

NOVEL (3RD YEAR)
GREAT EXPECTATIONS
BY CHARLES DICKENS
CHARACTERS
(PAGES 6-9)

Prepared by:

Lect. Huda Abdullah Abdulateef

Pip (Page 6)

Pip

The **protagonist** and **narrator** of *Great Expectations*,

Pip begins the story as a young orphan boy being raised by his sister and brother-in-law in the marsh country of Kent, in the west of England.

Pip's Traits

Pip is **passionate, romantic,** and somewhat **unrealistic at heart,** and he tends to expect more for himself than is reasonable.

Pip also has **a powerful conscience,** and he deeply wants to **improve himself,** both **morally** and **socially.**

Estella (Page 6)

Estella, Miss Havisham & Pip

Estella is Miss Havisham's beautiful young ward,

Estella is Pip's unattainable dream throughout the novel.

Estella & Pip

He **loves her passionately**, but, though she sometimes seems to consider him a friend, she is usually **cold, cruel**, and **uninterested in him**.

As they **grow up** together, she repeatedly **warns him** that **she has no heart**.

Miss Havisham (Page 6)

Who is Miss Havisham?

- **Miss Havisham** is the **wealthy, eccentric old woman** who **lives in a manor called Satis House** near Pip's village.

Her Traits

- She is manic and often seems insane,**
- **flitting around her house in a faded wedding dress,**
 - **keeping a decaying feast on her table,**
 - **and surrounding herself with clocks stopped at twenty minutes to nine.**

Her Plight & its Impact

- As a young woman, Miss Havisham was jilted by her fiancé minutes before her wedding, and now she has a vendetta against all men.
- She deliberately raises Estella to be the tool of her revenge, training her beautiful ward to break men's hearts.

Abel Magwitch (Page 6)

Abel Magwitch (“The Convict”)—A fearsome criminal, Magwitch escapes from prison at the beginning of *Great Expectations* and terrorizes Pip in the cemetery.

Pip’s kindness, however, makes a deep impression on him, and he subsequently devotes himself to making a fortune and using it to elevate Pip into a higher social class.

Behind the scenes, he (**Magwitch**) becomes **Pip’s secret benefactor**, funding Pip’s education and opulent lifestyle in London through the lawyer Jaggers.

Jaggers (Page 7)

Jaggers is the powerful, foreboding lawyer hired by Magwitch to supervise Pip's elevation to the upper class.

As one of the most important criminal lawyers in London, Jaggers is privy to some dirty business; he consorts with vicious criminals, and even they are terrified of him.

But there is more to Jaggers than his impenetrable exterior.

He often seems to care for Pip, and before the novel begins he helps Miss Havisham to adopt the orphaned Estella.

Jaggers smells strongly of soap:

He washes his hands obsessively as a psychological mechanism to keep the criminal taint from corrupting him.

Joe Gargery (Page 7)

Who is Joe Gargery?

- **Joe Gargery is Pip's brother-in-law, the village blacksmith,**
- He **(Joe)** stays with his overbearing, abusive wife—known as **Mrs. Joe—Joe—solely out of love for Pip.**
- **Joe's quiet goodness** makes him one of the few completely sympathetic characters in *Great Expectations*.
- **Although he is uneducated and unrefined,** he consistently acts for the benefit of those he loves and suffers in silence when Pip treats him coldly.

Mrs. Joe (Page 8)

Mrs. Joe

Pip's sister & Joe's wife,

known only as

"Mrs. Joe"

throughout the novel.

Mrs. Joe is a stern and overbearing figure to both Pip and Joe.

Traits

- She keeps a spotless household and frequently menaces her husband and her brother with her cane, which she calls "Tickler."
- She also forces them to drink a foul-tasting concoction called tar-water.
- Mrs. Joe is petty and ambitious; her fondest wish is to be something more than what she is, the wife of the village blacksmith.

Uncle Pumblechook (Page 8)

Uncle Pumblechook

Uncle Pumblechook

- He is Pip's pompous, arrogant uncle.

(He is actually Joe's uncle and, therefore, Pip's "uncle-in-law," but Pip and his sister both call him "Uncle Pumblechook.")

- A merchant obsessed with money.

Pumblechook & Pip

- Pumblechook is responsible for arranging Pip's first meeting with Miss Havisham.
- Throughout the rest of the novel, he will shamelessly take credit for Pip's rise in social status, even though he has nothing to do with it, since Magwitch, not Miss Havisham, is Pip's secret benefactor.

Herbert Pocket (Pip's Friend) (Page 7)

Who is Herbert Pocket?

- Herbert nicknames Pip "Handel."
- He is the son of Matthew Pocket, Miss Havisham's cousin,
- and hopes to become a merchant so that he can afford to marry Clara Barley.

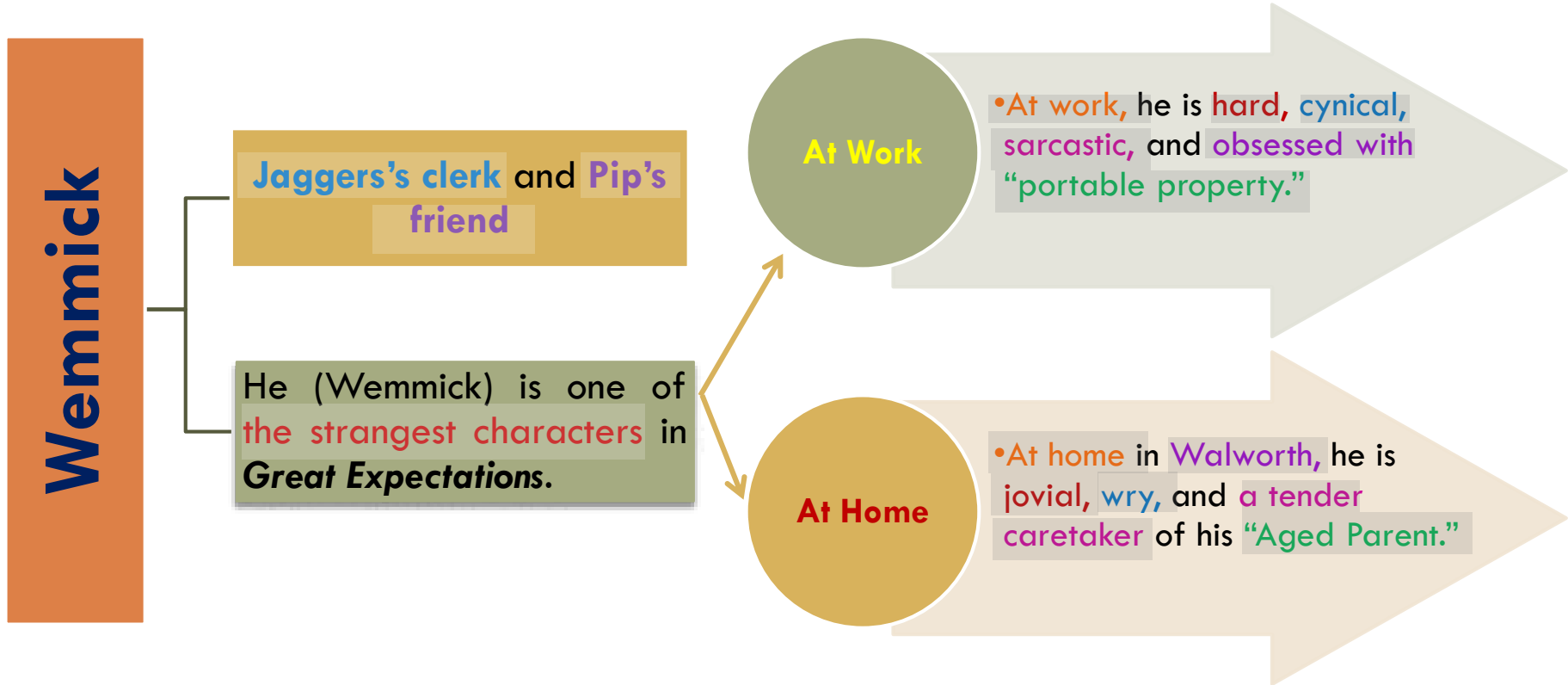
First Meeting (Satis House)

