

CHAPTER III :

A N A L Y S I S

Burgess and Wallin propose the theory that "love, mutual enjoyment of sexual relations and emotional interdependence are typically the strongest social-psychological factors holding the married couple together and making for happiness and satisfaction in that relation." (Peterson 245). The work, *The Cricket on the Hearth*, also reflected two out of those three factors, which are love and emotional interdependence. In the story, John's love for Mary grows. His love for her is important, as well as the emotional interdependence between John and Mary, because the success of their marriage is more or less created and reflected from the relationship from one to another.

A. John's Early Relation With His Spouse

Every new-bride will surely expect their marriage to be successful and happy. Having being married for a year, John Peerybingle had what he considered a happy marriage. He had a small but comfortable house, a young and beautiful wife, and a baby of two-month old. He had these three and was happy and easily contented.

John Peerybingle, the main character of the story, worked as a carrier. He carried goods and people by a carriage for payment. He

worked from morning until the dark came, thus he hardly knew what Mary did daily in home. John was a sturdy figure of man, great rugged figure: " this lumbering, slow, honest John; this John so heavy, but so light of spirit; so rough upon the surface, but so gentle at the core; so dull without, so quick within; so stolid but so good!"(163). The writer considers John as a kind-hearted and jovial person. That was why all neighbors liked to have a cheerful word with John, though he was not a great talker himself.

The story began in one evening in late January, as Mary was cooking in the kitchen. It was almost the time for John to come home when Mary had done with the cooking. Mary Peerybingle, John's wife, was often left home alone until dawn when he came home from his work. She always waited for the coming of her husband and the other family members home in the evening. She was at the time alone at home and was faithfully waiting for them to come. Having nothing more to do, Mary lighted a candle, for it was getting dark. She looked out of the window, where she saw nothing, but her own face imaged in the glass, owing to the darkness outside. The condition of the open country was dull and black though it was supposed to be winter, in January. Mary might have looked a long way through the window and seen nothing nice outside. The condition outside the house was completely different with the inside indeed:

It's a dark night, sang the kettle, and the rotten leaves
are lying by the way; and, above, all is mist and

darkness, and, below, all is mire and clay; and there's only one relief in all the sad and murky air;..and the wildest open country is a long dull streak of black;...(161).

While inside the house, the cricket's chirp voice resounded through the house. The writer has observed their house as a simple one, yet full of merry sounds of sounding wall ornaments and furniture, such as a little waxy-faced Dutch clock that strikes every intended hour, and the Moorish Palace—a clock with a cuckoo inside it, locked in a trap door. Besides these wall ornaments, there was a kettle in the kitchen whose lid will burst into the air at the time the water boil, and will grow mellow and musical afterwards, because the lid performed a sort of jig, dance up and down quickly and clatters like a cymbal. The merriest sound of all was the shrill, sharp, piercing voice of a cricket, which usually stood, on the hearth inside the house. Its chirp combined with the kettle's fireside song of comfort, and streamed into a ray of a candle that shone out through the window, and "seems to twinkle in the outer darkness like a star" (162). The writer believes that being dwelt in this gleaming house with such exciting sounds accompanying her, Mary wouldn't certainly feel so much distress and lonely for being left by her husband every day, nor by the dark outside.

Next moment, the candle's light burst on John who had just entered the house. It was around six in the evening when he came home.

He entered with Tilly Slowboy, a nurse in her earliest teens, holding the two-month-old baby, Mary's baby. She found herself was so kindly treated and installed in John's comfortable home. Mary went running to the door immediately to welcome them, especially John. Mary was a short lady, had a little figure, young, gentle and had a good humor. Compared to Mary, John was much taller and much older than her. The writer had tried to find the significance of the name 'Peerybingle', and concluded that it suggested Equal, which was opposite to John and Mary's ages and physical appearances. John had a tender awkwardness, endeavoring to adapt his rude support to Mary's slight need, and made his burly middle age a leaning-staff not appropriate to her blooming youth. Perhaps Dickens wanted to show that Equal was not considerate of physical appearance yet of the value and the ability of the couple to deal with and comprehend their spouse's need.

Either John or Mary had their own peculiar term in predicating their spouse. John named Mary 'Dot':

'Why, you see, Dot,' John made answer, slowly,...'it - it ain't exactly summer weather. So, no wonder.' 'I wish you would not call me Dot, John. I don't like it,' said Mrs. Peerybingle: pouting in a way that clearly showed she did like it, very much. 'Why, what else are you?' returned John, looking down upon her with a smile. (163)

From this quotation, the writer presumes that John called Mary by such a name owing to her little figure, which means that he respected and praised her by means of her physical appearance.

Mary always gave her care and attention mainly to John's comfort, as when he told her how he'd fought with the wind and bad weather on his whole way home, she instantly did things to make him warm and comfort. Next moment Mary took the baby from Tilly Slowboy and held it for some time before she gave it to John. She was proud of her baby, and wanted John to feel the same. While John was holding the baby, however, it struggled for breath. The baby turned his eyes and winked at once, his mouth was gasping like a gold and silver fish. John did not realize what was happening to the baby, wherefore Mary immediately turned it over on her left arm and slapped the baby's back as a restorative. She commented him: "'You don't deserve to be a father, you don't,' said Dot,... And when she had turned the baby over on her left arm, and had slapped its back as a restorative, she pinched her husband's ear, laughing" (164). The writer supposes that Mary should have been angry with him, yet she pinched his ear instead, and laughed. This shows that Mary could easily pardoned John and even mocked at him not solemnly by saying that he did not deserve to be a father. The writer thinks that she liked to say this for as she did say it, with all the grand manner of an experienced married woman, she had something of her own to be proud of which could be equal to his.

