THE DREAM, THE ROMANCE, AND THE REAL: THE SYNTHETIC MYTHS OF OLIVER, PIP, DAVID, AND ESTHER

By

GLENDA LINDSEY HICKS

Bachelor of Arts
University of Oklahoma
Norman, Oklahoma
1970

Master of Arts
Oklahoma State University
Stillwater, Oklahoma
1973

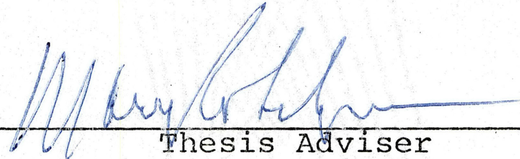
Submitted to the Faculty of the Graduate College
of the Oklahoma State University
in partial fulfillment of the requirements
for the Degree of
DOCTOR OF PHILOSOPHY
July, 1981

THE DREAM, THE ROMANCE, AND THE REAL:

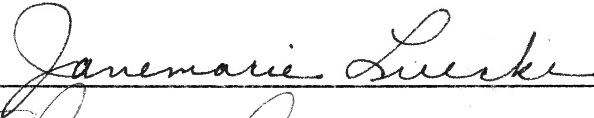
THE SYNTHETIC MYTHS OF OLIVER,

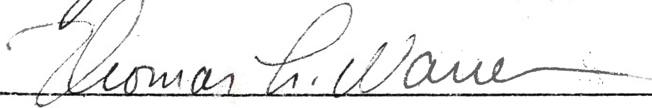
PIP, DAVID, AND ESTHER

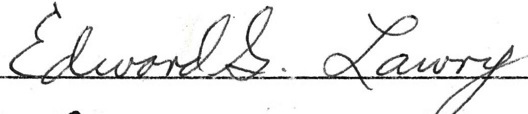
Thesis Approved:

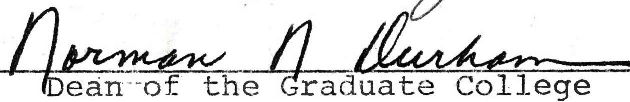


Thesis Adviser









Dean of the Graduate College

1099205

PREFACE

The diversity of the criticism on Dickens' novels is both enlightening and confusing--full of disparate and sometimes contradictory claims. If this work claims to somehow go beyond what has been said of Dickens, its debt is more to those who have exposed the variety of the Dickensian experience, for this work is an ambitious synthesis of the diverse contributions. It is my contention that Northrop Frye's interpretation of the romance suggests a way to understand Dickens' debt to the romance genre and his legacy to the modern novel. Through Dickens' creative adherence to the romance pattern he integrates the individual dreams and realities of men into the myth of every man.

So many people deserve my thanks on the completion of this work. Certainly my committee members, Ed Lawry, Sam Woods, Janemarie Luecke, and Tom Warren, and my advisor, Mary Rohrberger, were patient and helpful. The cheerful patience of Louise Thomas, my friend and typist, can never be repaid. The loving generosity of Bill and Virginia Hicks made my work a tangible reality. I should also like to express special gratitude to my parents, for it is they who endowed me with the love of literature and persistence of spirit necessary for a work so ambitious. To my husband

I owe a special debt for the loving manner in which he watched our son, Joshua, while I worked, attended to my feverish insights into obscure material, and listened to draft after draft of my writing. Certainly his contribution to my work is immeasurable and gratefully acknowledged.

TABLE OF CONTENTS

Chapter | Page

I. INTRODUCTION 1

II. THE CHILD'S POINT OF VIEW, THE INTERNAL DREAM, AND THE ETERNAL JOURNEY 8

Focus and Logic: The Child's point of View 11
The Internal Dream: Miracles and Magic . . 22
Time and the Eternal Journey 36

III. THE INTERNAL DREAM EXTERNALIZED: DICKENS' NOVELS AS MINDSCAPE 58

The Adult's Dream and the Child's Reality: A Single Mindscape 73

IV. _DAVID COPPERFIELD_ AND THE OBJECTIFYING MIRROR OF THE DREAM 84

Fathers, Mothers, Sisters and Brothers: David's Temporal and Androgenous Doubles 99
Physical and Mental Doubles 108
Functional Names: Revelations of David's Multiplicity through Denominations and Appellations 115
Light and Fire, Image and Motif: Doubling Devices 130
Madness, Beastliness, and Fits: Further Patterns for Doublings 140
Flowers and Doubles: A Final Functional Motif 158
Dreams, Doubles, and the Mission of the Romance Journey 160

V. THE SYNTHESIS OF THE ROMANCE AND THE DREAM INTO MYTH: _OLIVER TWIST_, _GREAT EXPECTATIONS_, AND _BLEAK HOUSE_ 167

Mothers and Fathers, Life and Death, Breathing and Hanging: Oliver Twist's Mythic Journey 170

Chapter | Page

Pip and the Promethean Boon: Fire, Light, and Identity 183

Matricide, Patricide, and Guilt: Esther and the Myth of Bleak House 192

VI. CONCLUSION 217

A SELECTED BIBLIOGRAPHY 223

CHAPTER I

INTRODUCTION

It has been said that the novels of Dickens constitute "*une carrier ouverte*--an open quarry, where he who chooses to dig can uncover a vein of whatever substance he considers valuable,"[1] and even a cursory look at the kinds of critical work done on Dickens appears to verify such a claim. Critics voice disparate views of the themes, characters, motifs, and techniques found in the novels of Dickens, so that analyses include everything from the fairy tale and myth to psychology and the dream; themes run the gamut from guilt to freedom, from containment to love; characters are portrayed as flat or psychologically rich, grotesque individuals and mirrored types; plots are faulted as serpentine and without structure and extolled as tight and well-conceived vehicles for theme and character. In the final analysis, if the experience of the diversity of Dickensian criticism is confusing and exhausting, it is no more so than the variety of experience in Dickens' novels. For it is the complicated plots, the manifold characters and their doubles, the maze-like imagery and symbols, the surrealistic coincidences, the bizarre environments, and the confusing paradoxes that justifiably produce the various reactions to Dickens' work.

Ultimately, it is difficult to investigate either Dickens or his critics without encountering the labyrinthine dream world that is a typical characteristic of the romance, for Dickens' novels consistently include the elements that Northrop Frye attributes to the earlier genre: "mysterious birth[s], oracular prophecies . . . contortions of . . . plot, foster parents, adventures . . . narrow escapes from death, and recognition[s] of the true identity of the hero and his eventual marriage with the heroine."[2] Such elements are commonly the points of contention among the Dickens' critics, though none of those critics have adequately explored Dickens' relation to the romance.[3]

In fact, Dickens' novels (and the novel tradition) originate in the romance, despite the traditional view linking the flowering of the novel with the rise of realism. This link is justified insofar as the society of the eighteenth century, emphasizing the rational and the objectively verifiable, demanded a truth of correspondence in art. Thus the romance, with its fondness for the fantastic, gave way to the supposedly more credible and more realistic genre of the novel. But in spite of its partial capitulation to the demands of realism, the novel tradition has held obstinately to the marvelous, refusing to deny the temptation of the magical; thus we find in the novels of the eighteenth, nineteenth, and twentieth centuries a consistent reverberation of this metareal element. Novelists ranging from Laurence Sterne to Vladimir Nabokov

insist on metareal and metalogical principles of time and space, juxtapositions of bizarre images, and dream-like occurrences.

Only recently has a rationale for the lure of the marvelous been produced, and interestingly enough, it is the critics of the romance who have provided a nexus between the real and the surreal, the romance and the novel. Northrop Frye and Kathryn Hume claim that the romance is, in fact, "the structural core of all fiction,"[4] and though one might argue with such a sweeping generalization, it finds a striking validation in the fiction of Charles Dickens.

In their interpretation Frye and Hume claim that the romance is undergirded by the symbolic working through of the psychic development of man in a process that Hume refers to as "Centroversion."[5] Thus the romance genre represents the epic of man as he moves through the ritual of self-discovery, and the vision portrayed is the vision of life as a quest for identity. In its relationship to the epic, the romance, they claim, repeats the paradigm that Joseph Campbell portrays as the tripartite journey of Everyman as he moves through the cycle of "separation--initiation-return."[6] The object of the quest, though it may be represented in numerous symbolic forms, is always self-knowledge. The process portrayed is the process of individuation;[7] the impact is that of myth. According to Campbell this myth is "the secret opening through which the

inexhaustible energies of the cosmos pour into human cultural manifestation"[8] providing access to truth, and the archetypal journey of the individual is the "monomyth,"[9] the "cultural manifestation" of the internal drama of the individual psyche.

It is in the tradition of the cultural externalization of the maturation process that we find Dickens and the romance. Since the archetypal journey is not a literal journey, in the classical myth, the traditional romance, or the Dickens' novel, the ordinary world is replaced in the psychic process by the "inner space"[10] of the dream world. In this dream world the romancer portrays events in a metalogical-chronological progression rather than in the more acceptable logical continuity of the realist. It is also in this dream world of the archetypal journey that "the ambiguities of ordinary life, where everything is a mixture of good and bad"[11] are clarified, and a moral polarizing occurs that produces the standard flat character of the romance. "The characterization of romance," according to Frye, though it has been criticized for producing flat characters, "is really a feature of its mental landscape." "Its heroes and villains exist primarily to symbolize a contrast between two worlds, one above the level or ordinary experience, the other below it."[12]

The romance attempts to reconcile the abhorrent and the idyllic worlds, and this attempt at reconciliation constitutes man's journey toward identity. On this journey

man must realize "that we are not awake when we have abolished the dream world: we are awake only when we have absorbed it again."[13] That absorption of the dream into the real constitutes "identity" according to Frye, and it is this existence "before 'once upon a time,' and subsequent to 'and they lived happily ever after'" that describes identity.[14] That state is not only the goal of fiction, but also of mankind, and it is reached only after the epiphany of the "cyclical movement of descent into a night world and a return to the idyllic world."[15] It is the epiphany of the archetypal journey to self-knowledge.

Given an accurate understanding of the romance, almost immediately the correspondence between Dickens' novels and the romance becomes discernible and significant; for they share not only the apparently loose structures, flat characters, improbable events, and dream ambiance, they also share the <u>bildungsroman</u> substructure which has been found consistently in Dickens and only recently applied to the romance. By linking Dickens to the tradition of the romance as portrayed by Hume and Frye, it becomes possible to reconcile the apparently disparate elements of Dickens' novels that have, at best, puzzled and confused critics and, at worse, led to misjudgments concerning the quality of Dickens' art.

NOTES

[1]Branwen E. B. Pratt, Dickens and Love: The Other as Self in the Works of Charles Dickens, Diss. Stanford 1972, p. 1.

[2]Northrop Frye, The Secular Scripture: A Study of the Structure of Romance (Cambridge: Harvard Univ. Press, 1976), p. 4.

[3]Northrop Frye's important work on the romance provides the perspective necessary for understanding Dickens' proper relationship with the genre, and to this time no one has explored the implications of Frye's work on Dickens. It is not unusual, however, to find among the Dickens' critics, frequent references to Dickens' use of the romance conventions. Archibald Coolidge, Jr., for instance, in his article "Dickens's Complex Plots" (The Dickensian, 57 [1961], 74-82), alludes to Dickens' romantic literary tradition, and concludes that he uses "complex plots to create contrasts in his novels" (p. 74). Robert Newson in his work, Dickens on the Romantic Side of Familiar Things: Bleak House and the Novel Tradition (New York: Columbia Univ. Press, 1977), uses the word romance as synonymous with strange, and claims that the qualities "romantic" and "familiar" are "wholly antithetical" everywhere but in Dickens (pp. 6-7). Never does Newson speak directly to Dickens' use of the romance. Bruce Raymond Lundgren claims that Dickens is indebted to the romance insofar as he mixes prose fiction with the romance mode to minimize "sustained planning" ("Dickens and the Rhetoric of Romance," Diss. University of Western Ontario [Canada] 1971, p. 110).

[4]Frye, Scripture, p. 15: Kathryn Hume, "Romance: A Perdurable Pattern," College English, 36, No. 2 (1974), 129-46.

[5]Hume, p. 130.

[6]Joseph Campbell, The Hero with a Thousand Faces, 2nd ed., Bollingen Series 17 (1949; rpt. Princeton: Princeton University Press, 1973), p. 30.

[7]Carl G. Jung, M. L. von Franz, Joseph L. Henderson, Jolande Jacobi, Aniela Jaffe; Man and His Symbols, eds.

Carl Jung, M. L. von Franz, John Freeman (New York: Dell, 1973), pp. 159-167. Jung describes the process of individuation as the "coming to terms between the inborn germ of wholeness and the outer acts of fate." In this process the unconscious directs the maturation of an individual "in accordance with a secret design" (p. 164).

[8] Campbell, p. 3.

[9] Campbell, pp. 3-46.

[10] Frye, _Scripture_, p. 58.

[11] Frye, _Scripture_, p. 50.

[12] Frye, _Scripture_, p. 53.

[13] Frye, _Scripture_, p. 61.

[14] Frye, _Scripture_, p. 54.

[15] Frye, _Scripture_, p. 54.

CHAPTER II

THE CHILD'S POINT OF VIEW, THE INTERNAL DREAM, AND THE ETERNAL JOURNEY

The medium for the initiation of the Dickensian character is the point at which the dream and the real worlds merge, and such a nexus is realized in the child-like point of view that dominates Dickens' fiction. The familiar world is made strange through the child's subjective vision of time, space, and logic, and it is this strangeness that lends itself to the duplication of the dream ambiance of the romance. For the romance initiation is a figurative one, and the journey undertaken is internal and therefore consistently portrayed as taking place in another world. By rendering the familiar world strange through the child's vision, Dickens appropriately and simultaneously identifies the necessity of the ongoing process of growth in every man. He mirrors the child's perspective in the adult dream, directs us to the interstices of the dream and the real, defines the dream as a projected and symbolic world of private needs, and thereby designates the necessity of self-examination.

Mark Spilka recognizes the strangeness of the Dickens' world and identifies it as the result of the author's

"sensibilities . . . fixed at childhood levels of perception."[1] Such a fixation, he claims, "indicates a stance, a shaping point of view, from which the artist comprehends experience."[2] Dickens' ultimate perspective is, Spilka agrees, "the child's point of view . . . in all his fiction, whether in first or third person, in children or omniscient author."[3] But such a child-like perspective, characterized by a "distortion of the external scene, a fusion of human and animal shapes, and a mingling of reality and dream," defines, according to Spilka, not the romance pattern, but rather a grotesque comedy.[4] These distortions, fusions, and minglings produce the ambiguous "laughter, horror and perplexity" of the dream world, he claims, but though he delineates Dickens' grotesque dream, Spilka maintains ultimately that Dickens only "seems distorted . . . from an adult perspective"[5] and that his works have "no exact equivalent for the dreamscape."[6] Spilka never associates the childish point of view with the dream, the dream with the romance, or the romance with an initiation pattern.

Taylor Stoehr directs his judgment of Dickens perspective to many of the same elements that Spilka judges important, but his final conclusion mentions very little of the importance of the child-like perspective. He chooses rather to focus on what he delineates as Dickens' "dreamers' stance." This stance characterizes "the reality . . . of the dream."[7] And though he recognizes the dream ambiance as the definitive element in Dickens'

point of view and identifies the element with a "childish word magic,"[8] Stoehr does not make the connection between the child's vision and the dream. This link cannot be overlooked, for it places Dickens in the romance tradition that Frye has defined as demonstrating the process of individuation. Such a nexus is an important one; insofar as it synthesizes the various and at times contradictory elements of Dickens' novel.

Because of a child's size, perspective, and lack of knowledge about adult systems, his existence is a particularly subjective one. Within that existence children apprehend the "objectively verifiable" science of logic and the qualities of space and time subjectively. Such apprehensions, when compared to adult absolutes, appear as visual and mental distortions of reality. Dickens' narrative captures this subjective or childish vision of reality by distorting focus, logic, time, and space. Such distortions characterize the child's world as comparable to the dream world, and by focusing on the child, Dickens keeps us directed to the process of maturing.[9] Such a focus also characterizes the reality that can appear as dream, for the child's subjective existence, though embued with the ambiance of the dream, is reality. The placement of the maturation process in a dream world that is also the real world underscores the archetypal necessity and reality of the journey.

Focus and Logic: The Child's Point of View

All of Dickens' protagonists accept as real the meta-realistic, metalogical world that defines the childish existence. Such a world is miraculous primarily because of the child's size, perspective, and imagination. Because of his size the child looks at the world from an odd and individualized perspective. Pip reminds us that "the child is small, and its world is small, and its rocking-horse stands as many hands high, according to scale, as a big-boned Irish hunter,"[10] but he does not remind us that in such a small world things are presented to the child at an odd angle--distorted--sometimes altogether out of focus. For the child does not dwell in a world that is "according to scale," he dwells in the over-sized adult world where he must look up to adults and objects that are large and out of proportion in his small world. Consequently the majority of the world appears distorted, out of focus, and miraculous to the child. Simple changes in position, focus, or attitude may do odd things to the child's external world. As he concentrates on a single adult, for instance, others may be altogether lost to his consciousness. When his focus shifts, people may miraculously appear, disappear, or reappear. If he is tired or sick, the world may become unreliable and fade in or out of his consciousness, waver, alter in size or shape. If he concentrates on one aspect of one adult, that aspect

may be seen to take over the entire existence of the adult viewed.[11] If the adult points a finger or crosses a leg, from the child's perspective, that leg or finger nearest the child may appear to grow or overtake the individual. For the child's focus is not only peculiarly subjective, his mind is also peculiarly synthetic and prone to generalization.

The child's world is a visual, subjective, whole world, unaffected by objective systems of logic. What his five senses perceive, his mind interprets and accepts. His logic is, therefore, the unquestioning logic of the literal, but it is also enlivened by a rich imagination which understands metaphor and intuits the literal and the metaphoric as parts of a synthetic whole. Pip, then, literally and logically concludes that "the shape of the letters on my father's [tombstone]" are indicative of his father's appearance: "He was a square, stout, dark man, with curly black hair." The "character and turn of the inscription" on his mother's stone leads him to the "childish conclusion that my mother was freckled and sickly" (GE, I). To the literal and synthetic logic of the child, the world is meaningful and, therefore, Mr. and Mrs. Pirrip should look like the letters on their tombstone. Experience verifies such a conclusion. The decaying Miss Havisham makes obvious her condition by everything around her--her dress, her room, her cake, her house. Mr. Gradgrind, Uriah Heep, Miss Murdstone--they all do the same. It is, however, primarily the literal and holistic logic of the child that can

perceive existence imaginatively enough to account logically for such "coincidences."

This literal approach ultimately broadens the range of the acceptable and animates the world, for not only is the actual given life by the child's rich synthetic imagination, the metaphor occupies a credible and immediate actuality as well. Oliver Twist, when told he is to be brought before "the board" is properly "astounded by this . . . intelligence."[12] When presented, Oliver, "seeing no board but the table . . . bowed to that" and learns in the interview that, given the board's "wise and humane regulations" (OT, II) which show neither insight nor human sympathy, it has certainly been appropriately--metaphorically named. Thus in the child's vision, the literal and the metaphoric unite and give credence to a miraculous and intentional world. If Pip's mother is Georgiana, "Wife of the Above," Pip understands the message metaphorically as "a complimentary reference to my father's exaltation to a better world" (GE, VII), which it is. Pip's literal logic also brings him to conclude that the injunction that he is "'to walk in the same all the days of my life'" obliges him "'always to go through the village from our house in one particular direction, and never to vary it by turning down by the Wheelwright's or up by the mill'" (GE, VII). Though Pip's interpretation is apparently an absurdly and childishly literal understanding of the biblical verse, the injunction is metaphorically rich and in need of Pip's literal

understanding as is evidenced when Pip is tempted to alter his path and venture to Miss Havisham's and London.

Ultimately a child's strong visual orientation helps to determine his pattern of thought and dominates his subjective logic. Pip sees his mother and father in a certain way because his generalizing and synthetic mind sees their tombstone inscriptions. He sees his proper path in life clearly laid out in the village he knows, and therefore he knows that his path to his great expectations is wrong. Oliver sees the board as a board, and experience does not alter his wooden conclusion. Logic, then, is logic by projection and juxtaposition; a single image calls forth an idea, or two images merge and the subjective world of the child becomes epiphanic.

Among the critics, Taylor Stoehr comes the closest to assessing accurately Dickens' use of visual imagery and detail when he diagnoses it as a kind of "photographic realism." "The articulation, the juxtaposition, the superimposition of . . . details" produce, he claims, through "order and disjunction, the strangely unreal effect which we . . . associate with Dickens, the sense of a world all in pieces, where every fragment is nonetheless intimately and mysteriously involved with every other fragment."[13] Dickens, he claims, "takes the world at surface value . . . as a child might, in concrete terms."[14] Stoehr does not go on, however, to explore the synthetic logic of the child that, like the logic of the dreamer, assesses meaning to

the surface detail by sensing the inherent meaning of the miraculous world. He chooses rather to associate such a "metonymical" technique with only the dream and the dreamer.

In overlooking the child's role as the sentient center in Dickens, Stoehr disregards the very rationale for Dickens' focus on the child, the concomitant emphasis on the archetypal initiation pattern, and the impact of the romance in Dickens' work. The logic of photographic realism does dominate the Dickens' narrative, but in so doing it recalls the nether would of the romantic initiation, directs the plot to the metalogical progression of the romance, and reinforces the consistent use of the child's vision in the point of view.

In Dickens, as in the romance, the individual ritual of self discovery occurs in the subjective inner space of the dream world. In this world, Frye tells us, experience is primarily sensuous and especially visual; objects predominate.[15] Sense emerges in this visual world, not from Aristotelian logic, but from the proximity of objects and events to one another. Events, therefore, do not proceed in discernible cause-and-effect-patterns, but rather by the apparently arbitrary "temporal" technique of the romance. The progression of events and much of the sense of Dickens, therefore, remains obscure unless the visual logic of the child is understood, but once that synthetic and subjective perspective of the child is understood, the ordering of details, events, and chapters takes on meaning.

The child's holistic world, like the dreamer's world and the world of the romance, is a maze of visually and mentally interconnected meanings. Details are never accidental; Stoehr says that in Dickens "We are presented with a cosmos everywhere interdependent."[16] Juxtaposed incidents, concepts, and ideas join the image patterns, so that to know the sense of anything in Dickens we must know the connections of everything and the focus of the novel. Such a need is emphasized by Dickens' prevalent tendency to use at least two distinctly different, apparently unrelated plot lines and settings. The opening of Bleak House is a case in point. Though it is Esther's story, it begins "In Chancery" with "Fog everywhere."[17] At the heart of the fog is the High Court of Chancery "which has its decaying houses and its blighted lands in every shire; which has its worn-out lunatic in every madhouse, and its dead in every churchyard; which has its ruined suitor, with his slipshod heel and threadbare dress, borrowing and begging through the round of every man's acquaintance; which gives to monied might, the means abundantly of wearying out the right; which so exhausts finances, patience, courage, hope; so overthrows the brain and breaks the heart . . ." (BH, I). The details of the opening chapter are all interconnected and visually capsulize Esther's focal point (as the initiate) in the story. The image of Chancery is the fog, the mud, the contagion described; it is the lunacy, the blight and death. It is the primordial--the "megalasaurus . . . waddling like

an elephantine lizard up Holborn Hill" (BH, I). It is the center of our attention. The destroyer. The builder. It is the essence of life with all its contradictory arbitrariness and intentionality. Without focusing on Chancery we cannot know Esther's task, while the juxtaposition of Esther's character against the image of Chancery reveals the central concern of the novel. For in the midst of Chancery, chapter three suddenly introduces Esther "In Progress." Her progress is in relation to the court of Chancery though her connection to Chancery appears to be tenuous. Juxtapositional logic tells us otherwise, for Esther's is the "ruined suitor" of a father, "borrowing and begging"; hers is the "monied might" of a mother, "wearying out the right" rather than acknowledging the truth of her past.

Esther's story, like her mother's is concerned with her avoiding truth. She masks herself in fake identities. She is not "Dame Durden," or "Mother Hubbard," or "Old Woman," or "Cobweb," any more than her mother is Lady Dedlock. Esther is the "decaying house" inherited from her mother; hers is the "blighted land" of Chancery--the sick kingdom. Hers is the choice between identity and lunacy, health and death. The visual image of the foggy court is the image of life and the challenge of life. The fog of Chancery is the confusion through which Esther must venture in order to find identity. Hers is the trial that "overthrows the brain" with disease and "breaks the heart" (BH, I). Hers is the

archetypal journey. All the details are meaningfully presented and accessible to anyone who will reorient his cause-and-effect logic and see the verity of the contiguous details which become clear only through juxtapositional logic.

The opening details of David Copperfield are equally significant. David is born on a Friday, in the Rookery, with a caul, at the instigation of his aunt (after whom he is to be named), in the presence of Peggotty, as Ham hides about the house. David is to be an unlucky girl who is "privileged to see ghosts and spirits."[18] Thus we can expect to see David on a journey similar to Esther's where he is destined to be married due to the graces of his attendant goddess, Frigga (whose day is Friday and who presides over marriage and the home). Such a marriage is symbolic of the location of identity and can come only after David stops fooling himself ("rooking") and locates his true identity--whether that identity be female (He is to be a girl--Betsy Trotwood Copperfield.), or male (Ham is born at the same time as David--both to the same mother--Betsy Trotwood, for as Betsy instigates David's birth ["I have always been convinced I am indebted to Miss Betsy for having been born on a Friday" (DC, I)], she also instigates Ham's birth [She "shook him rumpled his hair, made light of his linen . . . and otherwise tousled and maltreated him" until at David's birth Ham "was then as red" (DC, I) as the infant David.]). David's identity is also confused when he witnesses the

selling of his caul. The auction leaves David feeling "quite uncomfortable and confused at a part of myself being disposed of in that way" (DC, I). According to forecast, his journey to maturity is also unlucky. The "old lady with a hand-basket" who wins his caul has as her "proudest boast" the fact "that she never had been on the water in her life" and issues warnings against the "empiety of mariners and others" who have the presumption "to go 'meandering' about the world" (DC,I). Since, according to Northrop Frye, "the sea is particularly the image of an unconscious,"[19] the old lady's injunction, "'Let us have no meandering!'" is unfortunately bad advice for the young David who must meander through both the internal and external worlds to reach the identity symbolized by his eventual marriage. Frye claims that "the closer romance comes to a world of original identity, the more clearly something of the symbolism of the garden of Eden reappears, with the social setting reduced to the love of individual men and women within an order of nature which has been reconciled to humanity,"[20] and in the opening of David Copperfield the juxtaposition of facts, events, and images endorses Frye's claim and anticipates both the action and the logic of the archetypal journey of David.

The use of such logic is, by no means, limited to Dickens' openings. Throughout his novels every detail, image, and event is functional. For example, the young idealistic David, on "an expedition of duty" (DC, XIX), ventures into London where he goes to the theatre. We are

told, incidentally that he sees Julius Caesar and a "new Pantomime" (DC, XIX). On his return from the theatre he "coincidentally" runs into James Steerforth, a companion from Creakle's school whom David idealistically worships. However, the superimposition of the events of the life of Julius Caesar on David and Steerforth's meeting is more than coincidental, for in context we see that David is to Steerforth as Brutus is to Caesar. Steerforth calls David "the daisy of the field" (DC, XIX); he is young, fresh, and idealistic--"out to do [his] duty" "whatever it might be" (DC, XIX). In addition, Steerforth is to David a very Caesar--"a magistrate" to whom he is "bound" (DC, VI) to defer. David is always second in command to Steerforth, even at his own table, where he sits "on his [Steerforth's] left hand" while Steerforth "with perfect fairness" dispenses the viands and wine (DC, VI). Steerforth is "of great power" (DC, VI), and his very manner bears, in David's eyes, "a kind of enchantment" (DC, VII) though he tyrannically abuses the naive Copperfield and his friends, taking David's money and issuing orders unremittingly. Steerforth and Caesar both fall out of favor with their Brutuses during the time that they live out-of-wedlock with their Cleopatras; in Steerforth's case his Cleopatra is his courtly Little Em'ly who has such an "elegant . . . taste" and manner that no "Duchess in England can touch her" (DC, XXI). Given the above parallel, it is not surprising when, at Steerforth's death in a tempest, David, like Brutus, is blamed for his

murder and banished by Rosa Dartle: "'A curse upon you!'. . . 'It was in an evil hour that you ever came here! A curse upon you! Go!'" (DC, LVI), for David plays Brutus to Steerforth's Caesar in "the new Pantomime" (DC, XIX).

Pip's attendance at the representation of George Barnwell is no more coincidental than David's visit to Julius Caesar or Pumblechook's warning to Pip that he should heed the play and "'Take warning, boy, take warning!'" as if it were a well-known fact that Pip "contemplated murdering a near relation" (GE, XV). Pip's resentment concerning his sister (whom he finds "unjust" insofar as "her bringing me up by hand, gave her no right to bring me up by jerks" (GE, VIII)) and his encounter with George Barnwell lead him to believe that he "must have had some hand in the attack" upon his sister (GE, XVI). Such guilt is justifiable insofar as Orlich, who functions as Pip's dark side,[21] carries through Pip's unconscious desires to end the tyranny that Mrs. Joe has established over his life; the juxtaposition of the Barnwell episode upon Mrs. Joe's attack reveals the sense of Pip's guilt.

It is the childish point of view that provides the coherence for the Dickens' novel. The contiguous or juxtapositional logic is credible because the child experiences the world not by means of cause and effect logic, but by visual, experiential participation in an animated and holistic world. The child is the touchstone, the boundary along which details and events line up and make sense. His

is an incredible and miraculous world; his is an ego-centered existence that survives and grows by virtue of that egocentricity because it interprets and understands the world as capable of directing growth. The child's world is sensible insofar as it is "situated near," juxtaposed against his mission of survival; once the mission is placed beside the child's experience, it becomes rich with literal and metaphoric messages, meanings, and predictions about the future. This coherence mirrors the dream and the romance.

The Internal Dream: Miracles and Magic

Because children accept the miraculous and are willing to learn, the world can be seen as somehow accommodating their needs and responding to their fears. In this way what may not seem at first to make logical sense to the Dickens' reader later proves itself a necessary step along the child's unconscious road to maturity in the nether world of the dream. Concerning Oliver Twist, we are told that being born in a workhouse "was the best thing . . . that could by possibility have occurred" (OT, I). This, of course, seems an absurd claim, but insofar as a workhouse forces upon Oliver a self-sufficiency which is compulsory for his maturity, the sense of the claim is clear. Too frequently the very independence that Oliver seeks is, as the narrator points out, "smothered by careful grandmothers, anxious aunts, experienced nurses, and doctors of profound

wisdom" (OT, I). Similarly, Florence Dombey runs away, is kidnapped by "Good Mrs. Brown" who replaces Florence's clothes with rags and leads her through a "labyrinth of narrow streets and lanes and alleys" and is forced to begin her journey toward independence, love, and maturity.[22] David Copperfield's compulsory education at the cruel Creakles' and his questionable friendship with the ego-centric James Steerforth promote an aggressive spirit and self-confidence in the floundering morale of the young deserted Copperfield--two attributes he badly needs to survive in the world alone. Both of these qualities give him the strength to initiate his journey to his aunt's and eventually allow him to judge love, friendship, and generosity from the proper perspective. Martin Chuzzlewitt must journey to America and endure hardships to prepare him for his legacy. Esther Summerson must lose her newly recognized mother and father in order to move beyond the limitations of her past.

Ultimately, everything that happens in the Dickens' novel is a necessary step in the maturity of the protagonist. To understand this fact, it must not be overlooked that as a dreamer, the protagonist is actively involved in the process of unconsciously creating and defining the proper route to his own maturity. If the Dickens' world is miraculous in its accommodations for the individual, it is necessarily so, for the world is a symbolic projection of the unconscious and the child-dreamer-initiate is always in

tune with the temptations and promptings of his own psyche. The Dickens' novel then becomes for the protagonist a subjective and archetypal experience in which as Carl Jung suggests "the unconscious is leading the way in accordance with a secret design."[23] The secret design constitutes the demands of the individual dreamer's psyche as he journeys to maturity.

If it is the case that Dickens insists on calamity and crisis from the beginning of his narratives (David's, Oliver's, and Esther's abandonment, Pip's encounter with Magwitch, Florence's kidnapping, Edmund Drood's murder, etc.), that insistence is in accord with the design of the initiation to come, for as Jung points out, "The actual process of individuation--the conscious coming-to-terms with one's own inner center (psychic nucleus) or Self--generally begins with a wounding of the personality and the suffering that accompanies it. This initial shock amounts to a sort of 'call.'"[24] In the same way, later events in the novel may be interpreted as miraculously designed around the child-protagonist because of the projective and symbolic quality of the dream that unfolds before us.

All events move us along on the archetypal journey toward the maturity of the protagonist. On this journey the focus on the child and the displacement of the dream merge and provide the perfect perspective necessary for participation in the dream journey of self realization. Because the world portrayed is one that everyone has access to in

one way or another, whether it be through memory, dream, or immediate identification, the impact of the journey is mythical.

The miraculous existence of the child is possible because the child is not only small and his existence subjective, but, in addition, his imagination is very alive. Therefore he responds to a world which appears to be alive--so alive that both animate and inanimate matter is in a constant flux.[25] The animate world is, in fact, magic--capable of change in mass, form, and substance. Mrs. Micawber is described by David Copperfield as being "quite elastic" (DC, XI) in temperament, but not only temper, physical size and mass also fluctuate in the Dickensian world of the child where the metareal is "more substantial than the real" (BH, LIX). In Bleak House George Rouncewell folds "his arms upon his chest," and elastically grows "two sizes larger" (BH, XXI); Esther Summerson, as she falls ill, experiences "a curious sense of fulness" as if she were becoming "too large altogether" and grows "very heavy" (BH, XXXII). To David Copperfield's tired perception, Peggotty seems "to swell and grow immensely large" (DC, II). David also calmly observes that Mr. Mell's form and mass alter as he plays his flute: Mr. Mell seems "to blow his whole being into the large hole at the top, and ooze away at the keys" (DC, V). Mr. Bucket's form alters as he escorts Hortense to jail; he engulfs her like a "cloud" (BH, LIV). Esther watches ropemakers "spinning themselves

into cordage" (BH, XLV): David Copperfield's schoolmates are reduced to inanimate "blue bottles" (DC, XII) at Mr. Creakle's school.

Dickens' people not only magically change in size, form, and mass, but to the child's imaginative vision they also appear to "melt" in and out in the manner of Mr. Mell; they appear and disappear. Mr. Tulkinghorn, we are told, "melted out of his turret room this morning"; later he "melts into his own square" (BH, XLII). Monks and Fagin intrude on Oliver's nap at the Maylies and "reality and imagination become so strangely blended" that they disappear without an objective trace (OT, XXXIV). Nancy's shadow passes "like a breath" at the Monks-Fagin interview (OT, XXXVI). Rose Maylie appears magically "in the midst of all the noise and commotion" over Oliver's capture (OT, XXVIII). Joe is magically "gone" from the street after his interview with Pip in London, even though Pip quickly follows him out of his apartment (GE, XXVII). In Bleak House Allen Woodcourt, "taking off his hat," appears "to vanish by magic," and leaves "another and quite different man in his place" (BH, XXIV). Bucket continually appears and disappears in "a ghostly manner," though door "hinges have not creaked" and no step has been "audible upon the floor" (BH, XXII). Bucket suddenly materializes as Mrs. Bagnet observes: "Here's a man!" Indeed, we are told, "here is a man, much to the astonishment of the little company" (BH, XLIV). Such miraculous behavior has Jo quite

convinced that Bucket is godly--"in all manner of places, all at wunst" (BH, XLVI). Like Bucket, John Jarndyce is capable of appearing miraculously, as he does at Gridley's death, and Esther justifiably worries about "Mr. Jarndyce's suddenly disappearing" (BH, VI) as well, for in the unstable world of Dickens' children whole crowds disappear and are "seen no more" (BH, XXII).

The child's point of view appears to the adult perspective to have suffered the severe tilting that Pip is subjected to in the opening chapter of Great Expectations. Such a tilting admits the miraculous as the real and confuses the animate and inanimate worlds. To the child the adult animate world may change form, size, and substance, but it always remains inflexible to the will of the child; this renders that animate world somehow less than human. Such a phenomenon is made manifest primarily in the adult members of the Dickens' world as a single characteristic, fetish, or identification appears to usurp the humanity of the individual character. Given a child's size and perspective, such a happenstance again becomes credible, for the logical system of the child not only includes the peculiar focus precluded by the child's size, but also a tendency toward generalization, so that the object, quality, or fetish most closely associated with the inflexible character becomes that character, or as Dorothy Van Ghent says, "in the association of some object with a person . . . the object assumes his essence and his 'meaning.'"[25]

Thus a single quality may become identifiable with a character and include, in the child's generalizing mind, that character absolutely. To the youthful David Copperfield Miss Murdstone is a "metallic lady altogether." She brings with her to David's home "two uncompromising hard black boxes, with her initials on the lids in hard brass nails." When she pays the coachman, she takes her money "out of a hard steel purse" which she keeps in "a very jail of a bag" which hangs upon her arm "by a heavy chain" and shuts up "like a bite" (DC, IV). In Great Expectations Estella's name means star and she appropriately wears sparkling, star-like jewels around her neck and in her hair. She is a star. As she enters through a dark hall Pip notes that "her light came along the dark passage like a star." She moves "as if she were going out into the sky" (GE, VIII), and she replaces "the very stars" in Pip's estimation; they become "but poor and humble" in light of Estella (GE, XVIII). She refers to "I and the Jewels" (GE, XXXIII), and equates herself to the jewels she wears. Like her jewels, she is cold and as Miss Havisham says, "'So hard, so hard'" (GE, XXXVIII). She is beautiful, bright, hard, distant, inaccessible, and incapable of human emotion.

Like Estella and her jewels, Mrs. Joe is inseparable from and identifiable with the apron she wears. It is "a coarse apron . . . . having a square impregnable bib in front" that is "stuck full of pins and needles" (GE, II). She is that impregnable bib of pins, and if sometimes a

pin . . . and sometimes a needle" (<u>GE</u>, II) get into Pip and Joe's bread, such a happenstance is an extension of Mrs. Joe and her apron--an objectification of her intrusion on Pip and Joe's life. Both Joe and Pip are "stuck" with and by her existence.

The Dickens' child's imaginative vision that animates the inanimate and synthesizes the part into the whole is meaningfully affected by the child's odd physical perspective. Such a perspective functions in a manner that underscores the child's synthetic mode of being. Jaggers directs a finger toward those he addresses in "a bullying interrogative manner" (<u>GE</u>, XVIII) on Pip's first encounter with him, and given Pip's literally low position, that finger grows in Pip's imagination until it becomes the essence of Mr. Jaggers. Thereafter Pip sees Jaggers "throwing his finger . . . heavily," as that omniscient accusatory finger, and he focuses on that part of Jaggers as he watches him "bit[ing] the side of a great forefinger," "biting his forefinger at" Mr. Wopsle, "biting it again" and "throwing his finger at him again" (<u>GE</u>, XVIII).