- Pip first meets Herbert Pocket in the garden of Satis House, when, as a pale young gentleman, Herbert challenges him to a fight.

Years Later (London)

- Years later, they meet again in London, and Herbert becomes Pip's best friend and key companion after Pip's elevation to the status of gentleman.

Wemmick (Pip's Friend) (Page 7)



Biddy & Bentley Drummle (Pages 7-8)

Biddy

- A simple, kindhearted country girl, she (Biddy) first befriends Pip when they attend school together.
- After Mrs. Joe is attacked and becomes an invalid, Biddy moves into Pip's home to care for her.
- Throughout most of the novel, Biddy represents the opposite of Estella; she is plain, kind, moral, and of Pip's own social class.

Bentley Drummle

- An oafish, unpleasant young man who attends tutoring sessions with Pip at the Pockets' house,
- He (Drummle) is a minor member of the nobility, and the sense of superiority this gives him makes him feel justified in acting cruelly and harshly toward everyone around him.
- Drummle eventually marries Estella, to Pip's chagrin; she is miserable in their marriage and reunites with Pip after Drummle dies some eleven years later.

Dolge Orlick & Compeyson (Pages 7-8)

Dolge Orlick

The day laborer in Joe's forge,

Orlick is a slouching, oafish embodiment of evil.

He is malicious and shrewd, hurting people simply because he enjoys it.

He is responsible for the attack on Mrs. Joe, and he later almost succeeds in his attempt to murder Pip.

Compeyson

A criminal and the former partner of Magwitch,

Compeyson is an educated, gentlemanly outlaw who contrasts sharply with the coarse and uneducated Magwitch.

Compeyson is responsible for Magwitch's capture at the end of the novel.

He is also the man who jilted Miss Havisham on her wedding day.

Mr. Wopsle, Startop, Molly & Miss Skiffins (Pages 8-9)

Mr. Wopsle

The church clerk in Pip's country town;

Mr. Wopsle's aunt is the local schoolteacher.

- Sometime after Pip becomes a gentleman, Mr. Wopsle moves to London and becomes an actor.

Startop

A friend of Pip's & Herbert's

- **Startop** is a delicate young man who, with Pip and Drummle, takes tutelage with Matthew Pocket.
- Later, **Startop** helps Pip and Herbert with Magwitch's escape.

Molly

Molly is Jaggers's housekeeper. In Chapter 48, Pip realizes that she is Estella's mother.

Miss Skiffins

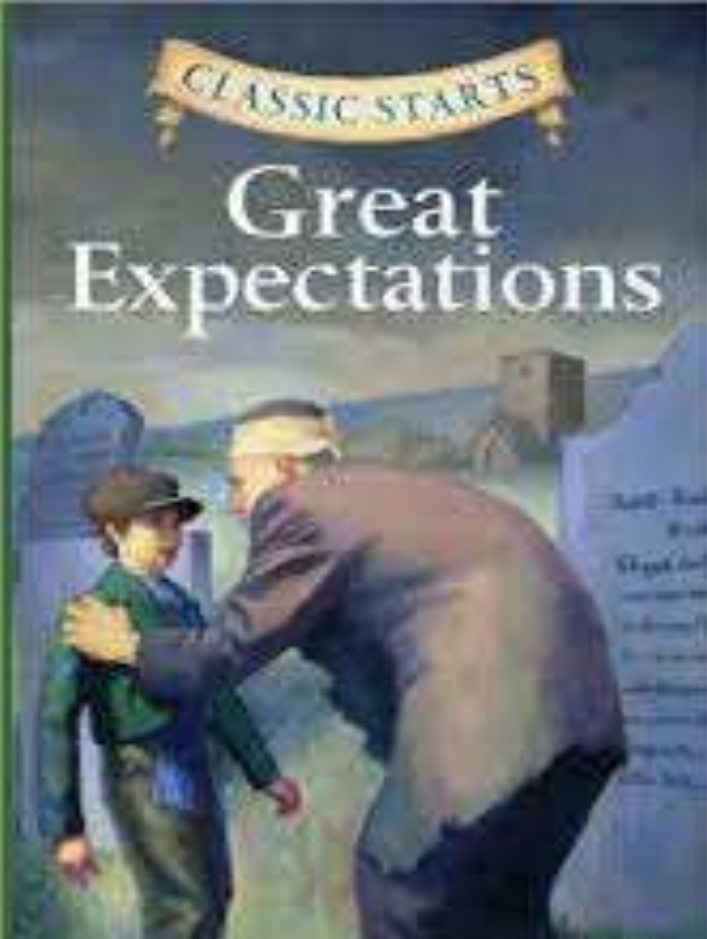
Miss Skiffins is Wemmick's beloved, and eventual wife.

Reference

Phillips, B., Cheng, W., Florman, B., Burns, J. (2002).
SparkNotes: Great Expectations by Charles Dickens.
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NOVEL (3RD YEAR)
GREAT EXPECTATIONS
BY CHARLES DICKENS
ANALYSIS OF MAJOR
CHARACTERS (PIP)

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Lect. Huda Abdullah Abdulateef

Analysis of Major Characters/Pip (Pages 10-11)

- As **a bildungsroman**, *Great Expectations* presents the **growth and development of a single character**, Philip Pirrip, better known to himself and to the world as **Pip**.