She felt little glad owing to this and enjoyed his fool manner. She felt that she was as capable as him, in her own account.

Mary also had her special term to name John, such as 'stupid fellow' and a 'dunce': "'Ha ha,' laughed Dot. She had the blithest little laugh you ever heard. 'What a dear old darling of a dunce you are, John, to be sure!'" (165). Different with John who called Mary by means of her physical appearance, Mary called him by his character. Mary would rather call him 'dunce' rather than 'big man' or 'sturdy man', for example. John was the same as he called Mary 'Dot' than 'my faithful wife' or 'my diligent wife'. This shows that John and Mary had a difference in intelligence of comprehending and ability of appreciating their spouse. It was often, as the writer observes, when they talked about a subject, Mary knew more than John. "'How doth the little' - and all the rest of it, you know, John. Did you ever learn 'how doth the little,' when you went to school, John?' 'Not to quite know it,' John returned. 'I was very near it once. But I should only have spoilt it, I dare say'" (165). The writer thinks that John never got so deeply interested upon a subject as well, for he did not quite apprehend much about one. However, John's lack of knowledge did not obstruct Mary from getting something interesting of talking with him. John's slow-to-learn character could excite her sufficiently. She was often easily delighted and made happy by John's honesty.

Mary loved John and paid a good intention to his welfare likewise. As John agreed with her words that he did not know much about children and only know that he'd been fighting with the wind that night, she felt pity on him and instantly became very active. The wind had been blowing hard indeed, in January weather, straight into John's cart. " 'Oh goodness, John!' said Mrs. P. 'What a state you are in with the weather!'" (163). This quotation shows how much Mary cared to John's condition. Mary was troubled with John's bad state and had pity on him, but John's reaction was inappropriate to Mary's enthusiastic care, " 'why, you see, Dot,' John made answer, slowly, as he unrolled a shawl from about his throat; and warmed his hands; 'it - it ain't exactly summer weather. So, no wonder'" (163). John's uninteresting way in answering Dot showed that he esteemed Mary's care as something usual and normal. He rarely thanked for her attention to him and did not realize how different and special Mary was. Mary always tried hard to do all her household-works well and even perfectly, for the sake of the family. She was a very active woman, a diligent woman who works with care and not wasting time. When she had have the teapot ready on the hob, she told John the meal was ready, and at the same time told Tilly to prevent the baby from falling under the grate. She was very concern of how Tilly took care of the baby, for the reason that Tilly had a rare and surprising talent for getting the baby into difficulties. As the writer have observed, the name of Tilly Slowboy suggested Not Acting Immediately, thus the writer

supposes Dickens wanted to present a character who worked as a nurse yet did not pay full attention on the baby being nursed. Tilly had several times caused the baby's life to be in danger, in a quiet way peculiarly her own. Further consideration on Tilly's name, Dickens wrote: "For, the maternal and paternal Slowboy were alike unknown to Fame, and Tilly had been bred by public charity, a foundling,..." (167). From this quotation the writer thinks that being never fondled abundantly by her own parent, it is understandable to see that Tilly unable to do the same to the baby in a good and pleasing way.

John and Mary enjoyed their togetherness, as Mary enjoyed helping him with the parcels he'd brought on the cart, for example. She did her part to lighten his duty, but mostly to create humor and joy in the house: "To have seen little Mrs. Peerybingle come back with her husband, tugging at the clothes-basket, and making the most strenuous exertions to do nothing at all (for he carried it), would have amused you almost as much as it amused him" (166). From the quotation, we know it was John who lifted the clothesbasket, while Mary only intended to make them lighter for him by making such a joke. Mary did this to give amusement to others likewise, and as she did this, the Cricket began to chirp again: "It may have entertained the Cricket too, for anything I know; but certainly, it now began to chirp again, vehemently" (166). This quotation shows that the joy was not only felt by the people in the house, but also had moved the Cricket,

which evidently sounded with very great force. Mary's exertion had amused John and had entertained the Cricket too. It seemed to be happy likewise with Mary's funny attitude, as it began to chirp again with very great force and made John surprise: " 'Heyday!' said John, in his slow way. 'It's merrier than ever, tonight, I think'" (166). Consequently, Mary told John the importance of the Cricket in accompanying her while she was alone at home. The first time she heard its cheerful voice was on the night when he brought her to their new home. To her, its chirp was such a welcome and had a good effect on her. Its chirp had cheered her up and filled her with new trust and confidence. She had slyly experienced how it brought them good fortune, thus she evidently concluded that having a Cricket on the Hearth is the luckiest thing in the entire world.

The Cricket's loud voice had make John astonished for a while. Seeing that John was addressing his surprise to the Cricket, Mary evidently told him about the importance of it in accompanying and comforting her.

'And it's sure to bring us good fortune, John! It always has done so. To have a Cricket on the Hearth, is the luckiest thing in all the world!' John looked at her as if he had very nearly got the thought into his head, that she was his Cricket in chief, and he quite agreed with her. (167)

This quotation shows how eager Mary was in sharing with John the experience she had with the Cricket. Mary was implicitly bringing about the Cricket's great merit in uniting their marriage and mainly helping her to enjoy living and staying in the house. Yet, he did not understand exactly what was Mary meant by saying so, neither of what good fortune Mary really meant. The writer thinks that John was not sensible of the saturnine feeling in Mary's heart, nor did he see any serious problem coming between them yet, that needed such a good fortune. Mary herself was not able to share her thought to John properly, owing to their lack of togetherness and their separated views of thinking. Their cogitation was often different upon a subject, like theirs upon the Cricket. When Mary was relating the Cricket to their marriage, for example, John could not grasp Mary's conscience and was contemplating of something else instead as he was thinking of Mary as his Cricket in chief. In this manner he agreed when she said that it was lucky to have it, because he felt lucky as well to have her as his wife. Hence, the writer concludes that Mary's effort in trying to convey her passion and feeling about the Cricket was useless, for the reason that John could not feel the same as Mary felt yet.

