life without ambition. Though this makes his life fairly easy, except for his unease with the beatings his first wife gives Pip, it also makes his life inhospitable to Pip. As Beth Herst in The Dickens Hero writes,

> Although the Gargery household is materially prosperous—there is no lack of food or shelter, however grudgingly doled out—Pip yet experiences a continued starvation. He is deprived of the intellectual food he plainly requires. Once his curiosity and ambition are aroused by a glimpse of a larger life, the deprivation makes his 'home' into a place of frustration and constraint. (122)

Joe's simple and inflexible lifestyle cannot contain Pip. So much more needs to be done and felt than can be realized in the simple haven of Joe's home and forge.
3. Biddy as a Virgin Mary-type Figure and Jungian Mother

Joe Gargery’s second wife, and a maternal figure for Pip, is Biddy, a woman who also believes in the old order. Indeed, Biddy has many characteristics that call to mind the Virgin Mary. Biddy finds contentment in a life spent without ambition. She refuses to break from the mold given to her by society. Dickens writes that Biddy is good, but despite these words, Pip always chooses Estella over Biddy because Biddy’s life is confining. Her maternal love asks for too much from Pip because it asks for his confinement and for him to reject ambition.

Biddy expresses her belief in the old order when she explains why Joe would not want to be a gentleman: “He may be too proud to let any one take him out of a place that he is competent to fill and fills well and with respect” (166). She believes that people should stay within the narrow confines of their home and never strive for more. She harks back to an era before the Industrial Revolution when people could not break from society’s
structure. Yet Pip never prefers her to the ambitious Estella, who, however unaware, consistently strives to work past her low birth.

The Virgin Mary, likewise, had a difficult life as the mother of Jesus. When he was only a young boy, the family traveled to Jerusalem. Jesus elected to stay behind and talk to the temple priests while his parents went back home. After a few days, Mary and Joseph realized that he was not with the family. They frantically returned to Jerusalem only to find him in the temple. Instead of being angry at Jesus, Mary reflects upon his amazing wisdom; she blames herself for not understanding Jesus and his superior needs (Luke 2:41-52). Just so Biddy begs Pip to forgive her for her faults when she loses Pip to his greed. The Virgin's contentment reflects the naturally submissive relationship between God and humanity whereas Biddy's actions seem somewhat enabling and unhealthy.

The Virgin Mary occasionally made the mistake of assuming that she could mother Jesus Christ. At one point, the scribes in Jerusalem claim that Jesus is in
league with Satan. His mother came to him in the hopes that she could bring him home, believing that he was simply an overwrought man who needed to rest and recuperate. When told that his mother was outside, Jesus Christ said, "Who is my mother and my brethren?... For whosoever shall do the will of God, the same is my brother, and my sister, and mother" (Mark 3:33). He refuses to have anything to do with her and diminishes her maternal importance to him. Again, a parallel can be seen in Great Expectations when Pip desires to avoid Joe and Biddy. He can no longer relate to their simplicity and lack of avarice. When Joe comes to see him, Pip tells of his feelings about this visit, "Not with pleasure, though I was bound to him by so many ties; no, with considerable disturbance, some mortification, and a keen sense of incongruity" (237). Yet, Biddy and Joe still love Pip just as the Virgin Mary keeps loving Jesus and believing in him.

Christ's denial of the Virgin Mary as simply a mother and Pip's denial of Biddy show again that a new order has been constructed. The previous example shows
that Jesus Christ valued the Virgin Mary as a believer before he values her maternal connection to him. By taking away Mary’s role of mother, Christ takes away the only title society valued for a woman. Carla Ricci in Mary Magdalene and Many Others: Women Who Followed Jesus points out Christ’s remarkable interest in women as something more than mothers as she reflects on his treatment of Mary at the temple, “Jesus’ words, however, are a clear affirmation of the reality and dignity of women simply as persons with the ability to hear and do the word of God, not in function of their maternal role” (94). Pip’s choosing of Estella over Biddy reflects the same attitude. Biddy’s maternal nature cannot be enough. Pip wanted more than a good mother; he wanted a woman like Estella who strives to be more than a mother. Though Pip is grateful for Biddy’s maternal goodness, Estella makes him a worthwhile human being. Just as Jesus Christ no doubt felt a sense of gratitude for Mary’s maternal qualities, these qualities could only help the boy Christ and not the man.
The Virgin Mary, in her, arguable, co-dependency, becomes an example that faithful and forgiving women cannot be truly appreciated by those they love the most. Nor can their love be valuable because it is a love that requires a peculiar form of requited love. Their fidelity, instead, asks for allegiance without offering any rewards, beyond a comfortable life. Biddy’s fidelity inspires within Pip either an aversion during his strivings or a pathetic desire for comfort when he has been wounded by his ambition. At the end of the novel, Pip travels back to the village so that he can ask Biddy to marry him. He does not return happily and as a lover. He returns as the Prodigal Son who wants Biddy to direct him. His thoughts show that he is afraid of the decisions he will make because of his poor decisions in the past:

And, Biddy, it shall rest with you to say whether I shall work at the forge with Joe, or whether I shall try for a different occupation down in this country, or whether we shall go away to a distant place where an opportunity
awaits me which I set aside when it was offered, until I knew your answer. (507)

Fortuitously, Biddy marries Joe before Pip returns to the village. Dickens saves Pip from becoming a repentant child who must rely on others to make decisions for him. Pip loves Biddy only with a love that fears life and fears the self. Biddy’s love would complement this type of love because her love will seek to shield him and save him from himself.