What does Bildungsroman mean?

(See the next slide)

Bildungsroman

What does Bildungsroman mean?

- In literary criticism, a **Bildungsroman** is a **literary genre** that focuses on the **psychological** and **moral growth** of **the protagonist from youth to adulthood**, in which character change is important.

Pip As a Major Character in *Great Expectations*

As the focus of the **bildungsroman**,
Pip is by far **the most important character** in *Great Expectations*:

**the
protagonist**

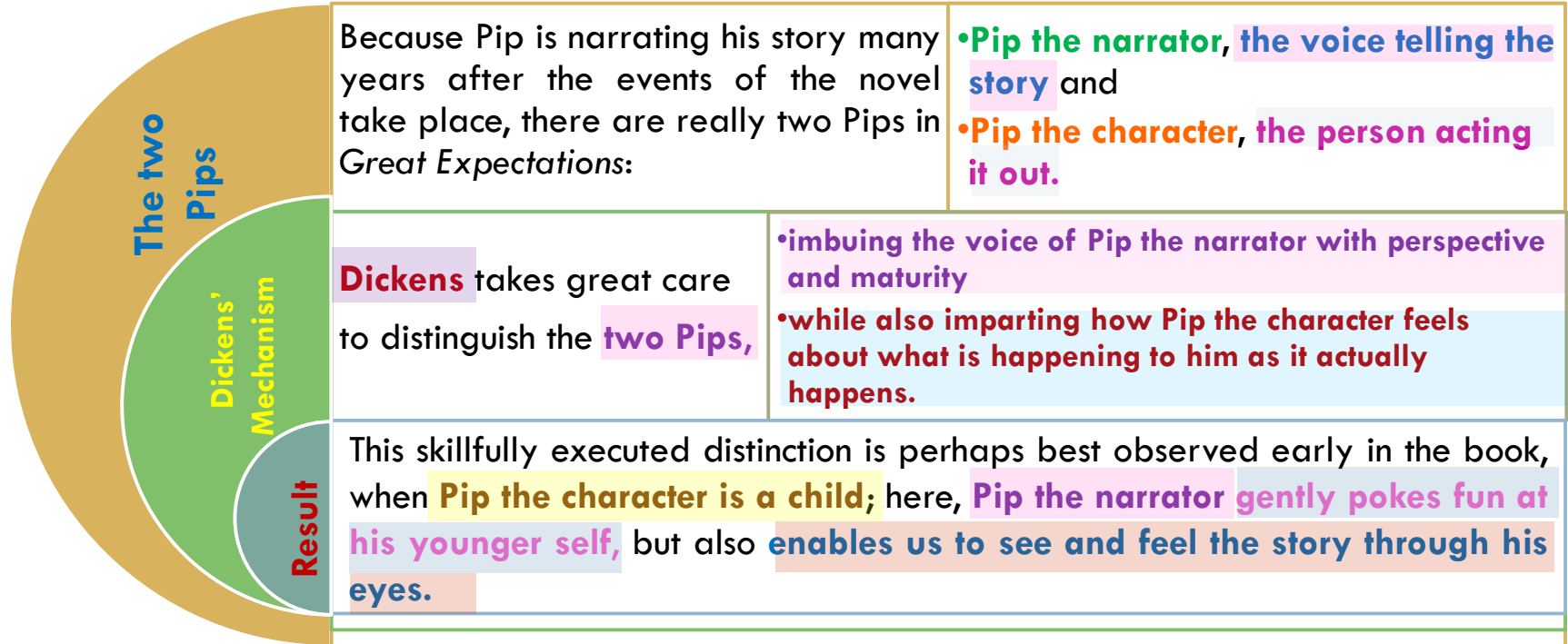
**the
narrator**

whose actions make up the main plot
of the novel.

whose thoughts and attitudes shape
the reader's perception of the story.

As a result, **developing an understanding** of **Pip's character** is perhaps **the most important step** in understanding *Great Expectations*.

The Two Pips



Pip as a Character and a Narrator (...Continued)

As a character, Pip's two most important traits are his immature, romantic idealism and his innately good conscience.

On the one hand, Pip has a deep desire to improve himself and attain any possible advancement, whether educational, moral, or social. His longing to marry Estella and join the upper classes stems from the same idealistic desire as his longing to learn to read and his fear of being punished for bad behavior: once he understands ideas like poverty, ignorance, and immorality, Pip does not want to be poor, ignorant, or immoral.

Explanation

Pip the narrator judges his own past actions extremely harshly, rarely giving himself credit for good deeds but angrily castigating himself for bad ones. As a character, however, Pip's idealism often leads him to perceive the world rather narrowly, and his tendency to oversimplify situations based on superficial values leads him to behave badly toward the people who care about him. When Pip becomes a gentleman, for example, he immediately begins to act as he thinks a gentleman is supposed to act, which leads him to treat Joe and Biddy snobbishly and coldly.

Pip as a Character and a Narrator

As a Character

On the other hand, Pip is at heart a very generous and sympathetic young man, a fact that can be witnessed in his numerous acts of kindness throughout the book (helping Magwitch, secretly buying Herbert's way into business, etc.) and his essential love for all those who love him. Pip's main line of development in the novel may be seen as the process of learning to place his innate sense of kindness and conscience above his immature idealism.