'It's chirp was such a welcome to me! It seemed so full of promise and encouragement .It seemed to say you would be kind and gentle with me, and would not expect (I had a

fear of that, John, then) to find an old head on the shoulders of your foolish little wife.' (167)

This shows that Mary was not happy when the first time she begun to dwell in their house, but the merry sounds of the cricket had made her heart became merry likewise. The cricket's sound seemed so full of promise for her owing to her doubt about their later marriage. It is full of encouragement likewise for she felt inferior in herself. From this, the writer concludes that Mary hardly got support and encouragement from John, and it was the Cricket who did this, substituted him. While John could not understand her true feeling about their marriage, the Cricket could, and it hastily comforted her from the first time she entered the house until then. Responding to Mary's words above, John's reaction was physically plain and easy: "John thoughtfully patted one of the shoulders, and then the head, as though he would have said No, No; he had had no such expectation; he had been quite content to take them as they were. And really he had reason. They were very comely" (167). The writer thinks that John was not interested in undergoing further of what kind of promise and encouragement was Mary truly meant. John's reaction shows that he did not fully understand Mary's words. Mary's solemn manner in saying the words was different to John's solemn manner, which rarely considered Mary's words deeply. To Mary, what she had said was something significant and meaningful, but to John it was something usual. For this reason, the writer thinks that Mary had difficulty in her effort

to accommodate what she had in mind to John, as John was exactly alike her for he could not grasp the true meaning of Mary's words.

John and Mary had not from earlier built their relation upon trust; consequently Mary was hard to share her deep feeling to John heartily. However, her great devotion and thankfulness for the Cricket made her keep saying this, and ignored John's inspired respond, as seen from this quotation: " 'It spoke the truth, John, when it seemed to say so; for you have ever been, I am sure, the best, the most considerate, the most affectionate of husbands to me. This has been a happy home, John; and I love the Cricket for its sake!'" (167). Mary's words above signed that John had not been such a husband for her before, nor had the home been such a happy one. The writer presumes that Mary had passed her days mostly with the companion of the Cricket rather than with John, accordingly, it could encourage and cheer her up in her time of anxiety. The Cricket understood more about Mary's discomfort than John did, even, the writer would rather say that, John did not understand her at all. The writer concludes that Mary eagerly wanted to share her experience concerning the Cricket with John so that, as she hoped, he would be grateful for the Cricket likewise. Still, John's reaction to Mary's next words was imperturbable: " 'why so do I then,' said the Carrier.' So do I, Dot'" (167). Just like before, John's respond to her words was not as enthusiastic as Mary's, and this was because of their lack of sharing time and togetherness. Since John did not understand the problem Mary was facing with and how

the Cricket had consoled her, he was only submissive to her devoted words by saying he also loved the Cricket, just as the way she loved it, and not as his.

The Cricket was also a character of this story, and as a character its character-traits can be observed from its physical quality, which shows the ways it acted, and from the relationship between it and Mary. From its physical quality, the Cricket was a small animal with very loud voice. In the story, its voice was able to console Mary "Its chirp was such a welcome to me! It seemed so full of promise and encouragement" (166). This quotation shows the hospitality of the Cricket, and since its chirp was so full of encouragement for Mary, the writer concludes it was also a character of a salutary thought on Mary's future. The writer have observed that the Cricket never shown a harm attitude during the story and had always revealed pleasing truth to Mary. At the time that the condition inside the house was not cheerful owing to the salient sadness and gloomy within Mary's heart, the Cricket would produce no sound as a sign of sympathy: "The Cricket, too, had stopped. Somehow the room was not so cheerful as it had been. Nothing like it" (170). This was vice versa to what the kettle usually sang: "It's a dark night, sang the kettle, and the rotten leaves are lying by the way; and, above, all is mist and darkness,...; and there's only one relief in all the sad and murky air" (165). Its chirps merely produced at the time whether Mary needed to be consoled or to representatively confirm the good state of Mary's

feeling. As a Fairy, it was a genius one, for it knew everything about Mary and her young and it loved Mary very much that it at some time ignored John: "And when they found her thus, they neither turned nor looked upon him, but gathered close round her,.. and forgot him altogether" (213). This also shows that the Fairies always gave their kindness and sympathy to Mary alone. They possessed a sentimental value because they had merit for Mary. Mary often spent her time at home alone, and since she at first was not so delightful with her marriage, added with her loneliness, the writer assumes that she had passed a great loneliness and discomfort, and had been consoled by the Cricket, not by John: " 'its Chirp, Chirp, Chirp has cheered me up again, and filled me with new trust and confidence'" (167). This quotation shows that Mary had not just been once consoled by the Cricket, but many times, and as the Cricket did this, she got new trust and confidence. The writer thinks that if it was not because of the Cricket and all it had done for her, Mary would not be able to express such a good attitude and pleasant joke to John every day, and would feel very bored and lonely instead. She continued: " 'I was thinking of these things tonight, dear, when I sat expecting you; and I love the Cricket for their sake!' " (167). This quotation reveals that Mary always struggled with her fear by her own might, without John's supporting intervention. Mary's unwillingness to share it with John and John's disability to see through her mind and heart and often considered everything as plain and simple, made their relation to be

merely good at the outside, but empty inside. And again, John's respond to Mary's words above was like the previous one, as he repeated: " 'And so do I.'" (167)

They seemed to be a happy couple, from the way they talked to each other and the way she laughed at him. The writer thinks that Mary did this just to keep the room cheerful for everyone. Their marriage was firstly not a marriage based on love and friendship indeed, but a marriage that was intended by her mother (this truth will appear more complete later in this chapter). Mary had secrets of her past, concerning their marriage, but she kept this from him. At the first time they were married, she did not love him yet, and she thought that he did not love her likewise, according to her account. But she kept this and just told him that it was because she was very young and that he was much older than her and she feared their marriage might prove to be an ill-assorted marriage. Accordingly, from the early day of their marriage, she tried hard to make use of herself, to do her duty as good as she could. She took due care of the house very well so that John might learn to love her fairly. She did not want John to look down on her as worthless as a child.