If Dickens were to marry Biddy to Pip, he would be repeating the story of *David Copperfield*. Indeed, Biddy plays the Agnes character: a girl of unending wisdom who excels at the domestic arts. Both Biddy and Agnes portray the type of woman that Victorian society wanted men to marry because both provide a safety and stability in an increasingly confused world (Houghton 350). Dickens rejects this womanly ideal and shows, through Pip’s continuous attachment to Estella, that the way to tolerate the instability of the post-Industrial age is to liberate both men and women from the illusion and imprisonment of safety.
Despite Pip's claim that Biddy "was the most obliging of girls," Pip still shows why she would be a difficult wife. He recalls a class Biddy taught to the village boys, "Biddy leading with a high shrill monotonous voice, and none of us having the least notion of, or reverence for, what we were reading about" (85). Despite the fact that she appears to be leading the village boys along a path of intellectual enlightenment, Biddy's shrill monotony during the lesson destroys her authority. She is not equal to the task of educating the boys because she lacks dynamic qualities. Dickens shows that Biddy cannot have true reverence or understanding because she craves monotony. Estella, though more dangerous, is infinitely preferable to the tedious Biddy.

In Pip's last encounter with Biddy, she is sitting with her sleeping child in her lap, a perfect type of the Madonna. Indeed, Biddy represents motherhood, marriage and a peaceful contentment with the place society has designated for her. Dickens claims that she "had a very pretty eloquence" when she presses her hand with her wedding ring onto his hand as she asks Pip if he still
thinks of Estella. Yet, despite Biddy’s pretty eloquence, Pip lies to her about his feelings for Estella; he feels the pressure of her wedding ring and he understands that he must lie and claim that he does not think of Estella.

Pip’s understanding of the moral code signified by the wedding ring’s pressure and his subsequent dishonesty show his desire to avoid the constrictive nature of those marital codes embedded in the gold band. Pip tells the reader in the beginning of Great Expectations that he believes he is “better acquainted than any living authority with the ridgy effect of a wedding ring passing unsympathetically over the human countenance” (61-2). Biddy’s placid domesticity communicated through the pressure of her wedding ring upon his hand inspires dishonesty in Pip. He sees her fervent domesticity as an entrapment keeping him away from life and from Estella.

Biddy’s act of asking about Estella and pressing Pip’s hand, however unconsciously, represents Biddy’s desire for Pip to choose a stagnant life. She wants him to be through with his passion for Estella. Jung writes
of this stagnating maternity and its desire to eradicate the type of love that Pip feels for Estella. Pip’s love for Estella demands his whole being, because it “is never quite the right one, since it does not fall into his lap, does not meet him halfway, but remains resistant, has to be conquered, and submits only to force” (Aion 12). Biddy’s love for Pip tries to counteract Pip’s love of Estella through the pressure of her domesticity and fidelity. Biddy mimics the constrictive type of maternal love, that “the mother, foreseeing this danger, has carefully inculcated into him the virtues of faithfulness, devotion, loyalty, so as to protect him from the moral disruption which is the risk of every life adventure” (Aion 12). As much as Pip superficially desires Biddy’s maternal love, he sees, on some level, that he cannot be a partner to that love because he desires a love that completes him, not a love that protects him. Biddy’s desire for absolute fidelity can only disrupt Pip’s quest for knowledge and passion. Pip needs Estella in order to gain a sense of the world. In
Biddy's domesticity, Pip can only achieve a comfortable stagnation drained of challenge and ambition.

In much the same way, Mary's desire to be Christ's mother can only keep Christ from his mission. In The Archetypes and the Collective Unconscious, Jung writes of the confining quality of Mary's devotion, when he says that the Virgin Mary was "not only the Lord's mother, but also, according to medieval allegories, his cross" (82). Mary's devotion is a devotion based on keeping the status quo. She would not choose a life so dangerous and painful for her son as the one he lives. Biddy's love, too, would confine Pip to the forge and keep him too proud to learn and fail. Estella has to come first to Pip because she allows him movement and freedom.