As a Narrator

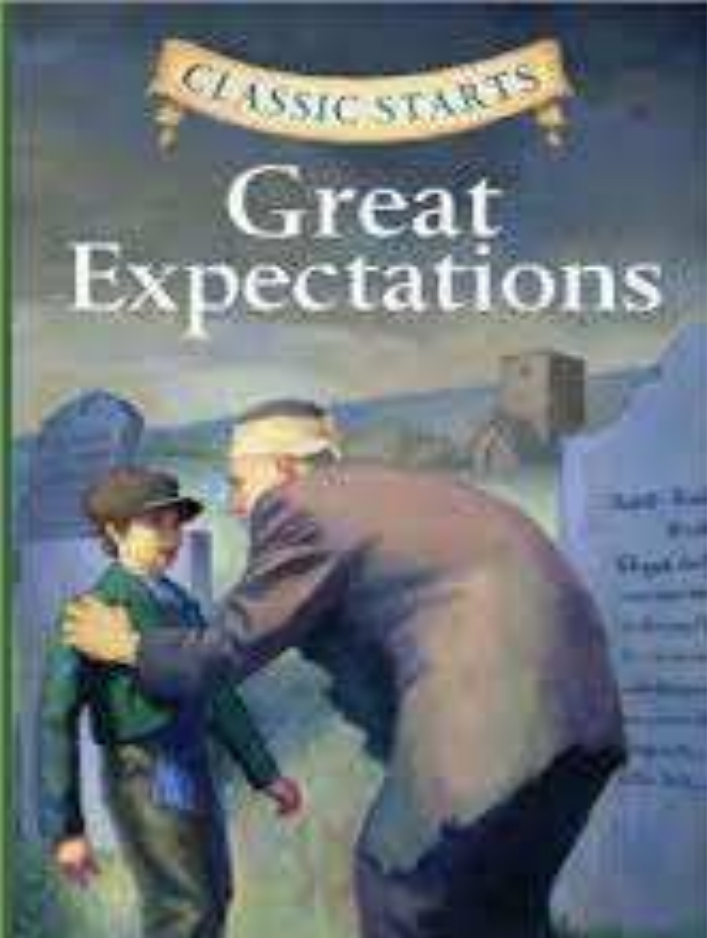
Not long after meeting Miss Havisham and Estella, Pip's desire for advancement largely overshadows his basic goodness. After receiving his mysterious fortune, his idealistic wishes seem to have been justified, and he gives himself over to a gentlemanly life of idleness. But the discovery that the wretched Magwitch, not the wealthy Miss Havisham, is his secret benefactor shatters Pip's oversimplified sense of his world's hierarchy. The fact that he comes to admire Magwitch while losing Estella to the brutish nobleman Drummle ultimately forces him to realize that one's social position is not the most important quality one possesses, and that his behavior as a gentleman has caused him to hurt the people who care about him most. Once he has learned these lessons, Pip matures into the man who narrates the novel, completing the bildungsroman.

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ANALYSIS OF MAJOR
CHARACTERS (ESTELLA)

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Analysis of Major Characters/Estella (Pages 11-12)

- Often cited as Dickens's first convincing female character, Estella is a supremely ironic creation, one who darkly undermines the notion of romantic love and serves as a bitter criticism against the class system in which she is mired.

(See the next slides)

Estella & Pip

“break their hearts,”

Raised from the age of three by **Miss Havisham** to **torment men** and **“break their hearts,”** **Estella** wins **Pip’s deepest love** by practicing deliberate **cruelty**. Unlike the warm, winsome, kind heroine of a traditional love story, **Estella is cold, cynical, and manipulative.**

Though she represents **Pip’s first longed-for ideal of life among the upper classes,** **Estella is actually even lower-born than Pip;** as **Pip** learns near the end of the novel, **she is the daughter of Magwitch,** the **coarse convict,** and thus **springs from the very lowest level of society.**

The Impact of the Upper Class on Estella

Ironically, life among the upper classes does not represent salvation for Estella. Instead, she is victimized twice by her adopted class.

1

Rather than being raised by **Magwitch**, a man of great inner nobility, she is raised by **Miss Havisham**, who destroys her ability to express emotion and interact normally with the world.

2

And rather than **marrying the kindhearted commoner Pip**, **Estella** marries the cruel nobleman **Drumme**, who treats her harshly and makes her life miserable for many years.

The Lesson

- In this way, **Dickens** uses **Estella's life** to **reinforce the idea** that **one's happiness** and **well-being** are **not deeply connected to one's social position: had Estella been poor, she might have been substantially better off.**

(See the next diagram)

The Bright Side of Estella

Estella
is a sympathetic
character.

- Despite her **cold behavior** and the **damaging influences** in her life, **Dickens** nevertheless ensures that **Estella** is still **a sympathetic character**.

Estella's Inner
Struggle

- By giving the reader a sense of her **inner struggle** to discover and **act on her own feelings rather than on the imposed motives of her upbringing**, **Dickens** gives the reader a glimpse of **Estella's inner life**, which helps to explain what **Pip** might love about her.

Estella has
"no heart"

- **Estella** does not seem able to stop herself from **hurting Pip**, but she also seems not to want to hurt him; she repeatedly warns him that she has **"no heart"** and seems to urge him as strongly as she can to find happiness by leaving her behind.

Conclusion

“Suffering has been stronger than all other teaching. . . . I have been bent and broken, but—I hope—into a better shape.”

(Estella to Pip)



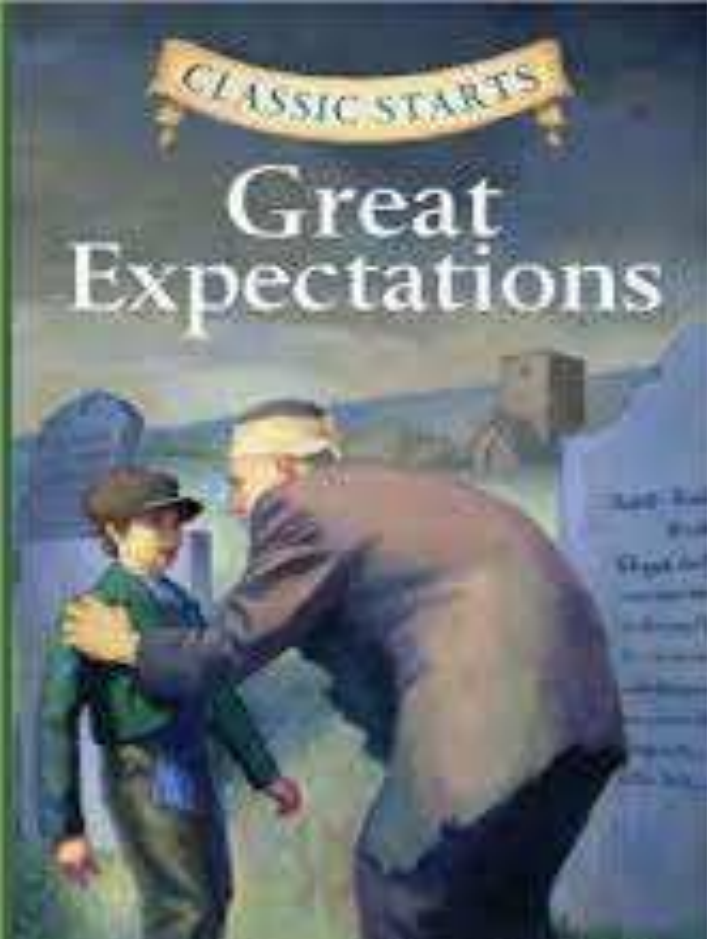
Finally, **Estella's** long, painful marriage to **Drumme** causes her to develop along the same lines as **Pip**—that is, **she learns**, through experience, to rely on and **trust her inner feelings**. **In the final scene of the novel, she has become her own woman for the first time in the book.**

References

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BY CHARLES DICKENS
ANALYSIS OF MAJOR
CHARACTERS
(MISS HAVISHAM)

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Analysis of Major Characters/Miss Havisham (Pages 12-13)

- **The mad, vengeful Miss Havisham, a wealthy dowager** who **lives in a rotting mansion** and **wears an old wedding dress every day of her life,** is not exactly **a believable character,** **but she is certainly one of the most memorable creations in the book.**

How Miss Havisham's life is defined?

