



*The Depiction of Social struggle in
Victorian Age: A Critical study of Pip's
Character in Great Expectations by
Charles Dickens.*

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ABSTRACT

This paper discusses the novel "*Great Expectations*" by Charles Dickens which expresses the author's society "Victorian Age". It is clear that Dickens was much more successful than his predecessors in exposing the troubles of the society including class division and social struggle in the 19th century.

The objective of this study is a critical study of Pip's character and how he climbs the social ladder and loses his innocence and moral through fate and wealth, then returns to his normal at the end of the novel when he realizes affection, loyalty, and consciousness are more important than social advancement, wealth and social class.

The paper contains an introduction which expresses the role of literature in Victorian society. Moreover, it sheds light on Dickens and how he deals with the problems of Victorian society in *Great Expectations*. This study also focuses on Pip's struggle with fate, moral, and wealth. It also consists of the conclusion sums up the findings of the paper.

Keywords: Great Expectations, Fate, Wealth and Victorian age

المخلص

يناقش البحث رواية "توقعات عظيمة" من تأليف تشارلز ديكنز والتي تعبر عن مشاكل المجتمع الفيكتوري. من الواضح أن ديكنز كان أكثر نجاحًا من أسلافه في كشف مشاكل المجتمع بما في ذلك الانقسام الطبقي والنضال الاجتماعي في القرن التاسع عشر. الهدف من هذه الدراسة هي دراسة نقدية لشخصية بيب وكيف يتسلق السلم الاجتماعي ويفقد براءته وأخلاقه من خلال القدر والثروة ، ثم يعود إلى طبيعته في نهاية الرواية عندما يدرك أن المودة والولاء والوعي أكثر أهمية من التقدم الاجتماعي والثروة والفوارق الطبقة في المجتمع. يقسم هذا البحث إلى قسمين القسم الأول المقدمة التي تعبر عن دور الأدب في المجتمع الفيكتوري وإلقاء الضوء على ديكنز وكيف يتعامل مع مشاكل المجتمع في الرواية. القسم الثاني من هذه الدراسة تركز على صراع بيب مع القدر والأخلاق والثروة ثم ينتهي البحث بخاتمة تلخص ما توصل إليه هذا البحث.



1. Introduction.

In 19th-century, literature has become a very important source for the lifestyle of Victorian society mainly because it relies on a realist mode of representation. So, Victorian literature was characterized by a powerful, social stance because it offers a critique of social circumstances related to power, the conflict between classes as well as the children's rights. Hence, the works of writers tend to be close to the daily life of people by reflecting their inner feelings and external conditions in the most realistic way. Here, the researcher explains that the nineteenth century associates the Victorian period with realistic works attempt to represent the world and the mind, it strives to reflect the Victorian world with its social concerns and should aim to express the personal private emotions of the writer and define what would be real in literary fiction (**Amin, 2017:2**)

The ideal form to describe contemporary life and the basis for much of earlier Victorian fiction is the form of literature which mostly reflects the individualist with its society. So, the writers attempt to show the Victorian reader the trouble behind the beautiful scene of their society. Here, the researcher believes that Charles Dickens is one of those novelists whose works still the most popular and read of the time. Most of his novels describe the hardships of life like "*Great Expectations*" (1860) which described the social problems of young boys, the poor and working class in England. (**Carter, McRae.2001:501**)

Actually, Dickens was known as a social reformer and his ideas were very vocal in his works depicting the real Victorian era and the impact it had on society. When "*Great Expectations*" was written, the history of England was being marked with the industrial revolution. So, It caused many social and economic changes. Virtues were emphasized at that time included integrity,



respectability, a sense of public duty, and maintaining a close-knit family. (Swati.Santosh,2017: 1)

In *Great Expectations*, Charles Dickens portrays both models of class structure within the nineteenth century through the story of Pip. Pip struggles to categorize others and himself due to the societal shifts which occurred in England during the nineteenth century. He instead discovers his own way of determining his identity and placement within society through dictating his fate. This novel demonstrates the problems of inequality, exactitude and social class that exist with enforcing a rigid hierarchical classification system and embraces a new model of social classification that is reliant upon self-determination and the ability to achieve status by actions rather than birth. (Upham,2012:4)

2.The fate of Pip with the convict "Magwitch" .