4. Estella as Repentant Prostitute and Jungian Anima

Pip seeks in Estella what he cannot find in Biddy. Pip tells the reader that he plans to leave the forge and revisit Satis House for Estella's sake. The quiet stability of the forge, replete with maternal pleasures,
cannot dissuade him from haunting Satis House for the woman that he loves so dearly. Even after all has been lost, Pip turns towards Estella.

Nor can Biddy ever understand Pip’s love for Estella. Estella loves no one. She acts, occasionally, out of a sense of duty to her adopted mother, Miss Havisham, but she does not love Miss Havisham. Pip believes in Estella’s goodness and her ability to love though she consistently explains to him that love does not matter to her. No one else sees Estella in this kindly light. Indeed, Biddy tells Pip that Estella “was not worth gaining over” (144). Pip agrees with her superficially, but he cannot agree with her on a deeper level. Using Biblical typology and Jungian archetype theory, I hope to show why Pip retains his unwavering passion and love for Estella.

Estella both frightens and seduces Pip, though Pip’s eventual crucifixion will remove Pip’s fear of her and redeem her. For most of Great Expectations, however, Estella frightens him with her lack of sentiment. Estella is what Pip fears before he sees her the first
time, "And then I looked at the stars, and considered how awful it would be for a man to turn his face up to them as he froze to death, and see no help or pity in all the glittering multitude" (59). Pip has found, in Estella, a star who cannot pity him but can only stare down at him until Estella finds redemption in the brighter object of Pip’s passion.

The repentant prostitute in the Gospel of Luke also finds redemption. She is saved through Jesus Christ’s love and passion for humankind. The prostitute enters into Jesus’ life when he dines with the Pharisee, Simon. She cares little for social norms and, in essence, walks uninvited into the Pharisee’s house. She washes Jesus’ feet with her tears and dries them with her long, flowing hair. These acts, though of a pious nature, ripple with the prostitute’s sensuality and passion. Her hair immediately cues the dinner party that she is a loose woman because morally upright women wore their hair up. The Pharisee, naturally, has some very real concerns about this woman because she embodies sin. Additionally, he must feel perturbation that the prostitute ruins his
dinner with her incessant weeping. The Pharisee mentally questions Jesus because he remains unmoved by the weeping, passionate woman grooming him. Jesus Christ, able to tap into the Pharisee’s anxiety, tells him a parable of a creditor,

There was a certain creditor which had two debtors: the one owed five hundred pence, and the other fifty. And they had nothing to pay, he frankly forgave them both. Tell me therefore, which of them will love him most?

Simon answered and said, I suppose that he, to whom he forgave most. And he said unto him, Thou has rightly judged. (Luke 7:41-2)

Jesus forgives the woman because she owes the most. His passion, like Pip’s passion, is for the most needful members of society. Pip’s greatest passion is not for Biddy but for Estella who needs his love the most.

Estella does not just treat Pip horribly to his face, but also injures Pip’s young heart in other ways. Her marriage to Bentley Drummle nearly kills Pip (231).
In this marriage, Estella completes her prostitution. Bentley Drummle represents evil and, initially, because of Estella's perverse education at the feet of Miss Havisham, he is the victor in the quest for Estella's body. She, however, only gives herself to him because she feels she must marry well. She knows that no love or genuine emotions exist between her and Bentley. She gives herself to him for his money and prestige. Estella realizes that her environment has made her incapable of loving another person. She says:

It seems . . . that there are sentiments, fancies—I don't know how to call them—which I am not able to comprehend. When you say you love me, I know what you mean as a form of words, but nothing more. You address nothing in my breast, you touch nothing there. I don't care for what you say at all. (389)

She, like the unfortunate prostitute, discards the ideal of love for the more primal urge for sustenance. Finally, after Bentley's death, she can enter back into Pip's life and give herself to him. Evil won her
initially, just as it won the prostitute, but in the end, love brings her back to happiness.

The repentant prostitute and Estella both suffer because they have feminine hubris, or wanton behavior resulting from excessive pride. The Biblical prostitute shows her hubris as she rejects the dominant morality that opposes prostitution. She rejects God's law and man's law. Estella's hubris led to her abusive marriage. Estella, the child of criminal parents, aspired to be a lady. She did not recognize that she had to pay for the sins of her parents, a concept that has a Biblical precedent. According to the Commandments,

\[
\text{Thou shalt not bow down thyself to them, nor serve them: for I the Lord thy God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me. (Exodus 20:5)}
\]

Since Magwitch stole and committed other criminal acts, Estella must suffer. Her marriage to Bentley can be seen as God exacting revenge on Magwitch's criminality. Pip,
again showing signs of the new order, forgives her and
does not visit the iniquity of the father upon the child.