(See the next slide)

Miss Havisham's Life

Miss Havisham's Life

Havisham's life is defined by a single tragic event:

- her jilting by Compeyson on what was to have been their wedding day.
- From that moment forth, Miss Havisham is determined never to move beyond her heartbreak.

Her Reaction

- She **stops all the clocks in Satis House** at **twenty minutes to nine**, the moment when she first learned that Compeyson was gone, and
- **she wears only one shoe**, because when she learned of his betrayal, she had not yet put on the other shoe.

The Impact of Miss Havisham's Cruelty

With a kind of manic, obsessive cruelty,

Miss Havisham adopts Estella and raises her as a weapon to achieve her own revenge on men.

Miss Havisham as an example of single-minded vengeance

Miss Havisham is an example of single-minded vengeance pursued destructively: both Miss Havisham and the people in her life suffer greatly because of her quest for revenge.

Miss Havisham's Blindness

Miss Havisham is completely unable to see that her actions are hurtful to Pip and Estella.

Conclusion

Miss Havisham's Awareness & Regret

She is redeemed **at the end of the novel** when she realizes that she has caused **Pip's heart to be broken in the same manner as her own;**

rather than **achieving any kind of personal revenge,** she has **only caused more pain.**

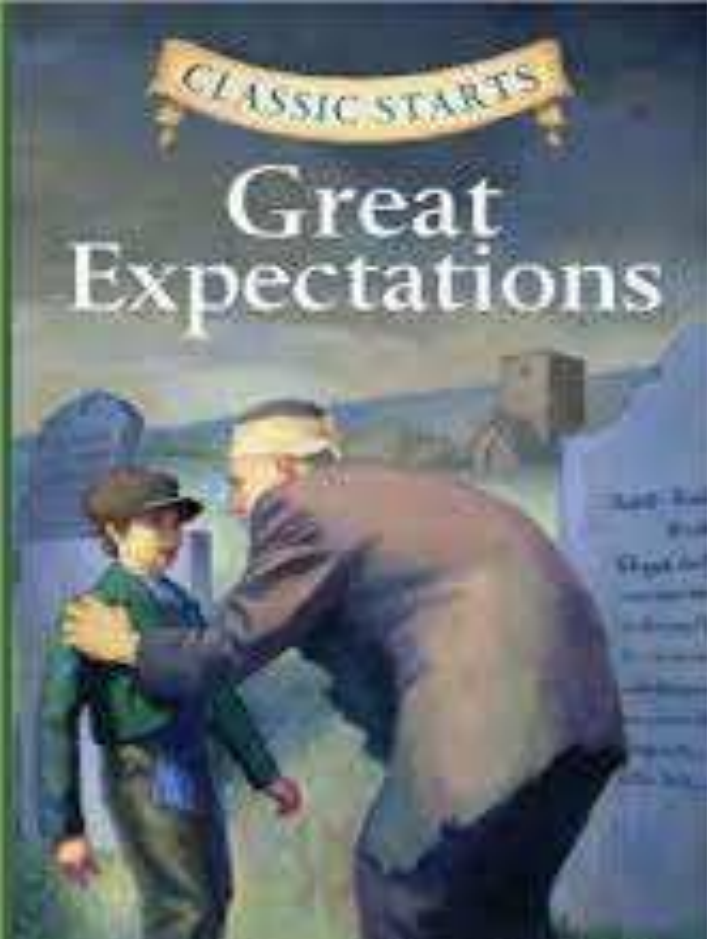
Miss Havisham immediately **begs Pip for forgiveness,** reinforcing the **novel's theme that bad behavior can be redeemed by contrition and sympathy.**

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NOVEL (3RD YEAR)
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BY CHARLES DICKENS
THEMES
(PAGES 14-16)

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Themes/ *Great Expectations*

Themes are the fundamental and often universal ideas explored in a literary work.

There are **three** main themes in *Great Expectations*:

- **Ambition and Self-Improvement (Pages 14-15), ✓**
- **Social Class (Page 15), and**
- **Crime, Guilt, and Innocence (Page 16).**

Ambition and Self-Improvement

The **moral theme** of *Great Expectations* is quite simple: **affection, loyalty, and conscience** are **more important** than **social advancement, wealth, and class.**

(See the next slides)

Ambition and Self-Improvement

Dickens establishes the **theme** and shows **Pip** learning this lesson, largely by exploring ideas of **ambition** and **self-improvement**— ideas that quickly become both **the thematic center of the novel** and **the psychological mechanism** that encourages much of **Pip's development.**

(See the next diagram)

Pip as an Idealist

At heart,
Pip is an idealist

Whenever he can conceive of something that is better than what he already has, he immediately desires to obtain the improvement.

Examples:

- When he sees **Satis House**, he longs to be a wealthy gentleman;
- when he thinks of his **moral shortcomings**, he longs to be good;
- when he realizes that **he cannot read**, he longs to learn how.

Pip's desire for self-improvement is the main source of the novel's title: because he believes in the possibility of advancement in life, he has "great expectations" about his future.

Ambition and Self-Improvement

Ambition and self-improvement take three forms in *Great Expectations*— **moral**, **social**, and **educational**; these motivate Pip's best and his worst behavior throughout the novel.

(See the next diagrams)

First: Pip's Moral Self-improvement

Pip desires moral self improvement.

He is extremely hard on himself when he acts immorally and feels powerful guilt that spurs him to act better in the future.

Example:

When he leaves for London, for instance, he torments himself about having behaved so wretchedly toward Joe and Biddy.

Second: Pip's Social Self-improvement

Pip desires social self-improvement.

In love with **Estella**, he longs to become a member of her social class,

and, encouraged by **Mrs. Joe** and **Pumblechook**, he entertains fantasies of becoming a gentleman.

The working out of this fantasy forms the basic plot of the novel; it provides Dickens the opportunity to gently satirize the class system of his era and to make a point about its capricious nature.

Significantly, Pip's life as a gentleman is no more satisfying—and certainly no more moral—than his previous life as a blacksmith's apprentice.

Third: Pip's Educational Self-improvement

Pip desires educational improvement.

This desire is deeply connected to his **social ambition** and longing to **marry Estella**: **a full education** is a requirement of being **a gentleman**. As long as he is **an ignorant country boy**, he has **no hope** of **social advancement**.

Example:

- **Pip** understands this fact **as a child**, when he **learns to read** at **Mr. Wopsle's aunt's school**,
- and **as a young man**, when he **takes lessons** from **Matthew Pocket**.