Carker, the Manager in <u>Dombey and Son</u>, when introduced, is typically focused upon as from a child's emotional and synthetic point of view. He is seen as consisting primarily of "two unbroken rows of glistening teeth," whose "regularity and whiteness" are "quite distressing" (<u>DS</u>, XIII). Furthermore we are told that "it was impossible to escape the observation of them [the teeth], for he showed them

whenever he spoke, and wore so wide a smile upon his countenance . . . that there was something in it like the snarl of a cat" (*DS*, XIII).

The reader not only knows what the essence of Carker is, but that that essence is indicative of his predatory manner. After this introduction we are never allowed to forget Carker's teeth; our attention is focused upon them whether by direct reference or suggestion. Hence we are told that Carker "mutter[s] through his deeth" (*DS*, XIII), "show[s] his teeth" (DS, XXII), or tucks his "underlip . . . into the smile that show[s] his whole row of upper teeth" (*DS*, XXII). Or, if not directly designated, his teeth are constantly suggested when we are told of Carker's "expanding his mouth," grinning "like a shark." playing "with his soft hand . . . round his mouth" (*DS*, XXII), or "bristling as if he would have bitten" (*DS*, XIII). His teeth become his character and assume their own being so that Carker's "smile at parting" from Old Sol is "so full of teeth" that Sol is confused (*DS*, XXII). Biler looks Carker not "in the face," but "rather in the teeth" (*DS*, XXII). Carker, as he reads, even takes a subordinate role to his teeth which seem to be granted a mental acuity: "Still that passage, which was in a postscript, attracted his attention and [the attention of] his teeth" (*DS*, XXII).

Mr. Grandgrind in *Hard Times* is hardness. He lives in a "matter of fact home" called Stone Lodge. It is an "uncompromising fact in the landscape," and altogether

identifiable with Mr. Grandgrind, whom the house resembles. It is "a great square house, with a heavy portico darkening the principal windows, as its master's heavy brows overshadowed his eyes." Both master and residence are "calculated, cast up, balanced, and proved." Attracted to hard fact, Mr. Grandgrind plans to make "an arithmetical figure in Parliament." It is also appropriate that Mr. Grandgrind's hardness has produced a daughter whom he calls "his own metallurgical Louisa" and whom he plans to marry to Mr. Bounderby, a man with a "metallic laugh" and a "brassy speaking-trumpet of a voice."[26]

Rosa Dartle in David Copperfield is "all edge" in the same way that Mr. Grandgrind and Miss Murdstone are all hardness. "'She brings everything to a grindstone . . . and sharpens it, as she has sharpened her own face and figure these years past. She has worn herself away by constant sharpening'" (DC, XIX).

Uriah Heep has a beastly quality that overtakes his human existence. His appearance is altogether snake-like, smooth and slimy. His hair is "cropped as close as the closest stubble"; he has "hardly any eyebrows, and no eyelashes"; he is smooth. His eyes, "so unsheltered and unshaded," are reminiscent of a snake's lidless eyes. His hands are so cold and clammy that David, after shaking one of them, notices that his hand is left "cold and wet": "Oh, what a clammy hand his was! . . . I rubbed mine afterwards, to warm it, and to rub his off" (DC, XV). As Heep

reads, his "lank forefinger" following lines makes "clammy tracks along the page." Finally we are told that Heep has "a way of writhing" when he speaks, marked by "snaky twistings of his throat and body" (DC, XVI).

Bill Sikes is identifiable with beastliness through his dog whom Sikes resembles in appearance and action. The "white-coated" dog has "faults of temper in common with his owner" (OT, XV), who is also seen in a "white great-coat" (OT, XXXIX). Sikes also communicates like his dog. He growls when he speaks, whether it be a "growl of satisfaction" or a growl of "inquiry" (OT, XXXIX). He moves "doggedly," and leaps both "gate and fence as madly as his dog" (OT, XLVIII). Both have the manners and vengefulness of "a wild beast" (OT, XV); the dog, under a "powerful sense of injury," fixes his teeth on Sikes' half-boots, just as Sikes, when betrayed by Nancy, refuses to heed Nancy's pleas and strikes her "with all the force he could summon" (OT, XLVII). Sikes even compares himself to "'that 'ere dog'" (OT, XXXIX). The dog is an objectification of the beastiality of Sikes, so that the blood stains that "would not be removed" from Sikes' clothing after he murders Nancy also stain "the very feet of the dog" (OT, XLVIII).

Not only can certain qualities, objects, or characteristics overtake the Dickensian character through the child's observant perspective, but obsessions work in a similar manner and the child's synthetic vision intuits and underscores such a phenomenon. Tulkinghorn and Lady

Dedlock are both less than human because of their obsessions with secrets: Lady Dedlock is obsessed with containing the secret of her past, while Tulkinghorn is obsessed with gathering secrets that give him power. As a result, both characters become intensely secretive: Honoria is dead-locked by her secret which defines her life as a "solitary struggle" (BH, XXXVI). Her "reward and doom" (BH, XXXVI) is to maintain the secret, to assume a mask which covers the truth, to become a secret. She is perpetually "shading her face with a hand-screen" or donning a veil (BH, II). She tells Esther: "If you hear of Lady Dedlock, brilliant, prosperous, and flattered; think of your wretched mother, conscience-stricken, underneath that mask" (BH, XXXVI). The "reality" of Lady Dedlock "is in her suffering, in her useless remorse, in her murdering within her breast the only love and truth of which she is capable" (BH, XXXVI), in her secret which encloses her. She is "an inscrutable Being" (BH, II), like Tulkinghorn, whose life is equally enclosed.

Tulkinghorn is "a black figure"; his face is an "expressionless mask" that "carries family secrets in every limb of his body, and every crease of his dress." His very business is keeping secrets: "He keeps the secrets of his clients," and he is equally impersonal with himself, for "he is his own client" and so "will never betray himself" (BH, XII). He is "retainer-like"; his very clothes are "mute, close, irresponsive to any glancing light." He is

silent, and "never converses, when not professionally consulted." He is "speechless but quite at home" wherever he goes. "He receives . . . with gravity, and then buries" every day's salutations "along with the rest of his knowledge." He is "the steward of . . . mysteries" (BH, II).

Richard Carstone, Miss Flite, and the Shropshire farmer, Gridley, are all obsessed with the case of Jarndyce and Jarndyce. They spend all of their energy, time, and money in pursuit of their cause which becomes their very being and renders them less than human. Miss Flite is objectively represented by her encaged birds, who are the suit (They are named after the suit and to be set free at its resolution.). Like her birds, Miss Flite is imprisoned by the case, unable to fly free because of her obsession. Like Miss Flite, Gridley and Carstone lose their humanity absolutely. Literally, they give their lives to the suit. Gridley is "worn out" by his efforts to resolve the suit and battle the authorities. Carstone, in his inhuman absorption in the case, suffers "a ruin of youth" that leaves him "indifferent," "impatient," "sorrowful" (BH, LX), and without vitality. He "infects" his blood, "breeds contagion" and "diseases," as does the case itself (BH, XXXV).

What Dorothy Van Ghent refers to as Dickens' reduction of humanity to "nonhuman attributes" or fetishes and the reciprocal use of the "pathetic fallacy"[27] corresponds to the metalogical and insecure world of the child wherein an

active imaginative power, a subjective perspective, and a vulnerable position not only create a world of constant inorganic-organic flux, but also allow for the tyrannizing of the child's existence. Inanimate objects appear to function in a manner similar to adults. If Mr. Creakle is "a giant in a story-book" whom David must not anger (DC, VII), Creakle is no more or less capable of intimidating the young David than a formidable four-poster bed is capable of intimidating the young Pip.[28] David's giant is like Pip's "despotic monster" who "puts one of his arbitrary legs into the fireplace, and another into the doorway . . . squeezing the wretched little washing stand in quite a Divinely Righteous manner" (GE, XLV); both giant and monster require absolute space and attention. The child is left to conform to the demanding objective world that refuses to recognize anything except the intrusion of the child into the unalterable and objective world. Enchanted spelling words that David has been at "infinite pains to get into his head" demonstrate, like Pip's bed, a will of their own and begin "sliding away" (DC, IV) when David most wishes to recall them.

In the Dickens' children's uncooperative world even houses are noisy and intrusive. David notices their "leaning forward, trying to see who was passing on the narrow pavement below" (DC, XV), while, like Pip, David is bothered by "the sedate immensity of [a] four-post bedstead, and the indomitable gravity of [a] chest of drawers" as they "unite

in sternly frowning" like disapproving adults (DC, LIX). The "smoke-stained store-houses" in Oliver Twist frown "sternly" (OT, XLVI). In Bleak House fires "wink" knowing "red eyes" (BH, III), and the street lamp gas looks "haggard and unwilling" (BH, I). The Dedlock townhouse, "as behoves its high breeding," "stares at the other houses" (BH, LVI), while the conspiratorial houses around Jaggers' office "twist themselves," as Dorothy Van Ghent notes, "in order to spy on Pip like police agents who presuppose guilt."[29] Jaggers' boots are also police agents who creak and laugh "in a dry suspicious way" (GE, XXIV). Suspicious doors refuse admittance to Herbert Pocket, who must battle with a door "as if it were a wild beast" (GE, XXI). Joe Gargery's similarly uncooperative hat battles in its own manner, according to Van Ghent, and while sitting "on a mantlepiece, demands constant attention and the greatest quickness of eye and hand to catch it neatly as it tumbles off, but its ingenuity is such that it finally manages to fall into the slop basin" (GE, XXVII).

Time and the Eternal Journey

Not only logic, but the sense of time in Dickens is primarily the child's sense of time as it is subjected to and confused by the necessities of adult or clock time.[30] In the dream the dreamer does not demand a normal progression of clock time, and neither does the unknowing child. But, like the dreamer awakened and attempting to recount the

sense of the night before, the child is asked to experience one sense of time and then fit it into the adult requirements for an objective time that the child does not understand.

From her original entry into London Esther Summerson is unclear about time, but it is obvious that she has been subjected to objective time insofar as she compares London time to her sense of "normal" time. She comments that "everything was so strange--the stranger for its being night in the day time" (BH, III). Her confusion over time creates a chaos in her life that predominates throughout her visit. Robert Newson points out that Bleak House begins in the "early days of creation," but also includes "the end of time."[31] It is in the child's world that both time references are simultaneously possible, for the extent of all time can be crushed into the egocentric span of the child-hero or heroine's life. Thus Bleak House gives us the sense of eternality, and Jarndyce and Jarndyce becomes a microcosmic pattern wherein "everything goes on constantly beginning over and over again" (BH, VIII). In this circular eternity "everything goes on constantly beginning over and over again" (BH, VIII). In this circular eternity "everything is postponed to that imaginary time" (BH, XXXVII) when Jarndyce and Jarndyce will be settled.

But true to the subjective perception of the child, Dickens' distortions of time are inconsistent; time is not only slowed, it is also unaccountably accelerated--crushed

into the space of one person's life. Therefore it is possible for Esther to observe with wonder "night melting into day, and . . . day melting into night again" (BH, XXXII), or "vacation succeed[ing] term, and term succeed[ing] vacation" (BH, XXIV). In this world of time gone mad, Gridley can "break down in an hour" (BH, XXIV), and the "richness of the woods" can increase "twenty-fold" (BH, XXXVII) in a single day.

The distortion, the flexibility of time in the child's existence further reveals Esther "at once a child, an elder girl . . . the little woman" (BH, XXXV) and the "dear little old woman" (BH, IX) and thus reveals a subjectively controlled time. If Esther wonders "that yesterday morning should seem so long ago" (BH, IV), she learns from the wondering that she can speed time by staying busy. The night that seems eternal to Esther becomes suddenly three weeks "slipped fast away" "what with working and housekeeping, and lessons to Charley, and backgammon in the evening with my guardian, and duets with Ada" (BH, XXX), and knowledge of her ability to control time by controlling her state of mind finds Esther frequently resolving "to be so dreadfully industrious that I would leave myself not a moment's leisure to be low spirited" (BH, XVII).

Busyness temporarily suspends time's normal progress and keeps Esther from facing the adult realities that she must ultimately confront if she is to join the adult world, but it does not remove Esther's exposure to objective time.

The juxtaposition of adult objectivity on the child's subjective world creates turmoil and confusion for Esther. In the illness which is to add to her growing awareness of the adult and objective world, Esther is confused and distressed by the divisions of time that she has previously accepted without question: "While I was very ill, the way in which these divisions of time became confused with one another, distressed my mind exceedingly. At once a child, an elder girl, and the little woman I had been so happy as, I was not only oppressed by care and difficulties adapted to each station, but by the great perplexity of endlessly trying to reconcile them" (BH, XXXV). The efforts at reconciliation force Esther to acknowledge objective time, and in so doing she moves toward maturity.

Philip Pirrip, David Copperfield, and Oliver Twist, like Esther Summerson and all Dickensian heroes and heroines, experience the same subjective time that originates with the consciousness of the hero and dominates the child's existence. This experience with time is an archetypal experience in an archetypal journey to self-knowledge and maturity in which growth is marked by a progressive recognition, confusion, and acceptance of the requirements of both objective and subjective time and existence, for the process of centroversion, when properly realized, does not negate the subjective world, it merely expands it into the realms of the objective. This expansion and reconciliation constitutes selfhood. Thus Esther's stifled maturity seems

to be out of time--preconscious. Things seem to have no end; everything is aimed at the unlikely eventuality that the court will settle Jarndyce vs. Jarndyce. But the court cannot end Esther's journey to self-knowledge, Esther must do it, and until she does, time remains suspended.

Similarly Pip, while refusing to recognize the truth about his "great expectations," is caught in the timelessness of Miss Havisham's. Pip recognizes the suspension of not only time, but also of growth at Satis House: ". . . I felt as if the stopping of the clocks had stopped Time in that mysterious place, and while everything else outside grew older, it stood still" (GE, XVII). What Pip and Esther must learn is that they have not grown enough to willfully halt their own growth. To be in time is to acknowledge the responsibilities of adult time and adult existence, and to reconcile the reality of the objective world with a subjective reality.

The suspension of time suggests a kind of non-productive infinity or eternity, a cyclical existence reminiscient of Satis House or Chancery, but it also suggests the archetypal experience of time in relation to the archetypal journey of man, for man out of time is preconscious, and recognition of time is simultaneous with consciousness and guilt. If Oliver and his mother's story is "the old story" (OT, I), it is not only the old story of the spoiled virgin and the illigitimate off-spring, it is also the eternal story of mankind as he moves through consciousness and

time toward absolutes.

It is appropriate, therefore, that the awareness of time corresponds frequently to the coming to consciousness that marks the beginning of the Dickensian Everyman's archetypal journey. Pip's "first most vivid impression of the identity of things" (GE, I) begins with his encounter with Magwitch, as does his sense of time. Pip notices in Magwitch that "something clicked in his throat as if he had works in him like a clock and was going to strike" (GE, III), for Magwitch brings Pip into time by serving as the impetus for Pip's journey to manhood. Esther Summerson's first most vivid impression, like Pip's, marks the beginning of her journey to womanhood and is similarly linked to time through Esther's own careful observations. On the birthday that brings Esther to consciousness, she is told by her aunt that "It would have been far better . . . that you had had no birthday; that you had never been born." Just previous to this pronouncement Esther comments that "the clock ticked, the fire clinked; not another sound had been heard in the room, or in the house, for I don't know how long" (BH, III). Remarkably, Esther and Pip, upon their realization of consciousness, are immediately plunged into guilt--Pip over his criminal actions and Esther over the fact of her birth--for justifiable or not, consciousness of time and guilt appear to be necessary ingredients in the maturation process that calls for more than an egocentric existence.

The experiences of desperate hunger and misery that prompt Oliver Twist, at the age of nine, into his conscious awareness of time and self are similar to experiences of guilt and sin that propel Pip and Esther's journeys to self-knowledge. Oliver self-consciously exclaims to the workhouse cook, "'Please sir, I want some more'" (OT, II) and the week that follows Oliver's "impious and profane offense of asking for more" is one that brings unhappy knowledge to Oliver who, remorseful of his hastily begun journey to manhood, "cried bitterly all day, and, when the long dismal night came on, spread his little hands before his eyes to shut out the darkness" (OT, II). The darkness he attempts to shut out is the knowledge of time.

David Copperfield is self- and time-conscious much earlier than most of Dickens' characters, for he informs us that "It was remarked that the clock began to strike, and I began to cry, simultaneously" (DC, I). David's consciousness of time and self appears to begin with his very birth, but as he later "observes," "I think the memory of most of us can go further back into such times than many of us suppose, just as I believe the power of observation in numbers of very young children to be quite wonderful for its closeness and accuracy" (DC, II).

Whatever the point of self recognition in Dickens' heroes, it always appears to be bound to knowledge of time. There are, however, varying kinds of time in need of

reconciliation, and such a reconciliation marks the completed process of individualization. The child-hero of Dickens begins his life, at whatever age, by confronting the self in relation to objective time, and the experience is, as we saw in Esther, a confusing one, for it is superimposed onto a subjective sense of time. Thus the Dickens' hero or heroine's experience of a subjective slowing or quickening of time is only evident because it is comparable to the adult sense of absolute time. The very confusion over time that is only possible because it is subjected to objective comparisons marks a significant step in the maturity of the hero, for it acknowledges the existence of man in time, conscious of an external reality. That confusion is evident in all of Dickens' heroes and heroines, and whether these characters are the narrators of their stories or not, it is their point of view that dominates the narration. They dictate a specific way of looking at the world. Thus the narrative and the attitude, the confusion over time as the children see it slowed and accelerated dominates Dickens' novels.

In relation to the heroes themselves, we see, for instance, time slowed through Oliver's perceptions. His journey to his first robbery is of one day's duration, yet it seems an eternity to Oliver, for he cannot keep pace with either the distance or the variety of experiences that are packed into one day. The driver who first gives Oliver and Sikes a ride indicates the distinction between objective

and subjective speed as he points out that Oliver's companion "walks rather too quick" for him. Subjective time, on the other hand is slowed for Oliver, for in one day he observes the passing of "Kensington, Hammersmith, Chiswick, Kew Bridge, Brentford; and yet they went on . . ." The first part of the journey should have consumed a normal day, but to Oliver the day stretches, and he and his companion find time to "linger" about in fields "for some hours" before getting another ride, stopping for food and drink, walking on for a great distance, reaching a "ruinous and decayed" house, sleeping for several hours, journeying onward again on foot, and finally attempting a robbery--all in one incredible day (OT, XXI).

For Pip time also slows after his first visit to Miss Havisham's, so that on his return to his home, Pip ". . . fell asleep recalling what I 'used to do' when I was at Miss Havisham's, as though I had been there weeks or months, instead of hours: and as though it were quite an old object of remembrance, instead of one that had arisen only that day" (GE, IX). Like Oliver, Pip finds the duration of one day stretched through the range of experience, and the effect of that experience is profound. On a subsequent visit to Miss Havisham's, Pip again experiences a radical slowing of time. He has "an alarming fancy" that he has been there long enough that he might "presently begin to decay" (GE, XI). As he leaves for London and his great expectations, again Pip sees time slowed as he sleeps at

his window for less than an hour, yet that hour is so lengthened that Pip awakens "with the terrible idea that it must be late in the afternoon" (GE, XIX).

David Copperfield's incarceration by the Murdstones is of five days' duration, yet to David those days "occupy the place of years." For David the "uncertain pace of the hours, especially at night when I would wake thinking it was morning, and find that the family were not yet gone to bed, and that all the length of night had yet to come" (DC, IV), marks the subjective slowing of time so familiar to the Dickens' hero, for time, "with nothing to mark its progress," becomes a "heavy time" (DC, IX) of confusing duration. In his "first dissipation" David, "after two days and nights," feels "as if [he] had lived there [in London] for a year," yet he is "not an hour older" (DC, XXIV). For Pip, Oliver and David the experience of a short period of time seems to lengthen when the period is, for some reason, important to the young mind, so that the quality of time (dictated by the attitude or influence on the child) becomes subjectively confused with the quantity.

The same subjective confusion reveals a quickening of time as well as a slowing; therefore, "three months" glide by for Oliver, and spring flies "swiftly by" (OT, XXXII). What the adult David recognizes as a two-month wait between his discussion with his mother concerning Mr. Murdstone and his trip to Peggotty's home is in his youth "the next day" (DC, II). And at Yarmouth, David reports that "The days

sported by us, as if Time had not grown up himself yet, but were a child too, and always at play" (DC, III). If finally David has "a very world" to "search through in a moment" (DC, LXII) when he is confronted with Agnes' unhappy reaction to his good wishes for her lover, the irrational pace of time in Dickens makes such a search possible.

It is clear that Dickens' confused travellers confront the world without a notion of "the clear arrangement of time" (DC, XV). For Fagin awaiting his hanging, time speeds and slows simultaneously: "The day passed off. Day? There was no day: it was gone as soon as come--and night came on again, night so long and yet so short, long in its dreadful silence and short in its fleeting hours" which tread "on each other's heels" (OT, LII).

Time, Dickens tells us in Hard Times, is "The Great Manufacturer," and though we, like Louisa, may try "to discover what kind of woof Old Time, that greatest and longest-established Spinner of all, would weave from the threads he had already spun," such a task is futile insofar as the "Great Manufacturer" produces not only objective, but also subjective time, and "his factory" is internal--in "a secret place" (HT, XIV). In his factory Time turns out not only minutes, hours, days, weeks, and years, but individuals, and we see Time's production results most significantly in physical and mental growth. Because Thomas Gradgrind suddenly appears "a foot taller than when his father had last taken particular notice of him," and Louisa, "from the

period when her father had said she was almost a young woman--which seemed but yesterday," scarcely attracts her father's notice again until suddenly "he found her quite a young woman" (_HT_, XIV). Rose Maylie can change from being perfectly healthy to being "very ill" (_OT_, XXXIII) in two hours' time, and Nancy can grow "pale and thin, even within a few days" (_OT_, XLIV). But more importantly, with physical growth comes mental maturation which reveals in Louisa a "gentler and a humbler face," a Thomas "full of penitence and love" (_HT_, IX), an Esther "prettier than . . . ever" (_BH_, LXVII), a David dismissing "shadows" (_DC_, LXIV), and a Pip reconciled to live without "that poor dream" (_GE_, LIX) as though the past were "the shadow of a dream" (_DS_, LXI).

Subjective recognition of absolute or objective time is the measure against which the Dickens' child must always judge his growth to selfhood. Thus the process of individualization in Dickens is reflected in the progress of the child's vision of time as it moves from self-conscious recognition, to confusion, and finally to reconciliation and acceptance of objective time and existence. The reconciliation of objective and subjective time and existence is evident in the happy endings for which Dickens has been faulted. The growth of the hero to maturity shows his ability to reconcile himself to the objective world. All Dickens' novels demonstrate this process of reconciliation as the child journeys to maturity and adapts his subjective

existence to life in the world.

This reconciliation of subjective and objective time is discernible not only in the happy endings, but in the narrative perspective as well. All of Dickens is told after the fact--looking back retrospectively, and in the attitude of the child-narrator turned adult lies the evidence of reconciliation to the objective world. In David Copperfield's final retrospect, for instance, we compare his reconciliation with time and the world that brings him to maturity to Rosa Dartle and Mrs. Steerforth's lack of reconciliation. Because they have not grown, they merely "wear their time away from year to year" unchanged and immature. Likewise, David tells us that in Julia Mills he sees "no green growth near her, nothing that can ever come to fruit or flower," nothing capable of growth. Mr. Dick is also stuck in his perpetual childhood, and we see him nodding, winking, and speaking of the Memorial, unchanged in attitude or appearance. David, however, like all of Dickens' world travelers, is the observer who, while he notes others' stagnation, is himself "journeying along the road of life" happy, productive, and well-adjusted to being in the world (*DC*, LXIV).

The time distortion in Dickens' novels is additionally confused by the blurred distinctions between adults and children.[32] Dickens' focus is, of course, always trained on the child, yet there is frequently something quite unchildlike in the nature of his children. Such a

characterization adds to the sense of time gone awry. The "children" cannot only survive the harsh realities of being forced to fend for themselves in an antagonistic world, but can also serve as advisors to their supposedly adult friends. David Copperfield and Oliver Twist both successfully manage to complete their solitary journeys to distant parts of England; Esther Summerson functions as an adult in the house of her aunt long before her premature introduction to the adult responsibilities of teacher, housekeeper, and counselor. Charlie Neckett and Caddy Jellyby are both in charge of households and children while only children themselves. Florence Dombey assumes an adult and parental demeanor almost from the moment of her birth. Estella and Biddy are disallowed a childhood because of the circumstances of their lives. Pip is asked at an exceedingly early age to accept the death of his family and function in a household where his sister's forbidding bib front of pins and needles allows for no childish antics or indulgences. The children of Dickens are either literal or figurative orphans forced not only to survive without the benefit of real adult guidance and capable of doing so, but even hampered by most of the adult authority figures they encounter.

At the same time, Dickens' adults and authority figures often take on the childish attributes the children have been asked to forego. Pip "always" treats Joe "as a larger species of child, and as no more than his equal"

(GE, II). The Pocket children must "tumble up" because the parents cannot commit themselves to the serious and adult business of child rearing. Miss Havisham and Magwitch can only live childishly vicarious lives at the expense of the children they choose to "bless."

Fagin can only play hide and seek with the law and pocket handkerchief games with the children he initiates into his own immature and irresponsible life. Mrs. Maylie has not the strength to look upon the hardened countenance of Oliver Twist until she is assured by her adopted daughter that she ought to do so. Mrs. Maylie is passive and ineffective, and as such she resembles the childish Mr. Grimwig who can do no more than exclaim at every crisis that he will "eat my head!" (OT, XIV).

Clara Copperfield Murdstone is more a sibling to David than a mother; she can neither judge nor demonstrate strength of character as is evidenced by her marriage to Mr. Murdstone and the subsequent terrorizing of David by both Mr. and Miss Murdstone that Clara permits. Wilkins Micawber is, of course, the archetype of the irresponsible adult in his manner of conducting both his family and his financial affairs. Mr. Dick, with his kites and memorials, appears not only childish, but a bit mad. Even Betsy Trotwood has her childish idiosyncrasies well represented by her petulant war with donkeys and her ridiculous hopes to will the war to her maid. Mrs. Jellyby and Mrs. Pardiggle's "telescopic philanthropy" is as irresponsible

as Harold Skimpole's childish selfishness, and even John Jarndyce cannot bear adult realities and so must withdraw into his "Growlery" when the "wind" appears in the "east." Such mature "adults" not only fail to provide appropriate models for the "children," they depend on them for physical, mental, and even financial support.

It is through the child-adult role reversals that the attention of Dickens is somehow always on the child, and in his portrayal of a familiar-world-made-strange, a dream world, such attention is appropriate. For the world of the child _is_ the dream world, filled with the grotesque, the miraculous, and the illogical. What Dickens' child-adult inversions show us is that if the world of the child is grotesque, it is no more so than the world of the adult. If the logic of the child does not seek cause and effect relationships, it is no less demanding than the logic of adults. If the child's world is somehow beyond the demands of clock time or three dimensional space, the adults experience the same slowing and quickening of time, the same distortions of space and perspective. The only difference between the childish and adult worlds is that to the child the distortions are accepted as the norm; most adults support cause and effect logic and measurable, unvariable time and space. But Dickens' child-adult inversions recall for the adult reader the reality of a metalogical world; his vehicle is the childish world vision that we all recognize, we all remember from our own childhood experience. But

our experience with the Dickensian atmosphere is twofold; first we remember a past reality, second, because the child's world is a dream world, we recognize the present in the dream ambiance that pervades all of Dickens' novels. In that recognition we see that the past is still alive in the nether world of our dreams where adults, too, accept the grotesque, the miraculous, and the illogical as the norm.

Through the manipulation of point of view, the role reversals, and the dream atmosphere, Dickens directs the reader to the interstices between the past remembered and the present recognized, and in that space he recalls us to the reality of the eternal quest for identity. In this interegnum of the adult perception, the child and the childlike merge and give credence to the metareal. It is that acceptance that renders the child's perspective the perfect vehicle for Dickens' romantic quests for identity.

Once the remembered experience with the metareal is discerned by adults, children can serve as an impetus for adult reflection because children, unlike most adults, recognize and accept their lack of a clearly defined identity and are actively involved in locating that identity. Therefore, the possibility of the continued need for growth in the childish and adult identities alike presents itself as a logical proposition. This seems especially true given the child-adult role reversals that Dickens describes and that we recognize in the real world as well. Thus Dickens gives us not only a renewed

perspective, but a new model. In their becoming, children cannot but encounter continual reminders that they are not yet whole and thus must continue to strive for that elusive wholeness. If they are not free, if they are constrained by people larger and more powerful than they are, then their survival demands that they find freedom. It is in this necessary response to the demands of growth that they become a paradigm for their elders, for too frequently adults overlook the fact that true maturity requires, according to Carl Jung, "a constant extension and maturing of the personality [emphasis mine]."[33] The recognized phenomena of "arrested development" attests to the necessity of the continued process of individualization "with[in] every individual" regardless of any factor except "whether or not the ego is willing to listen." The child is willing to listen, is constrained to listen, and this, coupled with his acceptance of the metareal, creates for the child an organic and growing world vision.

This organic vision of the miraculous world makes the child the perfect focus for an understanding of the ritual of growth inherent in the structure of the romance. For if, like Pip, children find themselves "squeezed in at an acute angle," "not allowed to speak" (GE, IV), and not privy to the mysteries or moralities of life (or pork), neither are they confined by the merely possible or the or the merely logical. It is, in fact, because they are not bound by logical restrictions and because they seek

growth that their world is more alive, more flexible, more amazing, more romantic.

NOTES

[1]Mark Spilka, Dickens and Kafka: A Mutual Interpretation (Bloomington: Indiana University Press, 1963), p. 30.

[2]Spilka, Dickens, p. 63.

[3]Spilka, Dickens, p. 97. Spilka does not develop his work on Dickens' point of view beyond the suggestion that Dickens was himself "fixated" at childhood.

[4]Spilka, Dickens, p. 64.

[5]Spilka, Dickens, p. 63.

[6]Spilka, Dickens, p. 97.

[7]Taylor Stoehr, Dickens: The Dreamers's Stance (Ithaca: Cornell University Press, 1965), p. 65.

[8]Stoehr, p. 78

[9]In directing the reader to the child's point of view, Dickens calls to mind the elements of the adult dream. This connection is important insofar as it suggests the archetypal patterns of the dream and the relation of those patterns to the maturing process of every man. Though some critics emphasize the child's role in Dickens' work, none of them correlate the child's point of view, the dream, and the process of psychic growth. Laura Krugman, in her work, "The Child in the Novels of Charles Dickens"(diss. Yale University, 1971) claims that the child's point of view provides a satiric perspective for the adult world. Richard J. Dunn in "Dickens's Mastery of the Macabre," Dickens Studies, 1 (1965), pp. 33-38, directs the reader to the "childish perspective--the exaggeration, distortion, and sharp contrasts so apparent to children" and points out the common meanings of these elements "to both youthful and adult readers" (p. 34), but he does not identify those elements with the dream or develop the archetypal patterns discernible in the dream motifs. William Lankford's work, Prisoners and Children: Forms of Growth in Dickens' Novels, Diss. Emory University 1975, identifies mental growth as the central concern of Dickens' novels, but he does not develop the details of the child's perception or the

similarities of those details to the adult dream.

[10]Great Expectations, Ch. VIII, henceforth GE. To help the reader locate references to Dickens' novels, after each quotation I have put in parentheses the abbreviated reference to the novel and the chapter number in Roman numerals. In this way, the reader may use any edition of Dickens to check quotations.

[11]Dorothy Van Ghent suggests in her chapter on Great Expectations in The English Novel: Form and Function (New York: Harper, 1953), that the Dickens' characters are frequently "described by nonhuman attributes, or by such an exaggeration of or emphasis on one part of their appearance that they seem reduced wholly to that part" (p. 129). She does not associate that reduction with the childish perspective, nor do the other critics who analyze reductionism in Dickens. The critics vary in their terminology and emphasis. Marcus Mordecai in his article "The Pattern of Self Alienation in Great Expectations," Victorian News-Letter, 26 (1964), 9-12, agrees with Van Ghent that the phenomenon derives from a self alienation which leads to treating others as things. E. M. Forster in Aspects of the Novel (London: Edward Arnold, 1927) diagnoses the use of "tag phrases" as a similar technique to those described, but claims that such usage is indicative of flat characters. Dorothy Parker assesses the strength of allegory to the Dickens technique in her article, "Allegory and the Extension of Mr. Bucket's Forefinger," English Language Notes 12 (1974), 31-35. Taylor Stoehr alludes to the Dickens tendency to sum up a character by emphasizing a particular attribute, but his primary emphasis is on Dickens' use of names.

[12]Oliver Twist, II, henceforth OT.

[13]Stoehr, p. 19.

[14]Stoehr, p. 18.

[15]Frye, Scripture, p. 117.

[16]Stoehr, p. 9.

[17]Bleak House, I, henceforth BH.

[18]David Copperfield, I, henceforth DC.

[19]Frye, Scripture, p. 148.

[20]Frye, Scripture, p. 149.

[21]Julian Moynahan, in his article "The Hero's Guilt:

The case of Great Expectations," Essays in Criticism 10 (1960), 60-79, characterizes Orlick as "double, alter ego and dark mirror-image" to Pip (p. 70). Harry Stone agrees with Moynahan and calls Orlick an "objectified fragment of Pip's self, a projection of Pip's darker desires and aggressions" ("Fire, Hand, and Gate: Dickens' Great Expectations," The Kenyon Review, 24 [1962], 669-70).

[22]Dombey and Son, VI, henceforth DS.

[23]Man and His Symbols, p. 164.

[24]Man and His Symbols, p. 169.

[25]Van Ghent, The English Novel, p. 130.

[26]Hard Times, III, henceforth HT.

[27]Van Ghent, The English Novel, p. 29.

[28]Van Ghent calls the four-poster bed "a despotic monster," The English Novel, p. 129.

[29]Van Ghent, The English Novel, p. 129.

[30]None of the Dickens critics tie his distortions of time to his use of the childish point of view. Robert Newson characterizes Dickens' use of time as a "suspended animation," (p. 11) and links Dickens' distortions of time to his distortions of space. The "up-and-down patterns" of Bleak House "signify [a] confusion" (p. 25) similar to the confusion over time; movement, like time, goes nowhere (Dickens on the Romantic Side of Familiar Things: Bleak House and the Novel Tradition (New York: Columbia University, 1977). Taylor Stoehr also notes that time (like space) "behave[s] rather strangely" in Dickens, for "things 'take place' and 'come to pass' in dreams," and cannot be "notched and measured in the normal manner" (The Dreamer's Stance, p. 75).

[31]Newson, p. 15.

[32]Vereen Bell sees the lack of parents in Great Expectations as indicative of the lack of social responsibility in Victorian England ("Parents and Children in Great Expectations," Victorian Newsletter, 27 [1965] pp. 21-24). Laura Krugman in her dissertation, "The Child in the Novels of Charles Dickens" (Yale University, 1971), notes that several adult characters (like Mr. Dick in David Copperfield) are granted the special vision of the child.

[33]Man and His Symbols, p. 163.

[34]Man and His Symbols, p. 163.

CHAPTER III

THE INTERNAL DREAM EXTERNALIZED: DICKENS' NOVELS AS MINDSCAPE

The focus on the child as sentient center keeps the Dickens' reader directed to the initiation theme that is, as in the romance and the dream, the structural core of Dickens' novels. This initiation is realized through a journey inward which also directs the reader's focus inward. Such direction is accomplished through the childlike point of view which resembles the dream and in so doing reveals the proximity of two worlds: the miraculous world of the Dickens' child is not far removed from the adult world. Through the child, the inward journey, the internal dream, becomes a mindscape visible in the external environment, and the union of the child and adult worlds bears witness to the continuity of growth.[1]

Much of the language and technique of Dickens' novels intentionally directs us to the dream so that we do not overlook the universality of the child's experience. In _David Copperfield_, for instance, the references to sleep, drowsiness, enchantment, nightmares, daymares, and dreams are insistent. As soon as David begins his observations in Chapter Two, his narrative begins to "meander" in a

dreamlike fashion. His memory of his home comes "out of a cloud," and he is continually described as being "dead sleepy," or "asleep in . . . [his mother's] arms," or at such a "stage of sleepiness" that he is compelled to prop his "eyelids open with . . . two forefingers" (DC, II). David's ability to distinguish between waking and sleeping, consciousness and unconsciousness, is blurred, and the reader is never sure where the dream overtakes the real and vice versa. Such a blurring is anticipated by David's journey to Yarmouth which is conducted by the "laziest horse in the world," marked by a dream-like maze with "many deviations up and down lanes," and delayed by the carrier's "deliveries," only one of which is specified as "a bed-stead" (DC, III). Later, David's disgrace at the hands of the Murdstones is marked by "dreams and nightmares," and, again, by the blurred distinctions between night and day, consciousness and unconsciousness. This blurring carries over into his "giddy," "half asleep" (DC, V) life at Salem House where he is generally "so sleepy" and so concerned with "moonlight," "darkness," and the "secrecy of the revel" that the boys indulge in after the lights are out (DC, VI), that the real world merges with the "sleep [that] over-powers" (DC, VII) David's existence.

In Bleak House the two narratives of Esther and Lady Dedlock are bound together by the same oneiric vocabulary that dominates David Copperfield. Chancery is characterized by mazes and mists that attach themselves to the dream,

while Lady Dedlock and her fashionable friends are described as "oversleeping Rip Van Winkles" (BH, II). Esther's initial introduction and first journey have an "unreal" air, and her life at Greenleaf she claims "almost to have dreamed rather than to have really lived." Her journey to her Bleak House fate is also foggy, dark, confused, and "so strange" that, like David, Esther has difficulty distinguishing between the real and the dream worlds (BH, III).

In addition to the specific references to dreams and sleep, there is, as well, a general dream ambiance that pervades the Dickens' novel. The time, space, and logical distortions and disjunctions previously examined as an integral part of the child's existence are also characteristic of any standard dream pattern and promote the ambiance of the dream. The very sense of the Dickens world is the sense of the familiar-yet-strange, the sense of the dream.[2] In Dickens this sense of the familiar-made-strange is accomplished, in part by the lack of clarity in the familiar physical world, for it is obscured by fog, mist, rain, snow, mud, dust, smoke, and ashes. The real world is suspended, examined through the haze of the dream, removed, yet recognizable, and therefore still tied to the "real" or waking world. The dream-like quality of Bleak House, for instance, is set as the novel opens in "implacable November weather," with "fog everywhere":

> Fog up the river, where it flows among green aits and meadows; fog down the river, where it rolls

> defiled among the tiers of shipping and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of dollier-brigs, fog lying out on the yards and hovering in the rigging of great ships; fog drooping on the gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwhich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little' 'printice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all around them, as if they were up in a balloon, and hanging in the misty clouds (BH, I).