'And when I used to fear - I did fear once, John, I was very young you know, that ours might be an ill-assorted marriage, I being such a child, and you more like my guardian than my husband; and that you might not, however hard you tried, be able to learn to love me. (167)

The quotation shows that Mary tried to do her best for the sake of their marriage and hoped that later John would love not only her appearance but her personality as a whole; not only praised her beauty but her good works, faithfulness, and sincerity all the same.

The writer also thinks that Mary and John were different in some matter, as when she hoped that John might be able to learn to love her, John disputed this by confirming her that he had learnt this, long before he brought her to their home. He denied it by saying: " 'I had learnt that, long before I brought you here, to be the Cricket's little mistress, Dot!'" (167). This quotation shows that both did not acquaint with each other well, moreover, Mary was still unable to enlarge her mind and be honest to John regarding her long discomfort. When John protested Mary's opinion about his love to her, Mary did not uprightly try to explain the reason of her claim on it: "She laid her hand, an instant, on his arm, and looked up at him with an agitated face, as if she would have told him something" (168). Mary still kept something hidden from John, a secret of her own, which was in fact related to John too. The writer thinks that by not answering John's protest and rather laying her hand on his arm instantly, shows that she wanted to calm him and said that there was nothing necessarily to worry about. Mary was likely unsure whether to reveal her heart and mind to him or not.

Ending their conversation about the Cricket, Mary was then busy with the parcels John had brought on the cart. She turned the heart of

conversation into a wedding cake she saw among the goods. It was Tackleton's wedding cake, as he will marry May Fielding on the day after tomorrow. To see the cake, Mary recollected when she and May were girls at school together. Her eyes were cast down, for the reason that she remembered her own wedding day a year ago. She thought of the age of the bride, of how many years older Tackleton was than John, and unconsciously did not give notice to John's calling, until he rose and touched her on the arm. At the time she realized it, she performed such an attitude as if she was immaculate by laughing at her own negligence: "when she looked at him for a moment, and hurried to her place behind the tea-board, laughing at her negligence. But, not as she had laughed before. The manner and the music were quite changed" (169). The writer thinks that the different manner and the music of her laugh showed that she, again, was keeping a secret. Her memory was fixed upon a definite matter and did not want John to feel it. John himself did not look closely at what had disturbed Mary in her mind, and what had make her mused about the wedding cake, nor did he vexed on what had make her laugh. Even as Mary so troubled in her mind that she almost shed tears, John did not discover it. By keeping it, it shows that Mary herself did not intend to share her grief with him yet. John's plain attitude and words toward Mary's serious one shows that he rarely took her misery seriously, for he might think that it was part of women's emotions, as when he commented on Mary's capability in recognizing a wedding cake he brought: " 'Leave a woman

alone to find out that,' said John admiringly..., a woman would be sure to find it out directly'" (168). This quotation shows that John had thought it was usual for women to have themselves flared by their deep feeling. John accepted this as women's nature, as well as Mary's. He probably thought that it would not be necessary for him to try to comfort her, for he feared that he would spoil it instead. The writer also assumes this as John's failure to fathom Mary's personality properly. After she laughed, they did not say a word to each other for a moment. In order to describe the condition of the room while they kept silence to each other, Dickens wrote: "The Cricket, too, had stopped. Somehow the room was not so cheerful as it had been. Nothing like it" (169). This quotation shows that the setting presented an idea of something wrong was going on inside Mary or between both. She felt slighted because John failed to show courtesy to her words. The writer thinks that the Cricket at this moment once again understood what was going on within Mary's heart, that she was not happy at that moment, nor was the Cricket, which had stopped its cheerful voice, and unlike John, for John kept eating his food with delicacy and not minding what would Mary spoke or did next:

'So, these are all the parcels, are they, John?' she said, breaking a long silence, which the honest Carrier had devoted to the practical illustration of one part of his favourite sentiment - certainly enjoying what he ate, if it couldn't be admitted that he ate but little. 'So these

are all the parcels; are they, John?' 'That's all,' said John. (169)

This quotation proved that it made no difference to John of how the situation had changed, for it was all the same to him. John likely had thought that the halting sound of the Cricket was natural, and did not realize its connection with Mary's inner feeling. Moreover, her question about the parcels reminded him of something else, which was a person he had left outside the house when he first came home. Evidently, he went out, accompanied by Mary and Tilly Slowboy, to meet an Old Gentleman, who he found on his way home, sitting by the roadside. The Stranger Old Gentleman "...had long white hair, good features, singularly bold and well defined for an old man, and dark, bright, penetrating eyes" (170). The Stranger looked rounds with a smile and saluted Mary by inclining his head. He observed John, Mary and the baby with questions, and had initially presumed Mary to be John's niece. Soon, they brought him into the house. Evidently, there was somebody at the door, and before Tilly Slowboy could reach the door, it was opened from outside. Their door was a primitive one with a latch - a simple lock for the front door, made of a short falling bar, which is pulled up with a string from outside or pressed up with a short handle. Consequently, Caleb, the guest, could open it from outside. Caleb was a little man and a meagre, thoughtful, dingy-faced man. Not only Caleb, all kinds of neighbors liked to come to John's house and had cheerful words with him, though he was no great talker

himself but a kind-hearted man indeed. Caleb also admitted John's kindness as he said that to know whether the members of family were good or bad he only needed to look at John, or at Mary for another. Next moment John gave him goods from his cart sent for him, which are a tiny flowerpot and a small box of doll's eyes for his daughter's work. John also encouraged him about his only daughter, Bertha, who was blind, owing to Caleb's hope that she might have her own sight.