Conclusion

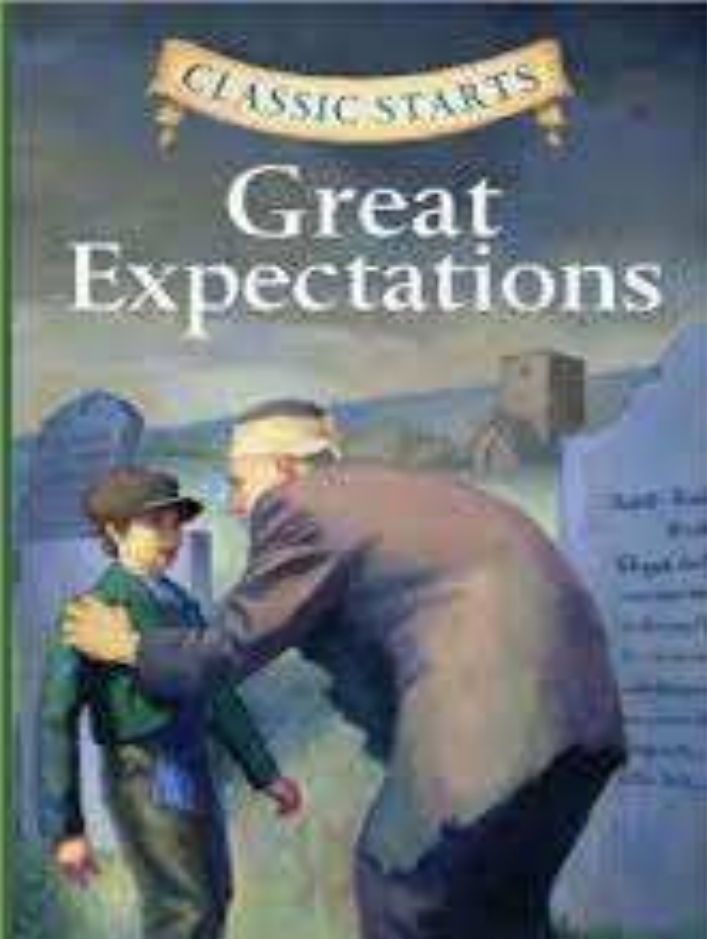
Ultimately, through the examples of **Joe**, **Biddy**, and **Magwitch**, **Pip** learns that **social and educational improvement** are **irrelevant to one's real worth** and that **conscience and affection** are to be valued above erudition and social standing.

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Themes/ *Great Expectations*

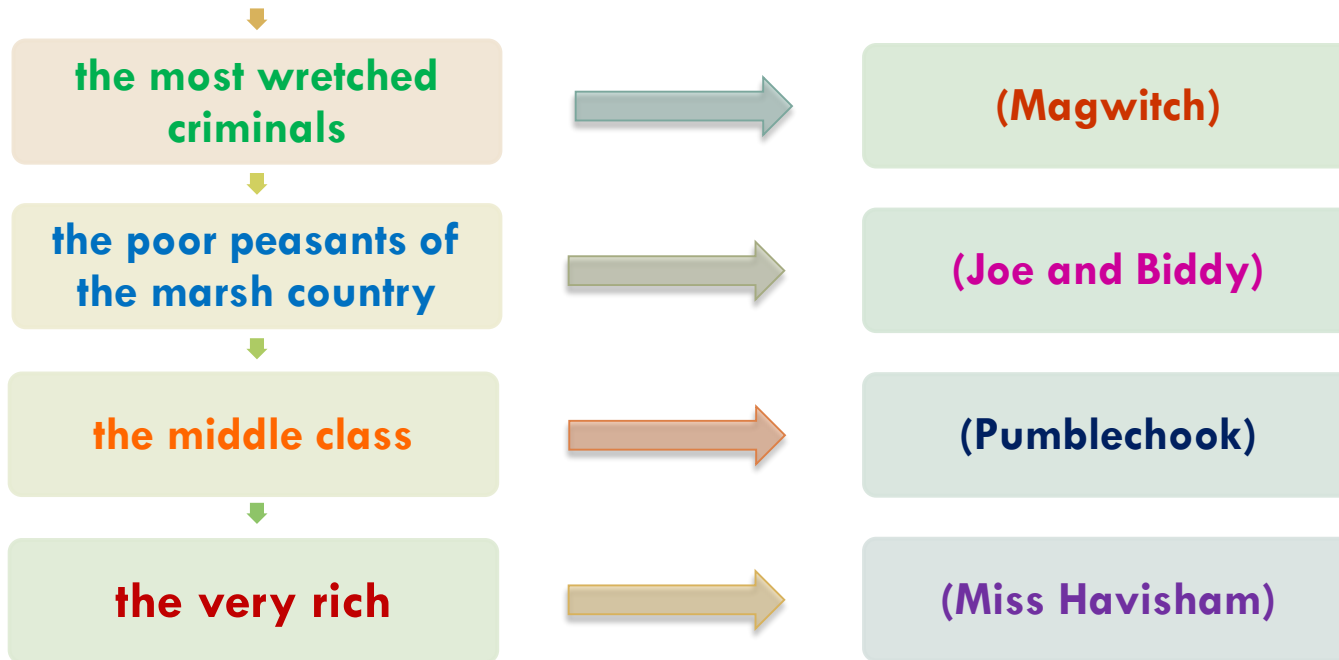
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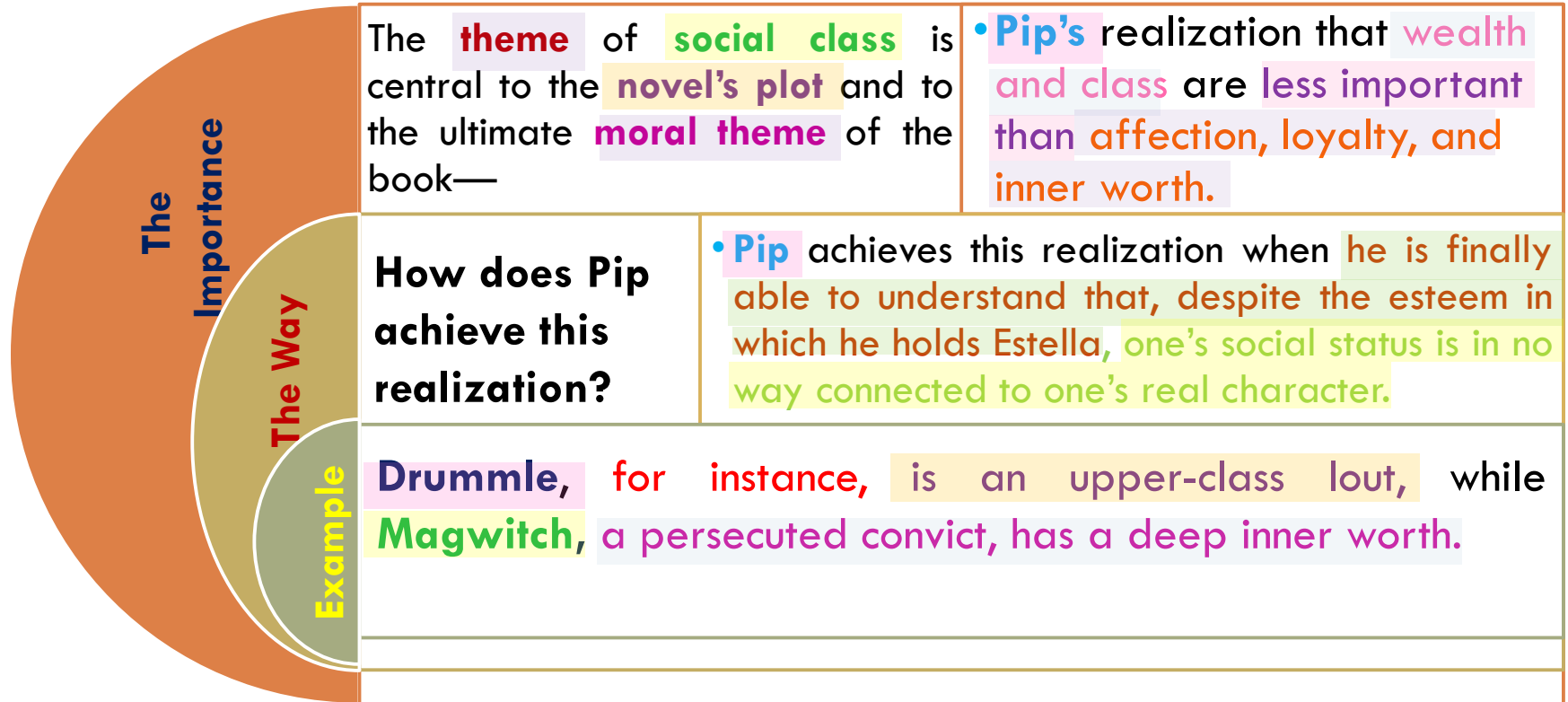
- Ambition and Self-Improvement, ✓
- **Social Class**, and ✓
- Crime, Guilt, and Innocence.