Here, Dickens reveals the thoughts of one of the most famous characters as he starts a new life with "*Great Expectations*" in the early mid-nineteenth century. Accordingly, Dickens is clearly presenting Pip who relates the story as an individual who has arrived at a deep spiritual and moral awareness through a struggle between life and fate. Therefore, the reader can trust him, even though in his younger years, he makes some mistakes. So, the researcher believes that the name of Pip may well be symbolic of the emotional, intellectual and spiritual growth that he makes throughout the novel and this ability to evolve and grow distinguishes him from most of the other characters, which largely remain static in the mind of the reader. (Morrison,1994: 32)

"Hold your noise!" cried a terrible voice, as a man started up from among the graves at the side of the church porch. Keep still, you little devil, or I'll cut your throat!"(Dickens,2007:3)

Absolutely, The first scene in the novel shows Pip confronted his fate with criminals and all of the fear and danger associated with them. In the



swamps of fog, Pip, a child, feels extremely fear, when he says: **“O! Don’t cut my throat, sir’, he pleaded in terror” (2007:3).** Here, fate plays an important role in the life of Pip from the beginning of the novel *"Great Expectations"*, when he meets the convict "Magwitch" in the churchyard. So, Dickens want to give a clear picture that fate is inevitable. This quotation expresses about the first meeting between them with a miserable situation for Magwitch. (Calvert,2004:4)

"I was dreadfully frightened and so giddy that I clung to him with both hands, and said, ‘If you would kindly please to let me keep upright, sir, perhaps I shouldn’t be sick, and perhaps I could attend more". (Dickens,2007:5)

Inevitably, Pip’s words reveal impeccable good manners, a mature a vocabulary and sophisticated use of grammar that is generally lacking in Dickens’ lower-class characters. Through his absolute terror of Magwitch, Pip is forced to enter into a pact involving the theft of food and a file from his foster parents, Joe and Mrs. Joe Gargery. This promise causes an internal moral conflict that results in such an extreme degree of distress that it drives the plot for the first five chapters. Because the young Pip has such a highly developed sense of right and wrong, he is torn between keeping his promise to Magwitch and stealing from his beloved Joe. Dickens depicts this moral dilemma with an intensity far beyond what would be expected of a child of just seven years of age. (Calvert,2004:6)

"My convict looked around him for the first time, and saw me .. I looked at him eagerly when he looked at me, and slightly moved my hands and shook my head. I had been waiting for him to see me, that I might try to assure him of my innocence. It was not at all expressed to me that he even comprehended my intention, for he gave me a look that I did not

understand, and it all passed in a moment. But if he had looked at me for an hour or for a day, I could not have remembered his face ever afterward as having been more attentive". (Dickens,2007: 32)

In effect, This quotation describes the bleak page on which Dickens opens *Great Expectations* etches a lucid scene into our minds. The barren landscape of the churchyard, the marsh with dikes and mounds and gates, and the wretched convict chained by iron, soaked in water and smothered in mud, illustrate the utter depravity and ancient ways that expose the most haunting nightmares of Victorian society. (Nakajima,1993:5)

The researcher explains that Pip is a pale observer, society has dictated his fate with a cruel and suffocating grasp. Magwitch is chained literally to iron, but Pip is chained figuratively to the orphanage, Mrs. Joe's bringing-up "by hand," and limited education. Here, Pip is anxious for Magwitch to know that he is innocent—that he is not responsible for turning him to the police. But when Magwitch looks at Pip, he seems to experience feelings that have nothing to do with Pip's guilt or innocence. So, Pip's kindness has moved to the convict with strong feelings of loyalty and love. It also an important moment of character development, and this the glimpse of something in Magwitch's character beyond the menace and bluster of his early scenes in the novel. So, Magwitch obviously wants to protect the boy and takes the blame when he says **"Officer, after my escape, I stole some food, from blacksmith's house. Bread, cheese, brandy, and a meat pie. I'm sorry I ate your pie, blacksmith"**.(Dickens,2007:34). Therefore, the relationship between them continued to grow. (1993:6).

3. Satis House and its impact on the life of Pip.

In fact, Dickens describes the next significant event in Pip's fate, and moral evolution is his first encounter with Estella at Satis House and presents Pip to the greater society outside his impoverished beginnings. As a young boy, Pip is



asked to come to Satis House in order to entertain Miss Havisham. There, he meets Estella, Miss Havisham's beautiful young ward. At that time, Pip is perfectly content with his life and future prospects as Joe's apprentice. But Estella has been brought up by Miss Havisham to wreak revenge on the male sex and Pip immediately becomes her victim. (Werenberg,1995:7)

"I thought I heard Miss Havisham answer--only it seemed so unlikely, Well? You can break his heart." (Dickens,2007:50)

