
Spiritual Disillusionment and Self-Salvation: Analysis Pip's Fate in *Great Expectations*

Dr. Ning Li*

School of Foreign Languages, Guangdong Pharmaceutical University, Guangzhou, 510006*

ABSTRACT

As the well-known masterpiece of Charles Dickens, *Great Expectations* conforms to the basic features of the Bildungsroman. The pattern of plots in this work is also in accordance with that of the growth, with the periods of innocence temptation, leaving from home, perplexity, ordeals, loss of innocence, epiphany and gaining maturity. In the course of Pip's growth, he experiences various ordeals, meets some positive and negative guides, and then gains maturity through epiphany. Through the analysis of the growing process of the hero Pip, it has concluded that he finally has achieved a full understanding of love after he overcomes various hardships and frustrations both in his life and mind. Pip's full understanding of love is extremely significant not only for him, but also for the whole novel as a famous education work.

Keywords: *Great Expectations; Pip; Bildungsroman; Growth*

© Copy Right, IJAHSS, 2020. All Rights Reserved.

Introduction:

Charles Dickens is one of the greatest critical realistic novelists in the 19th century. His works reveal the darkness of capitalist from different aspects and reflect the misery of the lower classes. *Great Expectations* is one of Charles Dickens's mature novels. All of his mature understandings of life are reflected in it. It tells a story of Philip, known as "Pip" [2], an orphan was brought up by his bad-tempered sister and her warm-hearted husband, Joe Gargery, the village blacksmith. He is introduced to the house of Miss Havisham, a lady half-crazed by the dissertation of her lover on her bridal night, who, in a spirit of revenge, has brought up the girl Estella to use her beauty as a means of torturing men. Pip falls in love with Estella, and aspires to become a gentleman. Money and expectations of more wealth come to him from a mysterious source. He goes to London, and meanly abandons the devote Joe Gargery. Misfortunes come upon him. His benefactor proves to be an escaped convict, Albel Magwitch, whom he had helped as a boy; his great expectations fade away and he is penniless. Estella marries his sulky enemy Bentley Drummle, by whom she is cruelly treated. Pip finally realizes how wrong he was in the past. And he changes drastically. He tries his best to save the convict Magwitch from being punished by the English law. Although his efforts are all in vain, Pip regains his virtue with the help from his friends and finally gains maturity.

This is a novel of growth or development, Pip growing from innocence to maturity. On one hand, Dickens critique pip's infatuation of the upper society, explore the maze of human nature in the infatuation [2], emphasize the integrity and honest life. On the other hand Dickens uses Pip's descent of a naive, loving boy into an arrogant man and his redemption as a simple hardworking person to demonstrate that as a young generation, in face of life we should not be disillusioned, we should be stay calm, use our laborious hands through hard work to achieve the value of the real life. It also tells us that love is closely related with loyalty and conscience which are more important than wealth and social status in one's life.

Charles Dickens and His *Great Expectations*:

The life of Charles Dickens can be seen to mirror the intellectual patterns of the Victorian age, in which he become the dominant figure.

Literary Career of Charles Dickens

Charles Dickens was born in 1812, his father being a clerk in Navy Pay-office. The family, which was in financial difficulties during most of Dickens' boyhood, moved from place to place, and at length settled at Camden Town, in "a