Estella's fall and conversion tap into many of the
texts that have discussed the repentant prostitute. A
14th-century homily about the repentant prostitute
discusses her fall from grace in words that could well
have been written about Estella:

She was surrounded in worldly wealth
And she was youthful and fair,
And she filled her heart with sinful games,
And she kissed her maidenhead away. (qtd. in
Haskins 155)

This homily, and the story of Estella, tap into a very
real anxiety people have about hubris. Estella's
sexuality and her independence from God's law guarantee
her downfall. She sins with her hubris because she
thinks she deserves what she wants. Her conversion and
understanding of her sin redeem her sinful games. In
literature, as the homily shows, Estella pays for her
sexual sins.
Women's sexuality, in particular knowledgeable sexuality, often finds itself incompatible with most organized religions. A great anxiety exists that a female’s sexual nature will drain the male of his lifeblood and turn his eyes away from the path of salvation. This misogynistic concept plays a large part in the story of Samson and Delilah from the Bible. Delilah removes Samson's strength when she becomes his lover and finds out the secret of his power (Judges 16, 1-22). Women and their sexuality, according to the Samson story, will lead to man's downfall. Charles Dickens, however, refutes this misogyny when Estella and Pip meet again and hint that they will never part again just as Jesus refutes the understanding when he gives the repentant prostitute a blessing. Estella's sexuality is a facet of Pip's salvation, knowledge and acceptance of the world around him.

The prostitute's conversion cannot be complete without Christ's grace. Similarly, Estella's conversion cannot be complete without Pip's forgiveness. Both women leave the fold and return, but both finally need to be
accepted. Fortunately, both Pip and Christ grant forgiveness to Estella and the prostitute. Pip forgives Estella long before she asks for forgiveness. After Estella tells him of her coming nuptials to Bentley, Pip passionately articulates his never ending love and his boundless forgiveness,

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! (391)

Pip, lacking Christ's feel for authority, invokes God to forgive and bless the woman who will soon make a financially advantageous, though emotionally bleak, marriage. After Jesus Christ tells the parable to Simon, he turns to the prostitute: And he said unto her, Thy sins are forgiven...Thy faith hath saved thee; go in
peace. (Luke 7: 48-50). The repentant prostitute then leaves to attempt to create a new life.

The repentant whore remains a model of sexuality and spirituality because of her accessibility. The Virgin Mary, in her great and everlasting piety, is ultimately inaccessible for people who are both bad and good. People look up to the Virgin Mary but cannot relate to the Virgin. As Northrop Frye claims in The Great Code, the repentant whore is more accessible than the demonic Whore from Revelations (141). She represents and relates to humanity because she is the one who understands both piety and evil. In addition, the repentant whore remains significant because she has a close relationship with Christ. Humanity finds its image in her and finds its salvation in Christ's forgiveness of her.

This happens as well in Great Expectations. Most people cannot access Biddy but Estella, though haughty, seems to be a genuine person. Biddy lacks the more human qualities of anger, greed and snobbery that are in great supply for Estella. People can relate to Estella because
she has these earthly qualities. She seems more human and when she ends the novel repentant, she becomes more beautiful and accessible. Estella's eventual piety, then, has the greater worth because it is earthly piety. Through her loss of expectations, she has fallen to the earth. Biddy's piety keeps her far above the earth and unable to understand earthly matters. Estella's piety makes her more human. Estella's bad qualities and her subsequent fall are necessary lessons for her in the human condition. A condition that Biddy can not understand.

Ironically, Magwitch's condition and social standing shed light on Estella and Dickens' notion of her goodness. In the beginning, Dickens paints Magwitch as a despicable convict. Pip even thinks of him as a "dog" (26). Much later, Pip realizes Magwitch's goodness and sees that Magwitch has had no real power over the direction of his life. Pip dedicates himself to Magwitch as soon as he has this realization. The notion of Magwitch changes: evil becomes good. Estella, in the same way, has no freedom to make her own decisions and
must follow the path given her by her elders; Pip does not recognize Estella as evil. In a variety of ways, Dickens inverts the notion of good and evil in Pip's understanding of the world. As G. Robert Strange writes, "...Dickens's satire asks us to try reversing the accepted senses of innocence and guilt, success and failure, to think of the world's goods as the world's evils" (65). Magwitch and his daughter both appear evil, but, in the final analysis, Dickens refuses to allow that appearance to matter.

Pip's love for Estella comes, in part, from his understanding of her childhood. He knows that she sat at the feet of Miss Havisham and heard the story of Miss Havisham's tragic love affair with Compeyson, an associate, ironically, of Estella's father. Miss Havisham brought Estella up to wreck men's hearts. Iain Crawford in "Pip and the Monster: The Joys Of Bondage" discusses Estella and Miss Havisham's molding of her, "Like Pip, Estella is the victim of a creation myth, a myth which does her immense harm and from which, for her, there is no real recovery" (Crawford 631). Alan Fischler
concurs, noting, “She is, as such, like Eve in Paradise Lost, who becomes the instrument of Satan's attempt to take revenge on the Creator God by ruining his creature man” (n. pag.). Pip refuses to condemn her for another’s sin and, again in his Christ-like capacity, believes that Estella’s loving nature is merely hidden and not completely ruined by Miss Havisham’s lessons.