Everybody liked John and Mary. Another neighbor who also loved to meet John and his family was Tackleton, the bridegroom, who entered soon. He was going to marry May Fielding, Mary's old schoolmate, and much younger than him. As he entered the room, he praised John and Mary: " '...John Peerybingle, my service to you. More of my service to your pretty wife. Handsomer every day! Better too, if possible! And younger,' mused the speaker,.. " (173). This quotation shows that John and Mary were liked owing to either their kindness or their pleasant appearance. Tackleton at that time invited John and Mary to spend an evening with him on the wedding day, which was John and Mary's wedding day too. Yet, John and Mary were curious whether they could come or not, since they had made a promise to themselves these six months to stay at home during their wedding day. The early months and years of marriage are very important for marriage adjustment (Peterson 239), even more it was their first wedding anniversary. The writer thinks that the promise they made implies that they were happy as a new couple that was waiting for their first wedding anniversary.

Subsequently, Mary, who was sitting by the fire, near the Stranger, made a loud, sharp, sudden cry, that made the room ring like a glass vessel. She had risen from her seat, and stood like one transfixed by terror and surprise. "'Mary!' exclaimed the Carrier, supporting her in his arms. 'Are you ill! What is it? Tell me, dear!' She only answered by beating her hands together, and falling into a wild fit of laughter" (176). John asked for her explanation, but she secretly answered that she was all right. There was something about the Stranger she'd found, still she kept it on the sly. John were also surprised greatly by rapid decision to let the Stranger rent a bed at their house, and by Tackleton's opinion on the Stranger that made John thought evil of the Stranger, as John himself kept wondering of what had frightened Mary.

The analysis in this thesis has so far been the exposition of the story, whereas the readers of the story receive essential background information, as has been written down by the writer, such as the characters, the situations, and the conflicts.

B. The Dream-like Supernatural Experience With Fairies.

The writer has observed that the fairies appeared after John was incited by Tackleton's convincing but unpleasant ideas regarding Mary's sincerity. To understand how Tackleton could easily influence John, the writer thinks it will be necessary to explore Tackleton's

character-trait, as well as the way he influenced John. The analysis on the influence of the fairy will come later.

B.1. Tackleton's Influences Upon John

As a toy merchant, Tackleton sold toys, but of his own creations and inventions. He had desires to do harm to others, which was clearly seen from his toys. He was delighted to make strange and odd toys and insinuate a cruel and unpleasant expression into the faces of his dolls. These toys were his only relief and through them his soul feasted merrily.

...he could indicate, for the instruction of his artists, with a piece of chalk, a certain furtive leer for the countenances of those monsters, which was safe to destroy the peace of mind of any young gentleman between the ages of six and eleven, for the whole Christmas or Midsummer Vacation. (174)

From this quotation, the writer assumes that Tackleton never felt happy through his childhood, owing to his desire to intimidate children and to stir their happiness. The writer concludes also that Tackleton did not like to see others be happy. His appearance was not too attractive likewise: "within the great green cape, which reached down to the calves of his legs, there was buttoned up to the chin an uncommonly pleasant fellow...stood in a pair of bull-headed looking boots with mahogany-colored tops" (175). Tackleton had always one eye

wide open, and one eye nearly shut, and this nearly-shut eye was always the expressive eye. "He didn't look much like a bridegroom, as he stood in the Carrier's kitchen, with a twist in his dry face, and a screw in his body..."(175). From this quotation, the writer supposes that Tackleton was a hard and an unsociable man, because his appearance was difficult to change, though he was going to be married, in January 31st of that year. And when John told him that it was also his wedding day, Tackleton laughed and made Mary angry, as expressed in the following quotation: "'Ha ha!', laughed Tackleton. 'Odd! You're just such another couple. Just!' The indignation of Dot at this presumptuous assertion is not to be described" (175). This shows that Tackleton did not understand good manners and unable to convey his idea by using more pleasant words. The words he used were often harsh words and allusions.

He was a man without guilty feeling likewise, for though he had hurt Mary's feeling he plainly invited them to attend his wedding. Tackleton invited them for his own advantage, for if they came, it would cherish his bride who was as young as Mary. Moreover, John and Mary would also make the same appearance to Tackleton and May, where the husbands were much older than the wives. However, when John said that he and Mary had arranged to keep their wedding day at home, Tackleton mocked at him and compared John's house to his: " 'Bah! What's home?' cried Tackleton. 'Four walls and a ceiling!.. There are four walls and a ceiling at my house. Come to me!' " (176). This also

shows that Tackleton was an arrogant man who was proud of himself and what he had but others not. He was an egoist man likewise who always deliberated about himself and did not consider John and Mary's sake.

Referring to the significance of Tackleton's name, the word 'tackle' means Attack. To tackle somebody about a matter means to speak to somebody frankly about a matter. Hence, Tackleton's name supports his character. And as Tackleton was a hard man, it was not easy to compete with him. Just as John asked him further about the importance of Mary's coming to the wedding and commented May's love to him, Tackleton attacked him instead. Tackleton pointed on Dot and said sentences not straightly to what he meant and made John puzzled. The writer thinks that Tackleton tried to turn the topic of their discussion from May to Mary owing to his defeated position: "...To be sure! Doubtless you would. Of course. I'm certain of it. Good night. Pleasant dreams!' The Carrier was puzzled, and made uncomfortable and uncertain, in spite of himself" (177). Tackleton ended it immediately and left John puzzled, for it was his nature, to harm people.