Social Class

Throughout *Great Expectations*, Dickens explores the class system of Victorian England, ranging from



The Importance of Social Class Theme in *Great Expectations*



Social Class/Explanation

- Perhaps the most important thing to remember about the novel's treatment of **social class** is that the **class system** it **portrays is based on the post-Industrial Revolution model of Victorian England.** **Dickens** generally **ignores the nobility and the hereditary aristocracy** in favor of **characters whose fortunes have been earned through commerce.**

- **Dickens** generally **ignores the nobility and the hereditary aristocracy** in favor of **characters** whose fortunes have been earned through commerce.
- Even **Miss Havisham's** family fortune was made through the brewery that is still connected to her manor.

Conclusion

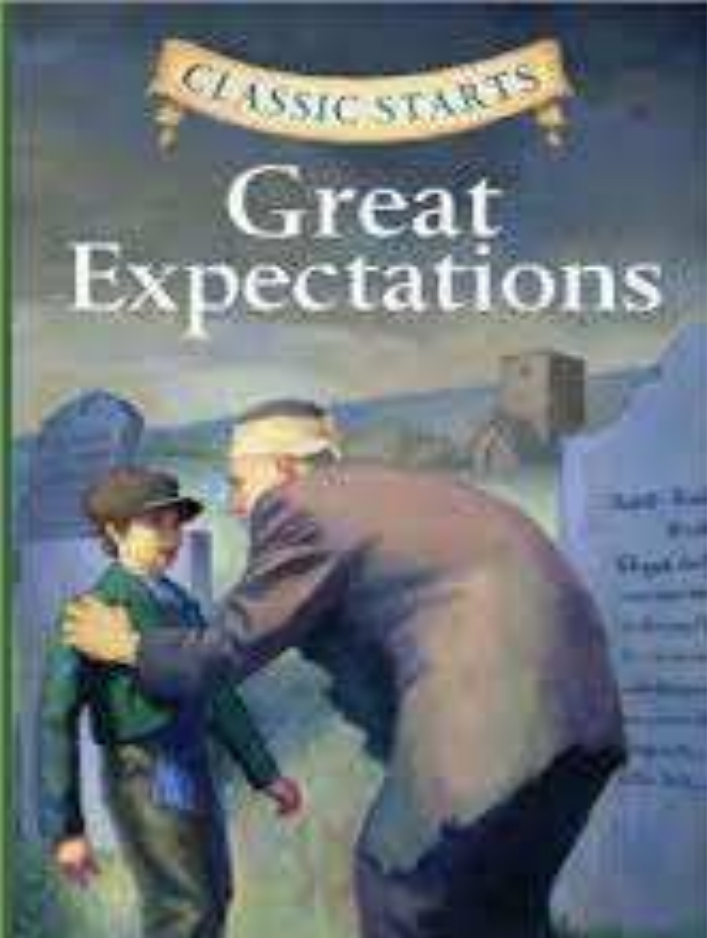
In this way, by **connecting** the **theme of social class** to the **idea of work** and **self-advancement**, **Dickens** subtly **reinforces the novel's overarching theme of ambition and self-improvement.**

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- **Crime, Guilt, and Innocence (Page 16).** ✓