mean, small tenement, with a wretched little back garden abutting on a squalid court” [3]. Dickens received little school-education at any time; and it ceased altogether when his father was arrested for debt and sent to Marshalsea Prison. Dickens was obliged to work in a blacking manufactory, where the coarseness of his companions nearly drove him into despair. After a time, however, he found work on the press. He learnt shorthand and became a reporter at seventeen. At the end of 1833 he began to contribute short articles to magazines, and the *Sketches by Boz* were collected out of them and issued as a book early in 1836, while before the spring of that year was over Dickens began the *Pickwick papers* and was married. He was ever afterwards a prosperous man as far as money was concerned, and *Pickwick* immediately made him famous. In 1838, came out his first “novel with a purpose” [3], *Oliver Twist*, which was followed by *Nicholas Nickleby*, an unequal novel with some excellent scenes of grim humor and some feeble attempts at social satire. The *Old Curiosity Shop* and *Barnaby Rudge* were his next two books, one a romance colored largely by the popular sentimentality of the time, the other a historical novel on the Gordon Riots. In 1842, Dickens visited America and on his return recorded his somewhat crude impressions in *American Notes* and *Martin Chuzzlewit*. About the same time he began his *Christmas Books*, a series which has done much to foster the genial spirit of Christmas time. For some time Dickens gave his energy to journalism, but a new novel, *Dombey and son*, was finished in 1848, and it was followed by *David Copperfield*, commonly regarded as Dickens’ greatest work, and in any case notable for its large element of autobiography. *Bleak House*, the onslaught on the old Court of Chancery, is one of Dickens’s most vigorous pieces of social criticism. *Hard Times* has an equally serious purpose. It is grave study on the problems of capital and labor. *Little Dorrit* preserves its author’s dismal memories of the Marshalsea Prison in some scenes of much truer pathos than the exaggerated descriptions of Little Nell and Paul Dombey. For the next few years, much of Dickens energy was consumed in the public readings from his novels that he gave in England and America. The enthusiasm displayed by the audience was without bounds, but the readings were too exhausting for the performer, and probably shortened his life. His last four books are *A Tale of Two Cities* (1859), *Great Expectations* (1859), *Our Mutual Friend* (1864-5), and the unfinished *Edwin Drood*, which was appearing when he died. Most of Dickens’ novels came out in numbers with illustrations, a plan very popular in the middle of the century.

Influenced by Carlyle, Dickens learned, as did his literary contemporaries, to direct institutions, particularly defunct or malfunctioning ones, and to a pressing appeal for actions and earnestness. He was prone to take up issues, and to campaign against what he saw as injustice or desuetude, using fiction as his vehicle. He was not alone in his own time, but his name continues to be popularly associated with good causes and with remedies for social abuses because his was quite the wittiest, the most persuasive, and the most influential voice. Dickens was faithful to the teaching, and to the general theological framework, of Christianity as a moral basis for his thought, his action and, above all, for his writing, nevertheless. A critical awareness that his fiction to a questioning of social priorities and inequalities, to a distrust of there was something deeply wrong with the society in which he lived sharpened the nature of his fiction and gave it its distinct political edge. Dickens’ novels are multifarious, digressive and humorous [2]. In an important way, they reflect the nature of Victorian urban society with all its conflicts and disharmonies, its eccentricities and its constrictions, its energy and its extraordinary fertility, both physical and intellectual. But the standard pattern in his novels is the basic conflict between money. On the one hand, and love on the other. What this conflict usually reveals is that the people who have the greatest love for their fellow humans are also the ones who are most hurt by the world of money, simply because money is power. In his novels, the people who possess most money and most power seem incapable of love, whereas the people who are capable of gloomy vision of the world because it suggests that the good and the poor will always suffer at the hands of the bad and the rich. And yet, this gloomy view is counteracted by Dickens’ comic way of dealing with his characters.

Dickens’s intensely funny early fiction, from *Sketches by Boz* to *Martin Chuzzlewit*, suggests the degree to which he was loosely but happily working in the literary tradition, which he inherited from Defoe, Fielding and Smollet.