We recognize the everydayness of the Bleak House world, yet Dickens fogs the environment and suspends the ordinary world so that we must re-examine it through an interpretive filter. The nexus between the adult and the child's worlds and the insistent emphasis on trances, sleep, and enchantment suggest that the correct interpretive filter is the dream. The moisture, the fog, and the mists become the primordial waters "but newly retired from the face of the earth" (BH, I), and they alter everything and suggest a new beginning.[3] They belong to the preconscious or unconscious world of pre-existence that dominates the dream and suggests the primordial or archetypal context of the narrative to follow. Esther, like all Dickens' protagonists, awakes in the primordial waters of the womb and recreates her being on her archetypal journey to maturity.

Pip's world is the primordial marsh country which surrounds his childish existence with the "marsh mist" that so

dampens and alters everything--that so reminds us of the dream. In this altered world anything is possible, so that the mist outside Pip's window is to Pip the product of "some goblin [who] had been crying there [outside his window] all night, and using the window for a pocket-handerchief." In the marsh dream the damp, lying "on the bare hedges and spare grass, like a coarser sort of spiders' webs" and "hanging itself from twig to twig and blade to blade," constitutes a maze to be traversed, while "on every rail and gate" the mists lie "wet and clammy," and so thick "that the wooden finger on the post directing people" to Pip's village is "invisible." The marsh mists alter normal perceptions, so that the town exists in a space that is distorted and obscured, familiar, yet strange, real, yet dream-like. It is through "the confusion of the mist" that Pip must find his way to maturity (GE, III). His notion, as he leaves for London, that "the mists" have "all solemnly risen" (GE, XIX) to admit him to his great expectations ignores the archetypal pattern of re-birth and maturing that Pip has yet to undergo and reveals the depth of the confusion of the mists. His conclusion that the mists have "risen" also ignores the fact that in London there is "day after day" during which a "vast heavy veil" similar to the marsh mists covers everything. In London it is "stormy and wet, stormy and wet" (GE, XXXIX), until "the dust and grit" that lies "thick on everything" (GE, XX) turns into a primordial "mud, mud, mud, deep in all the streets"

(GE, XXXIX). These mists and muds extend Pip's marshes into London and obscure, slow, and alter Pip's dream-like existence.

"The Hot exhausted air" and the "dust and grit" that seems "to stick" (GE, XX) to Pip also overwhelms Oliver Twist's perception of the world as he moves from the coal bin, to a future as a chimney sweep, to a dust cellar. He is always in a "cloud of dust" (OT, VIII) similar to the one that greets his journey into London. Like Pip's dry dirt, Oliver's mingles with the mist and rain and turns into a "mud" which lies "thick upon the stone" of the streets (OT, XIX). The frequent London rains bring clouds that look "dull and stormy" and create "large pools of water" everywhere. Thus the grounds are "nearly ankle-deep with filth and mire," and "a thick steam, perpetually rising from the reeking bodies of the cattle and mingling with the fog" hangs "heavily above" both the city and Oliver as he moves from daydream to nightmare on his archetypal journey (OT, XXI).[4]

The primordial waters of Dickens mix with air, dirt, and smoke, and alter the familiar world absolutely. In Bleak House we encounter not only fog, but a "smoke lowering down from the chimney-pots" which combines with water and becomes a "soft black drizzle, with flakes of soot in it as big as full-grown snow flakes" (BH, I). The soot falling on Sol's Arms, the "valley of the shadow" serves to render the familiar world strange and participates in

the miraculous dream world that allows substances to change form. The falling soot "smears, like black fat," oozes like "a stagnant, sickening oil," burns like "the cinder of a small charred and broken log of wood," and becomes "the corrupted humours of the vicious body of Krook (BH, XXXII). Water and smoke combine, congeal, and slow the familiar world into a strange new world that must be explored and understood in other than conscious terms. Dickens' waters also freeze into a snow that obscures objective reality. As Esther Summerson searches for her mother in the snow, she is "far from sure" that she is "not in a dream"; the air is frozen and so thick with snow that both space and time are altered and the journey takes them into the ambiguous "darkness of the day" (BH, LVII). The journeyers, Bucket and Esther, claim to "seek out the narrowest and worst streets in London," yet their descent continues into even "a deeper complication of such streets" as Esther journeys through her unconscious fears and anxieties (BH, LIX). Her descent is one that can end only with the recognition and resolution of Esther's conflict, for the conflict is buried deep in her unconscious--at the heart of her labyrinthine dream world.

According to Carl Jung, though individual dreams may seem "strange and fragmented . . . over a lifetime's dreaming, a meandering pattern" eventually appears, "revealing the process of psychic growth."[5] In Dickens such a pattern of meandering appears in the lives of his

protagonists as they journey through the dream, for in the process of psychic growth Dickens' protagonists, as all men, are charged with understanding both the conscious and unconscious urgings of their being. Access to these unconscious motivations comes through the symbolic environment of their dreams, where, as Jung tells us, "the unconscious is often symbolized by corridors, labyrinths, or mazes."[6] In the dream the unconscious becomes an externalized mindscape capable of signalling areas of exploration that can produce self knowledge and growth. Thus Esther's labyrinthine journey through an obscured world is typical of the multiple maze-like journeys, streets, and houses in Dickens' mindscapes. Such motifs participate in the general dream ambiance and symbolically represent in microcosm a macrocosmic and archetypal journey to maturity.

Dickens' protagonists continually "meander" through streets, towns, and houses representative of their unconscious. Pip's "poor Labyrinth" (GE, XXIX) is the equivalent of Esther's nightmare maze that in "a thick mist" leads along "such roads" as Esther has "never seen," so that she fears that she has "missed the way and got into the ploughed fields, or the marshes" (BH, LVII). Oliver Twist is repeatedly "dragged into a labyrinth of dark narrow courts" (OT, XV) by not only Nancy, but by Bill Sikes, Fagin, and Jack Dawkins. Florence Dombey is lead "through a labyrinth of dark narrow streets and lanes and alleys" by the Good Mrs. Brown (DS, VI). David Copperfield "prowls and wanders"

on his journey from London to Dover as it leads him from "long narrow street[s]" "through a succession of hop-grounds and orchards" quite reminiscent of Pip's, Esther's, Oliver's and Florence's labyrinths (DC, XIII).

Houses in Dickens correspond to the unknown labyrinths of the unconscious. They are always filled with cellars, attics, and corridors that are frightening and confusing. Jung claims that such dream houses harken back to "the old Egyptian representation of the underworld, which is a well-known symbol of the unconscious with its unknown possibilities." As the cellar is the basement of the dreamer's psyche," the top floor is the attic; the empty rooms, corners, and yards are the "unperceived psychic scope of the dreamer's personality."[7]

David Copperfield's houses are clearly connected with his unconscious. His original home "comes out of a cloud," and is haunted by transcendent beasts in the back yard--"pigeons and fowls" who threaten David by their "menacing and ferocious manner" (DC, II). His first home is called "the Rookery," but "the birds have deserted" their nests, leaving only those nests and their mocking name to taunt the hopes of a youthful David (DC, I). Of the house proper David observes, "Here is a long passage--what an enormous perspective I make of it!--leading from Peggotty's kitchen to the front door. A dark store-room opens out of it, and that is a place to be run past at night, for I don't know what may be among those tubs and jars and old tea chests" (DC, II).

The corridors, rooms, attics, and cellars in need of investigation by David recur with each move he makes and serve to underscore his need for growth and the union of his unconscious and conscious beings. Without such a union David is doomed to experience "a strange feeling . . . to be going home when it was not home" and to feel that he "would rather have remained away, and forgotten it" (DC, VIII), for until he is comfortable with and knowledgeable about his own unconscious, David can never feel at home.

David always lives and works in haunted and blind mazes that duplicate the unexplored corners of his mind. Such dwellings mark the exigency of David's self-examination. Salem House, his first school, is haunted, large, cluttered, and desolate, filled with objective correlatives for the caged and emotionally hungry David Copperfield. It is

> a long room, with three long rows of desks, and six of forms, and bristling all around with pegs for hats and slates. Scraps of old copy-books and exercises litter the dirty floor. Some silk-worms' houses, made of the same materials, are scattered over the desks. Two miserable little white mice, left behind by their owner, are running up and down in a fusty castle made of paste-board and wire, looking in all the corners with their red eyes for anything to eat. A bird, in a cage very little bigger than himself, makes a mournful rattle now and then in hopping on his perch, two inches high or dropping from it, but neither sings nor chirps. There is a strange unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting air, and rotten books. There could not well be more ink splashed about it, if it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year (DC, V).

Here David, even less at home with himself than at the Rookery, dwells "among the unused," "dimly-lighted" upstairs rooms where he looks on life "through a long ghastly gash of a staircase window" (DC, V), talks "in whispers" as the ghostly moonlight falls "a little way into the room, through a window, painting a pale window on the floor," and lives in shadows (DC, VI).

At Murdstone and Grinby's David works in "the last house at the bottom of a narrow street, curving downhill to the river, with some stairs at the end." It is "a crazy old house with a wharf of its own, abutting on the water when the tide was in, and on the mud when the tide was out, and literally overrun with rats"; it has "panelled rooms, discoloured with dirt and smoke of a hundred years . . . and decaying floors and staircase, with the squeaking and scuffling of the old gray rats down in the cellars, and . . . dirt and rottenness" all over the place (DC, XI).

While David works here he lives with the Micawbers in a "shabby" place with the first floor "altogether unfurnished, and the blinds . . . kept down to delude the neighbors." His room is, of course, at "the top of the house, at the back"--again, a cage of a room, a "close chamber" with a "sloping roof" (DC, XI). At Betsy Trotwood's he dwells "at the top of the house," this time in a room "overlooking the sea" (DC, XIII) and suggesting the association of the sea with the unconscious. At the Wickfields' his confusing, cluttered, and maze-like home is "all old nooks and corners,

and in every nook and corner there was some queer little table, or cupboard, or bookcase, or seat, or something or other." David's room is "upstairs," "old," and this time filled with "diamond panes of windows" that separate, reveal, and reflect (DC, XV). At the Adelphi, David rooms "at the top of the house" with a view of the river that requires "much presence of mind to be looked down at from such a height." The rooms consist of not only a sitting room and a bedroom, but "a little half-blind entry" where "hardly anything" can be seen, and a "stone-blind pantry" where "nothing at all" is visible (DC, XXIII).

These blind, shabby, haunted garret rooms and staircases mirror the frightening, cluttered, dark recesses of David's unconscious and suggest symbolically the need for self-knowledge that would clean, brighten, and unclutter the corridors, cellars, attics, and multiple chambers of his mind. His proximity to rivers and seas reinforces his borderline and confusing existence. Through the dream he lives in his unconscious, but without apparent understanding. His house at Murdstone and Grinby's is on a wharf out over the water; his home with Betsy overlooks the sea; at the Adelphi his room overlooks a river. David is always close to but fearful of the waters of the unconscious, the recognition of which promotes maturity.[8]

Not only David Copperfield, but all of Dickens' protagonists dwell and work in places that mirror their unexplored and frightful unconscious being; their homes are

dark, or mouldy, or haunted, or maze-like. At times they loom large and are full of unexplored corners, corridors and possibilities; at other times they are small and restrictive. But they always reflect the conditions of the protagonist's unconscious. Florence Dombey's home is "large" and maze-like with its "great wide areas containing cellars frowned upon by barred windows and leered at by crooked-eye doors leading to dust-bins." It is mouldy and ill kempt--in a "dismal state," with odours, "as from vaults and damp places" rising from the chimneys. It is "as blank a house inside as outside." The large rooms are "ungarnished"; the furniture is "covered up" so that "mysterious shapes" haunt the rooms and suggest "fragmentary accounts of deaths and dreadful murders" (_DS_, III). Upstairs "hobgoblins . . . lives [sic] in the cock-loft" (_DS_, V).

Oliver Twist's dwellings are characteristically dark, constrictive and restrictive. At the workhouse he is "locked up," in a "coal-cellar" (_OT_, II), kept in a "dark and solitary room," or "shut up in a little room by himself" (_OT_, III); while his professional life finds him in a "stone cell" that serves as an anteroom to a coal cellar or in his bed "under the counter" of a coffin shop (_OT_, II). His dwelling with the Jew is still enclosed, though somewhat larger and more varied. He is contained with "walls and ceilings" that are "perfectly black with age and dirt" (_OT_, VIII). The rooms are haunted by spiders that have "built their webs in the angles of the walls and ceilings"

and mice who, like Oliver, "scamper across the floor and run back terrified to their holes" when there is movement in the rooms. In the "back-garret" rooms the "mouldering shutters" are fast closed; the only window is crossed with "rusty bars" and provides a vision of "a confused and crowded mass of house-tops, blackened chimneys, and gable-ends" reminiscent of a maze. Such a maze is repeated inside the house where Oliver grows "tired of wandering from room to room" (OT, XVIII). Similarly, the house that Oliver and the robbers take refuge in on Oliver's nightmare initiation is "a solitary house, all ruinous and decayed . . . dark, dismantled, and uninhabited" (OT, XXI).

Esther Summerson's temporary home with the Jellyby's is "excessively bare and disorderly," plagued by "a marshy smell." The stairs are "so torn as to be absolute traps." The doors are "impossible to shut," so Esther's room is haunted by the "constant apparition of noses and fingers, in situations of danger between the hinges of the doors" (BH, IV). Her permanent home at Bleak House, though not apparently haunted, is still foreboding, for it possesses, like Pip's home in Great Expectations, a cleanliness that is "more uncomfortable and unacceptable than dirt itself" (GE, IV); its neatness and order are restrictive, while its labyrinthine structure marks the connection between Esther's unconscious and her home. The house is "irregular"--the kind "where you go up and down steps out of one room into another, and where you come upon more rooms when you think

you have seen all there are, and where there is a bountiful provision of little halls and passages and where you find still older cottage-rooms in unexpected places, with lattice windows and green growth pressing through them." In this maze, "crooked steps" branch off from the stairs in "an unexpected manner," and the "passages, with mangles in them," confuse and even lose the traveler on his journey through the house (BH, VI).

In Dickens' houses, whether large or small, the child-protagonists always dwell in dimly lit, contained, and out of the way places--usually upstairs, or in a "garret bedroom" like Pip and Oliver. Esther's room at the Jellybys' is "upstairs" (BH, III), and though her Bleak House room is not specified as a garret room, it appears to be of that type insofar as it has an "up-and-down roof" and looks "down on a flower garden below" (BH, VI).

Frequently such upstair rooms are made frightening because the children are asked to go upstairs alone, and without even the aid of a light. Pip is "never allowed a candle to light" his way to bed; he always goes "upstairs in the dark" (GE, I). At the Temple he dwells "at the top of the last house" (GE, XXXIX) that he reaches by way of a "black staircase" (GE, XL). Oliver is similarly frightened and lost in dark hallways, corridors, and staircases that are either "dark and broken" (OT, VIII) or "perfectly dark" (OT, XVI). Such dark recesses and stairs mirror the frightful path through the unconscious mind that the

archetypal traveler must undertake alone, and the darkness and fear involved serve to emphasize the need for the mental traveler to explore those regions if he is to grow.

The Adult's Dream and the Child's Reality: A Single Mindscape

Though the world portrayed in Dickens seems at first to be limited to the extraordinary experience of a child that is amazing and amusing, but distant; the symbols, on the other hand, the fogs, the smokes, the houses, the streets, the corridors, and the dark mazes are reminiscent of the dream, which is certainly not limited to the experience of youth. The language of Dickens further directs us to the dream with its attention to moonlight, enchantment, charms, sleep, daydreams, and nightmares. Such insistence on the dream and the dream-like quality of childhood has a two-fold function: first, it accurately captures the real existence of the child, and second, it links the metareal dream world of the adult to the real world of the child. In so doing, Dickens conforms to the romance reality which insists upon archetypal growth patterns and rejects, as limitations on human experience and growth, the opposing and exclusive categories of illusion and reality.

Like Dickens' child-like point of view, the romance pattern, according to Northrop Frye, insists that "as a whole neither the waking world nor the dream world is the real one, but that reality and illusion are both mixtures

of the two."[9] By directing us to the interstices of the real and the dream, Dickens utilizes the romance pattern to enlarge our world and force us to acknowledge the objective reality and the subjective dream as parts of a single whole. To recognize this miracle of a dual perspective is to experience an epiphany that is characteristic of the romance, to participate in paradox, to see, as Frye says, "that the maze without a plan and a maze not without a plan are two aspects of the same thing."[10] Dickens prompts us to use our imagination, "the constructive power of the mind," that can build "unities out of units"[11] and accept the real and the dream, the objective and the subjective, as parts of a single whole.

A unified reality is the requirement of genuine maturity, and in Dickens the protagonist is intentionally made to dwell in the ambiguous world that mixes the unconscious with the conscious, the dream with the real, for it is in the merging of the two extremes that maturity becomes possible. The Dickens' character is presented with and forced into the dark corners of his mind and shown that those recesses correspond to the external world. His object is to participate in the unity of a duality that is forever before him--to acknowledge, as Frye suggests, that the internal, subjective maze and the external, objective maze are one and the same.

In unifying the real and the dream, the Dickens' child-protagonist must confront the many contradictory elements

that exist within his being. Central to the contradiction is his simultaneous existence in objective and subjective realities, but of equal importance is the recognition that within these realities, while he appears to be manipulated by an arbitrary adult world, the child also controls and manipulates his own existence. It is the ambiance of the dream which reveals such self control, for whether it is conscious or unconscious manipulation, it is clearly the case that insofar as the child's life constitutes a dream, it must be seen as a subjective projection and thus a world that the child not only experiences, but both creates and manipulates as well.

Evidence of such a subjective projection and control is discernible in the coincidences discussed in Chapter One. Northrop Frye maintains that, contrary to the complicated realities of the romance, the reality of "ordinary life" suggests that a coincidence is no more than "a piece of design for which we can find no practical use."[12] But the Dickens' reality is the reality of the romance that sees a design in coincidence. If soldiers appear at Pip's Christmas dinner, it is not so much a coincidence as the working of will. Pip's guilt is so overwhelming that it takes on an existence of its own; it becomes "I and my conscience" to Pip. From early morning Pip and his conscience have "fully expected to find a constable in the kitchen," waiting to take them up, and that is precisely what happens when Mrs. Joe heads for her savoury pork pie

and Pip's guilt overtakes his reason. At that instant, there materializes "a party of soldiers with their muskets: one of whom held out a pair of handcuffs to Pip . . . saying, 'Here you are, look sharp, come on!'" (GE, IV). Pip subjectively projects his guilty conscience into an agency of his own creation that is capable of rendering justice.

Again Pip projectively controls his life when he sees that, unlike Herbert Pocket, who is "still progressing," his own life is stagnating. Pip is "alone," "dispirited and anxious," "long disappointed" in his hopes for success and progress, so he prompts a "clearing of his way" by unconsciously summoning Magwitch from New South Wales (GE, XXXIX).[13] For Pip's apparent misconception about his benefactor is belied by his consistent juxtaposition of the image of Magwitch on his thoughts of Miss Havisham and his great expectations.[14] In his initial encounter with Miss Havisham, Pip envisions her hanging by the neck from a "great wooden beam" (GE, VIII). Such a vision is reminiscent of the gibbet toward which Magwitch marches after Pip's first encounter with him. As he prepares to leave for London and his great expectations, Pip credits Miss Havisham for his luck, but finds himself disjointedly reflecting "with something allied to shame" on his "companionship with the fugitive" (GE, XIX).

Pip appears to unconsciously know the source of his expectations, and he needs to confront that knowledge. Therefore, he not only juxtaposes Magwitch and images

associated with Magwitch onto his thoughts of Miss Havisham, he also has "mysterious warnings" from his unconscious of Magwitch's approach. He projects his need to confront Magwitch into the external world and thus continually sees "faces in the streets" which he thinks are "like his [Magwitch's]" (GE, XXVII). Such visions grow "more numerous" until Pip confronts the truth in an internal storm which extends into the external world. In his subjectively controlled and projective nightmare, Pip ensures his continued growth by facing that which he knows he must face: he must acknowledge Magwitch as the source of his great expectations, a part of himself, a dark side of his being.[15] Neither the confrontation nor the visions are coincidental. They are the unconsciously willed necessities of Pip's maturity.

Similarly, Oliver Twist "coincidentally" runs into Nancy and Bill Sikes as he returns a parcel to the "identical bookstall-keeper" before whom he robbed Mr. Brownlow. "As fate would have it," Oliver volunteers for the errand which is to bring him back into the criminal underworld (OT, XIV), for it is here that the passive and naive Oliver must confront a dark side of existence that appears to contrast sharply with his innocence. Oliver, in spite of his sullied workhouse background, does not and cannot understand evil or its potential in his own being, but he must do so to grow. Fagin evidences Oliver's guilt when he declares that Oliver is to blame for everything that

has happened--that Oliver is "somehow the cause of all this" (OT, LII). Only in the recognition of objective guilt and evil extended to a subjective recognition can Oliver's growth occur.

Esther Summerson characteristically lies with a "strange calmness" during her illness, submissively "watching" what is done "as if it were done for someone else whom . . . she was quietly sorry for" (BH, XXXV), but this passivity characterizes her healthy days as well. She has no interest in her own past until her guardian insists that it is his "duty" to impart that which he knows to her. The submission of Esther, like Pip's passive acceptance of the events that go on around him, is that of the passive dreamer who, in fact, creates the events he then appears to "passively" observe. In Dickens neither passivity nor coincidence can be taken as such; everything that happens is at the prompting of the protagonist's unconscious, so that Oliver is not the only one of Dickens' protagonists who is "somehow the cause of all this" (OT, LII).

If Esther experiences a "terror" of herself "as the danger and possible disgrace" of her mother (BH, XXXVI), it is with good reason, for she is the dreamer who unconsciously determines what occurs. At times Esther even seems to acknowledge that her life constitutes, at least in part, a subjective projection that she somehow controls. At Greenleaf School Esther's relationship with the boarders is puzzling to her because she projects her own desires

onto the girls. Her own efforts to "earn some love" are therefore reflected in the girls who are, like Esther, "downcast and unhappy," yet "so sure . . . to make a friend." Esther quite confounds her girls' existence and motives with her own, as she demonstrates when she proclaims, "They said I was so gentle; but I am sure *they* were!" (*BH*, III).

Oliver Twist and David Copperfield similarly control the events that surround their journeys to manhood. The incredibly passive Oliver appears to be capable of no more than tears, but he initiates and controls his journey to maturity from the moment he asks for "more." He signals the necessity of the hardships that ensure his own growth by unconsciously returning to the dark side of his life "as quickly as he could" (*OT*, XV) rather than staying under the safe and overly protective tutelage of Mr. Brownlow. David Copperfield, like all Dickens' protagonists, confusedly but correctly admits his control over the events and characters in his world, for it is indeed the unconscious workings of the passive dreamer's mind that manipulate a symbolic and meaningful world and determine his choices and paths on his initiation journeys. Thus David ensures Uriah Heep's intrusion on the Wickfields' lives by proposing to Heep that "'perhaps you'll be a partner in Mr. Wickfield's business, one of these days . . . and it will be Wickfield and Heep, or Heep late Wickfield'" (*DC*, XVI); he admits his responsibility for the Steerforth-Little

Em'ly liaison when he goes down upon his knees, and "ask[s] . . . pardon for the desolation" he has "caused" (DC, XXXI) Mr. Peggotty and Ham; he acknowledges his responsibility in regard to the death of Dora by referring to himself as the "destroyer!" (DC, XXXVII), and experiences the "conscience of an assassin" long before Dora's death or illness is anticipated (DC, XLIV).

In this manner, though Dickens' protagonists may appear as passive victims of an uncontrollable world of people, laws, and even things, they are, in truth, both passive victims and creative controllers, subject and object, child and adult, faced with the task of reconciling contradictory roles. Such a contradictory proposition is discernible, in part, in the role of the unconscious in regard to the dreamer. As we saw before, the dreamer passively observes a symbolic and unfamiliar world unfolding before him, yet that world is his own creation, so that he is both passive observer and creative controller in his subjective existence.

However, in the objective world of the Dickens' child lies evidence that the child must also passively submit to the adult world he does not comprehend and is not large enough to challenge. Oliver Twist is snatched from the care of Mr. Brownlow by Nancy and Sikes. He is locked in small enclosed rooms that allow for no escape. David Copperfield is locked into his new bedroom by Murdstone; his space is confined by his ruthless schoolmaster, and he is even forced

to sport a confining placard on his chest. Betsy Trotwood locks David in a small room on his arrival in Dover, lest his habit of running away be an engrained one. Esther Summerson is ordered from home, to school, to court, to Bleak House, and back again, and never consulted about her desires. She is in possession of all the keys to operate Bleak House, yet never is she given freedom. Pip is brought up "by hand," ordered to Miss Havisham's, sent off to London, told he is to become a gentleman.

Contradiction within contradiction dominates the Dickens' world. The objective nightmare of childhood is not only a description of the real uncontrollable world of a child, it is also and paradoxically a subjective projection, a mindscape for a mental traveler, because the quest is for self-knowledge and must therefore occur, at least partially, within the initiate. To reach maturity the traveler must view his objective existence and reconcile that vision to his subjective being. Thus Dickens' subjective child enters a dream, a subjective projection, where everything is an object, including the archetypal traveler himself. Confrontation with the self then takes place in an objectifying mirror which reveals all: the faults and virtues, the strengths and weaknesses, the masculine and feminine sides of the protagonist's character. The child's internal journey alienates him from his subjective being, his world, his childhood, and the object of that alienation is wholeness.

NOTES

[1]It is not unusual for critics to acknowledge Dickens' environments as symbolic settings capable of embodying the internal states of characters. See Catherine A. Bernard, "Dickens and Dreams: A Study of the Dream Theories and the Dream Fiction of Charles Dickens," Diss. New York University 1977; Archibald Coolidge, Jr., "Charles Dickens's Creation of Story from Character," North Dakota Quarterly 31 (1963), 8-11; C. B. Cox, "A Dickens Landscape," Critical Quarterly 2 (1960), 58-60, and "Realism and Fantasy in David Copperfield," The John Ryland's Library, 52 (1970) 267-83; James Allen Gifford, "Symbolic Settings in the Novels of Charles Dickens," Diss. University of California, Riverside, 1974; Mark Spilka, "David Copperfield as Psychological Fiction," Critical Quarterly, 1 (1958), 292-301; Taylor Stoehr, Dreamer's Stance. None of these critics tie Dickens' symbolic worlds to the holistic world of the child.

[2]Critics generally agree on the dream ambiance of the Dickensian novel, and their remarks are indicative of a general accord. For works dealing with a general interpretation, see Catherine A. Bernard, "Dickens and Dreams"; Michael Andrew Hollington, "Dickens and the Double," Diss. University of Illinois 1967; J. Hillis Miller, Charles Dickens: The World of the Novels (Bloomington: Indiana University Press, 1958); Laurence Senelick, "The Dreamer Awakened," Dickens Studies 3 (1966), 152-55; Mark Spilka, Dickens and Kafka; Taylor Stoehr, The Dreamer's Stance; Winter Warrington, "Dickens and the Psychology of Dreams," PMLA, 63 (1947), 984-1006. See also Laurence Jay Dessner, "Great Expectations: 'the ghost of a man's own father,'" PMLA, 91, No. 3 (1976), 436-49; Robert Newson, Dickens on the Romantic Side of Familiar Things; Mary Rohrberger, "The Daydream and the Nightmare: Surreality in Oliver Twist," Studies in Humanities, 6 (1978), 21-29; E. W. Tedlock "Kafka's Imitation of David Copperfield," Comparative Literature 7, No. 1 (1955), 52-62.

[3]Robert Newson, in Dickens on the Romantic Side of Familiar Things, claims that Bleak House begins "in the early days of Creation (for 'the waters had but newly retired from the face of the earth') or just after the flood" (p. 15), but he does not go on to suggest the archetypal context of the narrative.

[4]See Mary Rohrberger, "The Daydream and the Nightmare: Surreality in Oliver Twist."

[5]Jung, Man and His Symbols, p. 160.

[6]Jung, Man and His Symbols, p. 176.

[7]Jung, Man and His Symbols, p. 176.

[8]E. Pearlman, in "David Copperfield Dreams of Drowning," American Imago, 28 (1971), 391-403, explicates the literal dreams that David has, suggesting that David is psychologically "landlocked," (p. 393), and in need of recognizing his unconscious motivations.

[9]Frye, Scripture, p. 55.

[10]Frye, Scripture, p. 21.

[11]Frye, Scripture, p. 36.

[12]Frye, Scripture, p. 47.

[13]Dorothy Van Ghent, "On Great Expectations," suggests that the "coincidence" of Magwitch's return is based upon Pip and Magwitch's "profoundly implicit compact of guilt." She claims that a "moral projection," "brings people together "coincidentally' . . . and blind nature collaborates daemonically in the drama of reprisal" (p. 133).

[14]Van Ghent, "On Great Expectations." Van Ghent discusses the "montage" technique that Dickens uses in Great Expectations and relates the technique to the dream and the "awful precision" with which the dream relates "the guilt of our desires and the commonplaces of our immediate perceptions" (p. 133).

[15]Van Ghent, "On Great Expectations." ". . . Pip is," according to Van Ghent, "projectively, at least, answerable for Magwitch's existence and for his brutalization. Pip carries his criminal father within him; he is, so to speak, the father of his father" (p. 137).

CHAPTER IV

DAVID COPPERFIELD AND THE OBJECTIFYING MIRROR OF THE DREAM

As Northrop Frye has indicated, the vehicle of the romance initiation is the dream which can objectively show us that which we cannot see without external aid--"our own faces"[1]; thus Dickens' archetypal journeyers begin their travels by losing track of a specific subjective identity. They are plunged into alienation and faced with choosing and maintaining the character they will to be; their struggle is to reach identity. In the struggle they are presented with various and multiple roles and identities. Pip, on his journey to manhood, is no longer just an orphan; he is a boy with "great expectations," faced with choosing what he shall make of those expectations. Esther Summerson's environments, roles, and aspirations change radically after she is alienated from her past and faced with choosing a new life for herself. Oliver Twist, when he asks for "more," is suddenly presented with more identity options than he might wish to pursue. Martin Chuzzlewit, Florence Dombey, Louisa Gradgrind, David Copperfield, all of Dickens' protagonists, undergo separations from their established identities and pasts and move through labyrinths of new

possibilities for being in the world.

Early indications of the alientation of the Dickens' protagonist lie in the confusion of identity indicated by the number of names by which they are called.[2] David Copperfield is David by birth, Davy to his mother and Peggotty, Trot to his aunt, Trotwood to Agnes, Brooks of Sheffield or Davy Jones to Murdstone and his friends, "the Young Suffolker" and the "Little Gent" to Grinby's, Towzer to the boys at Creakles' school, Phoebus to Mr. Dick, Daisy to Steerforth, and Doady to Dora.[3] His identity and function correspondingly change with each relationship so that Betsy Trotwood's notion that David should become a "proctor" is an amazingly appropriate suggestion, especially given Steerforth's definition of the chameleonic occupation. Proctors, Steerforth claims, are "like actors: now a man's a judge, and now he is not a judge; now he's one thing, now he's another; now he's something else, change and change about" (DC, XXIII).

Pip is christened Philip Pirrip, but he renames himself "Pip" because he "could make of both names nothing longer or more explicit than Pip" (GE, I). Such rechristening is continued by Herbert Pocket who renames Pip Handel, not recognizing the Pip identity and finding Philip sounds "like a moral-boy out of the spelling-book, who was so lazy that he fell into a pond, or so fat that he couldn't see out of his eyes, or so avaricious that he locked up his cake till the mice ate it, or so determined to go a bird's-

nesting that he got himself eaten by bears who lived handy in the neighbourhood" (GE, XXII). Joe, startled by Pip's change in character after his rise in the world, rechristens him "Sir" (GE, XXVII), reverting only infrequently to the familiar "old Pip, old chap" (GE, LVII); Biddy addresses his new-found dignity as "Mr. Pip" (GE, XXXV). To Orlick Pip becomes "young master" (GE, XXIX), while to Trabb's boy Pip is a nameless object of derision whose dignity brings on "feigned . . . paroxysm[s] of terror and contrition" (GE, XXX).

Oliver Twist and Esther Summerson are assigned names because their identities are unknown and mysterious, and, as though by habit or inheritance, both characters continue to be assigned, to collect additional identities. Fagin addresses Oliver as "Nolly"; to the Dodger Oliver is "Green" (OT, XVIII). Sikes refers to him as "Ned" (OT, XXI), and Mr. Brownlow is reticent to substitute the name Oliver Twist for the court's "Tom White," preferring at least the compromise name of "Oliver White" (OT, XII). Oliver literally does not know who he is, and the world seems to conspire against his aspirations for a well-defined, consistent identity by renaming him as he is snatched from one world into the next. Esther Summerson inherits a similar identity crisis, capsulized in her own calm observation that she is called "Old Woman, and Little Old Woman, and Cobweb, and Mrs. Shipton, and Mother Hubbard, and Dame Durden, and so many names of this sort," that her own name and identity

is "quite lost among them" (BH, VIII).[4]

The number of roles each protagonist plays throughout his narrative also points to his alienation and subsequent need for a homogeneous character. In a familial context alone, Oliver Twist simultaneously occupies the roles of orphan, heir, usurper, lost son, step-son, step-grandson, brother, and step-brother. Legally he is both hardened criminal and abused victim. Morally, he is culpable and innocent, manipulator of Brownlow, manipulated by Fagin and Sikes. Pip's roles echo Oliver's, for he, too, finds himself faced with the task of homogenizing radically contradictory positions, actions, and roles. Pip is son, step-son, brother, nephew, cousin, orphan, heir, usurper, endower, scholar, bumpkin, gentleman, criminal, victim, advocate, selfish prodigal, selfless aide, inept businessman, advisor, advisee. David Copperfield is son, step-son, heir, usurper, cousin, grand-nephew, brother, step-brother, lover, enemy, scholar, truant, student, teacher, manager, factory worker, deceived, deceiver, gentleman, reprobate, lawyer, writer, criminal, victim, husband, widower.

Role, name, and personality inconsistencies in Dickens are similar to the character disjunctions that demonstrate the lack of clear identity on the part of the protagonists. Esther Summerson demonstrates her disjointed character by referring to herself in the third person. She relegates herself to a passive position and in order to do so, she disjoins or splits her personality and creates two Esthers.[5]

Her approval is expressed with distance as she says of herself, "'She [emphasis mine] thinks you [Esther] can't do better'"; she objectifies even her face which she then disjointedly evaluates: "'It does approve'" (BH, XIV). She distances herself from the narrative of her own life and puzzles over the fact that she continually finds herself "coming into the story again," admonishing herself for her own intrusions ("'Dear, dear, you tiresome little creature, I wish you wouldn"t!'") and lecturing herself in second person (BH, IX). She repeatedly administers corrective advice and widens the crevice between the Esther-who-is and the Esther-who-should-be. When tempted to cry, she reprimands herself, saying "'Esther, now you really must! This will not do!'" or "'Esther! you to be low-spirited. You! . . . As if you had anything to make you unhappy, instead of everything to make you happy, you ungrateful heart!'" (BH, XVII). Such a psychic distancing disjoins Esther's personality and underscores her inconsistent and incomplete identity.

David Copperfield undergoes a similar character disjunction at the time of his "first dissipation" when he drunkenly exhibits confusion concerning his own character and actions and confounds himself and his actions with those of his associates. At a party one evening, he concludes with confusion:

> Somebody was smoking. We were all smoking. I was smoking, and trying to suppress a rising

> tendency to shudder. . . . Somebody was leaning out of my bedroom window, refreshing his forehead against the cool stone of the parapet, and feeling air upon his face. It was myself. I was addressing myself as "Copperfield," and saying "Why did you try to smoke? You might have known you couldn't do it!" Now, somebody was unsteadily contemplating his features in the looking-glass. That was I too. I was very pale in the looking-glass; my eyes had a vacant appearance, and my hair--only my hair, nothing else--looked drunk. . . . We went downstairs, one behind another. Near the bottom, somebody fell, and rolled down. Somebody else said it was Copperfield. I was angry at the false report, until, finding myself on my back in the passage, I began to think there might be some foundation for it (DC, XXXIV).

David, Esther, John Jasper, and Pip all confuse their actions and identities with those around them. After her morning adventure at the Jellybys, Esther quite rationally notes that "I began to lose the identity of the sleeper resting on me. Now it was Ada; now, one of my old Reading friends from whom I could not believe I had so recently parted. Now it was the little mad woman worn out with curtseying and smiling; now, some one in authority at Bleak House. Lastly, it was no one, and I was no one" (BH, IV).

John Jasper, we are told in Chapter One of The Mystery of Edwin Drood, is a man of "scattered consciousness,"[6] whose character and appearance demonstrate a disjunction similar to Esther's. Edwin comments that "a strange film" alters Jack's (note the name variation) appearance, while Mr. Tope observes in Jasper "a dimness and giddiness" uncharacteristic of the choirmaster. Jasper's shifting character and appearance pass, however, leaving him "quite

himself (ED, II), just as Esther's waking restores her scattered identity.

Pip shows the extent to which confusion over one's identity can go when in his illness he confounds not only people, but "impossible existence with my own identity" and concludes 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" or "a steel beam of a vast engine, clashing and whirling over a gulf," imploring "in my own person to have the engine stopped, and my part in it hammered off" (GE, XVII). Esther's confused identity also extends to the inanimate in her illness as she envisions "strung together somewhere in great black space . . . a flaming necklace, or ring, or starry circle of some kind, of which I was one of the beads! And when my only prayer was to be taken off from the rest, and when it was such inexplicable agony and misery to be a part of the dreadful thing" (BH, XXXV).

Not only does such character disjunction reiterate the necessary self-alienation included in all archetypal journeys to self-knowledge, it also underscores the requisite objectifying nightmare inherent in such an alienation and directs us again to the paradoxical nature of existence. In order to know oneself, one must first be alienated from the very self that seeks knowledge. The one becomes many; the subject becomes the object; the dream becomes the real; yet all realitites and all possibilities are

simultaneously tenable.

One final element for consideration of multiple identities and self-alienation lies in the appearance of Dickens' protagonists, for they visually endorse their multiplicity. The primary manner in which they accomplish such visual endorsement is in their either intentionally or accidentally disguised appearances. Louisa Gradgrind Bounderby disguises herself as she "hastily cloak[s] and muffle[s]" her physical appearance and leaves to meet James Harthouse, but as Mrs. Sparsit keenly observes, Louisa's whole life constitutes an intentional disguise of her real being that, in spite of her efforts, "art" can "never blind" (HT, XI). Florence Dombey is forcibly disguised--her "pretty frock" exchanged for some "wretched substitutes . . . a girl's cloak, quite worn out and very old, and the crushed remains of a bonnet that had probably been picked up from some ditch or dunghill" (DS, VI).