Ironically, Pip learns early on what Estella and Miss Havisham's plans are, yet he continues to pursue her because she is so superior and pretty and has such refined manners, even though, she is only about his own age, and he falls in her love. This meeting proves to be the cause of Pip's dissatisfaction with his life. So, he begins to lose sight of his own moral compass and of the moral superiority of the person who had hitherto been most important to him, his friend, Joe. So, she kindles in him a desire to educate and improve himself so that he may become worthy of Estella.(Nakajima,1993:9)

Indeed, one believes that the cruelty of Estella provokes Pip to make him struggle against his fate in order to receive the prize of money and Estella, and become a gentleman. This way Pip's social ambitions get mixed up with his love for Estella. His wish to be a gentleman comes from the bottom of his heart and is based on another wish to be respected by the person he loves. Of course, his wish to be respected is not only caused by Estella but also by people like his sister and Pumblechook, who have stepped on him all of his life and who are actually the people from whom he has his knowledge of social values. so, he loses his innocence and begin to be ashamed of his life and Mr. Joe as one of the ordinary people, and he said: **" I wished Joe had been rather more genteelly brought up, and then I should have been so too". (Dickens,2007:54)**



therefore he forgets the kindness, compassion, and friendship that he needs it from Mr. Joe. (Coles,2007:59)

"That was a memorable day to me, for it made great changes in me. But, it is the same with any life. Imagine one selected day struck out of it, and think how different its course would have been". (Dickens,2007:62)

In this quotation, Pip makes this narrative comment after the day first, when he goes to Satis House and starts to despise his current self and life. So, he conveys the arbitrariness of his fate that one chance event and the experiences of one day can have a profound effect on the entire course of a person's life. It also illustrates the (sometimes harmful) psychological effect that exposure to new people and things can have on people, especially the young and impressionable, Pip has quickly learned to be dissatisfied with himself and his life and to have morally and emotionally corrosive ambitions for something more. He wants to be a gentleman, but the events of the novel will teach him that being a gentleman is about having character, not about having money and social status and the “manners” of the wealthy.(Floris,1996:78)

4.The role of wealth on Pip's life.

One may believe that Pip is very much like Dickens in that he is determined to teach himself through the reading of books. In this way, he hopes to become less coarse. This is the only way that he can escape from the prison of the forge. In his heart, Pip knows that pursuing Estella is wrong, but he cannot let go, despite Biddy trying to make him see the reality of his situation so, he may be educated, but he is totally ignorant concerning relationships with other people. He seems to delight in undermining Biddy's position. Pip wants everything so, he desires Estella but wishes he could love Biddy. Here, the researcher explains that Pip is in turmoil at this stage of the story.(www.Bookwolf.com)



"My name, he said, is Jaggers, and I am a lawyer in London. I am pretty well known. I have unusual business to transact with you, and I commence by explaining that it is not of my originating. If my advice had been asked, I should not have been here. It was not asked, and you see me here. What I have to do as the confidential agent of another, I do. No less, no more." (Dickens,2007:116)

Apparently, Pip's fate makes a dramatic shift because Pip discovers that he has anonymously been left a fortune. Mr. Jaggers tells Joe that he has come to meet with him to inform him that there are great expectations for Pip. Additionally, Pip is to leave his residence right away to become educated as a gentleman in London. Mr. Jaggers says that Pip must continue to be called Pip and that he may not inquire as to who his benefactor. Here, Pip incorrectly guesses that his benefactor is Miss Havisham, concluding that she intends him to become Estella's husband. Finally, Mr. Jaggers offers to pay Joe to release Pip, but Joe agrees without money. Here, Dicken wants to say for the Victorian society, you can't buy everything by your money. (West,2008:21)

"I was content to take a foggy view of the Inn through the window's encrusting dirt, and to stand dolefully looking out, saying to myself that London was decidedly overrated". (Dickens,2007:149)

It has been explains that Dickens shifts the story to London in order to give some ideas about the English society through Pip's feelings of excitement and anticipation are soon quashed when he views the filth and gloom of London and a collection of shabby buildings squeezed, he feels is much overrated. There seems to be a lack of communication between the citizens of London illustrated by Wemmick's surprise when Pip reaches to shake his hand. It seems that basic rituals of friendship and kindness have been forgotten, or are only used when you are trying to get something out of someone else. This first realization of his

great expectations is so imperfect and so disappointing to Pip. But, some of the colorful characters bring light to the gloomy surroundings like Herbert Pocket is a very likable fellow and Jaggers is also shown to be an honorable man, being straightforward in his dealings with him.(Coles,2007:45)