Significantly thought, he was the artist of the new era, the Victorian writer best equipped to transform the eighteenth century novels into fluid, urban fiction of a new age. His early experiments have established him a writer with an acute ear for speech, and for aberrations of speech, and with an equally acute observation of gesture and habit, of London interiors, of spontaneity and misery. Dickens' plots are rarely tight-knit. The Sketches are essentially anecdotal and descriptive. If Dickens' novels have struck certain critics as vulgar, random, inconsistent, or simply as too prolix, it is because those are leading characteristics of the age itself. Dickens took a popular art form, the comic novel, and gave it a distinctive wit, energy and variety. Comedy in Dickens' novels consists of laughing at characters trapped in difficult situations. People are commonly seen as types, illustrating particular human traits—traits such as greed or lust. As a result, these human weaknesses are exaggerated to comic proportions and emerge as funny. This kind of comedy is concerned to draw our attentions to the absurdity of human affection and social pretensions, and also to the darker, irrational desires lurking just behind the social façade. As T.S. Eliot recognized, an artist like Shakespeare who can “with a phrase make a character as real as flesh and blood” [3]. His many voices are also the echoes of the contradictory and clamorous noises of the century.

Victorian Literary Background

The mid-and-late 19th century is generally known as the Victorian age, dominated by the rule of Queen Victoria. This is a period of dramatic change that brought England to its highest point of development as a world power. The Industrial Revolutions shifted the basic of life from land ownership to an urban economy of manufacturing. The rising bourgeoisie were gaining political importance as well as wealth. The powerful proletariat was political deprived and had to fight hard for their rights. The privileges of royalty and nobility were either curbed or abolished. Gradually ordinary men were becoming the influential rulers of the country by their representatives in the House of Commons. Expansions of national economy and colonial territory transferred England into a world empire of immense strength. England became the world's workshop and London the world's bank. The centre of Western civilization moved from Paris to London. In this era, the affirmations of values and standards which are still referred to as “Victorian values”, “Victorian compromise” is one way of the paradox of seeing this dilemma [3]. It implies a kind of double standard between national success and the exploitations of lower-class workers at home and of colonies overseas, a compromise between philanthropy and tolerance.

The Victorian period, as a whole, is the age of the novel in the same sense. Victorian writers were the children of the new industrial age. Yet they were far from being in sympathy with its spirit. On the contrary, they were, for most of their time, in conscious revolt against it. They were all affected by the spirit of the age. It was an age of individualism, and they themselves were individualists. Thematically, Victorian novelists favor stories about middle-class life and ordinary domestic experience; the novels are then narrated in a tone of voice that clearly identifies with the ruling social and moral principles of such a society. Stylistically, the Victorian novel is generally discussed under a rubric such as “the rise of realism” [2], since the period saw the consolidation of fictional technique in the “mainstream realist novel”. The word “realism” in midvictorian criticism applies to a variety of literary categories.

Plots of Great Expectations

Pip is an orphaned boy raised by his domineering sister who is a bad-tempered woman. Pip always suffered kicking and beating. But his brother-in-law Joe is a plain dealer, he give Pip selfless love and help. So pip's childhood is carefree. Over the years, living with the chuff, Pip do not realize that how coarse his hands, how thick his boots. But the innocence and happiness life was break by a wealthy spinster Havisham, who wears an old wedding dress and lives in the dilapidated Satis house, asks Pip's “Uncle pumblehook” (who is actually Joe's uncle) to find a boy to play with her adopted daughter Estella. Pip begins to visit Miss Havisham and Estella, with whom he falls in love, with Miss