Oliver Twist, like all romantic missionaries, finds himself repeatedly altered in appearance by those who surround and variously promote and detain him on his journey. Mr. Brownlow replaces Oliver's working house clothes with "a complete new suit, and a new cap, and a new pair of shoes," and Oliver prides himself that "there was no possible danger of his ever being able to wear" his "sad rags" (OT, XIV) again. Nevertheless, when Oliver is recaptured by Nancy, Fagin miraculously produces "the identical old suit of clothes which Oliver had so much

congratulated himself upon leaving off at Mr. Brownlow's" (*OT*, XVI).

Pip's new clothes arrive with his great expectations, and on both accounts the fit is bad. Even to Pip the clothes that disguise his real character are "rather a disappointment," and he departs from the tailor's "fearfully ashamed of having to pass the shopman, and suspicious after all" that he is "at a personal disadvantage, something like Joe's in his Sunday suit" (*GE*, XIX).

From the position of spoiled only child, we see David Copperfield's appearance retrogress quickly to the status of working boy and runaway. As such, his appearance alters greatly, and he endures the hardships and privation of his journey to his aunt's. He sells his jacket for money to fill his empty and thinning stomach and arrives at his aunt's quite altered in appearance, as he notes.

> My shoes were by this time in a woeful condition. The soles had shed themselves bit by bit, and the upper leathers had broken and burst until the very shape and form of shoes had departed from them. My hat (which had served me for a night-cap, too) was so crushed and bent that no old battered handleless saucepan on a dunghill need have been ashamed to vie with it. My shirt and trousers, stained with heat, dew, grass, and the Kentish soil on which I had slept--and torn besides--might have frightened the birds from my aunt's garden, as I stood at the gate. My hair had known no comb or brush since I left London. My face, neck, and hands, from unaccustomed exposure to the air and sun, were burnt to a berry-brown. From head to foot I was powdered almost as white with chalk and dust, as if I had come out of a limekiln (*DC*, XIII).

From this already disguised appearance, David is again altered on his arrival at his aunt's. He is bathed and "enrobed . . . in a shirt and a pair of trousers belonging to Mr. Dick" and "tied . . . up in two or three great shawls" until he resembles neither his altered self nor Mr. Dick, but a "sort of bundle" (DC, XIII) that reveals the objectifying nature of David's journey.

The subjective journeys of Dickens' protagonists are objectified in their clothes. They change from old to new clothes and vice versa, as they grow or retrogress, vacillating between what they have been and what they shall be. It is significant that their disguises so frequently involve old, worn, and ill-fitting clothes, for Dickens' characters are alienated from themselves, though they are, in fact, engaged in an old journey on a well worn path to maturity in "well worn" clothes. By that same token, the assumption of new clothes marks, at least in part, the alterations of character necessary to bring knowledge and maturity.

The disguising of Esther Summerson that marks an alienation of character includes a disfigurement which objectifies her unclear character in the same way that her multiple names, roles, and disguises do. Even before her exposure to small pox, Esther has "an undefinable impression" of herself as "being something different" from what she appears (BH, XXXI). Such an impression is confirmed visually when Esther removes "a muslin curtain" which

has been drawn across her mirror and finds, after her sickness, that her face is "very much changed." She is "nervously anxious" about her altered appearance (BH, XXXVI), as though the alteration reveals something about her character. She therefore hides herself for as long as she can, and when she is finally forced to go out, she further disguises herself by donning a veil.[7]

Pip undergoes a similar, though less significant disguise through disfigurement when he tries to save Miss Havisham from fire. His resultant injuries force him not only to disguise himself by wearing a bandage, but also by wearing a sling and supporting his coat "like a cloak," loose over his shoulders and fastened at the neck. He is further removed from his fashionable image of the past by his altered hair which "had been caught by the fire" (GE, L), though his face and head are unharmed. His right arm, though "tolerably restored," is "disfigured" (GE, LII), like Esther's face, and completes Pip's disguise.

This pattern of alienation, made visible through disguises and various appellations, is central to the Dickens' novel and corresponds to what Northrop Frye identifies as the "structural core" of the pattern of romance--"the individual loss or confusion or break in the continuity of identity."[8] The existence of such multiple identities within a single character also directs us to the similarity of Dickens' child-dream perspective as it corresponds to Frye's insistence that in the romance the initiate enters

a dream world. It is the dream ambiance that clarifies the meaning of the self-alienation or discontinuity of character. In the dream, Frye notes: "If I dream about myself, I have two identities, myself as dreamer and myself as character in my dream."[9] But the Dickens' dreamer is not limited to two identities; multiplicity of character replaces simple duality. Dickens' self-alienations, confused identities, and character disjunction, prompt recognition of the phenomena of multiplicity, for in the dream world, Dickens overcomes absolutely the visual limitations of human existence. The protagonists, therefore, not only demonstrate the kind of schizophrenic character disjunction that alerts the reader to the need for individualization, they confront that need in the external world by seeing themselves objectified in other existences where, though the detail of character may differ, the substance remains recognizably the same.

As Dickens' protagonists journey inward toward self-knowledge, the dream is linked to changes in identity made manifest by means of doublings, triplings, confrontations with alter idems, alter egos, or _doppelgangers_ far exceeding the duality that Frye describes.[10] The necessity of a mirror in the dream world as a means of seeing one's own face is, of course, a metaphor for the need to know oneself, to reconcile subjective and objective existences; thus in the internal descent to the objectifying world, Dickens' protagonists are asked to confront the mirrors which reveal

unknown and objective aspects of the self. Therefore the mirror that objectifies frequently and appropriately reverses what one would choose to know of oneself and reveals, as it were, the right side as though it were the left, and vice versa. Thus not only the positive and constructive aspects of the masculine and feminine sides of a character emerge, but the destructive, animalistic, or negative sides also appear; not only the subjectively comprehensible and excusable motivations and actions are presented, but the less understandable and more objective comprehensions intrude on the subjective reality as well.

Frye points out, in addition, that "there are two [emphasis mine] central data of experience that we cannot see without external assistance"; not only can we not see our own faces, neither can we see "our existence in time."[11] If we have to have an objectifying mirror to see ourselves as we exist, we must also have access to the dial of the clock to locate our becoming in time. In the dream journey both are accessible insofar as the projection transcends the objective limitations and literally presents all of the possibilities for the individual traveler, at all times. Thus the Dickens' protagonist views a complete spectrum of his existence--what he is today, what he will be tomorrow, and what he was yesterday. Such possibilities take form on the journey as projected and externalized alter egos of varying ages, sexes, attitudes, and moralities.[12] Of course, such an objective presentation of the self transcends

the normal possibilities of not only time, but space and logic as well. In the same way that all time is captured simultaneously, objective space and logic are suspended so that the simulacra--insubstantial forms or semblances--are given substance and emerge miraculously as alter egos operating in an actual world.

As _Oliver Twist_, _Great Expectations_, _Bleak House_ and _David Copperfield_ intimate the confusion and loss of identity connected with the romance initiation, they also (as do all Dickens' novels) visually present characters as the by-products of the protagonist's self-alienation. In the mirror of the dream, the multiplicity of the Dickens' protagonist is literal, and the extensive casts of characters are traceable to the diversity of the personality of the protagonist. This traceability is evidenced in several techniques Dickens uses to link his many and varied characters to the protagonists, and though the details of these techniques alter from novel to novel, the complex realization of those devices remains substantially the same. It is therefore possible and expeditious to examine a single novel as exemplary of the complex techniques that Dickens uses to link his large cast of characters to a single protagonist.

In _David Copperfield_, for instance, Dickens uses names to suggest alter-ego relationships, but his devices for those name linkages range from the doubling of Christian and surnames to the uses of similar-sounding names,

alliterative names, and metaphorical names. The characters of David Copperfield share appearances, natures, goals, professions, houses, and loves, as well, but in the complicated devices for character ties, Dickens also juxtaposes delicately suggestive image patterns and motifs to subtly connect David to his alter egos. Frequently such images and motifs emerge from a meaningful name or a shared nature, profession, or goal, and expand into one or more patterns that ultimately reveal consanguinity. Dickens uses a fire and light leitmotif in David Copperfield to suggest David's multiplicity; he uses a motif of madness to do the same, expanding the primary reference to include a pattern of beastliness and a madness associated with temporary bursts of activity inclusive of fits of rage, drunkenness, passion, crying, and, finally, literal illnesses; in his varying techniques, Dickens also uses the relatively simple motifs and images of flowers to reinforce the multiplicity of David's character and to foreshadow the optomistic note on which the novel ends. The extent of the doublings in David Copperfield, realized through the devices mentioned above, suggests that the rich variety of characterizations that is so Dickensian in nature, is directly tied to the romantic search for a well-defined, mature identity in the objectifying mirror of the dream.

Fathers, Mothers, Sisters and Brothers: David's Temporal and Androgenous Doubles

David Copperfield makes especially clear from its opening chapter many of the alter ego or doubling motifs that represent the various ages, aspects, and possibilities of the single protagonist. In regard to the various time periods represented, David Copperfield is, we are told, the "posthumous" child of David Copperfield, so that he simultaneously represents himself, born after his father's death, and a continuation of the first David Copperfield, who arises and continues his life after his apparent death. Since time begins with David's birth ("the clock began to strike, and I began to cry, simultaneously" [DC, I]), David is not bound by the restraints of normal chronological time any more than he is bound by the restraints of normal space. He can, therefore, partake of the incredible dual existence of two generations--he is both father and son.

Such a duality becomes a multiplicity once we discern the other doubles for David that begin immediately to emerge. For instance, David also shares his birth with the older Ham Peggotty who, until David's birth, is "secreted in the house," much as David is secreted in his mother's womb.[13] At the time of David's birth, Ham, though chronologically much older and capable of existing on his own, is "tousled" about until he, in a second birth trauma, is revealed to be

"as red" as the newborn David (DC, I).

Likewise, David finds an echo for his existence in "an old lady with a handbasket" who shares with David his fetal caul and links David's transcendance of time and space to a transcendence of sexuality. David is, after all, supposed to have been born a girl according to Betsy Trotwood and is christened "Betsy Trotwood Copperfield" before his birth (DC, I). This androgynous character is to follow him throughout the novel and is marked not only by David's own actions (sometimes less than "masculine"), but by his feminine alter egos (also of various ages) who seem to originate with David's birth.

Betsy Trotwood Copperfield, David's mythological sister, is continually brought to David's attention throughout his early training with his aunt, but she is no more immediate as an alter ego than either Clara Copperfield, Clara Peggotty or Betsy Trotwood, who also undergo births simultaneous to David's. David allows that he is indebted to Betsy Trotwood for his birth, and she maternally pronounces not only David's birth, but Clara Copperfield's, as well. She exclaims as Clara, like David, is revealed to her for the first time, that Clara is "a very Baby!" (DC, I).

Clara Peggotty, through her common Christian name and similar functions with Clara Copperfield, also participates in the novel as an alter ego for David. Such a connection is underscored on David's birth night by virtue of Clara Copperfield's and Betsy Trotwood's confused conversations.

When asked by Betsy what Clara calls her "girl," Mrs. Copperfield, referring to the unborn David, denies knowledge that "it will be a girl"; whereupon Betsy blesses "the Baby" (Clara Copperfield this time) and clarifies her question as one relating not to the forthcoming David, but to Clara Peggotty! Such a confusion of identities significantly marks the shared relationships and existences of David Copperfield, Clara Copperfield, and Clara Peggotty.

Even Betsy Trotwood seems to be born the night of David's birth as she assists with Ham's alter-ego birthing and in so doing, nervously confounds the newborn Ham with herself, stuffing his ears with jeweler's cotton when she intends to stuff her own. Betsy more directly shares her identity with David Copperfield through her name, which helps represent the feminine twin of David, Betsy Trotwood Copperfield.

Betsy Trotwood Copperfield is, throughout the novel, referred to as David's "sister" (DC, XIII), and such a kinship becomes significant as the reader is introduced to other feminine characters who function as sisters to David and are frequently so called by David or others. On Steerforth's first introduction to David he inquires about the possibility of David's having feminine siblings: "'You haven't got a sister, have you?'" Of course David does have a figurative sister, Little Em'ly, and Steerforth's hopes for knowledge of that "bright-eyed sort of girl" (DC, VI) are realized. Miss Mowcher speaks more specifically to the

matter and asks whether Little Em'ly is "a sister" of David's (DC, XXII). David tells Steerforth that Agnes is his "sister" (DC, XXIV).[14] Even David and his mother, Clara, appear to live more as siblings than as mother and son. It is Peggotty who supplies the maternal stability that holds the family together. By extension, Dora, who is a double for Clara,[15] can be similarly viewed as a sister to David, while James Steerforth's sibling relationship to Rosa Dartle reveals David's similar position to her.

Like the replication of the image in two facing mirrors, the sister-doubles for David expand *ad infinitum*. Such an infinity is expressed by the secondary feminine doubles that appear in the mirror of the dream. Because Agnes functions as a sister and double to Sophie Crewler, Annie Strong, and Dora Spenlow, David can be seen in a similar relationship to them. Because Little Em'ly is sister to and double for Martha Endell, David's character is granted further extension. Rosa Dartle and Little Em'ly are linked in the labyrinth of the dream through their relationship to James Steerforth and David, but also through a sisterhood that Little Em'ly directs us to when she pleads of Rosa, "'. . . Spare me, if you would be spared yourself!'" (DC, L).

As with his feminine siblings, David is also doubled by his functional brothers. Ham, as we have seen, is born with David (like Betsy Trotwood Copperfield) and functions as a brother and double for him throughout the novel. He

has the same parents (the Peggottys) and the same sister (Little Em'ly); he is even betrayed by one of the same betrayers of David, James Steerforth. James Steerforth, again, as we have seen, also functions as a double and brother to David.[16] So do Uriah Heep, Tommy Traddles, and Mr. Dick.[17] Even Wilkins Micawber, who is ostensibly a father figure to David, is a sibling as well as a double. He not only takes the advice of David, whom he depends on, he also refers to him as "'the companion of my youth'" (DC, XXXVI). David's brother by Clara's second marriage recalls to David his own infancy, for the child doubles David, as David notes: "The little creature in her [Clara's] arms was myself, as I had once been" (DC, IX). Clara Copperfield corroborates such a doubling when she exclaims of her two sons that "'they are exactly alike'" (DC, VIII).

Mr. and Miss Peggotty are the figurative parents of Ham, Little Em'ly, David, Clara Copperfield, Martha Endell, and Mrs. Gummidge. As their parents the Peggottys serve all the physical and mental needs of their children. Ham, Little Em'ly, and Mrs. Gummidge have been "adopted" by the Peggottys and live on their boat with them. David visits the boat, but Peggotty also joins him at the Rookery where she cares for both David and Clara as they grow up together as siblings. For Martha Endell, the Peggottys first provide psychological support or sustenenance, later she sails to Australia with Mr. Peggotty who acts as a stand-in father for the orphan.

Betsy Trotwood mothers David Copperfield, Senior; Clara Copperfield; David Copperfield, Junior; Ham Peggotty; Betsy Trotwood Copperfield; Mr. Dick; Dora; and Janet. Like a disapproving parent, Betsy advises and despairs of David Senior's marriage to the "'wax doll'" (DC, I), Clara Copperfield, withdrawing from his life until she magically appears to mother both orphans, Clara and David Copperfield, Junior. On her brief stay at the Rookery, Betsy mothers not only Clara and David, but Ham, Clara Peggotty, and Betsy Trotwood Copperfield. In her residence by the sea Betsy provides for Mr. Dick, not only physical necessities, but psychological and spiritual direction and acceptance. She removes him from his orphaned and neglected past, re-christens him, and maternally directs his future. For Janet Betsy also provides a home and mental direction. She models Janet's world vision and attitude, directing her war against donkeys and men, and thereby maternally providing for Janet's security.

Mr. and Mrs. Micawber are the literal parents of their own children, and the figurative parents of David Copperfield and Tommy Traddles to whom the Micawbers provide rooms and ersatz security. Mr. Wickfield is literal father to Agnes and figurative father to David and Uriah Heep, whom he provides with a home. Mrs. Crupp also rents a room to David, provides "linen," "cook[s]," and "intimate[s]" to David "that she should always yearn" toward him "as a son" (DC, XXIII). Mr. and Miss Murdstone form a strange step-

parent relationship to David and Clara in the demanding attitude of "firmness." Clara's second son falls heir to the same "grand quality" (DC, IV), as does Dora Spenlow, to whom Miss Murdstone becomes "confidential friend," "companion and protector" (DC, XXIII), and substitute mother. Mrs. Steerforth maternally schools her son James, her adopted daughter, Rosa Dartle, and David (on his visits) in vanity and pride.[18]

Mr. Creakle is substitute father to David, Tommy Traddles, James Steerforth, and all of the boys at Salem School. He provides their shelter, food, and education with the same parental firmness of the Murdstones or Mrs. Steerforth. On David's initial introduction to Mr. Creakle, Creakle cautions David that "'My flesh and blood . . . when it rises against me, is not my flesh and blood'" (DC, VI), a warning that should be pertinent only to flesh and blood. David's subsequent teacher and father figure provides a sharp contrast to Mr. Creakle, for Dr. Strong is all one might expect of the kindly father who schools his child with discipline and understanding in equal parts. Dr. Strong fills this role for David, Mr. Dick, and Annie Strong.

The adult-child reversals already discussed in Chapter One further suggest the multiplicity of David's character, for David and his child alter egos are not only linked together through their sibling relationships under joint parents, but through their mirrored existence with those same parental figures. Because the adults are child-like

and the children are mature, a reflective pattern emerges that reaffirms the fact that David's doubled existence transcends time limitations.

Thus David and his siblings function as parents to the adults of the novel and to one another. To Dora David is "Doady," a nickname remarkable for its similarity to the word daddy. In fatherly fashion David tries to discipline his "child-wife." Such efforts reflect David Senior's efforts with Clara Copperfield and set the doubled existence of Dora and Clara in a relief that demonstrates David's parental role to both by virtue of the dream. To Betsy Trotwood David is child and father, advising and consoling Betsy in times of emotional and financial stress. When she loses her home, it is to David that she turns and David's home to which she moves. David occupies a similarly dual role in the Micawbers' household, for Mr. Micawber and Emma both turn to him for advice and financial assistance.

David's parental approval and direction seem responsible for Peggotty's marriage to Barkis, Em'ly's elopement with James Steerforth, and the salvation of the Wickfields. As an intercessor between Peggotty and Barkis, David delivers the marriage proposal and so arranges their eventual marriage. He does the same with James and Em'ly insofar as James tells us that it is David who will "take out my marriage license" (DC, XXIII). Concerning Mr. Wickfield, David proves far more mature and capable of managing financial affairs and choosing a mate for Agnes than Agnes' own

father, and without David's fatherly help, both of the Wickfields face disaster.

Agnes, as David's primary feminine double, serves a parallel parental function. She mothers Mr. Wickfield, running his home efficiently and saving her father from embarrassment over his immature and foolish involvement with Uriah Heep. Agnes also mothers David, who is in constant need of her approval and insight, Dora Spenlow, Little Em'ly, Martha Endell, and Annie Strong. All depend upon her patient and mature insights and assistance. She is steadfast and dependable when all others are not.

Like Agnes and David, Sophy and Tommy Traddles are responsible for Sophy's parents and sisters, the latter of whom are adopted by Sophy and Tommy after their marriage. As a model for patience and persistence, Tommy also serves David in a way his real father never could. To the Micawbers Tommy provides counsel and monetary aid when hysteria is the order of their day.

Uriah Heep controls his mother in the tradition of the stern disciplinarian father as he lectures his mother, "'You hold your tongue, Mother . . . least said, soonest mended'" (DC, LII).[19] Rosa Dartle mothers Mrs. Steerforth. Even the child-like Mr. Dick proves an able protector for Betsy Trotwood and her failing estate, an insistent moderator to Dr. and Mrs. Strong's confused loyalties, and an excellent model for the young David.

All of the youthful characters are parents to adults

and thereby increase the reflective pattern that originates with David. For David is doubled not only by peers, but by adults, as well. The oneiric mirror, true to its reflective nature, replicates and opposes, presents thesis and antithesis of age as well as character. The reader, like Mr. Micawber, is as "confused as ever" about David's age and occupation (DC, XVII) with good reason, for David is all ages and all "standings" throughout the novel.

Physical and Mental Doubles

David's "standing" is further confused by the fact that in the montage of characters he is seen to resemble other characters both physically and mentally. There is, Mr. Chillip claims, "a strong resemblance" between David and his father (DC, LIX), and Aunt Betsy confirms and extends such an evaluation when she says "He would be as like his father as it's possible to be, if he was not so like his mother, too" (DC, XIII). Clara again extends the resemblance when she notices that her "baby's eyes and Davy's are exactly alike" and the "colour" of her own. She reflectively surmises: "'I suppose they are mine'" (DC, VIII). Rosa Dartle's "close and attentive watch" on David's face seems to "compare" David's face with Steerforth's, and she "lie[s] in wait for something to come out between the two" (DC, XXIX). Mr. Dick's "absolute certainty" that he has seen Tommy Traddles before (DC, XXXVI) suggests not only Tommy's possible resemblance to David, but common appearances

of other characters in the novel as well.

David is made to resemble Mr. Dick on his arrival at Betsy Trotwood's insofar as he is "enrobed . . . in a shirt and a pair of trousers belonging to Mr. Dick," and the reader is made to connect, by such an enrobing, not only David and Mr. Dick, but David and Uriah Heep. David tells us that he wears an "odd heap of things" (DC, XIV), the fact of which prefigures David's resemblance to Heep and underscores the evening Heep spends with David, during which time he doubles for David, sleeping before David's fire and wearing David's night-cap (DC, XXV).

In addition to physical resemblances, shared natures provide a mental resemblance that links various characters together. Edward Murdstone, like the last part of his name, is a firm character. In fact, as David states, "nobody in his world" is "so firm"; everybody is "to be bent to his firmness." This "firmness" is "the grand quality" upon which both Mr. and Miss Murdstone take their stand. Miss Murdstone's firmness, though, is "by relationship, and in an inferior and tributary degree" to Mr. Murdstone's, but it is still the controlling nature of her existence. Clara Copperfield Murdstone is required to be firm by the Murdstones: "She might be firm, and must be . . . in bearing their firmness, and firmly believing there was no other firmness upon earth" (DC, IV).[20]

Mr. Spenlow also notes that Betsy Trotwood "is very firm" (DC, XXXIII), and such an evaluation appears to be

accurate, for Betsy sets firmness as a goal for David when she says, "'What I want you to be, Trot. . . . . is a firm fellow'" (DC, XIX). David attempts to exercise that firmness with Dora, and such discipline is "hard-hearted" and quite in the mode of Mr. and Miss Murdstone (DC, XLIV).[21] Rosa Dartle's nature is "as inflexible as a figure of brass" (DC, L), and Mr. Peggotty's firmness and inflexibility in his pursuit of Little Em'ly is "fixed" in the speech which begins his search. He asserts: "'I'm a-going to find my poor niece in her shame, and bring her back. No one stop me! I tell you I'm a-going to seek my niece!'" (DC, XXXI).

The Heeps' notable humbleness and hypocrisy are qualities they share with David. Mrs. Heep declares of herself and her son: "'Umble we are, umble we have been, umble we shall ever be,'" while Uriah, "writhing modestly" declines David's offer of help with Latin on the grounds that he is "'far too umble'" for learning. "'There are people enough to tread upon me in my lowly state,'" Uriah claims, "'without my doing outrage to their feelings by possessing learning. Learning ain't for me. A person like myself had better not aspire. If he is to get on in life, he must get on umbly'" (DC, XVII).

In the Heeps' presence David feels it "quite an affront to be supposed proud" (DC, XVII), and such a feeling reflects the Heep attitude. But such an attitude is hypocritical in both David and the Heeps. In fact, David is quite proud, too proud, for instance, to accept his fate at

Murdstone and Grinby's with equanimity. He remembers " . . . I suffered in secret . . . and exquisitely . . . . But I kept my own counsel, and I did my work. I knew from the first that, if I could not do my work as well as any of the rest, I could not hold myself above slight and contempt." Because of pride his "conduct and manner" sets him apart from the others at the factory, and they refer to him as "'the young Suffolker'" or "the little gent" (DC, XI).

Uriah Heep's pride and hypocrisy are evident before the time of his "unmasking" according to David: "Though I had long known that his servility was false, and all his pretences knavish and hollow, I had had no adequate conception of the extent of his hypocrisy." And Uriah Heep makes a parallel observation about David: "'Copperfield, you who pride yourself so much on your honour and all the rest of it . . . sneak about my place, eavesdropping with my clerk? If it had been *me*, I shouldn't have wondered, for I don't make myself out a gentleman (though I never was in the streets either, as you were, according to Micawber), but being you!" (DC, LII).

The long-standing pecuniary difficulties of the Micawbers reveal their pride and hypocrisy. Mrs. Micawber assures David on their first meeting that she "never thought" to find it "necessary" to take in a lodger. But Mr. Micawber "'being in difficulties, all considerations of private feeling must give way.'" Mr. Micawber's pride finds him similarly "transported with grief and mortification" when chided

by bill-collectors, yet hypocritically "within half-an-hour afterwards" polishing up his shoes "with extraordinary pains" and "humming a tune with a greater air of gentility than ever" (DC, XI).

Mr. Peggotty's pride and hypocrisy revolve around his adopted daughter, Little Em'ly, whom he loves to distraction. His pride prompts him to reject the needs of Martha Endell, and forbid Em'ly's association with her. To communicate, Em'ly and Martha must meet in secret, for Mr. Peggotty "couldn't see them two together, side by side" (DC, XXII). Because Martha is a fallen woman, Mr. Peggotty cannot countenance her association with Little Em'ly, but when Em'ly undergoes a similar disgrace, he admonishes Mrs. Steerforth's "proud manner," an echo of his own, and calls on her to help him save Em'ly, to "'Teach her better!'" (DC, XXXII). In bigotted fashion he also asks Martha Endell to help in locating and saving Em'ly.[22]

Little Em'ly is herself the victim of pride and hypocrisy. Though she recognizes her flaws and weeps: "'I am not as good a girl as I ought to be! I know I have not the thankful heart, sometimes, I ought to have!'" (DC, XXII), she jealously observes that David's father was a gentleman and . . . his mother was a lady" while her father was "a fisherman," her uncle "a fisherman," and her mother a "fisherman's daughter" (DC, II). She, like David, in her pride, refuses to associate with or take "kindly to any particular acquaintances and friends, not to mention

sweethearts" at work, and "in consequence, an ill-natured story" gets out that Em'ly wants "to be a lady" (DC, XXI). She longs to raise up her uncle and to dress him as a gentleman to suit her own position even though, as David notes, it is "difficult to picture him [Mr. Peggotty] quite at ease in the raiment proposed for him" (DC, III).

Mrs. Steerforth's pride in regard to James reflects Mr. Peggotty's and Em'ly's selfish and hypocritical vanity. When James runs away with Little Em'ly, Mrs. Steerforth's concern is not with the morality or fate of her son, but rather with her own jealous anger. She rants about her son's duplicity: "'To take up in a moment with a miserable girl, and avoid me! To repay my confidence with systematic deception, for her sake, and quit me for her! To set this wretched fancy against his mother's claim upon his duty, love, respect, gratitude--claims that every day and hour of his life should have strengthened into ties that nothing could be proof against!'" Her hypocrisy in regard to the object of her love is surpassed only by the pride that prompts that hypocrisy, for as a mirror to herself, the "object" of her life from whom Mrs. Steerforth claims "'no separate existence,'" Steerforth cannot be permitted to "disgrace himself" and therefore his mother by an alliance with such "humble connexions." "'Nothing is more certain,'" if Mrs. Steerforth has her way "'than that . . . [Steerforth's marriage to Little Em'ly] never can take place, and never will'" (DC, XXXII).

David's shared parents, siblings, appearances, clothes, and natures corroborate his multiple existence, but, as is always the case in Dickens, such evidence constitutes only a portion of the available data. In addition, David and his doubles share actions, feelings, guilts, occupations, homes, and loves, and that sharing directs the reader to the oneiric mirror into which David peers. But more important, such multiplicity of character evidences the necessity of self-examination in the nether world of the dream that when realized, discloses the paradox of individuality. To know oneself, to be an individual, man must know all men and be all men. For in the internal and objectifying mirror is revealed the multiplicity of every man's being, and that multiplicity is one that every individual must confront if he is to know himself.

Under the circumstance of multiple egos projected into the external environment of the dream, David's opening query becomes a meaningful one, for it is by no means precluded at the beginning of the novel that David's ego can prevail by incorporating the positive Davids (whether masculine or feminine, old or young), eliminating the negative ones, and establishing itself as the whole--"the hero" of the tale. It is just as likely that the initiation will be unsuccessful and that that "station"--the hero of David's life--may well "be held by anybody else" (_DC_, I). The possibilities for who might replace David as the hero of his own life constitute a conundrum within the novel, for ultimately, the

dream projection reveals that in one way or another, David can be linked as an alter ego with virtually every character in the book.

Functional Names: Revelations of David's Multiplicity through Denominations and Appellations

An intricate and complicated character linkage is immediately discernible in names that invite comparisons between and among characters. David Copperfield is, of course, a double for his father by virtue of his name, and such doubling is additionally confirmed by the common roles and common appearances that David shares with his father. Both look "as like . . . as it's possible to be" (DC, XIII): both are in the position of favor with Betsy Trotwood; both are improvidently married to an orphaned and sensitive child-bride who is incapable of running an orderly household; both demonstrate an unremitting love for their child-brides and essay to educate those brides to efficient methods of housekeeping (though both are themselves incapable of such efficiency); both are impractical, impetuous, and idealistic.

David also shares the name Murdstone with his stepfather (he is called "young Murdstone"), and their character similarities and actions show the appropriateness of their shared name. Though of apparently opposite natures, the relationship between Murdstone and Clara Copperfield Murdstone is duplicated in the relationship between David and Dora and

David Senior and Clara. Just as Murdstone attempts to shape Clara's mind, so does David attempt to shape Dora's. David Senior also attempted to shape Clara. Just as Murdstone indirectly causes Clara's death, David indirectly causes Dora's. Both are "firm" fellows who insist on the correctness of their own perspective and attempt to enforce that perspective on unwilling participants in marriage.

Though he does not literally share David's name with him, James Steerforth expands the doubling of the David Copperfields by telling David that on his visit to Yarmouth he is inclined when he meets the Peggottys to claim that he is David Copperfield "grown out of knowledge" (_DC_, XXI). Rosa Dartle's actions further suggest that David and Steerforth are, in fact, like David Copperfield senior and junior, comparable in appearance. Rosa keeps "a close and attentive watch" on David's face for one entire evening, comparing it with Steerforth's and Steerforth's with David's, "comprehending both . . . at once" and waiting "for something to come out between the two" (_DC_, XXIX). David himself confirms the _doppelganger_ character of James and him by assuring Steerforth that among the Peggottys, James is "as great a personage" as David himself (_DC_, XXI).

Steerforth, unlike David Copperfield Senior, emerges like Murdstone--as a dark side of David. As his mirrored double Steerforth directs David away from his natural and naive path into dark revels and dissipations. David meets Steerforth after his first childish foray into the dark part

of his existence that comes with the biting of Mr. Murdstone and his concomitant guilt and resentment. He is primed to accept Steerforth's pronouncement that his punishment was unjust--"'a jolly shame'"--and to admire the side of him that is not subject to the dictates of parents, schools, or society, so that David becomes "bound to him [Steerforth] ever afterwards" (DC, VI), and David's naive and childish relationship with Little Em'ly is perverted into Steerforth's sexually corrupt understanding of love as mere passion. Steerforth betrays the Peggottys and Little Em'ly and acts out the egocentric, sexual, dark side of David's being.

Doubling of Christian and surnames among the characters of the novel suggests alter ego links that ultimately increase the range of David's personality. David shares with his mother not only their last name, but similar personalities, attitudes, and circumstances that connect them beyond their mother-son relationship. Clara is figuratively born as a "mere baby" the same night as David, acts more a sibling than a mother, is under Peggotty's tutelage and control like her son, and resembles David with eyes that are "exactly alike" (DC, VIII) and a general appearance that Betsy Trotwood proclaims is "like his mother" (DC, XIII). Clara and David are fellow-sufferers at the hands of the Murdstones, and while David escapes the Murdstones' control, his weaker and more feminine side that cannot live "under coldness or unkindness" (DC, IV) dies "like a child . . . gone to sleep" (DC, IX) on Peggotty's arm. It is significant under the

circumstances of Clara and David's multiple similarities that *clara* is the feminine form of the Latin adjective *clarus*, meaning clear or bright, and can, of course, be masculine, feminine, or neuter in form. The name linkage then becomes important insofar as it directs the reader to the "clearly" feminine side of Copperfield, and we see that with Clara's death a portion of the childish and weaker feminine part of David perishes.

Clara Copperfield also shares her Christian name with another of David's mothers and alter egos, Clara Peggotty. Like Clara Copperfield, Peggotty is figuratively born the night of David's birth, and her identity is confused with David's identity in Betsy Trotwood and Clara Copperfield's conversation. Clara Peggotty is linked additionally to David by virtue of her mirrored and doubled existence with Clara Copperfield. The two Claras represent a fragmented single character--one childish, irresponsible, and weak; one mature, strong, and practical. It is the mature Clara that survives and provides the model for David, prompting David's journey to maturity by her timely "fit of wondering" that leads her to question "What's become of Davy's great-aunt?" (*DC*, VIII) and recalling David's aunt as a possible aide to his fledgling existence.

David Copperfield--alias Betsy Trotwood Copperfield--is an alter ego to yet the third mother figure, Betsy Trotwood. The adult David even shares Betsy's surname as his Christian one and goes by the name of Trotwood. Betsy,

who gives birth to David, reflects David directly insofar as both David and Betsy undergo similar lessons, hardships, and journeys; as a result, both grow. David learns to be less rash; Betsy learns greater tolerance and restraint. Betsy is also linked to David through her shared motherhood with Peggotty and Clara: the three are alter egos who together form a triad of values and attributes that endow David--a part of the three--with the potential for wholeness.

Clarissa Spenlow's name is a variant of Clara, has the same meaning, and so alerts the reader to the possibility of an alter ego relationship; but Clarissa is Dora Spenlow's maiden aunt and would appear to have no alter ego possibilities with David. However, she not only suggestively shares Clara Copperfield and Clara Peggotty's name, she also shares a generic parental function when she becomes Dora's guardian after the death of Dora's father. As an aunt she joins David's maternal triad through her similarity to Aunt Betsy Trotwood; she shares Betsy's erratic behavior and logic. Hence Clarissa Spenlow can be seen as a primary alter ego for both Claras and Aunt Betsy, and by virtue of that primary relationship, a secondary relationship emerges to David Copperfield. If Clarissa is an alter ego to one or more of David's alter egos, she is, _a priori_, in a similar relationship to David.

Clarissa also directs us to a tertiary alter ego for David through his sister, Lavinia. Clarissa and Lavinia are

clearly doubles; they live together, are both maidens, look alike, and even dress alike. David cannot help noticing such similarities and commenting that in addition they are "both upright in their carriage, formal, precise, composed, and quiet" (DC, XLI). Lavinia, as double to her sister, becomes double to Clara, Peggotty, and Betsy; and David, as double to Clara, Peggotty, and Betsy, is likewise doubled in Clarissa and Lavinia Spenlow.

Not only shared and similar names give rise to expansive speculations about the depth of David Copperfield's personality, similar sounding names also alert us to the possibility of alter egos for David. For instance, Dick and Dora's names alliterate with and therefore remind us of David. Upon closer examination we notice that Dick, like David, is adopted by Aunt Betsy when no one else will have him; both are orphans and victims of unsympathetic adults; both are beset by past troubles which they try to elude; both are immature, at times frivolous, apparently irresponsible; both respect Betsy in spite of her eratic behavior and demeanor; and both, though under Betsy's guardianship, ultimately become her protector and advisor.

Dora, whom David refers to as "my dearest life" (DC, XLIV), is subjected to the same reign of Miss Murdstone's terror that David has previously known, and further, like David, ends up under the guardianship of maiden aunts. Her other similarities to David revolve around their imprudence, ineptness, and immaturity, though the nexus is strengthened

by the secondary link of Dora to Clara Copperfield. Both inept child-brides are married to David Copperfields who attempt, without success, to teach some practicality to wives who need to organize badly-run households. Dora and Clara are also too sensitive and weak to long exist in the hardened world and die young.

The possibilities for surrogates for David Copperfield expand, not only by virtue of a one-to-one correspondence, but also through direct oppositions, secondary and even tertiary links, for two or more alter egos in confrontation with one another produce in David Copperfield the same effect as two mirrors placed opposite one another--they reveal an infinity of reflections that correspondingly expand the alter ego possibilities to the infinite. The infinity of two facing mirrors therefore reveals an incredible labyrinthine journey that both David and the reader must undertake if they are to plumb the depths of David's personality.

In the infinity of the reflections, we see that though sounding nothing like the name David, groups of names alliterate in the same fashion as Dora, Dick, and David, and suggest patterns among themselves. James Steerforth, Julia Mills, Jack Maldon, Jane Murdstone, and Betsy's Janet all have Christian names that sound similar and attach the characters first to one another but ultimately to David Copperfield in primary, secondary or tertiary relationships. James Steerforth, as already discussed, is a primary double to David who connects himself to Julia Mills through the

derivation of Julia's name. Julia is the feminine form of Julius, and as such, recalls to our attention David's viewing of _Julius Caesar_ which proves to suggest objectively the character of David and Steerforth's relationship. Like Julius Caesar and James Steerforth, Julia Mills, the feminine Julius, has also been betrayed by a "misplaced affection" and has, though in a less absolute sense, "retired from the world" (_DC_, XXXIII). Jack Malden's name alliterates with James and Julia, and this connection is strengthened by Jack's character. He is also a type of the arrogant Julius Caesar. Jack suffers a betrayal by Annie and Dr. Strong, and he, too, (like Julius Caesar and Julia Mills) retires under duress to distant parts--in this case India. Jack's character is also comparable to James Steerforth through Julius Caesar, for the three characters are all aggressive, self-assured, and sexual beings, mirrored contraries in opposition to David's character.

Jack Maldon's name is additionally and significantly doubled in two characters of remote connection to him--Jane Murdstone and Betsy's Janet. All three names derive from John, and Jack is even called John by the "Old Soldier" (_DC_, XVI). It is appropriate that Jane and Janet's names are of masculine origin and attached to an independent, self-willed character, for they both seem to have absorbed that same masculine character. Jane Murdstone is even masculine in appearance, "dark, like her brother, whom she greatly resembled in face and voice, and with very heavy eyebrows,

nearly meeting over her large nose, as if, being disabled by the wrongs of her sex from wearing whiskers, she had carried them to that account" (DC, IV). Janet, schooled by Betsy Trotwood, whom she also doubles, is never to marry, but to be "her own man." Both Janet and Jane seem to adopt the masculine role and exclude men from their existence. Such adoption also links them to James Steerforth whose masculine name means supplanter.