Pip’s love for Estella, as well as Jesus Christ’s love for humankind (according to Christian belief), though seemingly masochistic, also follows the nature of the epic love. As Benjamin Lockerd reminds us,

The quest of the romantic hero—whether it is the spiritual quest of Dante or Percival, or the quest of some balladeer to enjoy the favors of someone else’s wife—is always to some degree an inward quest and is always mediated or inspired in one way or another by a feminine figure. (52)

Lockerd goes on to incorporate Jungian psychology into the quest,
If Jung is right, the inwardness that characterizes romance quests (and is often represented in the hero’s solitary adventures in an enchanted wood) is possible only through the mediation of the feminine, since the anima is, in his view, the only connection a man has with his unconscious. (52).

Pip’s “solitary adventure” in London as he prepares for his expectations, most notably his assumed marriage to Estella, is Dickens own version of the “enchanted wood.” The frightening, yet humorous look at life within the Pocket family is just one example of a reality skewed. Mrs. Pocket, believing herself to be noble, refuses to allow others to relieve problems within her house. After being told of the drunken chef, passed out in the kitchen, Mrs. Pocket blames the servant who informs the family of this indiscretion. Mrs. Pocket says,

Am I, Grandpapa’s granddaughter, to be nothing in the house? Besides, the cook has always been a very nice respectful woman, and said in the most natural manner when she came to look
after the situation that she felt I was born to be a duchess. (213)
Pip’s stay with the Pocket family holds many such situations; the enchanted wood of London offers him a wider sense of how people act and react to one another. He needs this knowledge to understand his anima and to redeem Estella. His epic love demands it.

Estella and Pip have a similarity that infuses the narrative with both tragedy and a sense of unlimited potential. Both Pip and Estella have the myth-like quality of being without parents. Estella’s origin has infused her sexuality with a deeper dimension. She acts as the archetypal maiden. Jung writes of the mythical maiden,

The maiden is often described as not altogether human in the usual sense; she is either of unknown or peculiar origin, or she looks strange or undergoes strange experiences, from which one is forced to infer the maiden’s extraordinary myth-like nature. (ACU 186.313)
Estella's loss of parents and her subsequent adoption by Miss Havisham make her all the more beautiful to Pip because she is both unreal in her origins and real in her vanity and selfishness. Estella, like Pip and Christ, is not constrained by parents. Her situation gives her freedom, vulnerability and the ability to act with very little regard for other people's feelings.

Her sense of duty to Miss Havisham makes her part of another archetype Jung discusses. Dickens shows that Miss Havisham decides Estella's behavior towards men. Miss Havisham does not concern herself with Estella as an emotional entity but rather uses her to wreak havoc upon the male. Miss Havisham acts archetypally as the Earth Mother. Jung writes in *The Archetypes and the Collective Unconscious*, "Often there are bloody, cruel, and even obscene orgies to which the innocent child falls victim...Oddly enough the various tortures and obscenities are carried out by an 'Earth Mother'" (184.311). The obscene and evil "orgies" Miss Havisham subjects Estella to are the encounters with young men in which she makes Estella the unreachable object of the young men's desire.
Jung echoes this when he writes how, "She [Earth Mother] kisses X, who is obviously in the role of the young girl, and hands her as a present to the many men who are standing by" (ACU 192.331-2). Miss Havisham dictates that Estella see and be seen by young men. Estella relates her reasons for staying with a London woman, "I am going to live at a great expense, with a lady there, who has the power—or says she has—of taking me about, and introducing me, and showing people to me and showing me to people" (287). Though Estella says "people," she means that she must seduce and destroy young men mercilessly. Estella is a victim of the "Earth Mother," Miss Havisham who longs for the human sacrifice of a young male.

While many critics might draw a line between the spheres of sexuality and spirituality, between the gardens of earthly and heavenly delights, Jung, the Bible, and Dickens show that the earthly is of paramount importance to the heavenly. It is in the earthly life, the Bible teaches, that people prepare for their heavenly existence. Pip and Christ must fight the earthly battles
and appreciate the earthly rewards to prepare for the heavenly peace. Jung shows the archetypal aspect of the two similar relationships: between Pip and Estella and between Jesus and the repentant prostitute. In *The Archetypes and the Collective Unconscious*, he writes of the anima,

> She makes us believe in incredible things, that life may be lived. She is full of snares and traps, in order that man should fall, should reach the earth, entangle himself there, and stay caught, so that life should be lived...Were it not for the leaping and twirling of the soul, man would rot away in his greatest passion, idleness. (26-7)