Havisham's encouragement. Pip gradually receive the temptation of the upper class when he is get along with the upper people, he begins to hate the coarse hands and the thick boots, he begins to be ashamed to face the world, and ashamed to his ignorance of things, he feels confused, his young heart is full of longing and desire of the upper classes. Meanwhile he is falls in love of Havisham's foster daughter Estella, although Pip has been there just few hours that was a memorable day to Pip, for it makes great changes in pip. Maybe Pip's life is destined to be full of miracles and accidents. A few years later, he receives a visitor from London, a lawyer who offers to take him to London for education out of some money the source of which he refuses to disclose. Pip leaves and begins to live like a gentleman. Therefore he starts to enter the gentleman's society. But with the great expectations appeared unexpected, Pip's really true love lost, he is ashamed to meet the relatives and friends from the hometown. When the old kind Joe comes to visit, he feels uncomfortable with the village blacksmith's crude demeanor. Pip completely put himself as a gentleman. Time passes. Then he has a secretive visitor and discovers to his bewilderment that he is Magwitch, banished to Australia where he has made money. When he finds that the former convict is his benefactor, Pip feels frustrated and his great expectations fall away. The backing of Magwitch as if a bolt from the blue dashed his golden dream. Even like a lightning make his moral recovery. At the very beginning in the process of getting along with Magwitch, Pip's heart is filled with fear and anxious, it is his father's care and influence, makes Pip aware of his betrayal and return to his own nature. After a painful psychological struggle, Pip decides to help Magwitch to run as the man is forbidden to return to home on pain of death. In the fight that ensues on the Thames the police shoot Magwitch, who dies in pip's arms, gratified to see that the young man has grown into a gentleman with great expectations, the impoverished pip comes back, recovers his ties with Joe, and unites with an Estella who has been changed by her marriage and life in general.

Analysis of Pip's Fate in Great Expectations:

Great Expectations is a Bildungsroman, exploring the growth of a common boy from innocence to maturity. In fact, the nature of Pip's growth is about his understanding of love. Pip eventually achieves a full understanding of love after he goes through many ordeals.

At the start of the novel, a nervous, fear, lonely and frightened little hero Pip appeared in front of readers whom looking at the scenery he scared and trembling, with the cry of Pip "O! Don't cut my throat, please don't do it, sir" [1] in the fog of swamp Pip a child feels very scared, in spite of the fear he is still very friendly to the escaped prisoner, it is more easier for him to run home ask Joe or the police for help, but Pip fulfilled his commitment to a person who suffered hardship and bring him the food. When Pip learns that the police are in the hunt for the escaped prisoner, he even worry about his safety, here little Pip is an innocent boy. At this stage, Pip of a little boy showed children when he is not mature, because of stealing the food from the house, Pip feels guilty, he even think people all over the world want to find his secret, he firmly believes that the police are in the kitchen waiting to catch him. For small Pip at this stage to become a blacksmith like Joe is great expectations of him. With the emergence of the miss Havisham and Estella, Pip's thought have a great change, he is deeply attracted by the very proud and beautiful young girl Estella, the gorgeous brilliant decoration and mystery atmosphere of the Stair house deeply impressed Pip too. Pip begins to hate his common life as "the felicitous idea occurred to me a morning or two later when I woke, that the best step I could take towards making myself uncommon" [1]. After that when we went in to supper, the place and the meal would have a more homely look than ever, and I would feel more ashamed of home than ever, in my own ungracious breast...Finally, I remember that when I got into my little bedroom I was truly wretched, and had a strong conviction on me that I should never like Joe's trade. I had liked once, but once was not now" [1].

As an Inheritor of a Secret Property

Years later, Pip receives a visitor from London, a lawyer who offers to take him to London for education out of some money the source of which he refuses to disclose. Pip goes and begins live like a gentleman. Young conceit makes Pip arrogant. Even in his behavior is snobbish in front of Joe and Biddy. “Farewell, monotonous acquaintances of my childhood, henceforth I was for London and greatness: not for smith’s work in general and for you!” [1] even so, Pip still showed his goodness, “I promise myself that I would do something for them one of these days, and formed a plan in outline for bestowing a dinner of roast beef and plum-pudding, a pint of ale, and a gallon of condescension, upon everybody in the village” [1].