Tackleton began to influence John when he had successfully made John puzzled. As when Tackleton had finished his confusing sentences, Mary suddenly made a loud cry and behave strangely. Soon after they had made her calm, Tackleton left, but John had taken his words seriously. Moreover, Mary's sudden change of attitude arose Tackleton's words in John's mind: "He scouted, from his heart, the insinuations of the Toy-merchant, and yet they filled him with a

vague, indefinite uneasiness" (179). From here, Tackleton's confusing words about Mary was proved by her own confusing manner, and had triumphtly worried him.

Tackleton's second bad influence was at the time they played cards in Caleb's house the next evening. As they began to play cards, John commented on the Stranger who was in the room, on how the Stranger admired Mary. Yet, Mary did not feel comfortable with it and tried to correct John, by saying: "'I wish he had had a better subject, John'; she said, with an uneasy glance about the room. At Tackleton especially" (205). Her uneasy glance at Tackleton showed that she felt discomfort to him, for he might perceive what was going on between Mary and the Stranger. While playing cards, Mary helped John with the cards, but next moment his whole attention became so absorbed upon the cards that he did not realize Mary was no longer standing beside him, until Tackleton touched his shoulder and asked him to come with him. Tackleton guided John to his own counting house, a yard away. They approached the wareroom and peeped through its window. " 'A moment!' said Tackleton. 'Can you bear to look through that window, do you think?' 'Why not?' returned the Carrier. 'A moment more,' said Tackleton" (206). Tackleton's word shows that he had ever peeped through that window beforehand, for he knew definitely the exact moment and what was going to happen there. Tackleton continued by saying a warning to John: " 'don't commit any violence. It's of no use. It's dangerous too. You're a strong-made man; and you might do

murder before you know it'" (206). It seemed that Tackleton was trying to prevent John from committing crimes, however by saying this Tackleton intended to irritate John and made him to think serious in what Tackleton was going to show him there.

B.2. The Fairies' Influences Upon John.

Before transforming into a fairy shape, the cricket was in its real shape, an animal shape. The cricket is also a character of the story, for its thought, words and actions are revealed in the story. It has a cheerful chirp, it can feel Mary's loneliness, and always thinks of what will please her. The writer thinks that the reason Dickens used cricket instead of other animals is that cricket can help to strengthen quiet, still and calm atmosphere of the story. This is fit to the setting of the story presented by Dickens: "and the wildest open country is a long dull streak of black;.." (161). The cricket helps to create in readers' mind such a quiet situation about Mary's house.

The Cricket in fairy shape first came out when John was still surprised and wondered at Mary's surprise, while she was sitting by the fire, and to her sudden admission in accepting the Stranger to spent a night in their house. John was seriously thinking about this and thoughtfully puffing at his old pipe, when suddenly the Cricket chirped and "that Genius of his Hearth and Home (for such the Cricket was) came out, in fairy shape, into the room, and summoned many forms

of Home about him" (180). Home is a place where one lives, especially with one's family. Home can also mean 'one's birthplace or own country where one belongs, or a place where one feels happy, easy, confident and comfortable' (Hornby 409). While 'Hearth' is figuratively defined as 'fireside as representing the home' (Hornby 398). It is near the hearth where family usually gathers to spend their time talking and singing.

Here the Cricket showed him Mary of all ages and all sizes, filled with chamber. It also showed him the day when he and Mary christened their baby, the future day as their grandchildren rounded them, until his old days. And as the Cricket showed him all these things, his heart grew light and happy: "and he thanked his Household Gods with all his might, and cared no more for Gruff and Tackleton than you do" (181). This quotation also shows that the fairies had come in purpose that was to rub Tackleton's words out of John's mind and to set within his mind the truth about Mary. The writer thinks that by showing John his family's future in happiness, the fairies wanted to confirm him that his family would be just all right and nothing necessarily to be anxious with.

Fairies possess certain qualities that are constantly drawn on for tales of their adventures: supernatural wisdom, supernatural foresight, a mischievous temperament, the power to regulate the affairs of human beings for good or evil, the capacity to change themselves into any shape at any time (Holman 197). The Cricket fairy possessed some

of these qualities, since it showed John his past and future, adjusted John's affair with Mary for good, and was mentioned by Dickens as a Genius of John's Hearth and Home. In *An Encyclopedia of Fairies*, there are many kinds of fairies: the trooping fairies, the solitary fairies, the fairies of human or more than human size, the three-foot fairies and the tiny fairies; the domestic fairies and those that are wild and alien to man; the subterranean fairies and the water fairies that haunt lochs, streams or the sea, and fairy animals (Briggs 131). In the story, a solitary fairy appeared in the first conflict, while in the second one it came in both solitary and tiny shapes.

The second conflict arose a day before the wedding day. Tackleton asked John to peep through a window in a ware-house, and there John saw Mary was having an intimate conversation with the Stranger. But the man was not old; he was at that time young and bright. He had removed his wig and held it in his hand while talking to Mary. There John saw them embracing. Thinking that he'd seen enough, John left the place and came back to Caleb's house desperately. The writer accepts this moment as the second stage of the story, that is the Complication, where the conflicts grow heated.

Returning to Caleb's house, John remained silent until Mary entered. As they were together going back home, his anger was so strong that he did not want to talk nor sit on the same cart with Mary: " 'where's John, for goodness' sake?' 'He's going to walk, beside the horse's head,' said Tackleton; who helped her to her seat.