Estella and the repentant prostitute demand that the earthly existence be lived and reckoned with before the hero can finish his journey. In response, both Pip and Jesus Christ must sacrifice for their devotion to the earthly "snares." They cannot rest because so much of life remains to be lived.
In Aion, Jung writes again on this theme, calling the anima “the Woman.” He explains the importance of her good and evil qualities to the hero: “It belongs to him, this perilous image of Woman...she is the much needed compensation for the risks, struggles, sacrifices that all end in disappointment; she is the solace for all the bitterness of life” (13). Estella is the Woman because she begins all of his expectations. Everything Pip does is in the hopes that he will one day have her as his “solace.” By the same token, however, Pip recognizes that the Estella he loves is also the Estella who wounds him and refuses to belong to anyone. Jung writes of this paradoxical quality of the anima,

And, at the same time, she is the great illusionist, the seductress, who draws him into life with her Maya--and not only into life’s reasonable and useful aspects, but into its frightful paradoxes and ambivalences where good and evil, success and ruin, hope and despair, counterbalance one another...she is his greatest danger...she demands from a man his greatest, and
if he has it in him she will receive it” (Aion 13).

Estella and the repentant prostitute do not accommodate themselves to the dominant male. They ask, instead, for a hero who can accept the challenge of loving a woman full of good and evil.

Pip believes Estella shows him a life so real that it entices him to live wholly. He writes,

I mention this in this place, of a fixed purpose, because it is the clue by which I am to be followed into my poor labyrinth. According to my experience, the conventional notion of a lover cannot be always true. The unqualified truth is that, when I loved Estella with the love of a man, I loved her simply because I found her irresistible. Once for all; I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be. (253)
The love Pip has of Estella is the "love of a man." Estella represents all that he can achieve, all that he can lose and all the knowledge he desires. She does not give Pip what he wants as Biddy does, but, instead, gives him what he needs.

The contrast between Biddy and Estella, when seen through the story of Jesus and the repentant prostitute and Jung's archetypal understanding of the anima and the hero, illuminates Dickens' true message. Superficially, Dickens celebrates Biddy. Pip thinks that Biddy in his best choice,

Biddy was never insulting, or capricious, or Biddy to-day and somebody else to-morrow; she would have derived only pain, and no pleasure, from giving me pain; she would far rather have wounded her own breast than mine. How could it be, then, that I did not like her much the better of the two? (146)

Pip's romantic conundrum is indicative of the time, perhaps, as he intellectually asserts the importance of simplicity and remaining true to the social order while
striving to break free from the reins his intellectual assertion and society place upon him.

As Pip struggles to understand his heart, he shows an ambition that may be the truer lesson of *Great Expectations*. Dickens deepest feelings, as the son of a terminally bankrupt man, must have dictated that birth and environment do not dictate a person’s social worth while the most obvious layer of the text contradicts this belief. Pip chooses the least socially acceptable choice because he recognizes the worth of Estella’s ambition.

In accepting the challenge of Estella, Pip redeems his community through his disregard for the class system. As Robert Polhemus points out, in his book *Erotic Faith: Being in Love from Jane Austen to D.H. Lawrence*, "The disposition to love, he sees developing as an antidote to the pervasive sadism of class pride" (145). Dickens creates Pip as a man from outside of the higher classes whose love levels the disparity of society. In Pip, Dickens shows the redemptive power of love and its
influence on society. Pip reveals the secret that society needs to find a sense of grace for all people.

6. Redemption

Dickens is able to suggest these somewhat radical views without upsetting his position within his society. Eiichi Hara in “Stories Present and Absent in Great Expectations” writes that

It was imperative for Dickens’ novels to conform to the traditional framework, a plot structure dependent on moral teleology and the closed system of the novel. The disturbing, irrational depths of human beings had to be tamed and explained away in the unfolding of the moral plot so that the reading public and the dominant social order would not be offended. (609-610)

Michael Slater also mentions Dickens’ ability to temper his true meaning so that the public can easily accept his texts. In Dickens and Women, Slater writes, “And under
the lightest of fictional guises he enjoys yet again that pleasure, so exquisitely dear to him, of exposing his deepest feelings to his beloved public without that public’s at all suspecting what he is doing” (205). Just so, Dickens’ condemnation of society’s rigid structure can only be discerned by peeling away the “fictional guises” of Great Expectations. Only then can the reader see that Dickens cared little for the belief that birth dictated a human’s value to society.

The concept of birth as an indicator of value also influenced Jesus Christ’s life. In the Gospels, he is continuously challenged because he was born to a carpenter. He could not, in some people’s eyes, be a King or the Son of God because of his lowly birth and social standing. In fact, it is partially his ordinary birth that determined his crucifixion. It cannot be, the dominant social order decided, that this son of a carpenter could also be the Son of God. Since Christ could not, then, be the Son of God, the people believed he was committing a very grave error with his astonishing claims. Jesus Christ disrupts the social order by
presenting an alternate view of the Messiah. This
disruption ultimately causes his Crucifixion.