Pip’s Gentleman Life in London

With the secret property, Pip begins his life in London, learning the details of being a gentleman, having tutors, fine clothing, and joining cultured society. He becomes arrogant conceit and heartless. One day when Joe delighted to get to London from the country to visit him, Pip could not help thinking how big the difference between two of us, if the power of money can make him don’t come, I prefer to pay him money. At this point, in the face of Joe, Pip is no longer the former one, poor Joe has nothing to do with the cold manners, he feels embarrassed, because he can’t to find a suitable spot on which to deposit his hat. This hat is the symbol of gap between Pip and Joe, it tells Joe’s faithful and Pip’s betrayal. When Pip enters the high social status, there is no communication between them. Joe even call Pip “Sir”, this is also shows the distance between them. Under the drive of vanity, Pip is no longer feels that they were as close as before.

At this stage, although it seems like overnight Pip from an ordinary person turns into a gentleman, but he becomes less confident and unhappy, he begins to self-examination of what he had done [4]. Pip general moral depravity just temporarily lost its nature. He spends money like water, even in debt. However, his love of luxury lifestyle is not to refuse to the alternative. Herbert still selflessly helped his friends set up shop business. It can be say that he didn’t discarded nature of goodness. When Pip was 23 years old, in a stormy midnight, an old man went into Pip’s room. Pip is surprised to recognize he is the escaped prisoner, the man Pip saved in his childhood. Since then Pip learned the truth of the matter: his benefactor is not Havisham but Magwitch, Miss Havisham has no intention to marry Estella to him. Fugitive appeared again and the mystery that who is Pip’s benefactor solved [5], Pip grown to become a mature person is an important milestone. His wealth and status from an illiterate escaped prisoner, the Pip’s views on social class produced fundamental change. He realized that the dream of becoming a gentleman and fully benefit from another person’s pain, but this person’s social status lower than him.

Many years ago, in a swamp, Pip is so kind that to help an escaped prisoner, at the same, now, the sense of responsibility make him feel should assist the escaped prisoner, this reflects the kindness in his heart. But he still could not help hiding the disappointment to the prisoner. For this to the person I had readmitted I show dislike, can also be found in Pip’s face. Pip’s benefactor, although Magwitch look rough, frightening, behind his strong personality, a primitive sense of justice and the justice slowly infect Pip. In the plan of helping Magwitch sneak out of the country, Pip has established big foundation in mentally. The original cowardly, full of contradictions in the mind, the little boy is now a confident adult. He protected Magwitch who was ever let himself feel fear of to rush freedom. Because, now he only feels this taken hand has already seriously injured. So many years Magwitch always gave Pip help, so Pip does not forget gratitude and give him everything. At this point, the leading role Pip has changed, and his pursuit of object also changed, though lost great expectations, but he won the more valuable returns.

Pip Becomes Mature and Finds Himself

Pip’s expectation alters Pip’s life from artificially supported world of his upper class strivings and introduces him to realities that he realizes he must deal with, facing moral, physical and financial challenges. He learns starting truths that

cast into doubt the values that he once embraced so eagerly, and finds that he cannot regain many of the important things that he had cast aside so carelessly. He comes back to Joe and becomes honest and kind and tolerant, Pip finally breaks up with the bourgeois society's great expectations, he returned to his good nature as the working class and found himself.

Influences on Pip's Fate:

Pip eventually achieves a full understanding of love after he goes through many ordeals [6]. During this process there are two important factors influence Pip, one is the influences of social background, the other one is the influences of surroundings.

Social Background

First of all, the social environment influences the formation and change of personality. Environmental factors exert a subtle influence on one's fate's trajectory and development. In Pip's personality development, the changes of the social environment play an assignable role. As the young Pip's specific environment of childhood that has made him a kind, honest, innocent, compassionate boy. With the change of environment, Pip's characteristics is also changed, the real change of Pip's character is after he meet miss Estella, he realized the gap between the upper class and lower class, he begin to look down upon himself and his heart is ashamed of his family background, he wants to live a gentleman life [7]. The transformation of social environment, make the huge changes in Pip's heart, also let him from a kind of pure boy into a snobbish, heartless, selfish man whom in fever of wealth and social status so that abandon his family. During the development process of Pip's character, environment is an important, constrict factor. Man is the product of environment, it is the environment that changed Pip. Therefore, social environment and the human nature are the unity of combination in the growth of the human.