'My dear John. walk? To-night?'"(207). That night, in his own kitchen, still in desperation, John could not sleep and kept thinking about what he'd seen in the ware-house. He could not stand to show his anger to Mary and ignored her as she came near him to ask the reason of his unpleasant manner. His harsh words caused her to cry and left him alone, sitting on the corner of the room. His anger and hatred was so great that he wanted to kill the Stranger with his gun immediately. However, as he approached the Stranger's room, the struggling fire lighted the whole chimney with a glow of light and the Cricket on the hearth began to chirp. Its voice was unexpectedly able to shock and soften him and made him draw back his gun. Hence, the writer believes that the Fairy was beginning its work within John, and John likewise started to feel and experience what Mary had first done with the Fairy. " 'This has been a happy home, John; and I love the Cricket for its sake!' " (210). The quotation above shows that the Cricket's voice had made him recollected what she'd ever told to him of her love for the cricket. As John listened to the voice, he stepped back to his early sit beside the fire and cried. And suddenly the Cricket on the Hearth came out into the room and stood in Fairy shape before him. He was not surprised when it came, per harp because he did not notice when it appeared. According to Briggs, fairies were often described as a rare of 'beings half-way between something material and spiritual, which were rarely seen', or 'a real race of invisible or spiritual beings living in an invisible world of their own' (Briggs 319). Be

that as it may, John heard its voice and responded to it, and was also able to see the scenes being presented. The writer accepts this moment as the Climax of the story, where John faced a crucial decision that determined the outcome of the story.

The Fairy presented a scene of reflections in front of him. The first thing the Cricket showed him was his own house-holds with which Mary had ever been familiar, like the hearth, the kettle, and everything inside the house. It showed him all he had invested in home and family. These things being showed did all have to do with Mary:

It was not a solitary Presence. From the hearthstone, from the chimney, from the clock, the pipe, the kettle, and the cradle; from the floor, the walls, the ceiling, and the stairs; from the cart without, and the cupboard within, and the household implements. (211)

The writer thinks that the reason of The Cricket presenting all of these to John was to show the evidence of Mary's faithful deeds in making their simple house merry and better. Through this first reflection, the Cricket wanted to show how good the house was because of Mary's caring hands. She had turned their small and simple house into a gleaming house. Every simple furniture they possessed was so bright owing to her caring treatment.

The second picture being presented to John was the reflection of Mary, as she was among a crowd of merry-makers who were as young as her. The girls were all pretty, but Mary was the fairest of them all.

Her male companions admired her and loved to ask her to dance, but she merrily refused them one by one. She did not join the party because she was in charge of her cookery, and she preferred to stay with it. But when John came, she left her work and welcomed him. "O no! For presently, there came a certain Carrier to the door; and bless her what a welcome she bestowed upon him!" (212). Through this second picture, the Cricket wanted to show John that Mary would rather leave the party and her friends rather than to ignore John. It showed that she did not intensely care and concern much about anything except John and her housework. She preferred to serve him rather than to enjoy her youth with friends. She knew well that John, who was much older than her, could not easily join such a dance, because he'd already passed those young times. Accordingly, she sacrificed her youth-time and tried to deal with his present condition.

In the third passage the Fairy showed John his own family and Caleb Plummer's, where Mary was among both. In their own house, Mary was rocking her little Baby in the cradle and resting her head upon John's shoulder. While in Caleb Plummer's house, Mary was with Bertha, Caleb's only daughter, born blind. Mary was able to bear cheerfulness to Bertha as well as to Caleb's house: "The Blind Girl's love for her, and trust in her, and gratitude to her;...her dexterous little arts for filling up each moment of the visit in doing something useful to the house,..." (213). By presenting Mary's presence in the middle of Caleb's family, the households fairies intended to prove that Mary's

kindness had broadly influence her neighbors and enjoyed by them as great as by her own family. Her gentleness, caring and loving manner was for everyone.

As far as the writer could observe, all of the reflections being presented before John matched to his problem. It was not a reflection to prove who the Stranger really so that he would not be very angry to him, instead, it showed Mary's reflections. The Cricket tried to set his perception right on his wife, because it was his knowledge about his wife that was needed to be set right. The sort of perception he had, true or false, would occur long through their marriage.

However, in the middle of the presentation, the Stranger's shadow fell many times upon the scenes. As the fairies showed John Mary's reflections, her reflections wrestled some times against the Stranger's shadow. The shadow came not from the household fairies but from John's mind, owing to the fairies' great surprise and fear whenever it appeared.

Whenever it appeared, the Fairies uttered a general cry of consternation, and plied their little arms and legs, with inconceivable activity, to rub it out. And whenever they got at Dot again, and showed her to him once more, bright and beautiful, they cheered in the most inspiring manner (212).

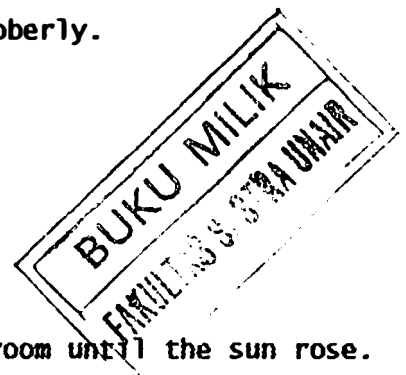
This quotation shows that the household fairies did not wholly prison John's mind, still he had his own consciousness. The fairies merely

wanted to show Mary's image to him, not the Stranger's. According to Reesman, a shadow is the darker side of our unconscious self, the inferior and less pleasing aspects of the personality, which we wish to suppress (Reesman 170). Thus, the shadow symbolized John's evil thought and less pleasing memory of and hatred upon the Stranger. Each time when the shadow appeared, the fairies always rubbed it out faithfully. As they rubbed it out, they have begun to grasp his thought and emotion. It seemed that the fairy had success in influencing him in the end, for the latest shadow was not as dark and black as the first.