In much the same way, Pip’s disruption of social
order contributes to his own crucifixion. Pip’s
crucifixion is markedly trivial compared to Jesus’
crucifixion, yet, certainly because he lacked money or
noble birth, he suffers at the cruel hands of the
dominant social order. His expectations, because they
are great, are repulsed by society because he seemingly
does not deserve them. Michael Slater writes of
Compeyson, the gentleman convict who causes pain to most
of the people in the novel, and who shows that the
Victorian social system rewards the bad people and
penalizes the good:

Compeyson is simply an incarnation of the class
system and of the false, external definition of
what makes a gentleman that, Dickens and many
others believed, was corrupting English society
and poisoning personal relationships...It is, in
other words, a social system rather than an
individual that is the villain of the story.

(xii-xiii)

The social system, then, causes Pip's "crucifixion." Or, as Nicola Bradbury writes in Charles Dickens' Great Expectations,

Pip's social ambition to be a gentleman, locked in with Magwitch's equally social ambition to make him one, in defiance of the system which has made him a convict, together act as a critique for the structures and values of that Victorian world. (5)

Pip commits the sin of social hubris by believing that he deserves, because of his goodness, the life of a gentleman and the love of a beautiful lady. For this sin, he is crucified when he loses his livelihood and when he finds that Estella plans to marry Bentley Drummle. Pip loses the greatest of his expectations. He loses the object of his love and suffers for this love.

Pip's crucifixion calls to mind the words of Miss Havisham, "Love her, love her, love her! If she favors you, love her. If she wounds you, love her" (260).
Polhemus writes, "This fixation, like primitive religion, significantly demands sacrifice" (150). Pip must sacrifice himself to redeem Estella, society and his own goodness. In much the same way, Jesus needed to sacrifice himself for his love. Augustine, as quoted in Benjamin Lockerd’s book, Sacred Marriage, relates the sacrifice exemplified in Jesus Christ’s Crucifixion,

Like a bridegroom Christ went forth from his chamber, he went out with a presage of his nuptials into the field of the world...He came to the marriage bed of the cross, and there, in mounting it, he consummated his marriage. And when he perceived the sighs of the creature, he lovingly gave himself up to the torment in place of his bride, ...and he joined the woman to himself forever. (qtd. in Lockerd 37)

This remarkable typological portrayal of Christ, viewed through Pip’s own painful separation from his love, shows Dickens wanting a savior who “lovingly gave himself up to the torment.” Both saviors must sacrifice themselves to redeem the ones they love.
After Magwitch dies, Pip's act of crucifixion is complete. At this time Pip suffers a fever. He descends, one could say, into a hell,

That I had a fever and was avoided, that I suffered greatly, that I often lost my reason, that the time seemed interminable, that I confounded impossible existences with my own identity; that I was a brick in the house wall, and yet entreating to be released from the giddy place where the builders had set me; that I was a steel beam of a vast engine, clashing and whirling over a gulf, and yet that I implored in my own person to have the engine stopped, and my part in it hammered off; that I passed through these phases of disease, I know of my own remembrance, and did in some sort know at the time. (496-7)

This illness is the final break with his expectations as it heightens the loss of Estella, the loss of fortune and the loss of Magwitch. Yet Pip lives through the final agony that breaks him from the sinful world. G. Robert
Strange describes Pip's crucifixion in "Expectations Well Lost: Dickens's Fable for His Time," "It is not too fanciful to regard this illness as a symbolic death: Pip rises from it regenerate and percipient" (64). Pip seems destroyed but is triumphant because he gains the ability to see clearly and to love deeply.

Pip's triumph lies in what he and his loved ones gain in the fiery torment Pip suffers. In "Pip's Spiritual Exercise: The Meditative Mode in Dickens' Great Expectations," James Crowley explains how, "Pip undergoes a death of the self through which he is able to discover a place beyond personality where true community is possible" (104). The self-death Pip suffers results in a greater understanding of God and humankind. Pip becomes a greater son, lover and friend.

Pip's emotional crucifixion frees him and directs him to a higher state of self-knowledge. Jung explains the nature of such self-actualization and the pain implicit in the process of knowing oneself:

Anyone who gets into that cave, that is to say into the cave which everyone has in himself, or
into the darkness that lies behind consciousness, will find himself involved in an—at first—unconscious process of transformation. (ACU 135)

The Philistines in his life, like the vain Mr. Pumblechook, believe that his crucifixion makes him a failure. These doubters, however, fail to discern the real nature of Pip and his painful loss. Pip's descent into himself allows him to transform into a kinder, humbler man.