Secondly, the development of one's character is not completely the result of the social environment. In "great expectations", beginning with Pip inadvertently saving Magwitch, here Pip is all innocent in the country, living with another innocent, Joe, who is the village blacksmith, and enjoying each other's company in their common plight. One day Pip gets an unexpected offer and going away to become a gentleman in London. He acquires great expectations. It embodies Dickens's novels is organic combination of subjective process and the objective logic of life. In novels although Pip refines his manners, live a gentleman life, but on his own, he is still cannot become a real gentleman [8]. This process is also the process he gradually lost himself. In the end, he begins to turn over a new leaf and go back to the real life, through his hard work to create a new great expectation. Finally he retrieves lost values, grows up and finds himself. Therefore, the social environment influences the formation and change of man's character, but man needs to have hope and dream, so in turn people also have transform function to the environment. Only distinguish the environment,

Reasons from Surroundings

In *Great Expectations*, there are positive and negative influences on Pip's growth, such as Miss Havisham, Joe, Magwitch and Bidley. Miss Havisham might be the most interesting character that Dickens had ever created. First of all, she was well known. Everybody for miles around had heard of her as an immensely rich and grim lady who lived in a large and dismal house and led a life of seclusion. She is extremely eccentric in Pip's eye. Her house, her clothing, her adopted daughter as well as her voice all these things confused little Pip. He even wrongly believed that Miss Havisham is the patroness of his great fortune. Time passed Pip finally recognizes the cruelty. She is not only cruel to her relatives but also to Pip and Estella. If we think Miss Havisham's cruelty to her relatives come from her hatred for their greed, then her cruelty to Pip and Estella has nothing to do with greed and therefore unreasonable. Both Pip and Estella have nothing to do with her unsuccessful love affair. We know Miss Havisham turned Estella into a beauty without sympathy,

sentiment and softness. This bringing-up is incorrect with the consequences that Estella's personality is totally distorted. In Estella's future days, she could bestow her tenderness anywhere. What she has to do is attract men, flirt with men, and torment men. Later, she married the cruel Drummle and tormented by her unsuccessful marriage. Miss Havisham she is repeating her own tragedy on another woman. This is her folly. In a word, she is a victim of the cruelty of the bourgeoisie herself. Her half brother not only cheat her, but also fundamentally hurt her and caused her ruin. As a chain reaction, she caused the sufferings of the other people.

Joe is Pip's brother-in-law, but there is a big gap in their ages. He actually plays the role of Pip's father. But this father is somewhat different because he in fact has authority in the family run by Mrs. Joe. Compared with Pip, Joe is only a fellow sufferer of Mrs. Joe's cruelty. Joe's situation and influence is too feeble. He is an honest, industrious, mild, good natured and easygoing dear fellow. Pip always treats him as a large species of child, and as no more than his equal. He protects and loves Pip. Joe is not well educated and even has difficulty in spelling his own name, but Joe encourages Pip to learn. Joe is also very forgiving. When talking about the causes of his tolerance of Mrs. Joe, Joe says: "I'm dead afraid of going wrong in the way of not doing what's right by a woman, and I'd far rather of the two go wrong the other way, and be a little ill convenience myself. I wish it was only me that got put out, Pip; I wish there wasn't no Tickler for you, old chap; I wish I could take it all on myself"[1]. When Pip comes back from the Satis Manor for the first time and lies to Mrs. Joe and Uncle Pumblechook, Joe advises that no lies in the future. Interviewed by Miss Havisham, Joe would not be lured by money. Joe is unselfish and warmhearted. He is far away from Pip's London life because he never wants himself or his simple manners to embarrass Pip and to make Pip uncomfortable. Joe is always present in Pip's mind. He tends to remind Pip of the precious positive values. When Pip's gentleman dreams broken, still Joe, comes to take care of him until he recovers. Like Dickens himself said: "It is not possible to know how far the influence of any amiable honest hearted duty doing man flies out into the world; but it is very possible to know how it has touched one's self in going by" [9].