Although, Pip now lives in London and becomes a gentleman but the soul of Pip struggle against his fate when he meets Estella now and then. His love for her has not faded, on the contrary. He has now come to adore her but she still treats him like a boy and still has the ability to hurt his feelings and make him feel inferior. However, Estella's behavior does not hurt Pip as much as it used to. He still thinks that Miss Havisham is his secret benefactor and he has convinced himself that Estella is part of his great expectations, that Miss Havisham has assigned her to him. And that compensates for any suffering Estella may put him through.(Grace,2013:34)

"Pip, dear old chap, life is made of ever so many partings welded together, as I may say, and one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come". (Dickens,2007:191)

Joe says these words to Pip as a farewell, after their awkward meeting in London. Pip, now a gentleman, has been uncomfortably embarrassed by both Joe's commonness and his own opulent lifestyle, and the unpretentious Joe has felt like a fish out of water in Pip's sumptuous apartment. With this quote, Joe tells Pip that he does not blame him for the awkwardness of their meeting, but he chalks it up instead to the natural divisions of life. The blacksmith concocts a metaphor of metalsmith to describe these natural divisions, some men are blacksmiths, such as Joe, and some men are goldsmiths, such as Pip. In these simple terms, Joe arrives at a wise and resigned attitude toward the changes in Pip's social class that have driven them apart, and he shows his essential



goodness and loyalty by blaming the division not on Pip but on the fate of the human condition. (Werenberg,1995: 8)

It is believed that fate and wealth are a very important aspect of Pip's newfound life and it has its impact on his relationship with Joe. Without really being aware of it Pip has forsaken Joe from the first minute he got to London. Joe who was once Pip's best friend is now more of an impediment to him. (1995:9)

5. Realism and remorse in "*Great Expectations*".

Actually, the fate of Pip makes his life shift by the times, he has an unwelcome visit from Magwitch "the convict" who assisted him in the marshes. Here, Magwitch makes this speech to Pip when he dramatically reveals himself as Pip's secret benefactor and the source of all his wealth: (Roberts,2009:3)

" Look'ee here, Pip. I'm your second father. You're my son— more to me nor any son. I've put away money, only for you to spend. When I was a hired-out shepherd in a solitary hut, not seeing no faces but faces of sheep till I half-forgot wot men's and women's faces was like, I see yourn. . I see you there a many times plain as ever I see you on them misty marshes. 'Lord strike me dead!' I says each time—and I goes out in the open air to say it under the open heavens—but wot, if I gets liberty and money, I'll make that boy a gentleman!' And I done it. Why, look at you, dear boy! Look at these here lodgings of yourn, fit for a lord! A lord? Ah! You shall show money with lords for wagers, and beat 'em!"(Dickens,2007:273)

Hence, this revelation is crucially important to the plot of the novel, as it collapses Pip's idealistic view of wealth and social class by forcing him to realize that his own status as a gentleman is owed to the loyalty of a lower-class criminal. This quotation is also important for what it reveals about Magwitch's

character: previously, the convict has seemed menacing, mysterious, and frightening; with this quotation, we receive our first glimpse of his extraordinary inner nobility, manifested through the powerful sense of loyalty he feels toward Pip. (2009:4)

Absolutely, Pip is afraid of the man, having never forgotten how afraid he was that night on the marshes when Magwitch held Pip upside down and nearly shook the life out of him. But the sense of fear is mixed with a sense of guilt as well as anger. Pip feels guilty for being so abhorred by a man who has done so much for him, who has devoted his whole life to repaying such a small favor and who has now risked his life to come and see him. Although initially shocked by this news, Pip gradually begins to feel affection for Magwitch and tries unsuccessfully to help him escape from the police on Magwitch's arrest. In fact, Pip loses his fortune but he wins many things, such as Magwitch 'second father'. (Pukari,2015:19)

"It would have been cruel of Miss Havisham, horribly cruel, to practice on the susceptibility of a poor boy, and to torture me through all these years with a vain hope and an idle pursuit, if she had reflected on the gravity of what she did. But I think she did not. I think that in the endurance of her own trial, she forgot mine, Estella". (Dickens,2007:307)