Jane, fearful of a masculine intrusion on her life, is "constantly haunted by a suspicion that the servants had a man secreted somewhere on the premises" of Blunderstone (DC, IV); Janet, like Betsy, envisions most men as obstinate, sluggish, or stupid, and views them as offending donkeys. Janet is therefore devoted to disallowing any donkeys' intrusion on the "immaculate spot," a patch of green turf outside her house. As neutral sexual beings, Janet and Jane are opposite James and Jack in the mirrored world of character possibilities; as masculine figures, independent and aggressive, they reflect their counterparts.

David Copperfield's involvement in this character doubling and tripling is derived through multiple and overlapping sources. He shares a primary relationship with James, secondary relationships with Janet through Betsy, Julia through James, and Jack through James, and a tertiary relationship with Jane Murdstone through Edward Murdstone, who is the dark side of David Copperfield, Senior, risen as David feared, like Lazarus from the grave.

Fourth-level relationships arise for David through similar sounding names such as Mrs. Markleham's and Mr. Markham's. Mrs. Markleham, the "Old Soldier" (note again the transexual suggestion of the nickname that ties her to Jane Murdstone and Betsy's Janet), is the mother of Annie Strong and the aunt of Jack Maldon whom she champions in spite of his suspicious character and designs on cousin Annie.[23] Markham is the devious James Steerforth's friend and champion, and James, of course, has designs on Little Em'ly that mirror Jack's behavior toward Annie. In Steerforth and Jack's doubling, the link for Mrs. Markleham and Mr. Markham appears and reinforces the doubling sound of their names. All four characters are composite parts of a questionable shadow figure and are ultimately identifiable with the dark side of David Copperfield, especially through David's link to Steerforth and his subsequent guilt over Little Em'ly's betrayal.

Ham Peggotty's Christian name reiterates the last portion of the Markleham-Markham character, while his endorsement of David Copperfield is as wholehearted as the Markleham-Markham endorsement of James and Jack. As James and Jack seek the destruction of Annie and Emily, Ham's alter ego, David, is also the vehicle of Little Em'ly's destruction through his alter ego James, and both David and James acknowledge that responsibility. Long before James and Em'ly have eloped, James claims that it is David who "shall take out my marriage-license, in case I ever want

one" and shall "separate my wife and me afterwards" (DC, XXIII). After the destruction of Em'ly, David feels he should "go down upon . . . his knees, and ask . . . pardon" of the Peggottys for the "desolation" he has "caused" (DC, XXXI).

Ham's unquestioning endorsement of David (and hence the dark side of himself) mirrors the Markleham-Markham endorsement of Jack Maldon and James Steerforth and underscores their positions as alter egos to one another and David. However, Ham's endorsement of David is a naive one, and insofar as he is incapable of deviousness, Ham not only echoes the Markleham-Markham and James-Jack character, he also mirrors it in reverse. In this mirroring Ham is the direct contrary of James and Jack. He is the natural and naive good of David Copperfield's character, uncorrupted by knowledge of good and evil. He therefore appropriately replaces David in his naive love for Little Em'ly and takes his place beside the fire and Em'ly on the ark at Yarmouth; within the Ham portion of David's character lies the potential to begin a new world uncorrupted by sin and deceit.

The names of the characters in David Copperfield are not only doubled, alliterative, and suggestive of further similarities of characters, but many of the names also literally suggest David's multiple character. Tommy Traddles' first name means, literally, a twin, and indeed both his character and career mirror David's life. David meets Traddles at Creakles' school where he also meets

Steerforth, and the three form a triad that represents a more complete David. While Steerforth acts out David's aggressive dark side and strongly influences the young David, Tommy acts out the introverted, passive side. Like David, Traddles can be the "merriest and most miserable of all the boys." Constantly "caned" but uncomplaining, he is "very honourable" and frequently appears to suffer for the sins of others as David suffers for his mother's sins. In his sensitive and passive role, Traddles assumes the more feminine side of David's character as Steerforth recognizes when he refers to Tommy as "you girl" (DC, VII). In his role as twin it is not surprising that Tommy eventually takes up residence with the Micawbers, assuming David's role in that family. While David earns a livelihood working on Dr. Strong's "Dictionary," Tommy's similar occupation is to compile data for an "Encyclopaedia." Both characters later study the law. When Mr. Dick first meets Tommy Traddles, he underscores Tommy's similarity to David by confusedly professing "an absolute certainty of having seen him before" (DC, XXXIV). Both David and his twin agree that such a vision is "'very likely'" (DC, XXXVI), and under the circumstance of their mirrored, twin existence, we must concur.

In true mirror fashion Tommy and David also demonstrate opposing characteristics that reveal differing sides of their twin personalities. David is easily influenced and morally lax, falling readily into Steerforth's ways and his

own "first dissipation," while Tommy is always "very honourable" (DC, VII). Tommy demonstrates a strength of character singularly lacking in David when he indicts Steerforth for his betrayal and "ill use" of Mr. Mell. David covers the "self-reproach and contrition" (DC, VII) that he feels for his part in Mell's betrayal for "fear" of Steerforth's judgment against him. Traddles also reveals a patience and efficiency uncharacteristic of Copperfield. While Tommy and Sophy's hopeful and mature motto is "'Wait and hope!'" (DC, XXVII), David and Dora selfishly rush into their hasty and childish marriage. Tommy patiently begins efforts at efficient housekeeping long before his marriage, collecting furniture and necessities piece-meal; David cannot even begin to run his small home, which is overrun with clutter and such necessities as Jip's oriental doghouse. Tommy is dogged and steadfast, confessing that "there never was a young man with less originality" (DC, XXVII); David is impetuous, but creative, making his final career writing.

Other names and characters suggestive of David's multiple personality can be found throughout the novel. Minnie Joram Omer's first name implies the "many" forms that David's character takes, for indeed he is represented by a large indefinite number of persons--a great body of people. Uriah Heep's last name carries the same weight by suggesting a great number of things gathered together haphazardly. Richard Babley's last name directs us to the confusion of sounds or voices that David's multiple

characters offer. Emma Micawber's first name means whole or universal and suggests the reflective quality that elucidates the relationships between and among characters. Micawber, of course, suggests the macaw parrot and therein reiterates verbally the visual effect of the mirror. Clara Copperfield and Clara Peggotty's first names similarly suggest the reflective quality of David's alter egos who mirror his personality, for the name directs us to the reflective pattern; it means clear, bright, renown. Em'ly Peggotty's first name again iterates the reflective pattern; it means to emulate, copy or imitate, and repeats the notion of the twin. James Steerforth's first name means "supplanter" and invokes the spirit of the battle amongst the multiplicity of alter egos as they strive to attain dominance over the character of David Copperfield.

We have already examined the ability of the reflective dream to reveal David's androgenous character, but many of those feminine doubles are marked by feminine names that originate in masculine roots. Em'ly comes from the masculine root _aemilius_, Martha from _mare_, Julia from Julius, Louisa from Louis or Lewis. Mrs. Markeham is known by the unfeminine nickname of "the Old Soldier" (_DC_, XVI).

The behavior of the androgenously-named characters emphasizes the ambiguous nature of their existence as the feminine counterparts for David. The peculiar character and behavior patterns of Jane Murdstone and Mrs. Markleham

have already been discussed; neither of them seem comfortable in their strictly feminine roles. The same is true of Janet, Julia Mills, Em'ly Peggotty, and Martha Endell. Julia, betrayed by love, is well resolved to abandon feminine pursuits for her own sake and to live vicariously through Dora Spenlow. Em'ly and Martha both transgress the normal restrictions of feminine behavior. Janet, like Julia and Aunt Betsy, is preoccupied with a renouncement of _man_kind. Though we know very little of Louisa Crewler, her name not only comes from Louis and helps to characterize her masculine connection; that name ultimately comes from _weik_, and means to conquer or able to battle and therein suggests Louisa's connection to the character of Mrs. Markleham ("the Old Soldier").

Betsy Trotwood, though her name is feminine, is masculine in her independence, her refusal to submit to the social demands of womanhood, and her military demeanor. She therefore serves to extend the androgenous character of David beyond name connections. Betsy buys her independence from her husband, exists by her own set of values, and defies _man_kind. She sports "a gentleman's gold watch," wears "a gardening pocket like a toll-man's apron," and carries a symbolic "great knife" (_DC_, XIII). Like "the Old Soldier" and Louisa, Betsy also belongs to the masculine warring tradition. Her war against donkeys is an endless one, that occupies the majority of her time and energy at Dover.[24] On Buckingham Street she is engaged in "a continual state of

guerilla warfare with Mrs. Crupp" (DC, XXXV) until she obtains "a signal victory over her" (DC, XXXVII).

Light and Fire, Image and Motif:
Doubling Devices

This discussion began by examining alter ego possibilities for David, given the context of the metalogical and projective qualities of the dream. In the resultant mindscape David's existence is objectified through an infinite and mirrored metareal world. In this miraculous world, existence is portrayed as meaningful in every detail, and names, as we have seen, provide insight into not only character, but to the mirrored reality of the multiple personality of David Copperfield. The connotations and denotations of names in Dickens are not only meaningful for the character they relate to, they also frequently suggest motifs and image patterns which, when juxtaposed, reveal labyrinths of character relationships and alter idems.

Though critics tacitly agree that names are important in Dickens, no one has recognized the web of meaningful connections that the names direct us to or the direct line that those names draw to the mythical dimensions of the story. The name Copperfield itself informs both the myth and the dream. Field appropriately suggests a pasture land, land fit for tillage, a field of battle, or a surface upon which something is displayed or portrayed. All of these meanings are applicable to the dream journey we see

portrayed in the novel. David, on his journey to maturity, tills the field of his unconscious and projects the fruits of that tillage onto the screen of the novel that gives the reader access to David's dreamscape. Once he has produced the figurative crops, he is charged with battling his way through embodied anxieties and wish-fulfillments as he moves toward maturity.

The first portion of David's last name repeats and expands his associations with the fields of earthly toil and battle and links him to one of the four elements, fire, which in turn directs the reader to patterns of juxtaposed images which reveal doubled character relationships. Copper is not only earthen-colored--reddish brown--it is also a malleable element that is an excellent conductor of heat.[25]

David Copperfield is repeatedly attached to heat, fire, sun, and light motifs. Mr. Dick addresses David as "Phoebus" (DC, XIV) shortly after their first introduction, and in so doing links David to a series of images that have preceeded and followed this naming. The name Phoebus, of course, suggests Phoebus Apollo, god of purity, radiance, and reason, who is characterized by his associations with sun and light. David, like Apollo, seems to have an intimate connection with light; thus we see David staring at "the sun shining in the water" (DC, XI) or its feminine complement, the moon, "shining brilliantly" (DC, XIII). Appropriately, David dwells for a good portion of his London stay at the "Adelphi," a place notably

reminiscent of Apollo's most famous shrine at Delphi. During this stay David enjoys his "first dissipation" which also recalls Apollo's own famous profligacy.

Fire, the earthly counterpart for the sun, is also significant in David's life. The hearth functions as a focal point for much of David's life and many of his reflections: he sits by the fire alone, with friends, and with enemies; he can be seen looking "thoughtfully at the fire" (DC, LX), "musing" by the fire (DC, LIX), in "contemplation of the fire" (DC, XLIV), and in a "dull slumber before the fire" (DC, LV). He leaves "a faint candle . . . burning" in his window (DC, LV), holds "a candle over the banisters" to light the Micawbers way down stairs (DC, XXVIII), and keeps "red hot . . . irons . . . in the fire" (DC, XXXVII). Twice he wants to use fire to destroy Uriah Heep: "I could joyfully have scalded him" (DC, XXV), he claims, and later he has "a delirious idea of seizing the red-hot poker out of the fire, and running him [Uriah] through with it" (DC, XXV). His delirious boyhood anxiety convinces him that his trip to Yarmouth will be ruined by an earthquake or "a fiery mountain" (DC, II). David also fears his own and his beloved Dora's destruction by fire. Later he "calls on the night, at intervals, to shield . . . Dora . . . from fire" (DC, XXXIII).

Descriptive adjectives further link David to light, sun, and fire images. We see him described as "glowing with pleasure" (DC, XX), becoming "warm on a subject" (DC,

XXXIII), speaking "in [his] warmest manner" (DC, XLI), and seeing his "hope brighten" (DC, LXII, emphases mine). He demonstrates in his intensity of spirit a "hot haste" (DC, XXXIX) that continually leaves him feeling "very fiery" (DC, XXVI), lost in a "delirium" (DC, XXVI), in a "fever of expectation" (DC, II) or subject to a "burning fever" (DC, XXXIII, emphases mine).

As is the case with shared and similar-sounding names, Agnes Wickfield's name suggests in the common element, field, the mirrored relationship of Agnes and David, which is intensified by their shared relationship to light and fire. A wick, of course, is a bundle of loosely twisted fiber used as a conductor for the flame of a candle or lamp, and like David, Agnes is also connected with patterns of light. On David's first encounter with Agnes, he comments on her "bright and happy" face (DC, XV) that he then repeatedly characterizes as "lighted up" (DC, XVI) or "shining. . . like a Heavenly light" (DC, LXIV). She has a "beaming smile" (DC, XLII) and a "radiant goodness" (DC, XXXIX) that David associates with the "tranquil brightness" of a stained glass church window (DC, XV). This light, David tells us, the "soft light of the coloured window in the church . . . falls on her [Agnes] always" (DC, XVI), and on David when he is near her. In her association with the miracle of light, it is noteworthy that the stars shine on her and her eyes are frequently "raised up" to the shining moon (DC, LXII). Even her door knocker twinkles "like a

star" (DC, XV), though it is only dimly comparable to Agnes herself, who is to David "a star above," ever "brighter and higher" (DC, LX).

The doubled relationship of Agnes and David evidenced by the juxtaposition of the related light images and reinforced by the similar import of their last names, suggests their eventual and symbolic union in marriage. Agnes is a part of David, an anima projection, the controlling feminine portion of his existence. Like Betsy Trotwood Copperfield, a clear double for David, Agnes is referred to as David's "sweet sister" (DC, XVIII). And David seems to recognize Agnes as the necessary completion of his being, for early in his journey to maturity he notes of his absence from Agnes: "I am sure I am not like myself when I am away . . . . I seem to want my right hand, when I miss you" (DC, XVIII). Agnes is always "the better angel" (DC, LX) of David's being, and in the concluding page of the novel, he acknowledges Agnes additionally as "the source of every worthy aspiration" he has had; she is, as David says, the "light [that] shines on my way" (DC, LXII).

Other characters bear names suggestive of the fire and light patterns established by Agnes and David and extend David's character possibilities. Betsy Trotwood's name, like Copperfield's and Wickfield's, connotes heat and light insofar as wood serves as a medium or fuel for both. Ham, according to the KJV, connotes warmth. Clarissa Spenlow's first name, as well as Clara Copperfield's and

Clara Peggotty's, means bright. Julia Mills' first name derives from the Indo-European root deiw, meaning "to shine," while Micawber's name conceivably derives from mica or micare, the Latin word for "to shine." Lucy Crewler's first name originates in the feminine form of the Latin word lux, lucis, and means, of course, light. Littimer's name conforms to the pattern insofar as it uses as its base the past tense of the verb to light, and Uriah Heep's first name again expands the pattern through its meaning--"Yaweh is my light" (OED).

Such claims are strengthened by the allusions to light and fire that Dickens uses for even the minor characters whose names suggest the fire motif. Among the minor characters we find that Clarissa Spenlow has "little bright round twinkling eyes" (DC, XLI); Littimer is a "bright star" of a prisoner (DC, LXI); Lucy Crewler and her sisters "brighten" (DC, LIX) in conversation; and Ham Peggotty turns toward a "strip of silvery light upon sea" (DC, LI).

Among the more important characters, the light patterns become more extensive. Betsy Trotwood is described as having a "bright eye" (DC, XIII) and a "fiery" "manner of speech" (DC, XIV). She is repeatedly seen "looking at the fire," "frowning at the fire" (DC, I), "sitting by the fire" (DC, LXII), and having a "long chat by the fire" (DC, XXIII). Early in the first chapter we are told that she is unable to see "without the aid of the fire" (DC, I). David associates her with the "light in the entry" of her

home which is always "shining out" (DC, XLVII), and Betsy claims that her source of inspiration for association with David through his imaginary sister, Betsy Trotwood Copperfield, was "a gleam of light" (DC, LI).

Betsy, in her affiliation with light and fire, illustrates the contradictory nature of fire insofar as it embraces both good and vital heat (the hearth at which she so often stares) and destruction or conflagration. Betsy is constantly concerned with the possibility of fire. When she visits David in London during his dissipation, she wears her good night cap "in case of fire" (DC, XXIII). Even in her own home she is uneasy and, as David points out, watches for "imaginary conflagration[s]" (DC, XLVII).

Clara Copperfield, who is unable to survive the Murdstonian trial by fire, is, nevertheless, portrayed in our first vision of her as "sitting by the fire, but poorly in health and very low in spirits, looking at it [the fire] through her tears" (DC, I). Like Betsy Trotwood's ambivalence about fire, Clara Copperfield, though she sits hypnotically by the fire, which is her "usual habit," has "bright curls" (DC, II) that reflect the fire, cannot see "without the aid of the fire" (DC, I), also knows its destructive powers and threatens to disfigure herself "with a burn, or a scald, or something of that sort" (DC, II).

Clara Peggotty, whom we first see "coming along the passage with a candle" (DC, I), has eyes that "glitter" and "explosives" for buttons (DC, LXIV). She sits "by the

parlour fire" (DC, II) both alone and with others, and, like Betsy and Clara Copperfield, knows the destructive power of fire. Conflagration is such a persistent threat to Peggotty that even on a brief excursion to church she cannot rest easily and therefore watches the Rookery. The Rookery is observed, David tells us, "many times during the morning's service, by Peggotty, who likes to make herself as sure as she can that it's . . . not in flames" (DC, II).

Uriah Heep, like Betsy and the Claras, directs us to the dual or contradictory nature of fire in his associations with it. He is linked with the red fires of hell in both his actions and his appearance. His "villainy . . . baseness . . . deception . . . fraud . . . conspiracy" (DC, XLIX), and snakelike attributes combine to endorse David's claim that he is a very "devil" (DC, XXVI). His face is appropriately" lit "by the red light of the fire upon it" (DC, XXV), as David tells us. His eyes are "two red suns . . . either just rising or just setting" (DC, XV); his nostrils, not his eyes, "twinkle" diabolically (DC, XVI). His hair is red. The devilish Uriah is seen "looking at the fire," and he worshipfully insists upon "laying down before the fire" at David's (DC, XXV). Contradictorily, however, the luciferian light bearer's name means "*Yaweh* is my light"; he has, we are told, a "celestial state of mind" (DC, LXI); and, like a heavenly body, he is "illuminated by a blaze of light" (DC, XXV). In prison he is called a star of "extraordinary luster" (DC, LXI).

The Micawbers, both Mr. and Mrs., are associated with fire and light as their name indicates. Both are seen above the fire frequently, either cooking or making punch "in a twinkling" (DC, XXXVIII), as David tells us. Before such domestic fires, Mr. Micawber's face is "shining" and his suggestions are "bright" (DC, XXVIII). David speculates that Mrs. Micawber is made "lovely" by "the fire" (DC, XXVIII), while in a distressed situation, Mrs. Micawber can be found "weeping by a dim candle" (DC, LVII). Mr. Micawber is even closer in his identification with the fire; as David points out, there has never been "a man so hot" as Mr. Micawber; he is a "smouldering volcano" (DC, XLIX).

Even characters whose names do not suggest the patterns of fire and light frequently participate in the motif. Barkis "brightens" at the sight of David (DC, XXX); Mr. Chillip is "electrified" by his wife's comments (DC, LIX). Mrs. Steerforth has a "bright eye" (DC, SLVI), and the Beauty's boyfriend has a "glare" (DC, LXIV). Mr. Omer is described as "radiant" (DC, LI), while Mr. Spenlow has a reflected radiance" that makes him beam "like a little lighthouse" (DC, XXXIII). Mr. Peggotty has a "sunburnt face" (DC, XLVI), smokes a pipe, and can be seen "busily stirring the fire" (DC, XXXI). Our last vision of Mr. Peggotty is "before the fire . . . the blaze shinning on his face" (DC, LXIII). Rosa Dartle has "flashing eyes" (DC, L), "bright angry eyes" (DC, LIV), and a "wasting fire within her" (DC, XX). Mr. Dolloby exclaims that his "heart [is]

on fire" (*DC*, XIII). Jack Maldon suffers from "dreadful strokes of the sun" and "jungle fevers" (*DC*, XIX). Mary Anne has a "fiery rash" (*DC*, XLIV); David's predecessor at the Adelphi dies of "smoke" (*DC*, XXIII); and Meally Potatoes' father is a "fireman" (*DC*, XI).

Among the major characters, even if their names do not suggest light or fire, clusters of images persistently surround them and, through their affiliation with fire, direct us to David's multiplicity. Mr. Dick has eyes with a "watery brightness" (*DC*, XIII), functions as a "candlebearer" (*DC*, XLVII) and, like David, has suffered a "fever" heat (*DC*, XIV). Tommy Traddles is "one of those men," David tells us, "who stand[s] in their own light" or suffers from "the glare" of others (*DC*, XXV), yet he is also seen "looking with a smile at the fire" (*DC*, LXI) and "beaming with joy" (*DC*, LIV). Tommy's wife, Sophy, is a "bright-looking bride" (*DC*, LIX) who makes Tommy a "bright housewife" (*DC*, LXI). Her "bright looks" and "beaming . . . eyes" (*DC*, LIX) attend her early morning chores which she does "by candlelight" (*DC*, LXI). Hers is a laughter which "quite lights up . . . old rooms" (*DC*, LIX).

Em'ly Peggotty's association with fire is remarkable insofar as it echoes the already established pattern of the dual nature of fire. She is "'took bad with a fever'" and sees "'fire afore her eyes'" (*DC*, LI) after her passionate involvement with James Steerforth. But before her elopement, her relationship with fire is positive. Her eyes are

always "sparkling . . . like jewels" and her dimpled face is even brighter" (DC, X). Dora Spenlow Copperfield is also "bright-eyed" (DC, XXVI)--"diamonds twinkled in her eyes" (DC, XLIV). Physically she resembles light, and she is seen "running in sunlight" (DC, LIII) until the time that her illness stops such running. Her "bright face" (DC, XLIV) reflects not only her illness, but her immaturity as well, and clouds when matters grow serious. Consistently Dora attempts to "lighten the subject" (DC, XLIV) of conversations.

At Yarmouth James Steerforth demonstrates "a gay and light manner" (DC, VII); in his own home his "lightness" further impresses David (DC, XX). He has a "bright glance" (DC, XXVIII), and is to David, as David tells us, " . . . theguidingstarofmyexistence" ([sic], DC, XXIV). In his affiliation with fire he is seen "sitting before the fire" (DC, XX), "stirring the fire into a blaze" (DC, XXVIII), and concentrating "a glance . . . on the fire" (DC, XXII), much like many of David's mirrored doubles.

Madness, Beastliness, and Fits: Further Patterns for Doublings

The revelatory names and images that tie David to his alter egos through fire and light are a paradigm for the type of multiple and meaningful juxtapositions that Dickens uses throughout his novels with varying complexities. For example, he uses madness as another extended motif that

reveals an unexpected aspect of David's being. Mr. Dick's real name, Richard Babley, for instance, connotes babble--the utterance of confused sounds or words, foolish and continuous talk without meaning--and his character enforces the sense of that name. Mr. Dick appears to be mad. On David's first encounter with Mr. Dick, the "florid, pleasant-looking gentleman with a grey head" appears in a window "putting his tongue out against the glass, and carrying it across the pane and back again." When his eyes catch David's, he squints "in a most terrible manner," laughs, and disappears. For an elderly gentleman, such behavior would seem irregular. The juxtaposition of Betsy Trotwood's subsequent request that Mr. Dick not "be a fool," and not "pretend to be wool-gathering" to Mr. Dick's "vacant manner," brings David rightly to "suspect him of being a little mad" (<u>DC</u>, XIII). Mr. Dick works arduously each day at "The Memorial" that is to tell the story of his life, and that memorial rather confirms the questionable sanity of Mr. Dick, for its progress is continually impaired by the intrusion of King Charles the First's story. According to Mr. Dick, "the people about" King Charles "made that mistake of putting some of the trouble out of <u>his</u> head, after it was taken off, into" Mr. Dick's (<u>DC</u>, XIV). In order for Mr. Dick to write his own memorial and not King Charles', he flies a seven-foot kite "covered with manuscript, very closely and laboriously written" concerning King Charles the First's head. When the kite "flies high, it takes the facts a long

way," diffuses them, according to Mr. Dick, and frees him temporarily from King Charles' worries. Finally, as is commonplace amongst the less stable members of society, Mr. Dick confirms his own madness by seeing fit to pronounce to David that everyone else is mad: "'It's a mad world. Mad as Bedlam, boy!'" (DC, XIV).

Mr. Dick's madness, though interesting for its own sake, takes on the additional significance of expanding to other characters and suggesting mirrored alter egos in the labyrinth of David's dream. Betsy Trotwood's last name, like Mr. Dick's, connotes, in part, madness, for the archaic use of "wood" indicates that it means crazy or mad. What David refers to as Betsy's "many eccentricities and odd humours" (DC, XIV) endorse her madness. It is telling that our first vision of Betsy Trotwood is remarkably similar to the image of the mad Mr. Dick peeping out of a window and pressing his tongue against the window glass. Betsy peeps in through a window at the Rookery, "pressing the end of her nose against the glass" and rendering it "perfectly flat and white in a moment" (DC, I).

Betsy's separation from the normal world and distortion of features mark her kinship with the madness of Mr. Dick, who is, we are told, "a sort of distant connexion" (DC, XIV) of Miss Betsy's. Betsy's first appearance at the Rookery demonstrates that connection. She appears from nowhere, pronounces all manner of edicts and judgments, though her opinion is never asked, and quite takes over the

rule of the house. She is an "unknown lady of portentous appearance" who, sitting "before the fire with her bonnet tied over her left arm" directs affairs while stopping "her ears with jewellers' cotton." She is "quite a mystery" to everyone at the Rookery. She harasses Mr. Chillip, Peggotty, and Clara; pummels Ham; and disappears "like a discontented fairy" when Clara Copperfield has the audacity to defy Betsy's wishes and bear, not a girl, but a boy (DC, I).

Betsy's behavior in her own home is no less eccentric as she "sallies . . . at all hours" to wage an "incessant war" with young men and donkeys over "a little piece of green" in front of her house. "In whatever occupation" Betsy is engaged, and "however interesting to her the conversation" in which she is taking part, David tells us that a donkey turns "the current of her ideas in a moment," and she is "upon him straight" away, with "jugs of water, and watering pots" that she keeps in "secret places ready to be discharged." In this battle Betsy enlists the aid of Janet, "one of a series of proteges." As with Betsy, the mention of donkeys sends Janet "running up the stairs as if the house were in flames" to repel the attack, so that Betsy's entire house and existence are in a constant state of seige and insanity. Whether Betsy has rightful claim to the "immaculate" spot of land or not seems to be beside the point, for Betsy "had settled it in her own mind that she had, and it was all the same to her" (DC, XIII). Such

a radically subjective view of existence resembles Mr. Dick's myopic insistence that the world is mad. Both characters disregard objectivity in favor of a subjectively distorted vision of reality.

In a similar fashion to her eccentric decision about the patch of inviolable land, Betsy not only decides that David Copperfield must be born a girl, but subsequent to his masculine birth, she insanely insists on the existence of an imaginary sister for David, Betsy Trotwood Copperfield. After Betsy Trotwood Copperfield disappoints Betsy by being born a boy, Betsy replaces the nonexistent grand-niece with Mr. Dick, and given the madness of the situation, such a replacement seems suitable. Only the madness of Miss Betsy can "benefit" from the "society and advice" of Mr. Dick, and Betsy properly claims that "nobody knows what that man's mind is, except myself" (DC, XIV). When asked what should be done with the runaway David, Mr. Dick's reply to Betsy's urgings for "some very sound advice" is, after "considering and looking vacantly" at David, to "wash him!" When confronted with the Murdstone's offer to remove David from Aunt Betsy's home and implored by Betsy for more advice about what is to be done with the child, Mr. Dick again sagely replies, "have him measured for a suit of clothes directly." Miss Murdstone loudly pronounces as a result that Betsy's actions and interpretations are either "insanity or intoxication" (DC, XIII). Both Betsy and Mr. Dick, however, participate in the tradition of the wise fool,

revealing the insanity of the sane and vice versa; they reduce difficulties to the lowest common denominator and thereby erase those difficulties, flying them away on seven-foot kites.

Such eccentricities not only mark Betsy's kinship to the mad Mr. Dick, they also extend the web of David's personality, for, as we have seen, David exists as an alter ego for Miss Betsy and Mr. Dick. Through his own association with madness David underscores the primary associations and clarifies his nexus with other mad characters within the novel.

David's initial connection with madness directs us to beastiality and comes as he gives in to his "bad passions" (DC, IV) and bites Mr. Murdstone. As a result, he is locked in his room for five long days and finally sent away to school as further punishment. At school he is treated like a mad dog, forced to wear a placard bearing the words, "TAKE CARE OF HIM. HE bites!" The boys of the school join the conspiracy to portray David as a dog, "patting and smoothing" him lest he "should bite" (DC, V). They tease him, saying "'Lie down, sir!'" and calling him "Towzer" (DC, VI). The weight of such treatment bears heavily on David's mind, and he recollects "that I positively began to have a dread of myself, as a kind of wild boy who did bite" (DC, V).

In his beastly and irrational side, David expresses a madness common to Dick, Betsy, and several other characters

in the novel; such beastliness helps tie these characters together as parts of David's controlling personality. Edward Murdstone, like David, is projected by David as the "great dog--deep-mouthed and black-haired"--that appears in the kennel of the Rookery after Clara's marriage to Murdstone. David claims that the dog is "like Him"-- Murdstone--and "very angry at the sight" of the step-son (DC, III). Such anger reflects Murdstone's natural jealousy of David and Clara's close relationship which he is determined to destroy. In this intentional destruction, David is sure to see Murdstone as the dog, as is Betsy Trotwood, who refers to Murdstone as "a dog of a fellow" (DC, XIII).

In mirror fashion David finds an objective expression for his own beastliness in Dora's home where he encounters the objectified beastliness of himself in a dog. This objectification takes place through Dora's dog, Jip, whose actions and character David duplicates in the same way that Murdstone's actions and character were duplicated in the Rookery dog. Jip's name is "short for Gipsy" (DC, XXVI), and as such, immediately suggests David's own roving and homeless character and past. Such a past gives reason for the protective instinct of both of the gypsies (David and Jip) as they search for a secure and permanent home. Jip, like David, is devoted to Dora and jealously guards her; he is "mortally jealous" of David (DC, XXVI) as Murdstone has been mortally jealous of David. A natural antipathy exists between the "dog of a fellow" (Murdstone) and David

just as it exists between Jip and David. Jip, like Murdstone, persists in barking at David as David later barks at any "mortal foe" (_DC_, XXXIII) who pretends to Dora's affections. Murdstone, David, Jip, and the Rookery dog all demonstrate a beastly demeanor and are subject to irrational fits of jealousy that result in insane behavior.

Barkis, the carrier, another of David's beastly projections, is linked to the dog imagery through his name, but he helps to expand that imagery to the generally beastly through his behavior. Barkis does not communicate in a normal or human fashion: "As to conversation," David tells us, "he had no idea of it" (_DC_, III); rather his "gruff" responses are "growled" out in a dog-like manner that recalls his name (_DC_, VIII). Seldom is anything said during the Barkis-Peggotty courtship, but, dog-like, Barkis sits faithfully "by the fire . . . and stare[s] heavily at Peggotty" (_DC_, X). His only movement is limited to a frisky dart at Peggotty as he seizes a bit of her wax-candle that she keeps for her thread. Again Barkis' behavior suggests a pup-like playfulness, loyalty, and possessiveness. Such behavior is suggestive of the behaviors of Murdstone, David, and Jip, though Barkis' behavior is more benign because his security is not challenged by others. But, benign or not, Barkis' behavior is always beastly. His movements are animal-like; his head he keeps "down like his horse" (_DC_, III), and his eating is done "at one gulp, exactly like an elephant" (_DC_, V).

Barkis' peculiar dogged wooing of Peggotty suggests his erratic behavior that is clarified by his many eccentricities and linked to a general madness that defines David's own madness. Barkis is a neurotic miser who watchfully guards "a heap of money in a box under his bed." His very survival seems to be primitively linked to his ability to protect his possessions, so he not only lies about the contents of his box, he also complicates Peggotty's existence by making the extraction of "Saturday's expenses" a "long and elaborate scheme, a very Gunpowder Plot" (DC, X) which leaves the Barkis household as upset as the attack of donkeys at Betsy Trotwood's home. As Barkis falls into ill-health, he becomes "as mute and senseless as the box" and falls into a stupor, but even in such a fit he insists upon lying "in an uncomfortable attitude, half . . . on the box," embracing it "night and day" and insisting that it contains no more than "'old clothes!'" (DC, XXX).[26]

In Barkis' generally beastly attributes further alter ego possibilities present themselves. The Barkis and Trotwood households are notably similar in their constant states of turmoil, and Betsy herself is similar in her madness to Barkis. Our original link to madness for Betsy, as for Barkis, was through her last name, specifically the last part of her name, wood, which suggested insanity. The first part of her Christian name further links her to madness by her similarity to the beastly-like attributes which originated with David's mad-dog behavior. A trot is, of course,

the gait of a guadruped--somewhere between a walk and a run. The vision of Betsy trotting suggests immediately her war on other quadrupeds--donkeys--and is reminiscent of the jealous, dog-like wars of David and Murdstone and their own dog-like projections and actions. The word, trot, again endorses Betsy's relationship to the bestial David whom she calls Trot. The word _trot_ itself, interestingly enough, has the variant meanings of a small child and an old woman.

Beastliness, then, can be juxtaposed to indicate the madness motif that is blatant in several of David's alter egos and suggested in many others. The mad Mr. Dick is portrayed as "a shepherd's dog" (_DC_, LII). David refers to Uriah Heep as a "dog" (_DC_, XLII) and a "mongrel cur" (_DC_, XLII). Even the Paragon's cousin in the Life Guards joins Mary Anne's fits that dominate David and Dora's household with "one continual growl in the kitchen" (_DC_, XLIV) and link these two characters to the mad animal imagery. Ham's name links him to the beastly pig; Steerforth's last name links him to the steer or the young ox and also suggests his early demise, for he is, indeed, castrated before maturity. Steerforth is additionally tied to the generally beastial through Mr. Peggotty, who calls him a "snake" (_DC_, XI) and thereby suggests his similarity to Uriah Heep, whose snake-like character preoccupies David in a manner similar to his obsession with Steerforth. Even the Murdstones are characterized as "two snakes" watching David, "a wretched young bird" (_DC_, IV). Peggotty is tied to the

beastly through Betsy's amazement over her name. Betsy cannot believe that "any human being has gone into a Christian church and got herself named Peggotty" (DC, I), so she insists on calling her "that woman with the Pagan name" (DC, XIV). In similar manner Betsy ties Murdstone to the beastly again by calling him a "Murderer" (DC, XIV); while Steerforth refers to the Yarmouth citizenry as "'natives in their aboriginal condition'" (DC, XXI).

Such beastiality of character is confirmed repeatedly throughout the novel through a series of mad fits. David's hysterical fit that brings him to bite Murdstone is duplicated in his fit at his aunt's where he is necessarily "collared" like a dog and "administered . . . restoratives" because he is overcome by "a passion of crying" that leaves him "quite hysterical" (DC, XIII). These hysterics follow David throughout his life, so that we later see him going "at the butcher madly" (as he has gone at Murdstone) and succumbing to a fit, awaking "very queer about the head, as from a giddy sleep" (DC, XVIII).

As he begins to notice women, David is overcome by a series of fits. At the "touch of Miss Shepherds' glove," David feels "a thrill go up the right arm of his jacket, and come out at . . . his hair." His response to the eldest Miss Larkins renders him subject to a "blissful delirium," and "unspeakable bliss," "lost in rapturous reflections" and ready to throw himself "under the wheels" of her car as an "offering to her beauty," "proud to be trampled under

her horses' feet" (DC, XIX). David's fit over Dora Spenlow is quite as extreme. He becomes "the moon-struck slave" of his lover, wandering "round and round" her "house and garden . . . looking through crevices in the palings . . . blowing kisses at the lights in the windows, and romantically calling on the night, at intervals, to shield . . . Dora" (DC, XXXIII).

In his "First Dissipation," David drunkenly rolls down his own stairs and recalls to the reader Miss Murdstone's associations of "insanity" and "intoxication" (DC, XIV). In his illness that follows the emotional upheaval over the death of Dora, David swoons in a fit of grief and is overcome by a sickness that pursues him throughout Europe. In all of these fits David reveals himself as vulnerable to a mental instability and volatility associable with madness.

David's madness is further suggested by the tenants who precede and follow his residences at the Rookery and the Adelphi. These tenants, like David, are subject to madness, dissipations, and fits. David's place in the home of his birth is later occupied by "a poor lunatic gentleman" and the people who take care of him. Not only does this tenant's mental condition suggest one similar to David's childhood dependence on others, his physical position also recalls David's youthful occupation, for the lunatic sits at David's "little window, looking out into the churchyard" that so occupied David's youthful reverie. David, seeing at least the obvious similarities between him and

the lunatic, wonders whether the lunatic's "rambling thoughts ever went upon any of the fancies that used to occupy" his mind as he "peeped out of that same little window" (DC, XXII).

At the Adelphi David is subject to various kinds of fits that resemble his predecessor's, whose final fit of indulgence has cost him his life--he dies of "drink" and "smoke." Upon looking out of his new windows at the Adelphi, David finds himself quite overcome by a fit of dizziness and reports that "I felt as if I had plunged out and knocked my head" (DC, XXIII). Such a fit anticipates David's subsequent mad actions at the Adelphi, for he inherits not only a room and furniture from the former occupant, he also inherits a ruinous self-indulgence. David's first dissipation mirrors the dissipation of his alter ego--the former tenant. David finds himself succumbing to both smoke and drink and is correctly convinced that he is "going the way" of his predecessor, and "should succeed to his dismal story as well as to his chambers" (DC, XXIV).

David and his predecessor at the Adelphi are not the only characters who fall prey to the sins of over-indulgence--the insanity of intoxication--and the juxtaposition of David's dissipation with the similar drunken fits and indulgences of other characters in the novel provides another insight into David's link to his alter egos. All David's friends during the Adelphi period of his life mirror his revels. Even Mrs. Crupp, the innkeeper, suffers from a

"curious disorder" called "the spazzums." This disease is generally characterized by "inflammation of the nose," and requires constant treatment with "peppermint." These "spazzums" appear to be strangely related to a mysterious occurrence in David's pantry that depletes his supply of brandy (DC, XXVI).

The problem with Mrs. Crupp haunts David as he sets up a new household with Dora and finds that the "paragon," Mary Anne, though "warranted sober and honest" is prone to an odd behavior that David characterizes as a "fit" when he finds her "under the boiler" and in possession of the household's "deficient teaspoons." David's suspicions "that she must have been Mrs. Crupp's daughter in disguise" help to link Mary Anne and Mrs. Crupp as doubles (DC, XLIV). In addition, David is saddled with a washerwoman who pawns his clothes and insists on "coming in a state of penitent intoxication to apologize" and a servant "with a taste for cordials" who wrecks havoc on the Copperfields' "running account for porter at the public-house" (DC, XLIV).