As many critics have pointed out, Pip loses many of his faults in the wake of his losses. The most striking example of his redemption is his attitude towards Estella. Estella's actions nearly kill Pip, yet he continues to love with the same fervor. Indeed, one could say that Pip's love becomes wholly selfless, deeper and stronger. Pip no longer physically sees Estella, but he loves her as completely as when he did see her. He does not forget her, even in the passing of eleven years in Cairo. The day he returns to the forge, he also returns to Satis house, “For Estella’s sake” (518). His
passion, a source of pain before his redemption, shows its eternal vitality. As Eiichi Hara explains,

Though Pip has failed to write the true story of his life, failed to live his madness, his irrational passion, rooted in the core of his nature, asserts itself even in the final hour of the story’s ordered chronology. (611)

Pip has lost so much, almost all his earthly desire, yet his divine passion for Estella remains as the most important component of his emotional being. He has given away so much, but he can never give away his love for Estella.

Jesus Christ’s Crucifixion also seems like a failure. He loses his life as the people around him say, “If thou be Christ, save thyself and us” (Luke 24:39). In these people’s eyes, his death marks him as an ordinary man under a delusion that he is the Son of God. Many people, however, have claimed to be redeemed by Christ’s Crucifixion. His Christian followers believe that he died and descended to Hell so that they would not have to suffer the same fate. These followers believe
that grace, the grace of a divine being’s love, has saved them from eternal pain caused by their sinful natures.

Pip’s grace is evident in his ready forgiveness of Estella. He accepts Estella back into his life without a word of remonstrance about her marriage to Bentley Drummle. Pip’s forgiveness is also noted by Stanley Friedman in his article “Estella’s Parentage and Pip’s Persistence: The Outcome of Great Expectations,” “Overcoming his own pain, Pip readily forgives Estella, even without being asked” (419). Pip has transcended the earthly realm of envy and greed that he dwelt in during the years of his expectations. His crucifixion, like Christ’s Crucifixion, redeems the sinners. As Robert Polhemus believes, "The suffering of love and its integrity prove faith" (167). In Pip and Estella’s suffering, readers are to understand that suffering is a natural part of love. It is only in the painful losses of life that Dickens can show the nature of a faithful, epic love. Love, in Great Expectations, is not between fair virgins and gallant knights. Indeed, it is more like the love in the Gospels and in Jungian archetypal
theory, between the whore and the homeless former carpenter.

As Augustine wrote, Jesus Christ, according to his followers, acts to save humans from their pain. Pip has one duty in his life: "...it is as a lover whose reason for being is to unite with his beloved" (Polhemus 149). He exists to love Estella; he exists to redeem Estella. Erich Neumann discusses the importance of this type of love, "... it represents a psychology of encounter; a uniquely loving one fulfills his existence through this love, which embraces suffering and separation" (qtd. in Lockerd 76). Pip’s story shows that passionate, redemptive love demands an absolute adherence, despite the pain it will cause. This love forces the union beyond the earthly and into the divine sphere.

7. Sacred Marriage

As Pip and Estella walk away from the reader something magical happens. Dickens gives the reader an image of a sacred union between two lovers. Pip and
Estella, after much pain, have finally become indissolubly joined. Dickens hands to the reader the union of Pip and Estella to show the redemptive quality inherent in the joining of the male and the female.

The notion of a sacred marriage, a union that repairs society, is, as Madeleine Marshall has said, "The greatest expectation of all". The union exemplified in Christ's Crucifixion redresses the expulsion from the Garden of Eden for the Christian believers. Pip and Estella's union, likewise, repairs their society. Magwitch, the image of society's pain, finally has Pip as his son. Miss Havisham's ire has been soothed; her fears alleviated. Dickens fixes the problem of society's evil in the joining of Pip and Estella.

In walking out of the Satis House garden with Estella, Pip walks into a type of Eden with Estella. As Alan Fischler writes in "Love in the garden: Maud, Great Expectations, and W.S. Gilbert's Sweethearts," this is "...the aspect of a single quest, a turning outward to the world, a search for an equilibrium in which mind and

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1 In conversation, February 12, 1998.
thing constitute one another in a creative blossoming like that of the first Garden" (n. pag.) Pip and Estella reach that equilibrium because of their past pain and their present union. As Estella asks for forgiveness she describes her heart: "I have bent and broken, but—I hope—into a better shape" (520-1). This description also captures Pip’s state. Each has been bent and broken by forces beyond their control, but each now has become a better person for the experience. They have achieved their quest and can now become united.

Despite the many arguments claiming that Pip and Estella may not really be united after seeing each other on the grounds of Satis House, I maintain that the Biblical typology and Jungian archetypes, not to mention Pip himself, tell us that they are united, and that their union is the only natural ending to the story that Dickens tells of a Christ figure and hero archetype in love with a repentant prostitute figure and anima archetype. So Pip narrates the very last moments of Great Expectations:
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. (521)

The reference to "tranquil light" and rising mists all tell the reader that Pip and Estella have regained, at least a small amount, of paradise. They, the ambitious and often mistaken couple, have gained knowledge and peace while Biddy and Joe remain sitting by the fire in their home as they have always done, achieving little more than a continuance of the norm.
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