In this quotation, there is a clear change in Miss Havisham's behavior when she has, at last, realized the harm she has caused to Estella and Pip and regrets her actions. She observes Pip's passionate pleas to Estella to marry someone worthy of her because he wants her to be happy. This fills Miss Havisham with pity and remorse. There is also a change in Pip for he is direct in his dealings with both Miss Havisham and Estella. He has turned away from being the passive victim of their plans. The young boy who played cards with Estella and



was mocking him, now requests from Miss Havisham to continue the support for Herbert in his business venture, and to keep it a secret. **(Roberts,2009:5)**

Miss Havisham is now suffering from her life of hatred and revenge. She wishes to make amends and willingly offers to help Herbert and Pip. Pip shows his continued change by refusing to accept any aid from her. This is a clear indication that his character has now matured. So, he has now lost his infatuation for Estella and shows that he is unselfish by pleading with her to marry someone she can love, not Drummle. **(2009:6)**

"My Dear! Believe this: when she first came to me, I meant to save her from misery like my own. At first I meant no more". (Dickens,2007:338)

The researcher portrays that the fate of Estella becomes like the fate of Miss Havisham when she adopted her, and how Miss Havisham is revealing Estella's background to Pip and begging his forgiveness for what she has done, including her arranging for Estella to marry Drummle, which she knows will cause Pip great pain. **"Misery like my own"(2007:338)** refers to her bitterness at her treatment by the man she was supposed to marry. Miss Havisham's recognition of the evil of her actions and her desire for forgiveness reflect the novel's motif of redemption. Because she has changed, and because Pip is willing to forgive her, she is able to achieve a sense of redemption before she dies. **(Floris,1996:83)**

6. Personal growth and maturation.

One may notice that Dickens makes a number of storylines are drawing to a close. So, Pip completes the transaction with Clarriker for Herbert's business, and Pip's life as a wealthy man is over. While Herbert visits Magwitch to tell him the plan, Pip finds a note asking him to come alone, to the sluice-house on the marshes, for important information. Pip decides that he must go to



the marshes and the sluice-house and Orlick is caught from behind and tied to a ladder inside. His captor is a drunken Orlick, who intends to kill him and put his body in the limekiln so no one will ever find him. As he toys with Pip's nerves, Orlick confesses to killing Mrs. Joe. He is now working with someone who knows all about Magwitch and is very powerful. Pip guesses it is Compeyson. Here, Pip realizes he will never have the chance to apologize to Joe and Biddy. He looks for a way to escape but sees none. At the last minute, Pip is rescued by Herbert, Startop, and Trabb's boy but Orlick escapes. Herbert explains that they had found the note to Pip from Orlick so they rushed to help him. (**www.sparknotes.com**)

Actually, during his attempt to help Magwitch and take him out of England, a great change is taking place in Pip's feeling, once again. As if it was a piece of ice, his repugnance towards Magwitch melts away and he comes to love the man and he seriously regrets his behavior towards both him and Joe. But the attempt fails, and Magwitch, who has been mortally hurt, is recaptured and taken to prison to await his trial. Upon Magwitch's deathbed, Pip now vows to be as honest to Magwitch as Magwitch has ever been to him. (**Clavert,2004:17**)

"Dear Magwitch, I must tell you, now at last. You understand what I say? A gentle pressure on my hand. You had a child once, whom you loved and lost. A stronger pressure on my hand. She lived and found powerful friends. She is living now. She is a lady and very beautiful. And I love her!"(Dickens,2007:39)

In this quotation, Pip tells Magwitch about his daughter, Estella, who has not seen since she was a child. Now, by consoling the dying Magwitch with the truth about Estella, Pip shows the extent to which he has matured and developed a new understanding of what matters in life. Rather than insisting on the



idealistic hierarchy of social class that has been his guiding principle in life, Pip is now able to see hierarchy as superficial and an insufficient guide to character. Loyalty, love, and inner goodness are far more important than social designations, a fact that Pip explicitly recognizes by openly acknowledging the complications that have made his former view of the world impossible. **(Nakajima,1993:13)**

The researcher portrays that one aspect of this novel is the series of coincidences and the fate of Pip. Though it is unlikely that all of these things should happen, it seems appropriate, as though twists of fate happen by some design in order to redeem the suffering of good people and give it meaning. It is also ironic but appropriate and no doubt deeply satisfying for Magwitch that she, the child of a convict, should have become a lady by chance, just as Pip has become a gentleman through his conscious efforts. That Pip should place so much importance on caring for and comforting Magwitch during the last days of his life also emphasizes the spiritual and moral growth he has undergone. **(Floris,1996:83)**