David's self-indulgence and escape from reality are reflected in the alter egos he surrounds himself with during this stage of his life, and it is telling that in his haze David is constantly being cheated. In such a cheating David ultimately and correctly acknowledges his own responsibility, as he tells Dora when he encourages reform: "'It is not merely . . . that we lose money and comfort, and even temper sometimes, by not learning to be more careful, but

that we incur the serious responsibility of spoiling every-one who comes into our service, or has any dealings with us. I begin to be afraid that the fault is not entirely on one side, but that these people all turn out ill because we don't turn out very well ourselves'" (DC, XLVIII). Though David appears to have survived his first dissipation, he merely replaces the haze of alcohol and smoke with the haze of Dora. His love for her pervades his existence and leads him "to the verge of madness," "to distraction." Insofar as David grows "more mad every moment" (DC, XXXIII), he cheats himself in the same way that his servants cheat him. David is correct in his judgment that he is responsible for the servants' dishonesty, for they mirror his own self-deception and indulgence; their dissipations tie them together.

As David's madness is linked to his drunken fits, so are his fits of sobbing, and again, the multiplicity of David's character is revealed by juxtaposing his sobbing fits with the similar fits of various characters. Not only David, but Little Em'ly, Mrs. Gummidge, Mr. and Mrs. Micawber, and even David's page are subject to hysterical and sobbing fits. The "tearful" page of David and Dora's unfortunate household is prone to fits of conscience and confessions concerning his crimes against the household. The household is dominated by his insane "shriek[s] for help on the most improper occasions" and "deplorable lamen-tations" and hysterics when he is dismissed from his job

(DC, XLVIII). Em'ly falls into a fit of uncontrollable "sobbing" over the knowledge that she is "not as good a girl as . . . she ought to be" (DC, XXII). Mrs. Gummidge continually "takes to wimicking . . . the old country word for crying" (DC, LI) when she reflects on the "old 'un" and is overcome by a fit of self-pity and indulgence reminiscent of David's dissipations. Mr. Micawber's tears are copious, though sporadic, and David emotionally joins both Wilkins and Emma as they mingle tears frequently. Mrs. Micawber often becomes "hysterical" over her volatile lifestyle and therefore falls prey to not only tears, but "alarming state[s]" of ill health which Mr. Micawber greets by bursting "immediately . . . into tears" of alarm and remorse (DC, XII). All of these hysterical fits are reminiscent of David's own uncontrollable weeping and hysterics.

David's life is also dominated by fits of passion, and such fits are reiterated in the mirrored doubles who surround him. From David's passionate and impulsive biting of Murdstone to his "head-long passion and caprice" over Dora, he provides a poor but influential model for the behavior of those around him. Janet and Aunt Betsy are subject to the "outrage" (DC, XIII) occasioned by the passage of donkeys over their spot of green turf, while the tenant that succeeds them at their Dover cottage reflectively inherits the feud and passionately wages "incessant war against donkeys" (DC, XXXIX). James Steerforth, when "exasperated" in his youth, throws a hammer at Rosa Dartle, demonstrating an

intensity of feeling that belongs not only to James and David, but to James's mother as well. Both mother and son are, as Rosa tells us, "mad with their own self-will and pride" (DC, XXXII) and very capricious in behavior. Rosa Dartle herself is continually demonstrating her passionate character. She rants at David with a "storm . . . raging in her bosom," prompting David to comment, "I have seen passion in many forms, but I have never seen it in such a form as that" (DC, XXXII). Again, as Rosa rages at Little Em'ly, she demonstrates "flashing black eyes," a "passion-wasted figure," and a scar on her face cutting a "white track . . . through her lips, quivering and throbbing." As she speaks, she is "disfigured by passion" (DC, L). Mr. and Mrs. Micawber are subject to fits of passion and depression that find Mr. Micawber "making motions at himself with a razor" while Mrs. Micawber screams and falls into "fainting fits" (DC, XI).

Mrs. Micawber's fainting fits not only merge with David's and his doubles' fits of passion, they also suggest the fevers, sicknesses, and deaths that serve as parallel escapes from the passions of the mind associated with madness. Mrs. Micawber, for instance, not only faints, she is, in addition, frequently so "very low" that she has to be "got . . . into bed" to recover from her debilitating passions (DC, XII). Mr. Dick is so affected by his brother-in-law's unkindness that he is thrown "into a fever" (DC, XIV). After Little Em'ly's betrayal by Steerforth, she is

"'took bad with fever'" (DC, LI). Mrs. Steerforth is similarly debilitated by her son's betrayal, and when David visits her with news of James's death, he finds her "an invalid," overcome by "infirmity." James himself is first pronounced by David to be "very ill" (DC, LVI), like his mother and Little Em'ly, though such illness is metaphoric insofar as his death has already occurred. Mr. Spenlow also links fits and illnesses to death by falling "insensible" and out of his phaeton "in a fit," and to his death, though they speculate about his "feeling ill before the fit came on" (DC, XXXVIII). His daughter, Dora, falls mysteriously ill as she decides that she is "too young" and "not fit to be a wife" to David (DC, LIII). Her unexplained illness is followed by her unexplained death. Even Jip, Dora's dog, abandons his mad fits and tirades and dies with his mistress, succumbing to what appears to be an escape from the difficulties of life. David himself "swoons" from the passionate upheavals that follow Dora and Jip's deaths. "Darkness comes" before his eyes (DC, LIII) and presages the "tempest" that symbolizes David's physical and mental state, ends with the death of Steerforth and Ham, and is corrected only after David purges his illness abroad.

In David's swooning and illness, the sense of the madness motif is discernible, for in order for a rebirth to take place, David must purge himself of all the madness and sickness of his soul. Through the functional juxtaposition of image patterns and motifs, David can encounter and purge

the extremes of his character. In order for the sane and healthy David to prevail, Steerforth, Ham, and Dora must die; Heep must be imprisoned; Micawber must establish himself as a stable member of society; Em'ly must control her passions; David and Agnes must marry; etc.

Flowers and Doubles: A Final Functional Motif

Dickens uses a flower montage in a similar, though less complicated and less extensive fashion than his use of madness or fire montages. The pattern is, again, initiated by a name. James Steerforth calls David "Daisy," claiming that though "'that's not the name your godfathers and godmothers gave you, it's the name I like best to call you'" (DC, XXIX). To Steerforth David is "'a very Daisy,'" so fresh and young and innocent that "'the daisy of the field at sunrise, is not fresher'" (DC, XIX). A "'Daisy, in full bloom'" (DC, XXVIII), David is appropriately seen wearing a flower in his buttonhole and giving flowers away. Even his "apprehensions" can be seen "breaking out into buds" (DC, XXXVIII), while according to Mr. Peggotty, David's children bloom forth into "flowers" (DC, LXIII).

It is not surprising to find David linked to such flower imagery, for his mother, whom he resembles, reveals a similar connection. At her funeral David recalls her "youthful bloom" (DC, IX). In addition, Clara has a "famous geranium" and is seen symbolically giving "a bit of the

blossom" to Murdstone as they stroll "by the sweetbrier" (DC, II).

Frequently David's other siblings, mothers, and girl friends are also connected with flowers. Dora, who is clearly a double for Clara, enlarges the flower pattern. She is called a "fragile flower" (DC, XXXVIII) by David and "Little Blossom" by Betsy Trotwood (DC, XLI). She makes a "rose-bud of her mouth (DC, XLI), paints pictures of flowers (DC, LIII), and grows ill like a "blossom withered in its bloom" (DC, XLVIII). Little Em'ly is a "blue-eyed blossom" (DC, XXX) who grows up "like a flower" (DC, XXI). The eldest Miss Larkins wears "blue flowers in her hair--forget-me-nots" (DC, XVIII). Agnes is described as "blooming" (DC, LXIII).

Both David's feminine and masculine friends reiterate the same flower motif. Annie Strong has a complexion that is "blooming and flower-like" (DC, XVI); Betsy Trotwood's Janet is a "pretty blooming girl" (DC, XIII): the Crewler girls are a "perfect nest of roses" (DC, LIX); Rosa Dartle's first name obviously suggests the flower; Mrs. Markleham wears "one unchangeable cap, ornamented with some artificial flowers" (DC, XVI). Tommy Traddles' marriage hopes find him investing in a "flower-pot and stand" (DC, LIX); Mr. Murdstone walks by and examines the sweetbrier with Clara Copperfield and is offered a bit of a geranium blossom from which he claims he will "never, never" be parted (DC, II). Barkis, according to David,"bloomed in a new blue coat"

(DC, X). Steerforth long envies David's innocent character signified by his nickname, Daisy, and exclaims, "'I wish, I wish you could give it to me'" (DC, XXXIX). Mrs. Mowcher calls Steerforth her "Flower" (DC, XXII).

Dreams, Doubles, and the Mission of the Romance Journey

Whether extensive or limited, Dickens' use of juxtaposed images underscores the infinite dimensions of David's personality. This montage technique is used not only with madness, light, and flowers, but with religious and pagan allusions, patterns of physical and mental disabilities, strangulations, and colors. Each montage strengthens the Dickens' dream and expands the reader's understanding of the dual and interchangeable actions and functions of each character, for, as in a dream, every image, action, conversation, and relationship is meaningful.

Joseph Campbell in his book The Hero With a Thousand Faces correlates, like Dickens, the myth and the dream and suggests the impact of that unified and symbolic realm. For it is here, Campbell claims and Dickens artistically confirms, that when "we had thought to find abomination, we find a god; where we had thought to slay another, we shall slay ourselves; where we had thought to travel outward, we shall come to the center of our own existence; where we had thought to be alone, we shall be with all the world."[27] Thus the center of myth, the center of the dream, and the

center of Dickens constitutes the monomyth of mankind and turns on the notion of paradox: the one is the many; the dream is the real; the subject is the object.

Certainly the romantic journeys that Dickens portrays partake of the mythical and the oneiric and in so doing move from the subjectivity of the child-protagonist to the enforced confrontation with objectivity and finally to the widened perspective of intersubjectivity. The Socratic dictum to "Know thyself" takes David and all of Dickens' protagonists through the labyrinth of the unconscious that is finally discerned as reality, through the conundrum of multiplicity that is finally resolved in individuality. The journey inward is a journey outward, and the dominion of the real is without bounds.

NOTES

[1]Frye, Scripture, p. 117.

[2]Sylvere Monod in Dickens the Novelist (Norman: University of Oklahoma Press, 1968) and A. E. Dyson in The Inimitable Dickens (London: MacMillan, 1970) claim that the assessment of varying names to a single character by other characters indicates the nature of the relationships involved. Ruth Ashby ("David Copperfield's Storytelling in the Dark," Dickens Studies Newsletter, 9, No. 3 (1978), 80-83; Donald Hawes ("David Copperfield's Names," The Dickensian, 74, No. 2 [1978], 81-87), and Norman Talbot ("The Naming and the Namers of the Hero: A Study in David Copperfield," Southern Review; Literary and Interdisciplinary Essays, 11 [1978], 276-82) direct the reader to David's various names as indicative of the various tensions in and stages of his growth. None of the critics analyze the names in conjunction with the multiple doublings that are derived from or signaled by the numerous names.

[3]See Ruth Ashby, p. 81; Donald Hawes, pp. 83-87; Norman Talbot, pp. 276-282.

[4]See William Axton, "Esther's Nicknames: A Study in Relevance," The Dickensian, 62 (1966), 158-163. Axton correctly notes that "in so far as they [her nicknames] obscure or ignore her given names, they deprive Esther of a measure of identity and status as an individual and reduce her to . . . relative anonymity . . . " (p. 159). James H. Broderick and John E. Grant ("The Identity of Esther Summerson," Modern Philology, 55 [1958], 252-58) agree that "Esther's multiple nicknames . . . suggest confusion about her real identity" (p. 255), and Crawford Kilian ("In Defense of Esther Summerson," Dalhousie Review, 54 [1954], 318-28) concurs that Esther's "sense of self" is complicated by "her friends' fondness for giving her nicknames" (p. 321).

[5]James Broderick and John Grant ("The Identity of Esther Summerson") call Esther "a very passive waif and woman . . . . who lives her life for and through others" (p. 252). Dianne Sadoff ("Change and Changeless in Bleak House," Victorian Newsletter, 46 [1974], 5-10) refers to Esther as a "passive victim of a sexual, 'social'

disease. Though these critics approach Esther's passivity from different angles, their objections to her passive nature sound a common note among Esther's critics. Robert A. Donovan in "Structure and Idea in Bleak House," Journal of English Literary History, 29 (1962), 175-201, suggests Esther's split personality when he points out that "Esther the heroine is . . . betrayed by Esther the narrator into assuming a posture that cannot be honestly maintained" (p. 198), but he does not speak specifically to Esther's passivity as a contributing factor to her character disjunction nor does he explore the relevance of her objectified dialogue. Crawford Kilian, "In Defense of Esther Summerson," discusses two sides of Esther, one a true self and one a false, an evil and an ideal, and points to her disjoined speech as "a kind of self-hypnosis" (p. 323). Like his fellow critics, Kilian does not refer to Esther's split identity as a requisite step on an archetypal journey to self knowledge.

[6]The Mystery of Edwin Drood, I, henceforth ED.

[7]Though a substantial number of critics discuss Esther's bout with disease, as a rule they do not discuss it as revelatory of her disguised existence that marks her lack of self knowledge. Most critics, in fact, discuss Esther's sickness as a sign of social corruption. See Broderick and Grant, "The Identity of Esther Summerson"; Steven Cohan, "They are All Secret: The Fantasy Content of Bleak House," Literature and Psychology, 26, No. 2 (1976), 79-91; J. I. Fradin, "Will and Society in Bleak House," PMLA, 81 (1966), 95-109; Sadoff, "Change and Changelessness in Stoehr, Dreamer's Stance, pp. 139-144.

[8]Frye, Scripture, p. 104.

[9]Frye, Scripture, p. 106.

[10]Nor have Dickens' critics acknowledged the full extent of the doubling that Dickens uses in his novels.

[11]Frye, Scripture, p. 117.

[12]Dickens' use of the double, the surrogate, or the alter ego finds general acceptance among critics. They tend, however, to discuss the doubling in terms of look-alikes and/or psychological-criminal aberrations. For the most part, they do not discuss androgenous doubles, nor do they develop the rationale for temporal doubles. Beginning with general references to the type of novel that lends itself to doubling, Trevor Blount (Dickens: The Early Novels), Stephen Leacock (Charles

Dickens [Garden City, 1938]), and Percy Lubbock (The Craft of Fiction [New York: Viking, 1931]) agree that Dickens typically "piece[s]" his characters together "from fragments . . . realized in the people he meets" (Blount, p. 32). Edmund Wilson ("Dickens: The Two Scrooges," The Wound and the Bow: Seven Studies in Literature [New York: Oxford University Press, 1965] notes that Dickens "identified himself readily with the thief, and even more readily with the murderer" (p. 15) and claims that this "dualism runs all through Dickens" (p. 53). In such claims Wilson suggests that Dickens perceived the dualism within a single being and so eventually created bifurcated characters. For specific works involving the double see: Gordon D. Hirsch, "Hero and Villain in the Novels of Charles Dickens," Diss. University of California, Berkeley, 1971; Michael Andrew Hollington, "Dickens and the Double," Diss. University of Illinois 1967; Lauriat Lane, Jr., "Dickens and the Double," Dickensian, 55 (1959), 47-55; Branwen E. B. Pratt, "Dickens and Love: The Other as the Self in the Works of Charles Dickens"; Mark Spilka, Dickens and Kafka; Taylor Stoehr, The Dreamer's Stance; and Sharon K. Van Hall, "The Foe in the Mirror: The Self Destructive Characters in Charles Dickens' Novels," Diss. University of Illinois at Urbana-Champaign 1975.

[13] Norman Talbot, "The Naming and the Namers of the Hero"; Leonard Manheim, "The Personal History of David Copperfield: A Study in Psychoanalytic Criticism," American Imago, 9 (1952), 21-43; and Mark Spilka, Dickens and Kafka, p. 191, acknowledge Ham Peggotty as David's double, but they do not explicate the specific means of the doubling.

[14] Ruth Ashby, "David Copperfield's Story Telling in the Dark," p. 83, and Sylvere Monod, Dickens the Novelist, pp. 302-303, both see the marriage of David and Agnes as symbolic of their shared existence. Ashby claims that "Agnes is but an aspect" of David (p. 83).

[15] Mark Spilka in "David Copperfield as Psychological Fiction" discusses the similarities between Clara Copperfield and Dora Spenlow (p. 300) that many critics have acknowledged. Patricia Morris, "Some Notes on the Women in David Copperfield: Eleven Crude Categories and a Case for Miss Mowcher," English Studies in Africa, 21 (1978), 17-21, in analyzing Dora and Clara, remarks that "in effect these two women are the same character" (p. 19). Neither she nor the other Clara-Dora critics tie the two characters together through David.

[16] Through various means, the following critics tie David to Steerforth: William Marshall, "The Image and the

Structure of David Copperfield," Tennessee Studies in Literature, 5 (1960), 57-63; E. Pearlman, "David Copperfield Dreams of Drowning," pp. 391-403; Mark Spilka, Dickens and Kafka, pp. 190-191; and Norman Talbot, "Naming," pp. 276-277.

[17]Uriah Heep and Tommy Traddles have been linked to David by Leonard Manheim, "The Personal History," pp. 32-40. Talbot, "Naming," pp. 276-277; Pearlman, "Dreams of Drowning," p. 392; and Mark Spilka, Dickens and Kafka, p. 191, link Uriah and David.

[18]Patricia Morris, "Some Notes on Women," claims that Mrs. Steerforth is a facet of her son James, who is "proud, beautiful, defiant, and narcissistic" (p. 21), but she does not tie the characters to David.

[19]Patricia Morris, "Some Notes on Women," also sees Mrs. Heep as a facet of Uriah, "who is umble and sycophantic" (p. 21); again she does not connect the Heeps to David.

[20]Leonard Manheim, "The Personal History of David Copperfield," claims that Clara Copperfield and Jane Murdstone are similar and constitute a "double vision" (p. 24).

[21]See Patricia Morris' comments ("Some Notes on Women'): "Notice how closely David resembles Murdstone in his tormenting of Dora. He crushes her, in a sense kills her, as Murdstone did his mother" (p. 21).

[22]Uriah Heep is obviously despicable for his proud hypocrisy, and Micawber's amiability and Mr. Peggotty's kindness seem to set them quite apart. In fact, however, the characters demonstrate varying degrees of the same sin.

[23]Patricia Morris, "Some Notes on Women," claims that "Mrs. Markleham is a facet of the initial, illusory Annie Strong. When we know the real Annie it transpires that Mrs. Markleham is a facet of her cherished Jack Maldon" (p. 21).

[24]James R. Kincaid, "The Darkness of David Copperfield," Dickens Studies, 1 (1965), 65-75, notes that for Betsy donkeys constitute a "symbol for all real enemies" (p. 68).

[25]Donald Hawes, "David Copperfield's Names," rightly assesses David's last name as indicative of the "hero's essential but not extraordinary worthiness, durability, malleability, but also the area and scope relating to the exercise and development of those personal qualities" (p. 83). Hawes does not, however, suggest a link between

David's name and the mindscape portrayed or the motif of fire and light.

[26]Mark Spilka, _Dickens and Kafka_, depicts Barkis' attachment to his box as indicative of unhappiness (and) links Barkis' box to David's lost trunk (p. 167).

[27]Campbell, p. 25.

CHAPTER V

THE SYNTHESIS OF THE ROMANCE AND THE DREAM INTO MYTH: *OLIVER TWIST*, *GREAT EXPECTATIONS* AND *BLEAK HOUSE*

On the archetypal journey to self-knowledge Dickens' characters confront themselves in the mirror of the dream which objectifies their existence, and such objectifications conform to the archetypal patterns of being. Thus there are revealed dark shadows, tricksters, devouring fathers, femmes fatales, spinning women, Earth Mothers, Terrible Mothers, animae, and animi. All of these figures are reflections of the protagonist's complex personality, and they direct the initiate (and the Dickens' reader) to what Jung refers to as "the ultimate and unknown meaning of human existence."[1]

The montage of images that, when juxtaposed, supports the projective quality of Dickens' character relationships always coheres to the specific aspect of the monomyth that Dickens is portraying. If to look on the face of god (or "the ultimate and unknown meaning of human existence") is a consuming experience insofar as the truth is beyond human comprehension, then David Copperfield, when he views himself in the mirror of the dream as one and the same with

the ultimate paradox, is driven mad when he sees that the "abomination" and the godly are mirrors of himself. The result of such a perspective is evidenced in the series of images that portray David (and, of course, his mirrored doubles) as mad. Any aspect of David that is less than heroic participates in the madness demanded by the rigors of the confrontation that views "one's identity in the body of the god of gods who also contains the universe."[2]

David's relationship to water corresponds to the madness motif, for his fear of drowning represents his fear of confronting the truth that is locked in his unconscious. Because water symbolically represents both the security of the womb and the challenge of spiritual renewal, it is David's task to renew himself symbolically by immersing himself in the cleansing water. Such an immersion constitutes the drowning of the old self and the birth of the new. To do so David must abandon the security of the womb and childhood and find the truth of mature and autonomous existence. David fears drowning and has dreams of drowning,[3] but it is through the drowning of James Steerforth and Ham Peggotty, who represent dominant and opposing sides of his being, that David is capable, in part, of his spiritual renewal. Little Em'ly mirrors David's fear of drowning, the losing of oneself in the unconscious; she lives, consequently, on a land-locked boat. Aunt Betsy, on the other hand, lives next to the water and challenges David's growth. It is she who, in conjunction with Agnes, prompts not only David, but the Peggotty party

as well to "go abroad" (DC, LIV), and in so doing she provides a contrast to the "old lady with a hand-basket" who purchases David's caul and has as "her proudest boast" the fact that she has "never been on the water in her life" (DC, I), for it is only by "meandering' on and in the water that David can mature.[4]

David is also tied to his alter egos and the monomyth by the juxtapositions of flower images, whose symbolic value constitutes the vitality and beauty discernible in a mature individual. Therefore the flower montage represents hope for the successful completion of David's journey, his rebirth and victory over madness, and even dark characters like Rosa Dartle, James Steerforth, and Edward Murdstone participate in the flower montage and reinforce a positive outcome for David's travels. Indeed, by the end of the journey David has "blossomed" through self-knowledge.

Each of Dickens' novels concerns itself with different aspects of the monomyth,[5] and in Oliver Twist, Great Expectations, and Bleak House those differing aspects are also progressive: they play out three of the developmental stages of man's journey to maturity.[6] The neophyte Oliver is continually anxious about separation from his parents and therefore has a difficulty with breathing that mirrors his birth trauma. Pip is a young boy when his story begins and is seen at a more progressive stage of development. His search for a father gives way to a defiance that is not seen in Oliver Twist. Bleak House is concerned with the

same elements of the myth of man that concerned Oliver Twist and Great Expectations, but it takes the myth one step further when its major concern goes beyond isolation and defiance and reaches guilt; because Esther supersedes her parents' authority and power, her myth culminates in her own trial.

Mothers and Fathers, Life and Death, Breathing and Hanging: Oliver Twist's Mythic Journey

As in David Copperfield, it is through recognition of Oliver Twist's dream journey to maturity that we see the characters of the novel as projections of his psyche, mirrors of his own being, for they are aspects of his own existence. Dickens, again, makes this clear in the juxtaposition of images that reveal Oliver's multiplicity. The controlling images in Oliver Twist are the ones that direct us to the breathing and hanging motifs.[7] Both these patterns suggest the isolation from the mother and confrontation with the father, for the insecurity of being in the world without the primal connection to the mother gives way to a confrontation with the father and his knowledge concerning finitude--the cutting off of air presaged in the birth trauma.[8]

Thus Oliver's initial difficulty with breathing is repeated in the mirror of the dream and the alter-ego relationships he shares in the novel. From the very general reference to types of Olivers who are "smothered in chimneys" (OT, III)

to Oliver's very personal dark doubles, the difficulty with breathing prevails. Noah Claypole can be seen "scarcely breathing" (OT, XLVI); Charley Bates and the Artful Dodger suffer from "breathlessness" and can be seen trying to "recover their breath" (OT, XII) when faced with difficulties. Charley's life, like Oliver's is "very nearly terminated" by his "premature suffocation" (OT, IX). Edward Leeford "breathe[s] more freely" with the destruction of Oliver's only link to his past (OT, XXXVIII). Mr. Bumble's breathing is also helped by the disposal, for it is the case that he, too, is seen pausing "to take breath" (OT, III), or "breathless" (OT, XVII). Fagin breathes "more freely" (OT, XXVI) in his own secure environment, though even there Sikes threatens him with a "want of breath" (OT, XLVII) that mirrors Sikes' own "short quick breath" (OT, L).

Among the positive types of Oliver's character, Brownlow is "breathless" (OT, XI), Sikes has "the shortest wind" of the Maylie party (OT, XXVIII); and Giles, Harry Maylie, Dr. Losberne, and Oliver himself breathlessly pursue Monks and Fagin without stopping "once to breathe" (OT, XXXV).

Like Oliver's masculine alter egos, his feminine counterparts, the devouring and protective mothers and the passive and aggressive sisters, suffer from want of breath. Mrs. Sowerberry has a "deficiency of breath" (OT, VI); Mrs. Corney gasps "for breath" (OT, XXVII), while as Mrs. Bumble her difficulty breathing is, like her husband's, assuaged only by the betrayal of Oliver. Such a betrayal helps her

to "breathe more freely" (OT, XXXVIII).

Charlotte, Nancy, and Rose Maylie all share the difficulty Oliver has with breathing, as does a nameless girl who, like Oliver, is portrayed as being in a "breathless state" (OT, XIV) after having chased the bookstall keeper's boy. Charlotte, Noah Claypole's partner, is "breathless with fatigue" (OT, XLII) as the two flee from the coffin maker's control. Nancy, in her effort to protect Oliver, mirrors him insofar as she is "pale and breathless" (OT, XVI), "pale and almost breathless" (OT, XXIX), and "want[ing] a breath of air" (OT, XLIV). As the dark side of Rose Maylie, Nancy stands quietly with Rose as they discuss Oliver's fate, while the reader "distinctly hear[s] them breathe" (OT, XLVI). As Rose teeters on the brink of death, she, Oliver, Mrs. Maylie, and a medical practitioner find that their "breath come[s] thick" (OT, XXXIII).

Such difficulty breathing anticipates Oliver's difficulty with both life and death. As a child he is alone and forced to survive on his own; as an adult he is subject to existence in time and thus threatened by death--the stoppage of air. In Oliver Twist, therefore, hanging functions as a metaphor for the impending doom of all men. It is the threat of finitude, the ceasing of breath.

The montage of hangings, suffocations, throttlings, and chokings directs the reader to Oliver's multiple existence in the mirror of the dream. Bill Sikes mirrors Oliver and presages his own eventual hanging when he

pantomimes "tying an imaginary knot under his left ear, and jerking his head over on the right shoulder" (OT, XIII). He also prophetically comments that Fagin's words will "choke" him "dead" (OT, XXXIX), for it is the stories of the Jew that bring about Nancy's death and Bill's unintentional suicide as he sees "the eyes" of his murdered mate and "staggering as if struck by lightning" loses his balance and tumbles off the building with the noose that he had thought would save him "on his neck" (OT, L). Nancy's choking is similarly anticipated by her own words and gestures and those of Monks. Oliver observes her early in their acquaintance as she "rocked herself to and fro, caught her throat, and, uttering a gurgling sound, gasped for breath" (OT, XX); Monks threatens to "'Throttle the girl!'" (OT, XXVI). It is, of course, Bill Sikes who "grasping her by the head and throat" with "his heavy hand upon her mouth" finally murders Nancy (OT, XLVII).

Fagin threatens first the Dodger ("'I'll throttle you!'") and then Charley Bates (who is to be "throttled second" [OT, XIII]), and then Fagin himself hangs as "an accessory before the fact" (OT, L) to Nancy's throttling. Like Sikes, Charley pantomimes a "scragging" to Oliver; "catching up an end of his neckerchief and, holding it erect in the air, [he] dropped his head on his shoulder and jerked a curious sound through his teeth, thereby indicating, by a lively pantomimic representation, that scragging and hanging were one and the same thing" (OT, XVIII). Mrs. Corney-Bumble abuses her husband

by "clasping him tightly round the throat with one hand" (OT, XXXVII). Oliver seizes Hoan Claypole "by the throat" and shakes him till, as in Noah and Nancy's pantomime, "his teeth chattered in his head" (OT, VI); even anonymous "young lad[s] prove themselves "unworthy" and are "hanged at the Old Bailey" (OT, XVIII).

The breathing and hanging motifs dominate the life of Oliver Twist and direct the reader not only to Oliver's multiple existence, but to the aspect of the individuation myth that Dickens portrays. Those motifs are born with Oliver as he moves from the security of his mother's womb on his way to the tomb. The first pronouncement that Dickens makes concerning Oliver is that he is an "item of mortality" (OT, I), and such a designation informs the manner in which the novel is to be understood. For in his first insecure moments in the world Oliver is most reluctant to assume his individual existence, and thus the surgeon has "considerable difficulty in inducing Oliver to take upon himself the office of respiration" (OT, I). Later the same breathing difficulties and threats of hangings are externally imposed on Oliver's life; so that Oliver's life is to be a confrontation with death, a coming to terms with the miracle of human life within the contrary notion of death.

In presenting the archetypal pattern of life as a movement from the enclosure of the womb to the enclosure of the tomb, Dickens also describes human existence as containment in the "macrocosmic body" of the mythological

universe that Northrop Frye depicts as analogous to the human body.[9] In his initiation journey, Oliver is portrayed going down into the "bowels and belly of an earth-monster" and "the womb of an earth-mother."[10] Thus the two opposing worlds that have typically been described as dominating Oliver's existence are tied together through myth and the apparently contradictory worlds are derived from the same source.

Archetypically the role of the mother is self contradictory: she is protector, nourisher, goddess, mother, sister, mistress, bride, the "incarnation," according to Joseph Campbell, of "the promise of perfection, the soul's assurance that, at the conclusion of its exile in a world of organized inadequacies, the bliss that once was known will be known again; the comforting, the nourishing, the 'good' mother--young and beautiful--who was known to us, and even tasted, in the remotest past.[11] But she is also the absent mother, the unattainable source that the child both resents and fears. She is what Campbell defines as the "hampering, forbidding, punishing mother . . . the mother who would hold to herself the growing child trying to push away; and finally . . . the desired but forbidden mother (Oedipus Complex) whose presence is a lure to dangerous desire (castration complex)," the temptress.[12] She is "the world creatrix, ever mother, ever virgin. She encompasses the encompassing, nourishes the nourishing, and is the life of everything that lives" and " . . . the death of everything that dies. The

whole round of existence is accomplished within her sway . . . . She is the womb and the tomb" the terrible and the benign.[13] She is the two extreme worlds that dominate Oliver Twist's life.

The earth-mother/earth-monster is "the totality of what can be known,"[14] and thus it is her task to lure and to guide the initiate, to challenge, to tempt, and to enchant. The initiate comes to learn and to know, and in that knowing he reconciles the opposites and rules the world. For Oliver that world and the contradictory natures of maternal existence are objectified in the dream, and the multiplicity of the feminine existence is expressed quite literally in various characters. Rose and Nancy, Mrs. Maylie and Mrs. Sowerberry, Mrs. Bedwin and Mrs. Corney-Bumble all represent the same mythological figure in her various modes of being.

Oliver's repeated difficulty with breathing marks the anxiety that he has over an existence subject to the ambiguities of the maternal figure. His is, on the one hand, an isolated existence; the mother who should be there to secure and protect Oliver cannot alleviate the regressive birth trauma and make the separation easier. So from the time Oliver "lay[s] gasping" for air, "poised between this world and the next" (OT, I), his life constitutes a search for a maternal security. In such a search we see him desperately drawing "closer and closer to the wall" in his womb-like prison "as if to feel even its cold hard surface were a protection in the gloom and loneliness" which surrounds

him (OT, III), while his recurrent gasping for air marks his irrational longing for a prenatal security. Because he has no mother and encounters threatening mother substitutes like Mrs. Corney and Mrs. Sowerberry, he breathes "quickly" (OT, VI); his "breast heave[s]"; he "languish[es] for fresh air" (OT, X); he is "in a breathless state" (OT, XIV) and "out of breath" (OT, XXI) in the fashion of newborn and dependent infant. Even his comfort with the Maylies or Mrs. Bedwin is insecure, and his life vacilates between impermanence and motherly suffocation.

But when Oliver asks for "more," he initiates a journey that reveals that the ambiguity of the mother is replicated in the ambiguity of the father. Oliver is forced by circumstances to survive without the comfort of the mother and to face a world of adult action. Such enforced maturity of action catapults him into the realm of the father where, as formerly the mother represented confusing paradoxes and contradictions, so now does the father. He becomes the source of all the pairs of opposites that were formerly associable with the mother: life and death, time and eternity, good and evil, pleasure and pain, virtue and sin; and Oliver's dichotomized existence vacilates between the sublime and the ridiculous, the abhorrent and the idyllic, the daydream and the nightmare. The story is an effort to reconcile the two worlds so that Oliver can breathe. In such a life there is little rest, for as Joseph Campbell claims, "The mind is not permitted to rest . . . but is

continually shocked."[15] So Oliver is snatched from one world to the next, alternately threatened and protected. Understanding cannot come until Oliver recognizes that the abhorrent and idyllic worlds are aspects of a single whole, and that the enclosure of the abhorrent world is mirrored in the enclosure of the idyllic, both of which then replicate the worlds of the mother and father, the containment of the womb and the tomb.

In Oliver's world he confronts simultaneously the contradictory worlds of the mother and the father, which in turn mirror one another. The two worlds are both tied to the ontological problem of being in time. The mother, the source of life, is also the threat of death, so Oliver longs for the security of the womb wherein he was not asked to breathe. But the inability to breathe apart from the mother is somewhat less intimidating than the violent threat of the father, for the father holds the knowledge of what Campbell describes as the "paradox of creation, the coming of the forms of time out of eternity": this is the "germinal secret of the father" who, "in full awareness of the life anguish . . . acquiesces in the deed of supplying life to life."[16] The source that gives life and breath to dormant being is the same source that defines the essence of life as time--the same source that stifles, suffocates, throttles, and violently threatens Oliver with hanging.

Oliver's confrontation with finitude is a confrontation with the father--the ultimate paradox--"the coming of the

forms of time out of eternity"--and reconciliation with the father constitutes reconciliation with being in time, with life. "The problem of the hero going to meet the father," according to Campbell, "is to open his soul beyond terror to such a degree that he will . . . understand how the . . . tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being."[17] The movement is from nihilism to affirmation.

St. Thomas Aquinas claimed that "the name of being wise is reserved to him alone whose consideration is about the end of the universe, which is also the beginning of the universe,"[18] and in accordance with that dictum, Oliver Twist is charged with envisioning the apparent enclosures of life as freedom, reconciling finitude with infinity. Outside of the protective womb where Oliver had thought to find life, he finds both literal and metaphoric death--containment in time. Literally he witnesses "sickened," and "half-smothered" friends "summoned into another world" at an early age, having already suffered the "tortures of slow starvation" (OT, II). In the workhouse, death is not only possible, but probable, so in addition to starving, Oliver is "breathless," "languish[ing] for fresh air" (OT,X), and constantly threatened with smothering or hanging. Consistently he hears that he "will be hung"; "I know that boy will be hung"; "I never was more convinced of anything in my life than I am that that boy will come to be hung" (OT, II). In fact, the whole novel, we are told,

constitutes an answer to whether or not Oliver Twist's life is to end with the "violent termination" (OT, II) continually pronounced as his fate. That he is not hanged is by no means the fault of those who continually descry hanging as Oliver's necessary end. The workhouse gentleman's "strange presentment . . . that the audacious young savage would come to be hung" (OT, VII) is far from an anomolous judgment. Noah Claypole makes known "his intention of coming to see him [Oliver] hanged, whenever that desirable event should take place" (OT, VI); Mr. Giles endeavors "to restore Oliver, lest he should die before he could be hanged" (OT, XXVIII); even Sikes's dog eyes Oliver and licks his lips "as if he were anxious to attach himself to his windpipe without delay" (OT, XVI). Oliver is called "Young gallows" (OT, XI), and in fulfillment of the multiple pronouncements on his fate, Oliver himself contemplates tying "one end of his pocket-handkerchief to a hook in the wall" and attaching "himself to the other"; he is prevented from doing so only by the fact that "pocket-handkerchiefs, being decided articles of luxury, had been, for all future times and ages, removed from the noses of paupers by express order of the board in council" (OT, III).

Metaphorically his life is as limited, enclosed and alone as it would be in the tomb, for repeatedly he finds himself locked up in a "coal-cellar" (OT, II), a "dark and solitary room" (OT, III), a "dust-cellar" (OT, VI), and a "stone cell" (OT, XI). He is threatened not only with the

enclosed life of a chimney sweep where young boys get "'stuck in the chimbley'" and "'smothered'" (OT, III), but also with the confined existence "in some small trading vessel bound to a good unhealthy port" where he might "'be drowned, or knocked on the head'" (OT, IV). Appropriately, he is indentured to a coffin maker where the threat of death is immediate, and his life is confined in "the recess beneath the counter" where his "flock mattress was thrust" and he must sleep. Such a niche, we are told, looks "like a grave" (OT, V). After Oliver's "escape" from the coffin maker's, his enclosed existence continues with imprisonment by the Jew who consistently locks the solitary Oliver in a single room of the hideout. Even after "the lapse of a week or so" when Oliver appears trustworthy, his greatest "liberty" is still a containment; his freedom allows him only to "wander about the house" (OT, XVIII).

Oliver's lot seems always to include "the closeness of . . . a prison" (OT, XIX), and his mission is to conform to the desires of those around him, to fit into an "aperture . . . so small" that it admits only "a boy of Oliver's size" (OT, XXII). He is forced to conform his small existence to small places, manipulated and ordered about; he is never privy to his freedom or his future.

Even with Brownlow Oliver finds himself contained by a "curtained bed" where he "'mustn't be moved or spoken to'" (OT, XXX). At the Maylies, however good their intentions, he is "completely domesticated" (OT, XXXII) and dominated. He

is confined to room, or house, or estate, or "travelling-carriage," left alone, "nervous and uncomfortable" (<u>OT</u>, LI) in a room next door to or upstairs from the one in which his fate is to be decided by well-intentioned strangers.