Magwitch is a thread in this novel. His first appearance leaves unforgettable impressions on Pip as well as the readers. His most striking feature is his sincerity. Pip does him only small service, but he feels grateful for it all his life. His affection towards Pip is just like that of a father. During his exile, he asks another man to bring Pip his hard earned two one pound notes, which makes Pip suspicious of the cause. His turning Pip into a gentleman's idea brings Pip drastic change and immense pain. His coming back makes Pip almost scared to death. His being watched on makes Pip upset. His being arrested and sentenced arouses in Pip pain and sympathy. Pip's feeling towards him underwent several changes. Magwitch has strong faith to repay Pip. He promises, "If I get liberty and money, I'll make that boy a gentleman". When he came back and met Pip in the chamber, he said: "You acted nobly, my boy. Noble Pip! And I have never forgotten it" [1]. It is interesting enough that Magwitch regards Pip as his patron when Pip mistakes Miss Havisham but not Magwitch for his real benefactor. In Pip's eye, Magwitch is a dreadful visitor; while in Magwitch's eye, Pip is a real and complete gentleman. The sharp contrast makes Pip feel sorry. He should not treat his benefactor in such an indifferent way; he should not abhor him; he should not shrink from him with the strongest repugnance. He should show the love of a son to him in the way Wemmick treated his old father; he should protect him as Wemmick made his father happy; he should be grateful for the convict because his small kindness does not deserve the sincerity from Magwitch. This, to the lonely orphan, is too precious. Magwitch is like a candle, for he lightened Pip's future. Magwitch is like a book, for he educated Pip. Pip's later unselfish protection for Magwitch is the best proof of Pip's gaining good nature back.

According to Dickens in this novel, Biddy is the so called granddaughter of Mr. Wopsle's great aunt, who keeps both the evening school and a little general shop in the village. In fact, Biddy is an orphan. Like Pip, "she was brought up by hand and noticeable for her hair always wanted brushing; her hands always wanted washing; and her shoes always wanted mending and pulling up at heel" [10]. However, this poor-born little girl tries her best to help Pip in his learning

knowledge when Pip mentions to her that he has particular reason for wishing to get on in life. Bidley almost teaches everything she knows to Pip and Pip reposes complete confidence in no one but Bidley and told her everything. They become good friends and Pip finds charm in Bidley. Bidley is a girl good at trying her best to advance in life. Unlike Pip, she is always optimistic and does everything with great patience, who lives a plain honest working life and never complains. Pip praises her that: "I think you would always improve, Bidley, under any circumstances" [11]. Yet Pip still could not get rid of the hopeless love for Estella, and he said to himself: "Bidley, I think you once liked me very well, when my errant heart, even while it strayed away from you, was quieter and better with you than it ever has been since" [1]. Bidley's expectation indicates another life of Pip if only he has never surrendered to the false values.

Reasons from Pip Himself

Pip's nature was simple and kind. This can be drawn from the fact that he helped the convict Magwitch. He is also very perseverant in loving Estella. His help of his friend Herbert was very generous. His good nature also existed in his expect in his brother-in-law, because of corruptive force of money and statues [12], he strayed away from his good nature temporarily and become selfish, snobbish, and indifferent. But when he is a London gentleman, he still has some percentage of good nature [13]. His feeling to Joe constantly appeared in the novel to show the readers his constant remorse. He was a good man at heart, but he did not lead a happy life. In contrast, Joe, who has not so much money and social status, has inner satisfaction and happy life. The difference lies in one's attitude towards the world. For Pip, the idea of being a gentleman is a corrupting force, with it, Pip could not live happily and show his good nature; without it, Pip is free to enjoy life. Therefore the breaking away with his idea is the key for Pip to regain his good nature.