7. Sadness and Happiness.

Unfortunately, after the death of Magwitch, Pip breaks down at this period due to poor health and financial pressures. While he moves in and out of a state of unconsciousness Joe is by his side to nurse him. Joe's kindness towards Pip is almost worse than his illness. So borne down with guilt and regrets is he that he would rather Joe had shown him anger or even strike him for his ingratitude. But Joe treats Pip with the same kindness and friendliness as he always has. Pip's illness can thus be regarded as a symbolic death followed by his resurrection as a better man. His character having matured through all the trials and tribulations he has faced. He also looks at the other characters in a new perspective, considering now that Herbert's talents have contributed to his

success, and that his initial comment that he would not fulfill his dream has been proved to be wrong. When Herbert is told about Pip setting him up in business, all the secrets have now been revealed, except for Estella's parentage, which Pip will keep secret for the rest of his days. **(Grace,2013:65)**

When Pip comes back to the forge he finds that Joe has just married Biddy, Pip's childhood friend, who wants to marry her. so, he becomes sad, yet happy for Joe and they grant forgiveness to Pip. So, Pip leaves England to go and work with Herbert as he is in desperate need of money. Eleven years later he returns having made a successful career. Joe and Biddy now have a son named Pip whom they hope will grow up to be just like 'the old' Pip. **(Pukari,2015:21)**

"But you said to me, „God bless you, God forgive you!“ And if you could say that to me then, you will not hesitate to say that to me now-now, when suffering has been stronger than all another teaching and has taught me to understand what your heart used to be. I have been bent and broken, but—I hope—into better shape. Be as considerate and good to me as you were, and tell me we are friends". (Dickens,2007:412)

In this quotation, Estella says this to Pip when they meet again at the end of the novel, after years of being apart. She wants to express her guilt and her desire to have Pip's friendship and goodwill. Estella's change in character and attitude is an example of the themes of personal growth and maturation, learning empathy and compassion, learning from one's own suffering, and achieving forgiveness and redemption through these things. It also reflects the idea that because they have both become better people, Pip and Estella are now capable of feeling a deeper, truer love for each other. Estella's suffering consists not only of the way Miss Havisham raised her, but also her emotional isolation and emptiness, and her unpleasant life with Drummle. **(Nakajima,1993:13)**



"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". (Dickens,2007:412)

In spite of Estella's final remark that she and Pip will remain friend apart, but the researcher interprets Pip's last sentence: **"I saw no shadow of another parting from her."**(2007:412), as being a sign of their staying together and perhaps even getting married. And that is the ending of the final stage of Pip's great expectations and his fate. This mirrors Dickens own life when he met his first love many years later. However, Dickens was persuaded to change the ending by a friend, giving the reader a chance for a happy ending. Uncharacteristically for Dickens, he does leave the ending somewhat ambiguous. (Clavert,2004:19)

8. Conclusion

In the current study, Dickens emphasizes and studies social, and economic conditions and their effects on Victorian society. This novel describes many universal and fundamental ideas such as the identification of self, social standings, morals, wealth, suffering, revenge, and growing pains. So, this study focused on Pip's struggle with fate, morals, guilt, ambition, wealth.

Arguably, the researcher concludes that Pip has a natural nobility of speech and manner despite a modest beginning and has a strong sense of right and wrong and is very much affected by conscience. His fate makes him falls profoundly in love with Estella at first sight. Desperately wishes to become a gentleman in order to be worthy of Estella's higher social status. Therefore, he suffers much unhappiness and dissatisfaction as a result of his infatuation with Estella.



The researcher explains that fate makes Pip as wealthy; he had changed from an innocent, caring boy into an arrogant young man as a result of his nonrealistic hopes and expectations. So, his great expectations are inextricably connected with individualism and passion for education and gentility but his fantasies are connected with the unattainable Estella. Pip finally learns that his wealth from Abel Magwitch and Miss. Havisham is not the benefactor, his unrealistic expectations cease, so his genuinely good nature begins to overcome the negative traits that he had developed. Here, the researcher concludes that Dickens wants to explain to Victorian society that life is not just money and wealth but it is love, friendship, and equality between people.

Ultimately Pip learns that the wealth is not everything, so becomes ashamed of his own particular selfish and ungenerous behavior towards Joe and Biddy. Rediscovered the naturally loving nature of his original childhood self. The researcher explains that Pip realizes that one's social standing has no correlation to their true characters. Despite being the lower class they are a symbol of honesty and loyalty whereas the upper class shows the most wrecking qualities for a human being. The upper class plays games and plots revenge but the lower class teaches the lesson of forgiveness and humbleness.



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