If Oliver is to grow he must reconcile himself to the phenomenon of a contained existence--existence in time. To do so he must acknowledge his mother's death, accept that knowledge, and reconcile his past with his father. Because such an atonement insists on the abandoning of infantile cathexes, the abandoning of his emotional attachment to his past, Oliver confronts in the father the double monster, God and Sin. For Oliver that double monster is given expression in the varying worlds he encounters as mirrors of the maternal dichotomy. Brownlow, of course, represents the superego god; he saves Oliver from Fagin's hell, entrusts him with freedom, and expects proper action from Oliver. When he betrays Brownlow's trust, through no discernible fault of his own, Oliver feels the burden of his conscience--he has been "ungrateful" (<u>OT</u>, XXXII). Thus his efforts to atone for his misdeeds are frustrated; his story about the thieves appears incredible (even to the kindly Losberne), and the ontological nature of Oliver's sin and guilt is revealed.

The ogre aspect of the father is expressed in Fagin and Sikes who are the embodiment of Sin. Northrop Frye points out that "in the ethical scheme of Dante's <u>Inferno</u>, there are two modes of sin, <u>forza</u> and <u>froda</u>, violence and fraud,

and every sin is committed under one or other of these aspects."[19] Dickens would seem to be in agreement with such an evaluation, for Sikes and Fagin are the manifestation of those two sins. It is the "crafty Jew" and the "brutal Sikes" (OT, XLIV) that Oliver must confront and overcome, and Oliver's victory over Sikes and Fagin signals his rebirth. Sikes hangs himself for his crime, while Fagin is hanged, and Oliver, in his adoption by Brownlow, finds reconciliation with the father. He has completed the task of discovering his own position in the general human scheme; he finds human freedom within the bounds of time and eternity.

Pip and the Promethean Boon: Fire, Light, and Identity

Oliver Twist is an individual, but he contains such disparate elements within his character that at times we scarcely recognize the central Oliver. Even his name suggests his venture to the nether world and the multiplicity of his being that is revealed there. The word _oliver_ comes from a Germanic compound that corresponds to the Old English _OElfhere_ and means "elf army."

Time and time again Dickens seems to suggest that multiplicity and orphanhood are conditions that describe every man's existence. Such a contradictory proposition mirrors the essential contradiction of time and eternity, and rightly so, for in Dickens every man is his own "elf army" seeking a reconciliation of the disparate voices

within his solitary being. It is the reconciliation that makes freedom in time and eternity possible.

Like Oliver, Pip is an Everyman, and his name also signals the recognition of his universal position. The word pip, when used as a noun, means the small seed of a fruit; when used as a verb, it means to break through, as in hatching. The word also, and significantly so, is the same spelled forward and backward. Pip, like everyone, is in the process of becoming. As Everyman he mirrors the life process of maturing. He is hatching or breaking through the childish world and maturing into an adult. He is a seed with the potential for a fully developed life.

In Great Expectations fire and light patterns, like the breathing and hanging motifs in Oliver Twist, serve to link characters together in alter-ego relationships, to endorse the archetypal nature of Pip's journey, and to inform the myth of man as the boon giver.[20] In this myth individuality and multiplicity confront one another and are reconciled. In his archetypal journey to self knowledge, Pip is the bringer of fire--the Prometheus who serves mankind by serving himself. His boon is identity.

Dickens' intention to portray Pip as Everyman and Everyman as a type of Prometheus is discernible in the first chapter of the novel where Magwitch signals the Promethean link when he snatches Pip above the ground and threatens to eat Pip's "fat cheeks" and to have his "heart and liver." Magwitch is a fearful authority figure, whose

generosity Pip must depend upon if he is to live. He is the avenging father who springs magically up from the grave of "Phillip Pirrip, late of this parish" to replace the father that Pip has never known and to mark Pip's re-birth. "'Hold your noise!'" Magwitch demands of Pip at Pip's re-birth, and he turns Pip "upside down," mimicking the movements of birth (GE, I).

Magwitch is the vengeful god, the Zeus, demanding adherence to his will. "'You get me a file,'" he orders Pip, "'And you get me whittles!'" In front of the angry god, Pip's anxiety over his life is appropriately expressed as a supplication: "'Pray [emphasis mine] don't do it [cut his throat], sir!'" (GE, I).

Thus Magwitch acts out the aggression of every father, for every father sees his son usurp his power. The anger of Magwitch is the anger of all fathers, and that anger mythologically anticipates the ungrateful role of every child as he grows to maturity. Magwitch rises from the grave of the past where Philip Pirrip, Junior, waits to replace Philip Pirrip, Senior.

The anger of the father is expressed in the eating motif of the Prometheus myth that Magwitch initiates with his threat to eat Pip's fat cheeks and to have his heart and liver. This motif extends into Chapter IV at the Gargery's Christmas dinner. Mr. Wopsle, Uncle Pumplechook, and Mrs. Joe all concur at the dinner that Pip is very similar to the "plump and juicy pork" that they eagerly

consume at the party. Pip tells us that Mr. Wopsle pronounces "Swine," "'as if he were mentioning my Christian name,'" and according to Mrs. Joe, Pip is "'a Squeaker--'" "'if ever a child was.'" As the party greedily consumes the pig, their topic of conversation is the ingratitude of swine such as Pip, for "'What is detestable in a pig, is more detestable in a boy,'" according to Wopsle. From the opening prayer Pip is reproachfully warned to "'Be grateful'" lest he "be disposed of for so many shillings according to the market price" so that the butcher can demand his life as recompense for the "world of trouble" Pip has been to his elders and the lack of gratitude he has demonstrated (GE, IV).

Pumblechook, Wopsle, the Hubbles, and Mrs. Joe are all presented as kinds of gods to Pip. Pumblechook is "omnipotent," and he knows that Pip's transgressions are numerous. Mrs. Hubble contemplates Pip with "a mournful presentiment" that he "should come to no good" and inquires "'Why is it that the young are never grateful?'" Mr. Hubble tersely responds by saying that children are "'Naterally vicious.'" To Mrs. Joe, Pip's very existence is a transgression on her time, energy, and freedom. She eagerly catalogues "'the illnesses'" he is "guilty of, and all the acts of sleeplessness" he has "committed, and all the high places" he has "tumbled from, and all the low places" he has "tumbled into, and all the injuries" he has done himself, and all the times she had wished [him] in his grave," and Pip had

"contumaciously refused to go there" (GE, IV).

Pip's incredible defiance of the gods, reminiscent of the Prometheus myth, is further evidenced by his thinning of the brandy with tar water and his thieving of the pork pie. When Pumblechook drinks the diluted brandy, Pip guiltily assumes that he has "'murdered him somehow,'" and when Pumblechook recovers, it is only to be confronted by another of Pip's sins. The crowning glory of Mrs. Joe's Christmas dinner is "a pie; a savoury pork pie," and it is that delicacy that Pip chooses to steal for the convict (GE, IV). Pip's choice of the pork pie for the convict's dinner suggests a specific reference to the Promethean myth, for it is Prometheus who secures for man the choicest parts of meat in sacrifices to the gods and in so doing, like Pip, angers the all-powerful authorities.

Like Prometheus, Pip is also associated with fire. His future occupation is to be a blacksmith, and though he is not even indentured at the beginning of the novel, he is closely attached to both Joe and the forge. When Pip is orphaned, Joe willingly takes him in, claiming that "'there's room for him at the forge!'" and Pip becomes "odd-boy about the forge" (GE, I).

Pip, as much as Joe, seems concerned with the fire and the forge. When he is upset, he looks disconsolately at the fire" (GE, II), before he goes to bed he takes a "final warm in the chimney-corner"; he wakes to "the heat and lights" (GE, VI). He has a "luminous conception" (GE, X)

about his education, becomes "very hot indeed" (GE, XVII) when Orlick pursues his teacher, and "warmly" repeats himself when his teacher shows "a bad side of human nature" over his "bright fortunes" (GE, XIX).

As his fortunes improve, Pip alienates himself from both Joe and the forge, puts his finally-signed indentures "in the fire" (GE, XIX), and changes his earlier belief that the forge represents "the glowing road to manhood and independence" (GE, XIV). But Pip has the "Handel," the "arm of a blacksmith" (GE, XXIII), and finally returns to his early affirmation that there's "no fire like the forge fire and the kitchen fire at home" (GE, XXXIV). That assertion only becomes true for Pip after his trial by fire and water and his return to health that is nourished by Joe, "a sort of Hercules" (GE, II), as Dickens tells us, directing our attention to the liberator of Prometheus. Thus Pip's association with and attraction to fire indicate the Promethean task that Pip (and every man) faces.

Pip's association with the Promethean myth is mirrored in his alter ego relationships in the novel, for in the various ways characters are tied to Pip, patterns of light and fire play a meaningful role, just as patterns of breathing and hanging function in Oliver Twist. Name choices are the most obvious links between Pip-as-Prometheus and his alter egos. Time and again Dickens uses a name suggestive of light or fire. Biddy is the pet form of Bridgette, which is also the name of a Celtic fire goddess (Brigit).

Estella and Startop both direct us to stellar fire or light. The name Magwitch, literally means a magician, sorcerer, or ancient astrologer, directs us to heavenly lights, and suggests a link to Magwitch's other magical name, Provis, from the Latin _Provisio_, a foreseeing.

Herbert Pocket's Christian name means "bright army" and so expands light and fire imagery to figurative fires such as the fires of anger or rebellion. In so doing the motif can be seen to include Molly Magwitch, for Molly is a diminuative of the name Mary, and Mary literally means rebellion. Likewise Mrs. Joe partakes of the motif, not through her name, but through her actions. She has a most dreadful temper which she is continually losing. She also lives in fear of a possible rebellion by Joe, and so keeps Joe in his place with her own ranting. She even denies Joe an education lest it give him the knowledge to "rise" "like a sort of rebel" (_GE_, VII).

The linkage of Pip to his alter egos through the Promethean myth is accomplished in part by the suggestive names and the motifs that emerge through the names. In addition, the activities, expressions, and descriptions of characters frequently involve fire or light and reinforce Pip's multiple identity. Joe's activities include everything from "clearing the fire . . . with the poker" (_GE_, II), and "lighting . . . his forge fire" (_GE_, V), to passing Pip "into the chimney and quietly fenc[ing]" him there (_GE_, II). Wemmick's activities include smoking,

working as a "smelter" who keeps his pot "always boiling" (GE, XXIV), and heating a "red hot poker" for his father to fire his cannon (GE, XXV). At various times Magwitch stands "before the fire looking thoughtfully at it" (GE, V), and Wopsle stands "with his back to the kitchen fire to draw the damp out" (GE, VI); Biddy sits "at her needlework" nodding "thoughtfully at the fire" (GE, XVIII); Joe sits "by the kitchen fire with a hand on each knee, gazing intently at the burning coals" (GE, XVIII). Bentley Drummle "deliver[s] himself at the door of the Grove . . . like coals" (GE, XXXIV).

Magwitch is described as having a "light head" and a "light stomach" (GE, III); Wopsle has a "shining bald forehead" (GE, IV); and Wemmich has "glittering eyes" (GE, XXI). The Pockets' nurse, Flopson, is "very red in the face" (GE, XXII); Molly Magwitch's face is "disturbed by a fiery air" (GE, XXVI); and Startop holds his head as if he thinks himself "in danger of exploding it" (GE, XXIII).

Pip's own descriptive language ranges from calling his future "brilliant" (GE, XXIX) to calling his behavior "black ingratitude" (GE, XIV). Such diction helps direct the reader's attention to Pip's concern with fire and light, and among the characters of the novel, Pip's language is far from unusual. Mrs. Joe, for instance, at one point in the novel, "snappishly" and unreasonably demands to know from Joe if "'the house is a-fire'" (GE, VII). Jaggers aggressively demands to know "'What the Blue Blazes'" Pip's

relationship is to Joe (*GE*, X). Orlick's characteristic and insolent response to questions he chooses not to answer is "'Burn me, if I know!'" or "'Burn me twice over if I can say!'" (*GE*, XXIX).

Dickens never overlooks the chance of focusing our attention on Pip's role as a Promethean figure. In the mirror of the dream Pip's alternate identities demonstrate their relationship to fire in various ways, but they always express in their language, speech, and actions, Pip's task as fire snatcher.

The solemnity of Pip at the end of his journey marks its difficulty and the difficulty that Joseph Campbell describes as characteristic of all archetypal travelers who must "render back into light world language the speech-defying pronouncements of the dark."[21] Pip's life has been altered, but he has no tangible evidence of change and no language that adequately expresses his change.

Nor do Pip's alterations cease with the end of his journey. Literally he has at hand the task of re-adapting himself to the world in light of the knowledge he has acquired. Metaphorically, because he represents every man, Pip's travels represent a never-ending cycle. To underscore the cyclical nature of Pip's journey, *Great Expectations*, therefore, ends not just with the altered and awed Pip, but with "Little Pip." Little Pip is tangible evidence that the journey of Philip Pirrip, Junior; the journey of Philip Pirrip, Senior; the journey of everyman goes on.

Matricide, Patricide, and Guilt: Esther and the Myth of *Bleak House*

Oliver Twist and *Great Expectations* propose varying and progressive aspects of the myth of man: Oliver confronts the anxiety of separation and isolation that mirrors the birth trauma that produces breathing difficulties and fears of suffocation; Pip's anxiety gives way to a defiance that allows him to supplant the authority of the father. Such a defiance for the displacement of the father is not without its cost, however, so that Fagin's claim at the end of *Oliver Twist* that Oliver has been "'somehow the cause of all this'" (*OT*, LII) gives way to guilt in *Great Expectations*. Both Oliver and Pip represent progressive stages of the monomyth, and their anxiety, isolation, defiance, and guilt anticipate the major themes of *Bleak House* for the difficulties inherent in displacement of the parent, the transition of power to the child, and the incumbent guilt of the child at superseding the parent culminate in the trial of *Bleak House*.

In *Bleak House* Dickens adheres, as always, to the pattern of the romance. Esther's journey is archetypal: she descends into the nightmare world to confront herself in the mirror of the dream. Thus she can be tied, by various means, to an alter ego relationship with the characters of the novel.[22] Guilt in relation to the myth of man is Dickens' concern in *Bleak House*,[23] and the primary means by which

Esther is connected to her alter egos is in the sense of guilt that they share.

The framework for Esther's narrative is the court--the case of Jarndyce and Jarndyce. Inherent in the title of the case is a suggestion of the individual in conflict with himself--Jarndyce vs. Jarndyce. Dickens is aware of the absurdity of a defense in the trial of the self, and he indicates this in the church service that Esther attends at Chesney Wold. The Minister's opening statement is a citation from Psalm 143: "'Enter not into Judgment with thy servant, O Lord: for in thy sight shall no man living be justified'" (BH, XVIII). This injunction forces the reader to consider the issue of guilt in universal rather than individual terms. Indeed, Esther, in her concern with guilt, demonstrates a common human concern.

Esther's crimes are such that society cannot name them, but the problem of self examination indicated in the case of Jarndyce vs. Jarndyce informs the nature of the trial about which Dickens writes. Esther is an illigitimate child who must "repair the fault I had been born with (of which I confusedly felt guilty and yet innocent)" (BH, III). She is guilty of a past for which she is not responsible; therefore, her trial is one that she fails to acknowledge. Her involvement with Jarndyce and Jarndyce appears to be tangential, so she, like John Jarndyce, who should be intimately involved with the case, avoids the affair. But Esther is prone to ignore personal involvement, as is

indicated by the fact that she insists that she is not writing her story.

It is clear that Esther does not know herself, either literally or figuratively. Literally, she does not know her origin, her parents, or even her name; she certainly does not know that she is connected to Chancery through her mother. Figuratively, she does not understand her guilt, or her identity, or her proper role in the world. Hence she is called: "Old Woman . . . Little Old Woman, Cobweb, and Mrs. Shipton, and Mother Hubbard, and Dame Durden" (BH, VIII). She occupies confusing and multiple roles. To John Jarndyce she is daughter, ward, cousin, lover, housekeeper, advisor and friend; to Ada she is cousin, sister, guardian, confidant, mother, companion, and friend; to Richard Carstone she is sister, cousin, advisor, confidant, mother, and friend; to Caddy she is sister, friend, mother, advisor, confidant, and teacher. Such ambiguity of purpose and role characterizes all of the relationships that Esther shares with the characters in her narrative, and it is this ambiguity that underscores Esther's lack of self knowledge.

This lack of self knowledge produces Esther's feelings of guilt. She senses that she is without a firm character in the world. She insists upon being "all things to all people," and ignoring herself, as John Jarndyce recognizes: "'our little women's life is . . . consumed in care for others'" while she ought to "'be held in remembrance above all other people!'" (BH, XIV). Like Mrs. Jellyby and Mrs.

Pardiggle, Esther seems to suffer from "Telescopic Philanthropy"; she fails to devote the necessary attention to her own psychological well being, her own maturity.

Esther's identity problem is a profound one, for she not only ignores herself and her own growth to devote her life to other people's "causes," she even devotes herself to the cause of things. She keeps Bleak House "in such order" that her time is utterly consumed, for "what with trying to remember the contents of each little store-room drawer, and cupboard; and what with making notes on a slate about jams, and pickles, and preserves, and bottles, and glass, and china, and a great many other things; and what with being generally a methodical old maidish sort of foolish little person" (BH, VIII); she avoids confronting her being. Her "busyness" obscures the trial that Esther ought to be concerned with--the trial of the self, for in her compulsive activity, Esther avoids confronting her past and accepting herself as an individual. Rather, she chooses to do penance for a sin that she cannot identify, a sin about which she feels "guilty and yet innocent." The "two bunches of keys" (BH, XIII) that Esther manages so efficiently can neither open the necessary doors to the self, nor "sweep the cobwebs out of the sky" (BH, VIII).

In fact, Esther's busyness with things and other people constitute her defence, her excuse, for the "fault" that she has "been born with," so she strives "to be industrious, contented, and kind-hearted, and to do some good to some

Pardiggle, Esther seems to suffer from "Telescopic Philanthropy"; she fails to devote the necessary attention to her own psychological well being, her own maturity.

Esther's identity problem is a profound one, for she not only ignores herself and her own growth to devote her life to other people's "causes," she even devotes herself to the cause of things. She keeps Bleak House "in such order" that her time is utterly consumed, for "what with trying to remember the contents of each little store-room drawer, and cupboard; and what with making notes on a slate about jams, and pickles, and preserves, and bottles, and glass, and china, and a great many other things; and what with being generally a methodical old maidish sort of foolish little person" (BH, VIII); she avoids confronting her being. Her "busyness" obscures the trial that Esther ought to be concerned with--the trial of the self, for in her compulsive activity, Esther avoids confronting her past and accepting herself as an individual. Rather, she chooses to do penance for a sin that she cannot identify, a sin about which she feels "guilty and yet innocent." The "two bunches of keys" (BH, XIII) that Esther manages so efficiently can neither open the necessary doors to the self, nor "sweep the cobwebs out of the sky" (BH, VIII).

In fact, Esther's busyness with things and other people constitute her defence, her excuse, for the "fault" that she has "been born with," so she strives "to be industrious, contented, and kind-hearted, and to do some good to some

one, and win some love" to herself if she can (BH, III). But Esther is culpable insofar as her compulsive activity becomes a conscious effort to avoid the reflection that is necessary for self knowledge. She makes up her mind "to be so dreadfully industrious" that she need not reflect on her life (BH, XVII). She resolves not to be "low spirited" (BH, XVII), not recognizing that it is precisely the confrontation with despair that produces knowledge.

Even when the sickness of Esther's soul takes objective form in her altered face, she consciously furthers her sin by ignoring her altered looks: "For I had not yet looked in the glass, and had never asked to have my own restored to me. I know this to be a weakness which must be overcome" (BH, XXXVI). She intensifies this weakness by choosing to ignore the significance of her alteration, simply referring to her tragically scarred face as "that little loss of mine"; she knows that she has "only to be busy and forget" (BH, XXXVI). Thus Esther's busyness is a two-fold sin: it is her absurd defense for her illigitimacy--a frenetic effort to be accepted in spite of her guilty self--and it is a technique she effectively uses to avoid the business that she needs to be about--the business of knowing herself.

Ironically, Esther justifies her activity and indicts the busyness of others. She worries about Richard Carstone's activity at Chancery, lamenting that "he was as vivacious as ever, and told us he was very industrious; but I was not easy in my mind about him. It appeared to me that his

industry was all misdirected." According to Esther, Richard's industry leads only to the "formation of delusive hopes in connection with the suit already the pernicious cause of so much sorrow and ruin" (BH, XXIII). Esther is even less tolerant or understanding of Mrs. Jellyby's busy mission: "It struck one that if Mrs. Jellyby had discharged her own natural duties and obligations, before she swept the horizon with a telescope in search of others, she would have taken the best precautions against becoming absurd" (BH, XXXVIII). Myopically, Esther does not see her industry as delusive or irresponsible in spite of the fact that she is no closer to "the core of that mystery [Jarndyce vs. Jarndyce] or self knowledge" (BH, XXIII) than Richard or Mrs. Jellyby.

Actually, Esther does not want to know who she really is. When her own name is "quite lost" among her many nick-names, she shows no alarm whatsoever. When John Jarndyce asks her if she "'wish[es] to ask me anything?'", though she immediately understands, she replies "'About myself, sir? . . . I have nothing to ask you; nothing in the world'" (BH, VIII). Only when Jarndyce insists that Esther needs to know about her past does she agree to hear what little he knows, and she submits to the knowledge not out of any desire to know, but out of a desire to comply with the wishes of her guardian: "'If you think so, Guardian, it is right'" (BH, XVII). In the opening of her narrative, Esther disclaims a role in the story she is telling: "It seems so

curious to me to be obliged to write all this about myself! As if this narrative were the narrative of _my_ life!" (_BH_, III). She maintains this position throughout the novel, failing to recognize the task she is faced with--the task of recognizing herself as an important individual.

Her recognition--her "little trial" (_BH_, XXXV) is Esther's challenge. Her heroic quest is the quest for identity of Joseph Campbell's paradigm: departure, initiation, return. Her herald is Mr. Kenge, who initiates her journey both literally and figuratively by announcing her literal journey and introducing her to the case of Jarndyce and Jarndyce. It is Esther's literal journeys and her exposure to the trial of _Jarndyce_ _vs_. _Jarndyce_, the individual in conflict with himself, that provide a path to self knowledge for Esther.

But Esther's continued ignorance of her path to maturity creates a "muddle" in her life and the self-appointed "Lord Chancellor" Krook provides in his rag and bottle shop the objective representation of Esther's internal mess that she "grubs on in" by refusing to participate in her own initiation. Esther appears to be completely neat and in control externally, but internally, like Krook, she has "so many old parchments and papers" in her "stock," and "a liking for rust and must and cobwebs" (_BH_, V).

There is no "sweeping, nor scouring, nor cleaning, nor repairing going on" (_BH_, V) in Esther's mind or Krook's shop, both of which are also identified with Chancery through

Krook. Esther's muddle is rightly linked to the Court of Chancery with its "battery of blue bags" and "heavy charges of papers" (_BH_, I) continually piling higher, for it is the case of _Jarndyce_ _vs_. _Jarndyce_ that informs the real nature of the trial that can finally destroy the labyrinth. The objectification of Esther's internal condition in Krook's shop and Chancery illustrates the misdirection of her life, for defense, or absorption in the literal trial of _Bleak House_, is wrong insofar as it obscures the trial of the self.

Richard Carstone is another embodiment of a misconstrued trial. He desperately wants his inheritance, but he misconceives that inheritance as pounds and pence. His real legacy, like Esther's, is the legacy of self-examination, and that does not require absorption in the law. In fact, the case of _Jarndyce_ _vs_. _Jarndyce_ only distracts from the confrontation with the guilt and despair that are the portions of man's lot. These portions must be acknowledged, not defended, and until Rick and Esther do so, neither Krook's shop nor Chancery can be swept clean.

In _Bleak_ _House_ _Jarndyce_ _vs_. _Jarndyce_ functions as a "call to adventure" that can end with maturity because it challenges the individual to investigate the self. But, we are told in Chapter One of _Bleak_ _House_ that "in trickery, evasions, procrastination, spoliation, botheration, under false pretenses of all sorts, there are influences that can never come to good." Unfortunately, these are the very

practices in which the lawyers, the judges, and the participants in the case are lost. If "no man's nature has been made better" by the case of _Jarndyce_ _vs_. _Jarndyce_, perhaps it is because, like Esther and Richard, too many people ignore the real nature and object of the case. For every man involved in the case, "from the master . . . down to the copying-clerk in the Six Clerks' Office," is lost in the muddle of things and keeps "reams of dusty warrants" and "tens of thousands of Chancery-folio pages under that eternal heading." All refer to Chancery as a "Megalosaurus," but refuse to recognize that the court is the archetypal dragon that must be slain. The Chancery dragon is not even taken seriously: "Jarndyce and Jarndyce has passed into a joke" (BH, I). And because those connected with the case hope, or despair, or joke about the case, all sense of purpose or proportion disappears, and the dragon of Chancery triumphs.

Esther's involvement in the case of _Jarndyce_ _vs_. _Jarndyce_ promotes the sense of confusion that dominates her life. From the time that Mr. Kenge heralds her coming journey and introduces Esther to Jarndyce and Jarndyce, she begins to notice the "unreal air of everything." As she draws closer to London, the location of Chancery, she enters a labyrinthine world "in such a distracting state of confusion" that she wonders "how the people kept their senses." Her increasing confusion marks Esther's entry into the distorted time and space of the dream world as she begins

her descent into the nether regions in search of her identity. Of space Esther notices: "I was quite persuaded that we were there when we were ten miles off; and when we were there, that we should never get there. However, when we began to jolt upon a stone pavement, and particularly when every other conveyance seemed to be running into every other conveyance, I began to believe that we really were approaching the end of our journey." Of time Esther comments: "Everything was so strange--the stranger for its being night in the day-time, the candles burning with a white flame, and looking raw and cold" (BH, III).

Though Esther recognizes the distorted world where time is meaningless and paradox prevails as her rightful destination ("I began to believe that we really were approaching the end of our journey" [BH, III]), and acknowledges this confused world as something she ought to investigate ("It quite confuses me. I want to understand it and I can't understand it at all" [BH, IV]), she willingly settles in at Bleak House, "Quite at Home" (BH, VI). Bleak House, in fact, is no more "regular" than the Jellyby's, Miss Flite's, or Krook's house, for it is also confusing and labyrinthine: "It was one of those delightfully irregular houses where you go up and down steps out of one room into another, and where you come upon more rooms when you think you have seen all there are, and where there is a bountiful provision of little halls and passages, and where you find still older cottage-rooms in unexpected

places, with lattice windows and green growth pressing through them" (BH, VI).

At first Esther is "quite lost in the magnitude of my trust" when she finds herself presented with "a basket . . . with two bunches of keys in it, all labelled," but she finds a mistaken reassurance in Ada's confidence in her. Esther tells us that she likes "to be so pleasantly cheated" by Ada's assurances of her ability to organize the Bleak House maze (BH, VI). She deceives herself into thinking that she can control the nightmare world. Because she enjoys her self deception, Esther willingly involves herself, like Richard Carstone, in the "trickery, evasions, procrastination . . . [and] false pretenses of all sorts . . . that can never come to good." Esther's deception, like Chancery's, is one by which "no man's nature has been made better" (BH, I), in spite of the fact that Esther's immediate mission is to overcome the flaws of her illigitimate nature by repairing "the fault I had been born with" (BH, III).

Esther's defensive "industry" (BH, III) is inappropriate; George Rouncewell demonstrates this when he is charged with the murder of Tulkinghorn. George refuses to defend himself on two grounds: first, he recognizes a kind of poetic justice in his arrest, explaining to Esther and Mr. Jarndyce that "'if I hadn't gone into the vagabond way in my youth, this wouldn't have happened . . . . If I had kept clear of his [Tulkinghorn's] trade, I should have kept clear of this place [the jail]'" (BH, LII); second he recognizes

the contradictory nature of a defence for the innocent:

> 'Now, suppose I had killed him. Suppose I really had discharged into his body any one of those pistols recently fired off . . . . What should I have done as soon as I was hard and fast here? Got a lawyer . . . . Say I'm innocent, and I get a lawyer. He would be as likely to believe me guilty as not; perhaps more. What would he do, whether or no? Act as if I was;--shut my mouth up, tell me not to commit myself, keep circumstances back, chop the evidence small, quibble, and get me off perhaps! . . . I would rather be hanged in my own way. And I mean to be!' (BH, LII).

George's situation, in fact, represents a mirrored inversion of Esther's. Both are accused of something of which they are guilty yet innocent; George is innocent of his present charges, while his past indicts him because he is guilty of acting immaturely toward his family; Esther's present indicts her because she refuses to disallow her guilt of illigitimacy and proceed along the road to maturity. Both characters are simultaneously guilty and innocent and must somehow reconcile the conflict. George does so by recognizing that "'if the worst comes after all, I shall reap pretty much as I have sown'" (BH, LII). Though Esther feels "Quite at home" (BH, VI) in the paradoxical world of the nightmare, she still must reconcile her guilt with her innocence.

But Esther's guilt is intensified by the task of her initiation into adult life--she must figuratively murder the past to overcome it. To realize herself as an individual, Esther must know who she is--discover and accept her

past--for her past maintains a tyranny over her being. Her past has determined that she is, and can be no more than, her mother's "disgrace" (BH, III), and thus her future is "dead-locked."

Esther's task being one of individuation, the cycle of patricide or transcendence of her parents and her past is significant according to Joseph Campbell's analysis, for it is part of the necessary cycle of human existence. The past, in the embodied form of the parent, "is the representative of the 'set-fast'" of the "dragon, Holdfast," and the "hero heir is the carrier of changing."[24] In the slaying of the past lies the hope of the future, which moves both the individual and society forward. Esther, like all individuals, must free herself "from the fetters of the moment before,"[25] represented by the parents that "set-fast," "Holdfast," or "dedlock" her into the world of the past.

If Esther is challenged by Chancery to examine herself and confront the Chancery dragon of self-deceit that precludes individual growth, it is also important that the dragon is identifiable with Lady Dedlock. Significantly, Lady Dedlock is identified as the very "center of the fashionable intelligence," which "is not so unlike the Court of Chancery, but that we may pass from one scene to the other as the crow flies." Both the world of fashion and the Court of Chancery are "things of precedent and usage" (BH, II); the past rules both the court and the fashionable world. If the Lord High Chancellor is too "softly fenced in with crimson cloth and

curtains (BH, I) to participate in the real world, the fashionable world is similarly "wrapped up in too much jeweller's cotton" (BH, II).

In order to discover her true self, Esther is charged with discrediting or eliminating Chancery and the fashionable world symbolically represented by Lady Dedlock. Ultimately the death of Lady Dedlock alters not only Esther's world, but the world at large; a kind of matricide allows the world to change. For this reason Esther's guilt cannot be assuaged, but grows throughout the novel. Though she vaguely feels "guilty and yet innocent" at the beginning of the novel, near the end she feels "heavily sorrowful to think I had ever been reared" and connects her guilt to her mother's fate. She develops a "terror of myself, as the danger and the possible disgrace of my own mother" and places all "the blame and the shame" upon herself (BH, XXXVI).

In fact, the revelation of Esther's being brings about Lady Dedlock's death, so if Esther is not literally responsible for the death of her mother, she certainly is responsible figuratively; if Esther had not been born or had not survived, as Lady Dedlock had thought, then discovery of Lady Dedlock's past might have remained a remote possibility. But Esther knows that her "mere existence as a living creature was an unforeseen danger in her [Lady Dedlock's] way," and thus she has difficulty "conquer[ing] that terror of myself which had seized me when I first knew the

secret." Esther dreads "hearing anything that might lead to her [Lady Dedlock's] betrayal . . . through me [Esther]" BH, XLIII). Ultimately, Lady Dedlock's betrayal by Esther is inevitable.

George Rouncewell again provides a good comparison and contrast to Esther, for he, too, has a past which proclaims him guilty of betraying his mother. George is eventually reconciled with his mother, but in this reconciliation he forfeits his individuality; he is dominated by the past and so moves back in with his mother whose influence prevails. George cannot commit the necessary and symbolic matricide that will allow him to grow beyond the limitations of the society that has preceeded him, and he winds up nursing and nourishing the past embodied in Sir Leicester Dedlock. Through his actions, George assuages his guilt by rejecting his own growth. With good reason Esther cannot alleviate her own sense of guilt, for she, in contrast to George, moves forward, and it is only through the death of her parents that she can do so. Remarkably, Esther claims responsibility for the death of her mother, and the death of her father can be associated with Esther through the figure of Allan Woodcourt.

Because Esther appears to be a passive character, it seems incredible that she could be responsible for the death of her mother, but it is credible on at least two levels. First, Esther's motives lie in her unconscious; she does not realize that she resents the mother who has not only

abandoned her, but has also left her a legacy of guilt and shame. On Esther's first encounter with her mother, she notices that Lady Dedlock "turned from me with a hasty air almost expressive of displeasure or dislike" (BH, XVIII). Esther's observations and reflections suggest that she may be projecting the "displeasure or dislike" on Lady Dedlock, whose "loftiness and haughtiness" Esther notices and resents. For Esther knows Lady Dedlock's identity as her mother "quite well in that short space of time," and she contrasts her own fate and position to that of her mother's ". . . I, little Esther Summerson, the child who lived a life apart, and [at] whose birthday there was no rejoicing" (BH, XVIII). Though Esther never consciously admits her resentment for her mother, it is clear that her "rather . . . noticing way" (BH, III) has not informed her conscious conclusions. Though she "knows" that Lady Dedlock is her mother, it is long after this scene that Esther confirms the fact that Lady Dedlock is her mother, and it is not until then that she acknowledges what she has unconsciously known all along. But when Esther does finally learn, she immediately feels guilty about her mother's fate, as though an unconscious wish were being fulfilled. Her resentment is finally realized with the suffering and death of the mother who has abandoned "little Esther Summerson" (BH, XVIII). In this wish fulfillment Esther realizes the archetypal necessity of matricide in her process of maturing.

According to Joseph Campbell, the matricidal pattern

can be realized and result in the child's guilt even if the child is in no way literally responsible for the death of the parent.[26] Esther first conforms to this pattern in her wish fulfillment marked by the guilt she experiences over Lady Dedlock's fate. Secondly, Esther conforms to the pattern since both of her parents commit suicide. Suicide represents the parents' decision to "choose death"[27] for the direct or indirect sake of the child. On the first revelation of her identity to Esther, Lady Dedlock enjoins her daughter to "evermore . . . consider her dead" (BH, XLIII). Nemo commits suicide with an overdose of opium. Thus Esther, by murdering the past symbolized in matricide and patricide, accomplishes her maturation "in accordance with" the will of the parents.[28]

By avoiding the literal murder of her parents, Esther's burden is lightened. Such a lightening is common in myth, according to Campbell, for it "protect[s] the unprepared."[29] This relief extends through myth by the frequent representation of the parents or past as "some cruel uncle or usurping Nimrod."[30] Mrs. Snagsby's confusion over Nemo's name further decreases Esther's burden of patricide, for Mrs. Snagsby considers "Nemo equally the same as Nimrod" (BH, XI). Thus Nemo deserves murdering. Nemo's death is additionally rationalized by the neighborhood rumors that Miss Flite relates to Esther, for Nemo is said to have "sold himself to the devil" (BH, V).

Esther's figurative murder of her father is also

understandable through her association with Allan Woodcourt, who functions as her surrogate. Allen operates as the "carrier of changing"[31] for Esther by providing the opium which serves as the means of Nemo's death. There is, then, a threefold lightening of Esther's guilt in relation to her father's death: first, it is accomplished not through Esther herself (who never even knows who her father is), but through her surrogate and future husband, Allan Woodcourt; second, Nemo actually commits suicide, so that not even Allen can be literally blamed for his death; finally, Nemo's death is portrayed as justifiable insofar as he has supposedly sold his soul to the devil and therefore deserves his fate.

Esther's journey to self knowledge is, of course, an archetypal one. It is also cyclical, for in the archetype, "the hero of yesterday becomes the tyrant of tomorrow." In the slaying of her parents and the assumption of her maturity, Esther anticipates her own tyranical future. As Joseph Campbell says in _The Hero with a Thousand Faces_:

> The legends of the redeemer describe the period of desolation as caused by a moral fault on the part of man . . . . Yet from the standpoint of the cosmogonic cycle, a regular alternation of fair and foul is characteristic of the spectacle of time. Just as in the history of the universe, so also in that of nations: emanation leads to dissolution, youth to age, birth to death, form-creative vitality to the dead weight of inertia. Life surges, precipitating forms, and then ebbs, leaving jetsam behind. The golden age, the reign of the world emperor, alternates, in the pulse of every moment of life, with the waste land, the reign of the tyrant. The god who is the creator becomes the destroyer in the end.[33]

If Esther and her mother resemble one another, it is no wonder, for the mirror of the dream reveals their ultimate connection not only to one another, but to every man. In the cycle of life, Esther slays and replaces the source of tyranny in her life in the same way that Honoria has previously slain her own past, only to become the tyrant Lady Dedlock. To paraphrase Campbell, the daughter slays the mother, but the mother and daughter are one.[34] In the cosmogonic cycle the "half-hidden" truth of patricide and matricide reveals the common task of all men and their similarities within the process of individual growth, and the participants in the initiation "dissolve back into the primal chaos" that is the source of all beginnings and all endings.[35] Appropriately, Bleak House begins in primal chaos of Chancery and ends "Beginning the World" (BH, XV).[36] Such a circular pattern repeats the archetype of the monomyth of man. Dickens' novels are always at the beginning and end of time, and each character repeats the cyclical roles of hero, usuper, dragon, and tyrant as he moves toward maturity.

NOTES

[1]Jung, Man and his Symbols, p. 215.

[2]Frye, Scripture, p. 125.

[3]See Pearlman, "David Copperfield Dreams of Drowning," pp. 391-403.

[4]Insofar as the old woman carries a hand-basket representative of the protective maternal body and advises against traveling on the external sea waters, she represents the anxiety associated with the growth of an individual.

[5]G. K. Chesterton, Appreciation and Criticism of Charles Dickens (New York: E. P. Dutton and Company, 1911), instigated a mythical understanding of Dickens' novels, but more recently, with the studies of Freud, Jung, Campbell, and Frye, critics have more thoroughly explored the mythical voice at work in Dickens. Major critics in this area are Steven Marcus, Dickens: From Pickwick to Dombey (New York: Basic Books, 1965); William H. Marshall, The World of the Victorian Novel (New York: A. S. Barnes and Co., 1967); and J. Hillis Miller, Charles Dickens: The World of His Novels (Cambridge, Mass.: Harvard University Press, 1958). Subsequent studies on myth include: Barry Davis Bort, "A Study of Dickens' Heroes from Oliver Twist to John Jasper," Diss. Brown University 1960; Gordon D. Hirsch, "Hero and Villain in the Novels of Charles Dickens," Diss. University of California, Berkeley 1971; Michael Hollington, "Dickens and the Double"; Lauriat Lane, "Dickens and the Double"; William Lankford, "Prisoners and Children: Forms of Growth in Dickens' Novels"; Sandra Lee Marsyla, "The Unheroic Hero: A Study of Mythical Echoes and Their Effect Upon the Technically Ineffectual Heroes of Charles Dickens," Diss. Kent State University 1972; Branwen Pratt "Dickens and Love: The Other as Self"; Mark Spilka, Dickens and Kafka; Taylor Stoehr, The Dreamer's Stance; and Norma Jackson Whittington, "Journeys and Journeying in Dickens," Diss. University of Southern Mississippi 1970. For a sampling of individual mythic interpretation, see Donald Hawes, "David Copperfield's Names"; Leonard Manheim, "The Personal History of David Copperfield"; William Marshall, "The Image and the Structure of David Copperfield"; Marcus Mordecai, "The Pattern of Self-Alienation in Great Expectations," Victorian Newsletter,

26 (1964), 9-12; Julian Moynahan, "The Heroes' Guilt: The Case of Great Expectations"; Mark Spilka," David Copperfield as Psychological Fiction"; Robert Stang, "Expectations Well Lost: Dickens' Fable for His Time," College English, 16 (1954), 9-17; Norman Talbot "The Naming and the Namers of the Hero"; Paulette Michel-Michot, "The Fire Motif in Great Expectations," Ariel: A Review of International English Literature, 8, No. 2 (1977), 49-69; and Lawrence Jay Dessner, "Great Expectations: 'the ghost of a man's own father,'" PMLA, 91, No. 3 (1976), 436-49.