Different from the situation of the surrounding, the room where he sat or the outside of the house, John's inner condition was becoming lighter and calmer: "The night - I mean the real night: not going by Fairy clocks - was wearing now; and in this stage of the Carrier's thoughts, the moon burst out, and shone brightly in the sky." (212). While the moon, the real moon, was dimming, the one in the stage of John's mind was the reverse of it. This showed that the Cricket Fairy had triumphly created changes in his mind, which was becoming better and enabled him to think more soberly.

C. John's New Relation With His Spouse

John sat all night on the corner of the room until the sun rose. The first person he met that morning was Tackleton, who was in his



bridal gown for it was his wedding day. John seriously told him about his experience with the household fairy and how it had changed his view and opinion regarding his wife and their marital relation. John was not easily removed by Tackleton's words anymore: " 'But as you did show it me,' pursued the Carrier, not minding him;.." (216). He had a firmer and steadier character now, as he himself said to Tackleton: " '...what my mind is upon the subject. For it's settled,' said the Carrier, regarding him attentively. 'And nothing can shake it now.' " (216). This shows that John's doubt respecting Mary's unfaithfulness had already been settled, while his new thought effected his figure as well:

The Carrier set his grip upon the collar of the Toy-merchant, and shook him like a reed. 'Listen to me! 'he said. 'And take care that you hear me right. Listen to me. Do I speak plainly?' 'Very plainly indeed, 'answered Tackleton. 'As if I meant it?' 'Very much as if you meant it.' (218)

This quotation shows that John was not a slumbering man anymore, but a decided and an emphatic one. He told his experience with intensity, not in his initial slow manner yet in strength. John now realized Mary needed not only to be praised but also to be listened. John at first thought that what he considered good for her was appropriately good for her and would please her. He scarcely knew her true heart and her sacrifice to him, until he met the household fairies and saw the

reflection they presented before him. His love was then different with the one she'd expected him to possess. John thought that by marrying her, based on her beauty, will be properly enough for their marriage. Thus, as John comprehended her superiorities by means of the reflections, it made him sad instead of glad. He had a faint-hearted and felt that he was inferior to her. He felt unworthy to be her spouse and began to compare him self to other young men who were more capable to be her husband.

John was firstly busy to make himself a good husband for Mary, but had not realized that he had ignored her, for Mary also wanted to do the same: " 'I only now begin to know how hard she has tried, to be my dutiful and zealous wife. How good she has been; how much she has done;.." (217). This quotation shows that it was not easy for Mary to be John's wife and to serve him splendidly, because she was very young when he first married her. However, Mary tried with all her strength to be equal with John, who was much older and sure had more experience in life than her. Mary tried to cover all of John's impotencies, and not to despise him; she tried hard to love and accept him as he was, including all of his plain existences. Consequently, for the compensation of what he'd unsympathetically done to her and many happy hours she'd given him, he told Tackleton that he would release her. He would willingly let her go so that she did not need to bother herself with serving him anymore.

As John was sharing this to Tackleton, Mary was talking to Caleb and his blind daughter, Bertha, in Caleb's house. In the middle of their conversation, a man entered the room. The man was Edward, Caleb's lost son, believed dead, but he was alive and had come back. As a father, a son and his sister embraced each other, John came with Tackleton. John met Edward, who was actually his old friend, and begun to recognize him as the Stranger. Edward told him about his past love with Mary, that they were once lovers. And by Mary's explanation and soft words, he could accept the fact that Mary had been married to John. After Edward had spoke up, Mary continued with her defense for herself. By her confession, it revealed up that at the first day John married her, there was no love beside her. Based by one-sided love, she went through her marriage with hypocrisy. However, she learned to love him through the days of their marriage and began to gain the love she needed within a year, and as she did this, her love to him grew stronger and stronger every day. Mary heard when John wanted to release her owing to his guilty feeling, yet she had actually forgiven him. She did not want to be apart from him and wanted him to have her in his heart again.

And it was likely different to John now, for he would heartily do so, as her wish, with his renewed love and affection. He had come to comprehend Mary agreeably by the assistance of the household fairies.

Amid the tumult of emotions in his breast, the honest carrier had stood, confounded. Flying, now, towards her, Dot stretched out her hand to stop him, and retreated as before ... Little woman, how she sobbed again! John Peerybingle would have caught her in his arms. (228)

This quotation proves that John did not despise on Mary's emotion anymore, nor looked at it as merely something usual for a woman, but had now considered it as her own inmost soul. He had already possessed emotional interdependence to Mary, for her words could already raise his compassion on her.

Mary had changed likewise. She was able to speak to John in a sincere manner. She did not keep secrets from John anymore, rather she told him everything she'd kept by herself:

'No, John, no! Hear all! Don't love me anymore, John, till you've heard every word I have to say. It was wrong to have a secret from you, John. I'm very sorry. I didn't think it any harm, till I came and sat down by you on the little stool last night. But when I knew by what was written in your face, ...and when I knew what you thought, I felt how giddy and how wrong it was...' (228).

The writer accepts this conversation proceeded by John and Mary as the Resolution of the story, because here the conflicts are resolved.

Either John or Mary had now possessed a new and better way of expressing their love from one to another. Mary never expressed her

love by deeds or showing it previously, but now she did kiss John. And John was likewise, for his new thought had created his better manner. At first, he never gave hands to help Mary with the meal, but now he made himself useful. As they were having party with neighbors, in the hour Tackleton should had been married May Fielding, but it failed owing to Edward's attendance, John assisted Mary by washing the greens, peeling the turnips, breaking the plates, and upsetting iron pots on the fire. As Mary had accepted and enjoyed John's activities as her own, John now did the same. They finally could learn to possess a deeper and mutual understanding to each other.

CHAPTER IV

CONCLUSION