Conclusion:

As one of the most representative masterpieces of Charles Dickens, *Great Expectations* is obviously made important role of realistic novels in literature. Though several critics have pointed out the education meaning in this work, they only mention, however have not analyzed it in detail. This thesis analyzes *Great Expectations* from the perspective of growth and further concludes that Pip's growth is about his understanding of love. The basic plot pattern of the *Great Expectations* is also in accordance with that of the growth, with the periods of innocence temptation, leaving from home, perplexity, ordeals, loss of innocence, epiphany and gaining maturity. In the course of Pip's growth, Pip is tempted by external factors and leaves his original place, and then he suffers some ordeals on his road of growth [14]. Pip eventually gains maturity and achieves a full understanding of love. Pip experiences three stages of his growth about his understanding of love, such as his primitive understanding of love, abnormal understanding of emotion and his full understanding of affection. On his growth of his primitive understanding of love, Pip is innocent and loves those who treat him well. Later, Pip loses his primitive understanding of love and gets an abnormal understanding of love. The cause for Pip's abnormal understanding of love is the temptation of wealth and beauty. Then Pip's abnormal understanding of love makes him acting quite differently from what he behaves in the past. The consequence of Pip's abnormal understanding of love prompts him to leave the familiar surroundings and subsequently does harmful to him. But fortunately, after Pip experiences some ordeals in his life, he eventually achieves his full understanding of love and realizes that love is closely related with loyalty and conscience which are more important than wealth and social status in one's life.

Until in present materialistic nsociety and the rapid development of material gradually encroached on people's spiritual territory, so that many people sell their souls for raw material. As the young generation, we should learn how to position ourselves, how to plan our own life and make sure that not to be clouded by material desires so that lost ourselves. But through our own efforts to achieve it, this is also what we should learn from the growing story of Pip.

References

1. Dickens, Charles. *Great Expectations* [M]. Foreign Language Teaching and Research Press, 1995.
2. Johnson E.D.H. *Charles Dickens: An Introduction to His Novels* [M]. Princeton University, 1969.
3. Gissing, George. *Charles Dickens: A Critical Study* [M]. New York: Dodd, Mead, 1898.
4. Baumgarten, Murray. *Calligraphy and Code: Writing in Great Expectations* [J]. *Dickens Studies Annual*, 1983 (11): 69-70.
5. Han Baomin. An Analysis of Pip's Life in *Great Expectations* [J]. *Journal of Dajia*, 2012 (17): 18-19.
6. Hou Wenke. *The identity crisis and construction of Pip in Great Expectations* [D]. Yantai University, 2016.
7. Humphry House. *The Dickens's World* [M]. London: Oxford University Press, 1960.
8. Zuo Jinmei, Zhang Deyu. *English Literature* [M]. Press of Chinese Ocean University, 2004.
9. Yan Xingzhi. Analysis of Dickens's Middle Class Values [J]. *Journal of Northwest University for Nationalities*, 2004 (4): 124.
10. Long Ruicui, Li Zeng. Research on the Definition of Character Class Attribute in Victorian Novels [J]. *Northern Studies*, 2008 (5): 46-47.
11. Sun Yanhua. Analysis of Pip's Character in *Great Expectations*[J]. *New West*, 2020 (4):108-109.
12. Wang Dazhi. Pip's Ethical Choice in *Great Expectations* [J]. *Observatory*, 2016 (6): 4-5.
13. Zhao Yanqiu. *Research on Dickens's Novels* [M]. Beijing: Social Sciences Academic Press, 1996.
14. Chun Bo. Interpretation of the Growth Theme and Leading Prototype in *Great Expectations* [J]. *Journal of Qiqihar University*, 2007(3):36-42.