Harry Stone, "Fire Hand, and Gate," refers to the fairy tale elements of Dickens' novels as a "mythic pattern" (p. 666), and in so doing opens another avenue for mythic criticism. See Richard J. Dunn, "Dickens's Mastery of the Macabre," Dickens Studies, 1 (1965), 33-38; Joseph Flibbert, "Bleak House and the Brothers Grimm," Victorian Newsletter, 36 (1969), 1-5; Shirley Grob, "Dickens and Some Motifs of the Fairy Tale," Texas Studies in Literature and Language, 5, No. 4 (1964), 567-79; William C. Johnson, "Dickens and Demons: A Comparative Approach," English Record, 22, No. 3 (1972), 33-40; Michael E. Kotzin, "Dickens and the Fairy Tale," Diss. University of Minnesota 1969; Harry Stone, "Fairy Tales and Ogres: Dickens' Imagination and David Copperfield," Criticism, 6 (1964), 324-30; and Stone, "The Novel as Fairy Tale: Dickens' Dombey and Son," English Studies, 47, No. 1 (1966), 1-27; Robert H. Theimer, "Fairy Tales and the Derivation of the Ideal in Three Novels by Charles Dickens," Diss. Stanford University 1969.

[6]A judgment concerning whether the progression of the myths in Oliver Twist, Great Expectations, and Bleak House are developmental by coincidence or design is beyond the scope of this work. It is noteworthy, however, that the chronological ordering of these three works corresponds to the progressive stages of man's archetypal journey.

[7]Mary Rohrberger, "Surreality in Oliver Twist," points out the breathing motif, but she does not speak to the mythic pattern of isolation from the mother and confrontation with the father.

[8]It is not uncommon to see fairy tale/mythic interpretations of Oliver Twist; the archetypal nature of Oliver's journey is generally accepted. None of the critics, however, suggest the specific mythic interpretation that I propose. See John Carey, Here Comes Dickens: The Imagination of a Novelist (New York, Schocken Books, 1974); H. M. Daleski Dickens and the Art of Analogy (New York: Schocken Books, 1970); Sherman Eoff, "Oliver Twist and the Spanish Picaresque Novel," Studies in Philology, 54, No. 3 (1957), 440-447;

Richard Hanneford, "The Fairy World of Oliver Twist," Dickens Studies Newsletter, 8, No. 2 (1977), 33-36; James R. Kincaid, Dickens and the Rhetoric of Laughter (Oxford: Clarendon Press, 1971); and Mary Rohrberger, "The Daydream and the Nightmare."

[9]Frye, Scripture, p. 119.

[10]Frye, Scripture, p. 119.

[11]Campbell, p. 111.

[12]Campbell, p. 111.

[13]Campbell, p. 114.

[14]Campbell, p. 116.

[15]Campbell, p. 270.

[16]Campbell, p. 146-147.

[17]Campbell, p. 147.

[18]See Campbell, p. 269.

[19]Frye, Scripture, p. 269.

[20]The following critics work with light and fire imagery though none suggest the Promethean link that I propose. William Marshall, The World of the Victorian Novel, pp. 206-07; Paulette Michel-Michot, "The Fire Motif in Great Expectations," pp. 49-69; Taylor Stoehr, The Dreamer's Stance, pp. 129-131; Harry Stone, "Fire, Hand, and Gate."

Among the myth critics for Great Expectations, see Barry Bort, "A Study of Dickens' Heroes"; Lawrence Jay Dessner, "Great Expectations: 'the ghost of a man's own father'"; William Marshall, The World of the Victorian Novel; Paulette Michel-Michot, "The Fire Motif in Great Expectations"; Marcus Mordecai, "The Pattern of Self-Alienation in Great Expectations"; Robert Stange, "Expectations Well Lost"; Mark Spilka, Dickens and Kafka; Taylor Stoehr, The Dreamer's Stance; Harry Stone, "Fire, Hand, and Gate."

The doubles in Great Expectations are most extensively recognized by Karl Wentersdorf, "Mirror Images in Great Expectations." He ties Pip to Orlick, Herbert Pocket, Drummle, Startop, Pepper, and Trabb's Boy and suggests the existence of further doubles. Barry Bort, "Trabb's Boy and Orlick," links Pip to the two characters in the title, and Richard Dunn, "Drummle and Startop," directs us to his titled characters as alter egos for Pip. Daniel Belden, "Dickens'

Great Expectations, XXXI," claims Wopsle and Pip are parallel characters, while Vereen Bell, "Parents and Children in Great Expectations," sees Pip and Magwitch in a similar relationship, and Julian Moynahan, "The Heroes' Guilt," reinforces Wentersdorf's vision of Pip and Orlick's relationship. Marcus Mordecai claims that Jaggers and Wemmick are dual selves ("The Pattern of Self-Alienation"). No one explicates (and only Wenterstorf acknowledges) the extent of the doubling that I suggest nor do they use motifs and images to link the characters together.

[21]Campbell, p. 218.

[22]On doubling in Bleak House, see James Broderick and John Grant, "The Identity of Esther Summerson." They claim that the "doubling of feminine characters around Esther is remarkable" and point to the Smallweed twins, Mrs. Jellyby and Mrs. Pardiggle, the two Rouncewell boys, Miss Barbary and Mrs. Rachel, the two Miss Donnys, Charley Neckett and Caddy Jellyby, and Jenny and Liz. Broderick and Grant specifically tie Esther to Charley and Ada. Steven Cohan, "They are all Secret': The Fantasy Content of Bleak House," Literature and Psychology, 26, No. 2 (1976), 74-91, claims "we must approach Dickens' characters with the assumption that they closely adhere together through a psychic bond; we must recognize that . . . the impulses of one character are absorbed by another" (p. 83). Specifically, Cohan links Lady Dedlock and Hortense. J. I. Fradin, "Will and Society in Bleak House," doubles the Lord Chancellor and Krook. Albert D. Hutter, "The High Tower of His Mind: Psychoanalysis and the Reader of Bleak House," Criticism, 19, No. 4 (1977), 296-316, directs us to the "novel's central action . . . a splitting of the object,' in this case, a division of the mother into an unloving godmother and an idealized parent (Jarndyce)" (p. 312). Robert Newson, Dickens on the Romantic Side of Familiar Things, sees pairs of characters and a central position for Esther between the pairs. The pairs are: Mrs. Bagnett and Mr. Bucket, Lady Dedlock and Hortense, Miss Flite and Mr. Gridley, Mrs. Jellyby and Mrs. Pardiggle, Mr. and Mrs. Snagsby (pp. 88-91). Mark Spilka, Dickens and Kafka, briefly discusses Richard Carstone and Esther as doubles; Taylor Stoehr, The Dreamer's Stance, connects Lady Dedlock with Esther and Hortense; Alex Zwerdling, "Esther Summerson Rehabilitated," PMLA, 88 (1973), 429-439. The The critical analyses of doubling in Bleak House are better than the analyses of Oliver Twist and comparable to those of Great Expectations; the doubled figures have by no means been exhausted and for the most part have been limited to the fairly obvious figures. Though a few critics suggest the possibility of extensive doublings and even the use of motif as a device for shared relationships (see Cohan) no one actually explores either proposal.

[23]Steven Cohan in "They are all Secret," rightly claims that "the characters in Bleak House suffer from some kind of psychic trauma; taken at face value, their obsessive and irrational sense of guilt points to the social corruption that defines the darkness of their world." But he goes on to limit that sense of guilt to "a disguised fantasy of sexual guilt" (p. 79). Though his argument is interesting, such limitation to sexual guilt seems excessive. Dianne Sadoff in "Change and Changelessness in Bleak House" refers only to the guilt Esther experiences over the secrets she keeps from Ada. Mark Spilka, Dickens and Kafka, approaches guilt in Bleak House as a vestige of original sin. "The three orphans [Esther, Ada, and Rick] and their guardian are involved in a legal muddle which suggests Original Sin," Spilka claims (p. 205), while of Esther he says, that "she is made to suffer all through childhood for parental sins. She feels responsible for her godmother's decision not to marry, and for her mother's continual state of guilt and hidden grief. She is also marred by a strange disease, the visible evidence of her 'sinful' state . . . " (p. 271). Though Spilka claims that Dickens' aim in Bleak House "is to purge or remove its evils," in the final analysis he asserts that we are more convinced of their presence than of their inevitable collapse" (p. 232).

[24]Campbell, p. 352.

[25]Campbell, p. 352.

[26]Campbell, p. 352.

[27]Campbell, pp. 352-353.

[28]Campbell, p. 352.

[29]Campbell, p. 353.

[30]Campbell, p. 353.

[31]Campbell, p. 352.

[32]Campbell, p. 353.

[33]Campbell, p. 352.

[34]Campbell, pp. 353-54.

[35]Campbell, p. 354.

[36]Robert Newson, Dickens on the Romantic Side of Familiar Things, notes the primal chaos in which Bleak House begins. It opens, he points out, with the "war of earthly elements," with "Chance . . . one of the traditional rulers of Chaos"

in control (p. 20). The novel places us, Newson claims, at the beginning and ending of time--"in the early days of Creation ('for the waters had but newly retired from the face of the earth') or just after the Flood. Or it begins at the end of time ('for the flakes of soot have gone into mourning, one might imagine, for the death of the sun')" (p. 15). Newson does not, however, link the primal chaos and re-beginnings to the archetypal process of individuation. L. W. Deen, "Style and Unity in Bleak House," Criticism, 3 (1961), 206-218 implies the cyclical myth of Bleak House when he claims that "the multiplied characters and events of the novel are the thousand metamorphoses of a single reality" (p. 212). He does not, however, develop the implications.

CHAPTER VI

CONCLUSION

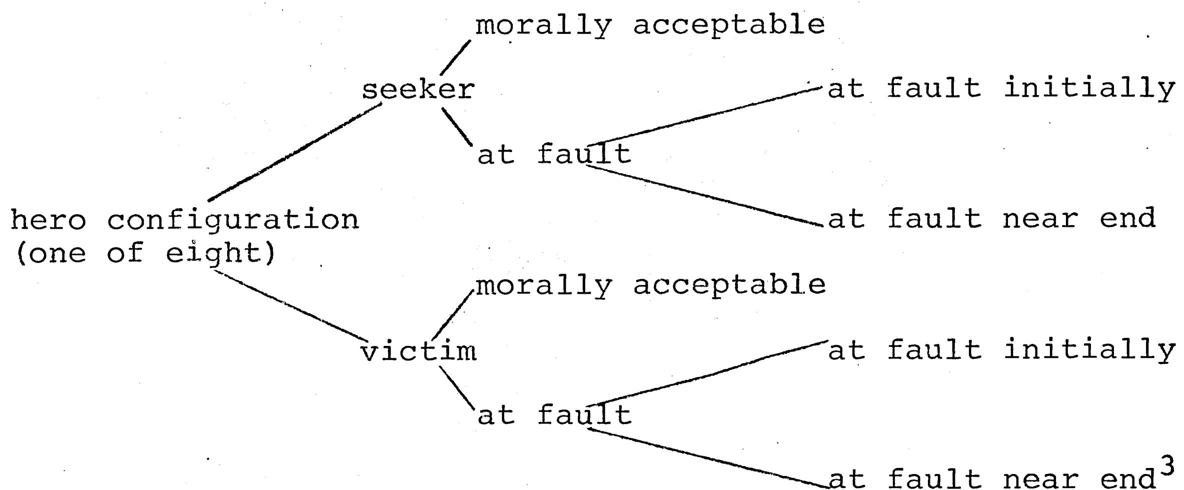
Kathryn Hume calls the romance a "perdurable pattern," and Dickens illustrates in his works the rationale for its durability. The romance is every man's story. It is every man's dream and nightmare, the reality of the monomyth of man. The departure, initiation, and return that mark the romance progression is the unconscious mind's attempt to identify itself with the conscious--the process of maturing. This process is the concern of Dickens and the object of the journey of the Dickensian initiate. Thus, in Dickens the essential journey of the protagonist is a journey inward. The setting is a mindscape where coincidence is the inevitable conjunction of time and space, and plot is inseparable from character.

In the playing out of the internal dream and the eternal journey, the romantic plot is contingent on the protagonist's lack of self knowledge that produces an alienation from the self. The action of the novel constitutes the protagonist's radically subjective descent within himself--what Frye calls the "disappearing into one's own mirror image"[1]--and a confrontation with the objective presentation of his being that is the result of his alienation. His

purpose is to recognize his multiplicity and locate a single identity--a single reality distinguishable from alienation.

Because Dickens' plots are derived from and dependent on the alienation of his central character, they are extremely complex, for a single character projects various sides of his alienated personality as doubles who join with the initiate to create various plot lines containing the various sides of the protagonist's personality. In the Dickens' plot we follow one protagonist projected as all of his possible ways of being, so that we follow a hero, two heroes, a hero and his companions, a heroine, two heroines, a heroine and her companions, a hero and heroine as siblings or parent and child, and a hero and heroine as future or actual husband and wife.[2] Each protagonist or group of protagonists has his, her, or their own set of circumstances and incidents through which to travel.

According to Kathryn Hume, in the romance structure every protagonist presents the following six plot options for the superstructure of the romance:



But since Dickens portrays a single character in all his positive and negative potentials on his journey to identity, his protagonists fulfill multiple hero-configurations at once and represent in those configurations all six different types of the romance plot. They are both seekers and victims, both initially and finally culpable and innocent. In the experience of reading Dickens, the plot and character complications produce an hallucinatory quality, an exhaustion, that we associate with the dream, for the contradictory and unconscious realizations of an individuality that is multiplicity, a character that is plot, and a coincidence that is synchronicity are oneiric.

The Dickensian everyman is individual and type, one and many, good and evil, beginning and end. "In his life-form," according to Joseph Campbell, "the individual is necessarily only a fraction and distortion of the total image of man."[4] If in actuality man appears to be limited as "either . . . male or female . . . child, youth, mature adult, or ancient . . . craftsman, tradesman, servant or thief, priest, leader, wife, nun, or harlot,"[5] it is because he does not recognize his diverse motives, impulses, and ways of being.

In order for the Dickens' character to grow, he must recognize his dream journey as a mirror reflection that objectifies the infinite possibilities of his being. In order to know himself, therefore, the Dickens' protagonist must know every man. The Dickensian novel represents a

literal translation of Campbell's figurative expression that "the totality--the fullness of man--is not in the separate member, but in the body of the society as a whole."[6] In the dream maze that Dickens portrays, his protagonists are charged with recognizing their subjective, objective, and inter-subjective dimensions. His romantic novels constitute the dream, the myth, the reality that reveals all man- and womankind through all ages as "the body of society as a whole" where man is not only a separate member but a part of a whole.

Northrop Frye points out that "in ordinary life there are two central data of experience that we cannot see without external assistance: our own faces and our own existence in time. To see the first we have to look in a mirror, and to see the second we have to look at the dial of the clock."[7] Dickens provides both the mirror and the clock for his protagonists, and in so doing he prompts a journey to self-knowledge that validates man's interconnections with man.

Oliver, Pip, David, and Esther, like all romance protagonists, depart to the nether world of the dream, undergo a trial and initiation in that world, and then return to a larger reality that suggests, according to Frye, that "we are not awake when we have abolished the dream world: we are awake only when we have absorbed it again."[8]

Dickens' romantic novels are durable not only because they depict man's dream-mythic search for a unified being,

but because they represent the unity within the complexities of reality. In his novels the three worlds, the subjective, the objective, and the mythical merge, and reality is represented as both the private and radically subjective existence of a single character who creates and controls his own ways of being and the public and objective existence of every man. According to Dickens' novels, that is what it is to exist in the paradoxical and complicated world that we objectively perceive and subjectively create.

NOTES

[1]Frye, *Scripture*, p. 108.

[2]See Kathryn Hume, "Romance: A Perdurable Pattern," p. 139. Here she delineates what she calls the "eight regular configurations" for the romance hero:

hero	heroine	
hero and hero	heroine and heroine	hero and heroine as non-marital pair (siblings, parent and child)
hero and companions	heroine and companions	hero and heroine as future or actual husband and wife

[3]Kathryn Hume, "Romance: A Perdurable Pattern," p. 140.

[4]Campbell, p. 382.

[5]Campbell, pp. 382-83.

[6]Campbell, p. 383.

[7]Frye, *Scripture*, p. 117.

[8]Frye, *Scripture*, p. 61.

BIBLIOGRAPHY

Adrian, Arthur A. "David Copperfield: A Century of Critical and Popular Acclaim." Modern Language Quarterly, 11, No. 3 (1950), pp. 325-31.

Allen, Walter E. Six Great Novelists. London: H. Hamilton, 1955.

Ashby, Ruth. "David Copperfield's Storytelling in the Dark." Dickens Studies Newsletter, 9, No. 3 (1978) pp. 80-83.

Austen, Zelda. "Oliver Twist: A Divided View." Dickens Studies Newsletter, 7, No. 1 (1976), pp. 8-12.

Axton, William F. Circle of Fire: Dickens' Vision and Style and the Popular Victorian Theatre. Lexington: University of Kentucky Press, 1966.

Axton, William. "Esther's Nicknames: A Study in Relevance." Dickensian, 62 (1966), pp. 158-163.

Axton, William. "The Trouble with Esther." Modern Language Quarterly, 26 (1965), pp. 545-47.

Bachman, Maria. "Some Recent Tendencies in Contemporary Dickens Criticism." Studia Anglica Posnaniensia: An International Review of English Studies, 4 (1972), pp. 173-82.

Bandelin, Carl. "David Copperfield: A Third Interesting Penitent." Studies in English Literature 1500-1900, 16, No. 4 (1976), pp. 601-11.

Barthold, Bonnie Jo. "Bleak House, Little Red Riding Hood, and Sleeping Beauty." Graduate English Papers (Arizona), 6, No. 1 (1974), pp. 16-26.

Belden, Daniel. "Dickens's Great Expectations, XXXI." The Explicator, 35, No. 4 (1977), pp. 6-7.

Bell, Vereen M. "Parents and Children in Great Expectations." Victorian Newsletter, 27 (1965), pp. 21-24.

Bell, Vereen M. "The Emotional Matrix of David Copperfield." Studies in English Literature 1500-1900, 8, No. 4 (1968), pp. 633-49.

Bernard, Catherine A. "Dickens and Dreams: A Study of the Dream Theories and Dream Fiction of Charles Dickens." Diss. New York University 1977.

Bishop, Jonathan. "The Hero-Villain of Oliver Twist." Victorian Newsletter, 15 (1959), pp. 14-16.

Blount, Trevor. "Chancery as Evil and Challenge." Dickens Studies, 1 (1965), pp. 112-120.

Blount, Trevor. Dickens: The Early Novels. London: Longmans, for the British Council, 1968.

Bodelson, C. A. "Some Notes on Dickens' Symbolism." English Studies, 40 (1959), pp. 420-431.

Bort, Barry Davis. "A Study of Dickens Heroes from Oliver Twist to John Jasper." Diss. Brown University 1960.

Bort, Barry D. "Trabb's Boy and Orlick." Victorian Newsletter, 29 (1966), pp. 27-28.

Broderick, James H. and John E. Grant. "The Identity of Esther Summerson." Modern Philology, 55 (1958), pp. 252-58.

Brogunier, Joseph. "The Dreams of Montague Tigg and Jonas Chuzzlewit." Dickensian, 58 (1962), pp. 164-70.

Brown, E. K. "David Copperfield." Yale Review, 37 (1948), p. 663.

Brown, Janet H. "The Narrator's Role in David Copperfield." Dickens Studies Annual, 2 (1972), pp. 197-207.

Campbell, Joseph. The Hero with a Thousand Faces. Bollingen Series, No. 17, Princeton, New Jersey: Princeton University Press, 1968.

Carey, John. Here Comes Dickens: The Imagination of a Novelist. New York: Schocken Books, 1974.

Cecil, Lord David. Victorian Novelists. Chicago: University of Chicago Press, 1958.

Chesterton, G. K. Appreciation and Criticism of Charles Dickens. New York: E. P. Dutton, 1911.

Chesterton, G. K. *Charles Dickens*. New York: Schocken Books, 1955.

Cockshut, A. O. J. *The Imagination of Charles Dickens*. New York: New York University Press, 1962.

Cohan, Steven. "'They Are All Secret': The Fantasy Content of Bleak House." *Literature and Psychology*, 26, No. 2 (1976), pp. 79-91.

Collins, Phillip. "Dickens on Ghosts." *Dickensian*, 59 (1963), pp. 5-14.

Coolidge, Archibald C., Jr. "Charles Dickens' Creation of Story from Character." *North Dakota Quarterly*, 31 (1962), pp. 8-11.

Coolidge, Archibald C., Jr. "Dickens' Complex Plots." *Dickensian*, 57 (1962), pp. 174-182.

Cox, C. B. "A Dickens Landscape." *Critical Quarterly*, 2 (1960), pp. 58-60.

Cox, C. B. "Realism and Fantasy in *David Copperfield*." *The John Rylands Library*, 52 (1970), pp. 267-83.

Crompton, Louis. "Satire and Symbolism in *Bleak House*." *Nineteenth-Century Fiction*, 12 (1958), pp. 284-303.

Dabney, Ross H. *Love and Property in the Novels of Dickens*. Berkeley: University of California Press, 1967.

Daleski, H. M. *Dickens and the Art of Analogy*. New York: Schocken Books, 1970.

Davis, Earle. *The Flint and the Flame: The Artistry of Charles Dickens*. Columbia: University of Missouri Press, 1963.

Deen, L. W. "Style and Unity in Bleak House." *Criticism*, 3 (1961), pp. 206-218.

Dessner, Lawrence Jay. "Great Expectations: "the ghost of a man's own father.'" *PMLA*, 91, No. 3 (1976), pp. 436-49.

Dettelbach, Cynthia. "Bird Images in *Bleak House*. *The Dickensian*, 59 (1963), pp. 177-81.

Dickens Criticism: Past, Present, and Future Directions. Proc. of the 56th Annual Conference of the Dickens Fellowship. 10 June 1962. Boston; Northeastern University, 1962.

Diedrick, James. "Dickens's Alter-Ego in Bleak House: The Importance of Laurence Boythorn." Dickens Studies Newsletter, 9, No. 2 (1978), pp. 37-40.

Donovan, Robert A. "Structure and Idea in 'Bleak House.'" Journal of English Literary History, 29 (1962), pp. 175-201.

Dunn, Richard, "David Copperfield: All Dickens is There." English Journal, 54, 9 (1965), pp. 789-94.

Dunn, Richard J. "Dickens's Mastery of the Macabre." Dickens Studies, 1 (1965), pp. 33-38.

Dunn, Richard. "Drummle and Startop: Doubling in Great Expectations." Dickensian, 63 (1967), pp. 125-27.

Dunn, Richard J. "Esther's Role in Bleak House." Dickensian, 62 (1966), pp. 163-66.

Dyson, A. E. The Inimitable Dickens. London: MacMillan, 1970.

Eliade, Mircea. Birth and Rebirth: The Religious Meanings of Initiation in Human Culture. trans. Willard H. Trask. New York: Harpers, 1958.

Eoff, Sherman. "Oliver Twist and the Spanish Picaresque Novel." Studies in Philology, 54, No. 3 (1957), pp. 440-447.

Flibbert, Joseph. "Bleak House and the Brothers Grimm." Victorian Newsletter, 36 (1969), pp. 1-5.

Ford, George H. and Lauriat Lane, Jr., eds. The Dickens Critics. Ithaca, New York: Cornell University Press, 1961.

Ford, George H. Dickens and His Readers: Aspects of Novel-Criticism Since 1936. New York: W. W. Norton and Company, 1965.

Forster, E. M. Aspects of the Novel and Related Writings. London: William Clowes and Sons, Ltd., 1974.

Fradin, J. I. "Will and Society in Bleak House. PMLA, 81 (1966), pp. 95-109.

Frye, Northrop. Anatomy of Criticism: Four Essays. Atheneum, New York: Atheneum Press, 1968.

Frye, Northrop. The Secular Scripture: A Study of the Structure of Romance. Cambridge. Mass. Harvard

University Press, 1976.

Fulkerson, Richard. "*David Copperfield* in the Victorian Theatre." *Victorians Institute Journal*, 5 (1976), pp. 29-36.

Gard, Roger. "David Copperfield." *Essays in Criticism*, 15 (1965), pp. 313-25.

Gifford, James Allen. "Symbolic Settings in the Novels of Charles Dickens." Diss. University of California at Riverside 1974.

Gilmour, Robin. "Memory in *David Copperfield*." *Dickensian*, 71 (1975), pp. 30-42.

Gissing, George. *Charles Dickens: A Critical Study*. Port Washington, New York: Kennikat Press, Inc., 1966.

Grenander, M. E. "The Mystery and the Moral: Point of View in *Bleak House*." *Nineteenth-Century Fiction*, 10 (1956), pp. 301-305.

Grob, Shirley. "Dickens and Some Motifs of the Fairy Tale." *Texas Studies in Literature and Language*, 5, No. 4 (1964), pp. 567-79.

Hagan, John. "The Poor Labyrinth: The Theme of Social Injustice in Dickens's *Great Expectations*." *Nineteenth-Century Fiction*, 9, No. 3 (1954), pp. 161-78.

Hanneford, Richard. "The Fairy World of *Oliver Twist*." *Dickens Studies Newsletter*, 8, No. 2 (1977), pp. 33-36.

Harvey, W. J. "Chance and Design in *Bleak House*." In *Dickens and the Twentieth Century*. Ed. John Gross and Gabriel Pearson. London: Ronteledge and Kegan Paul, Ltd., 1962. Rpt. in *Dickens: A Collection of Critical Essays*. Ed. Martin Price. Englewood Cliffs, New Jersey: Prentice Hall, 1967, pp. 135-146.

Hawes, Donald. "David Copperfield's Names." *The Dickensian*, 74, 2 (1978), pp. 81-87.

Hirsch, Gordon D. "Hero and Villain in the Novels of Charles Dickens." Diss. University of California at Berkeley 1971.

Hollington, Michael Andrew. "Dickens and the Double." Diss. University of Illinois 1967.

Hornback, Bert G. "Frustration and Resolution in *David Copperfield*." *Studies in English Literature 1500-1900*, 8, No. 4 (1968), pp. 651-667.

Hornback, Bert G. Noah's Arkitecture: A Study of Dicken's Mythology. Athens, Ohio: Ohio University Press, 1972.

Hume, Kathryn. "Romance: A Perdurable Pattern." College English, 36, No. 2 (October 1974), pp. 129-146.

Hunter, Richard A. and Ida Macalpine. "A Note on Dickens's Psychiatric Reading." Dickensian, 53 (1957), pp. 49-51.

Hutter, Albert D. "The High Tower of His Mind: Psychoanalysis and the Reader of Bleak House." Criticism, 19, No. 4 (1977), pp. 296-316.

Johnson, Edgar. Charles Dickens: His Tragedy and Triumph. 2 vols. New York: Simon and Schuster, 1952.

Johnson, William C. "Dickens and Demons: A Comparative Approach." English Record, 22, No. 3 (1972), pp. 33-40.

Jung, Carl G., et al. Man and His Symbols. New York: Dell Publishing, 1973.

Jung, Carl. The Portable Jung. Trans. R. F. C. Hull, Ed. Joseph Campbell. New York: Viking Press, 1974.

Kennedy, Veronica M. S. "Mrs. Gamp as the Great Mother: Dickensian Use of the Archetype." The Victorian Newsletter, 41 (1972), pp. 105.

Kettle, Arnold. "Dickens: Oliver Twist." An Introduction to the English Novel, I. London, 1951, Rpt. in The Dickens Critics. Eds. George H. Ford and Lauriat Lane, Jr. Ithaca, New York: Cornell University Press, 1961, pp. 252-270.

Kettle, Arnold. "Thoughts on David Copperfield." Review of English Literature (Leeds), 2, No. 3 (1961), pp. 64-74.

Kilian, Crawford. "In Defense of Esther Summerson." Dalhousie Review, 54, No. 2 (1954), pp. 318-28.

Kincaid, James R. Dickens and the Rhetoric of Laughter. Oxford: Clarendon Press, 1971.

Kincaid, James R. "The Darkness of David Copperfield." Dickens Studies, 1 (1965), pp. 65-75.

Kincaid, James R. "The Structure of David Copperfield." Dickens Studies, 2 (1966), pp. 74-95.

Kirkwood, G. M. A Short Guide to Classical Mythology. New York: Holt, Rinehart, and Winston, 1959.

Kotzin, Michael E. "Dickens and the Fairy Tale." Diss. University of Minnesota 1969.

Lane, Lauriat, Jr. "Dickens and the Double." Dickensian, 55 (1959), pp. 47-55.

Lankford, William T. "Prisoners and Children: Forms of Growth in Dickens' Novels." Diss. Emory University 1975.

Leacock, Stephen. Charles Dickens, His Life and Work. Garden City: Sun Dial, 1938.

Lubbock, Percy. The Craft of Fiction. New York: Viking, 1957.

Lundgren, Bruce R. "Dickens and the Thetoric of Romance." Diss. University of Western Ontario (Canada) 1971.

Manheim, Leonard, "Dickens' Fools and Madmen." Dickens Studies Annual, 2 (1972), pp. 69-97.

Manheim, Leonard. "Floras and Doras: The Women in Dickens' Novels." Texas Studies in Literature and Language, 7, No. 2 (1965), pp. 181-200.

Manheim, Leonard F. "The Personal History of David Copperfield: A Study in Psychoanalytic Criticism. American Imago, 9 (1952), pp. 21-43.

Marcus, Steven. Dickens: From Pickwick to Dombey. New York: Basic Books, 1965.

Marshall, William H. "The Image and the Structure of David Copperfield." Tennessee Studies in Literature, 5 (1960), pp. 57-63.

Marshall, William H. The World of the Victorian Novel. New York: A. S. Barnes and Company, 1967.

Marsyla, Sandra Lee. "The Unheroic Hero: A Study of Mythical Echoes and their Effect upon the Technically Ineffectual Heroes of Charles Dickens." Diss. Kent State University 1972.

McCullough, Bruce. Representative English Novelists: Defoe to Conrad. New York: Harper, 1946.

Michasim, Barbara Lorene. "The Heroines of Charles Dickens: Their Meaning and Function." Diss. University of

Toronto 1974.

Michel-Michot, Paulette. "The Fire Motif in Great Expectations." Ariel: A Review of International English Literature, 8, 2 (1977), pp. 49-69.

Miller, J. Hillis. Charles Dickens: The World of His Novels. Cambridge, Mass.: Harvard University Press, 1958.

Millhauser, Milton. "David Copperfield: Some Shifts of the Plan." Nineteenth-Century Fiction, 27, No. 3 (1972), pp. 339-45.

Miyoshi, Masao. The Divided Self: A Perspective on the Literature of the Victorians. New York: New York University Press, 1969.

Monod, Sylvere. Dickens the Novelist. Norman: University of Oklahoma Press, 1968.

Mordecai, Marcus. "The Pattern of Self-Alienation in Great Expectations." Victorian Newsletter, 26 (1964), pp. 9-12.

Morris, Patricia. "Some Notes on the Women in David Copperfield: Eleven Crude Categories and a Case for Miss Mowcher." English Studies in Africa, 21 (1978), pp. 17-21.

Moynahan, Julian. "The Heroes Guilt: The Case of Great Expectations." Essays in Criticism, 10 (1960), pp. 60-79.

Mulvey, Christopher. "A Surreal Image in Bleak House: A Landlord and His Tenants." Dickens Studies Newsletter, 8, No. 3 (1977), pp. 68-72.

Needham, Gwendolyn B. "The Undisciplined Heart of David Copperfield." Nineteenth-Century Fiction, 9, No. 2 (1954), pp. 81-107.

Newson, Robert. Dickens on the Romantic Side of Familiar Things: Bleak House and the Novel Tradition. New York: Columbia University Press, 1976.

Nisbet, Ada and Blake Nevius, eds. Dickens Centennial Essays. Berkeley: University of California Press, 1971.

Ousby, Ian. "The Broken Glass: Vision and Comprehension in Bleak House." Nineteenth-Century Fiction, 29, No. 4 (1975), pp. 381-92.

Pearlman, E. "David Copperfield Dreams of Drowning." American Imago, 28, No. 4 (1971), pp. 391-403.

Pearlman, E. "Two Notes on Religion in David Copperfield." The Victorian Newsletter, 41 (1972), pp. 18-20.

Parker, Dorothy. "Allegory and the Extension of Mr. Bucket's Forefinger." English Language Notes, 12 (1974), pp. 31-35.

Pratt, Branwen E. B. "Dickens and Love: The Other as the Self in the Works of Charles Dickens." Diss. Stanford 1972.

Quirk, Eugene. "Tulkinghorn's Buried Life: A Study of Character in Bleak House." Journal of English and Germanic Philology, (October 1973), pp. 526-535.

Ray, Laura Krugman. "The Child in the Novels of Charles Dickens." Diss. Yale University 1971.

Rohrberger, Mary. "The Daydream and the Nightmare: Surreality in Oliver Twist." Studies in Humanities, 6 (1978), pp. 21-29.

Sadoff, Dianne. "Change and Changelessness in Bleak House." Victorian Newsletter, 46 (1974), pp. 5-10.

Saunders, John K. "The Use of Triangular Familial Relationships in Dickens' Great Expectations." Thesis Oklahoma State University 1963.

Senelick, Lawrence. "The Dreamer Awakened." Dickens Studies, 3 (1966), pp. 152-55.

Slater, Michael. "David to Dora: A New Dickens Letter." The Dickensian, 68 (1972), pp. 162-66.

Spilka, Mark. "David Copperfield as Psychological Fiction." Critical Quarterly, 1 (1958), pp. 292-301.

Spilka, Mark. Dickens and Kafka: A Mutual Interpretation. Bloomington, Indiana: Indiana University Press, 1963.

Stange, Robert. "Expectations Well Lost: Dickens' Fable for His Time." College English, 16 (1954), pp. 9-17.

Stedman, Jane W. "Child Wives in Dickens." The Dickensian, 59 (1963), pp. 112-18.

Stoehr, Taylor. Dickens: The Dreamer's Stance. Ithaca, New York: Cornell University Press, 1965.

Stone, Harry. "Fairy Tales and Ogres: Dickens' Imagination and David Copperfield." Criticism, 6 (1964), pp. 324-330.

Stone, Harry. "Fire, Hand, and Gate: Dickens' Great Expectations." Kenyon Review, 24 (1962), pp. 662-691.

Stone, Harry, "The Novel as Fairy Tale: Dickens' Dombey and Son." English Studies, 47, No. 1 (1966), pp. 1-27.

Talbot, Norman. "The Naming and the Namers of the Hero: A Study in David Copperfield." Southern Review: Literary and Interdisciplinary Essays, 11 (1978), pp. 276-282.

Tedlock, E. W. "Kafka's Imitation of David Copperfield." Comparative Literature, 7, No. 1 (1955), pp. 52-62.

Theimer, Robert H. "Fairy Tales and the Derivation of the Ideal in Three Novels by Charles Dickens." Diss. Stanford University 1969.

Trilling, Lionell. The Opposing Self: Nine Essays in Criticism. New York: Viking, 1955.

Van Ghent, Dorothy. "On Great Expectations." The English Novel: Form and Function. New York: Rinehart, 1953.

Van Ghent, Dorothy. "The Dickens World: A View from Todgers's." Sewanee Review, 58 (1950), pp. 419-438.

Van Ghent, Dorothy. The English Novel: Form and Function. New York: Harper and Row, Publishers, 1961.

Van Hall, Sharon K. "The Foe in the Mirror: The Self Destructive Characters in Charles Dickens' Novels." Diss. University of Illinois at Urbana-Champaign 1975.

Vann, J. Don. "The Death of Dora Spenlow in David Copperfield." Victorian Newsletter, 22 (1962), pp. 19-20.

Vickery, John B., ed. Myth and Literature: Contemporary Theory and Practice. Lincoln, Nebraska: University of Nebraska Press, 1966.

Warrington, Winter. "Dickens and the Psychology of Dreams." PMLA, 63 (1947), pp. 984-1006.

Wentersdorf, Karl P. "Mirror-Images in Great Expectations." Nineteenth-Century Fiction, 21, No. 3 (1966), pp. 203-224.

Whittington, Norma Jackson. "Journeys and Journeying in Dickens." Diss. University of Southern Mississippi 1970.

Wilson, Angus. "Charles Dickens: A Haunting." Critical Quarterly, II (1960), pp. 101-108.

Wilson, Angus. "The Heroes and Heroines of Dickens." Review of English Literature (Leeds), 2, No. 3 (1961), pp. 9-18.

Wilson, Edmund. "Dickens: The Two Scrooges." The Wound and the Bow: Seven Studies in Literature. New York: Oxford University Press, 1965, pp. 3-85.

Wilt, Judith. "Confusion and Consciousness in Dickens' Esther." Nineteenth-Century Fiction, 3 (1977), pp. 285-309.

Zwerdling, Alex. "Esther Summerson Rehabilitated." PMLA, 88 (1973), pp. 429-439.

VITA

Glenda Lindsey Hicks

Candidate for the Degree of

Doctor of Philosophy

Thesis: THE DREAM, THE ROMANCE, AND THE REAL: THE SYNTHETIC MYTHS OF OLIVER, PIP, DAVID, AND ESTHER

Major Field: English

Biographical:

Personal Data: Born in Stillwater, Oklahoma, October 12, 1948, the daughter of Mr. and Mrs. C. P. Lindsey.

Education: Graduated from Midwest City High School, Midwest City, Oklahoma, in May, 1966; received Bachelor of Arts degree in Letters from the University of Oklahoma in 1970; received Master of Arts degree in English from Oklahoma State University in 1973; completed requirements for the Doctor of Philosophy degree at Oklahoma State University in July, 1981.

Professional Experience: Graduate Teaching Associate in English, Oklahoma State University, 1973-81. Member, Modern Language Association and South Central Modern Language Association.