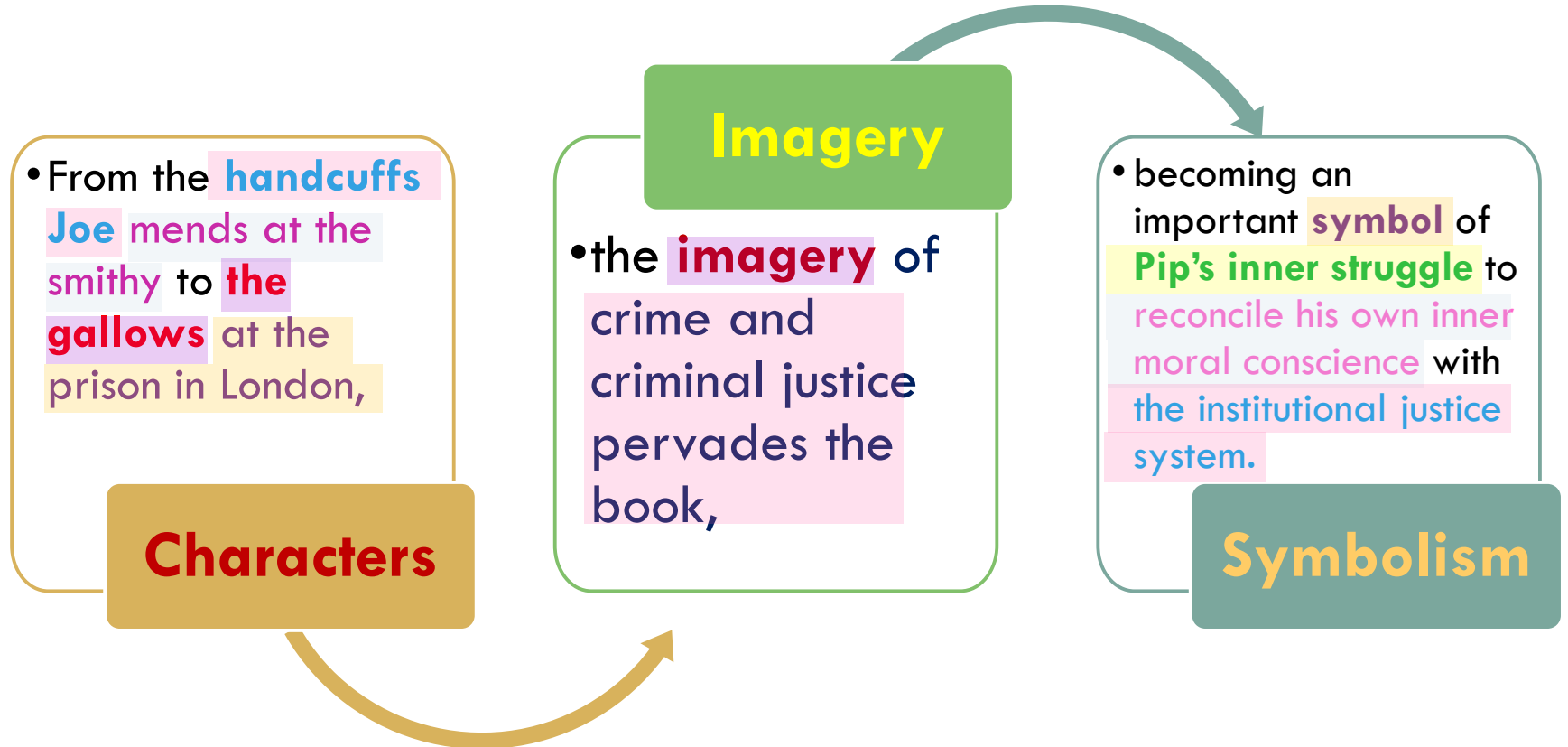
Crime, Guilt, and Innocence

The **theme of crime, guilt, and innocence** is explored throughout the novel largely through the characters of **the convicts** and **the criminal lawyer Jaggars**.

What does the theme of crime, guilt, and innocence symbolize?

(See the next slide)

Symbolism/Crime, Guilt, and Innocence



The Criminal Justice System as a Superficial Standard of Morality

Social Class

• In general, just as **social class** becomes **a superficial standard of value** that **Pip** must learn to look beyond in finding a better way to live his life.

The Criminal Justice System

• **The external trappings of the criminal justice system** (police, courts, jails, etc.) become **a superficial standard of morality** that **Pip** must learn to look beyond to trust his inner conscience.

Crime, Guilt, and Innocence through Pip's Relationship with Magwitch

At the beginning of the book

- **Magwitch**, for instance, frightens Pip at first simply because he is a convict, and Pip feels guilty for helping him because he is afraid of the police.

By the end of the book

- Pip has discovered Magwitch's inner nobility, and is able to disregard his external status as a criminal.
- Prompted by his conscience, he (Pip) helps Magwitch to evade the law and the police.

Conclusion

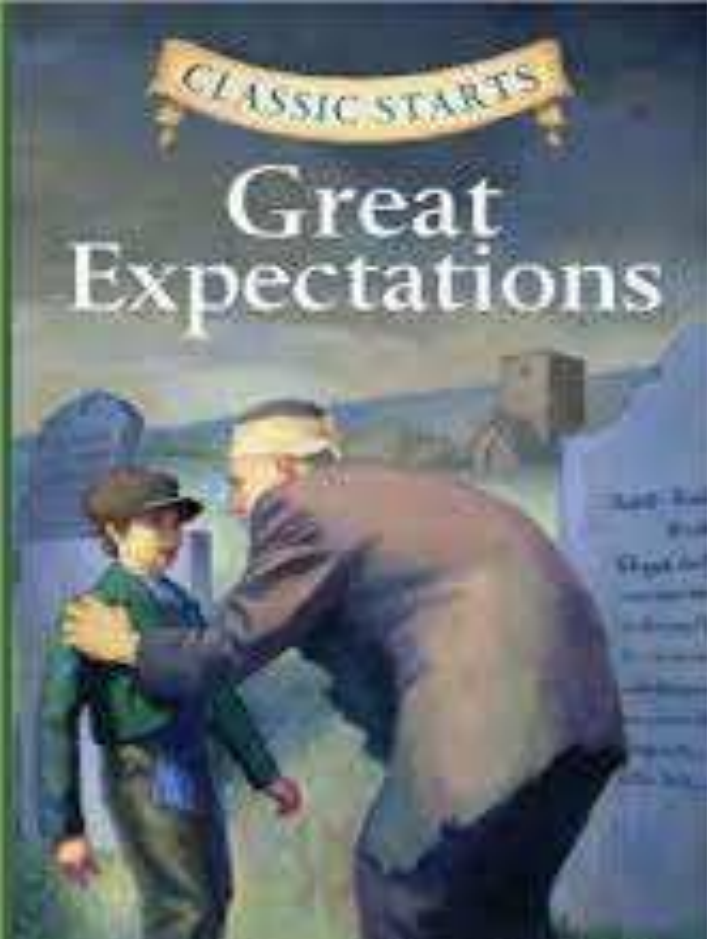
As **Pip** has learned to **trust his conscience** and to **value** **Magwitch's inner character**, he has **replaced** an **external standard of value** with **an internal one**.

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NEXT LECTURE

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SYMBOLS

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Symbols / *Great Expectations*

What are Symbols?

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

There are **Three** main symbols in *Great Expectations*:

- Satis House,
- The Mists on the Marshes, and
- Bentley Drummle.

Satis House

In **Satis House**, we have the following symbols:

- Gothic setting and its elements,
- Miss Havisham & Her Wedding,
- The Brewery Next to the House, and
- House's stones, darkness and dust.

Gothic setting and its elements in *Great Expectations*

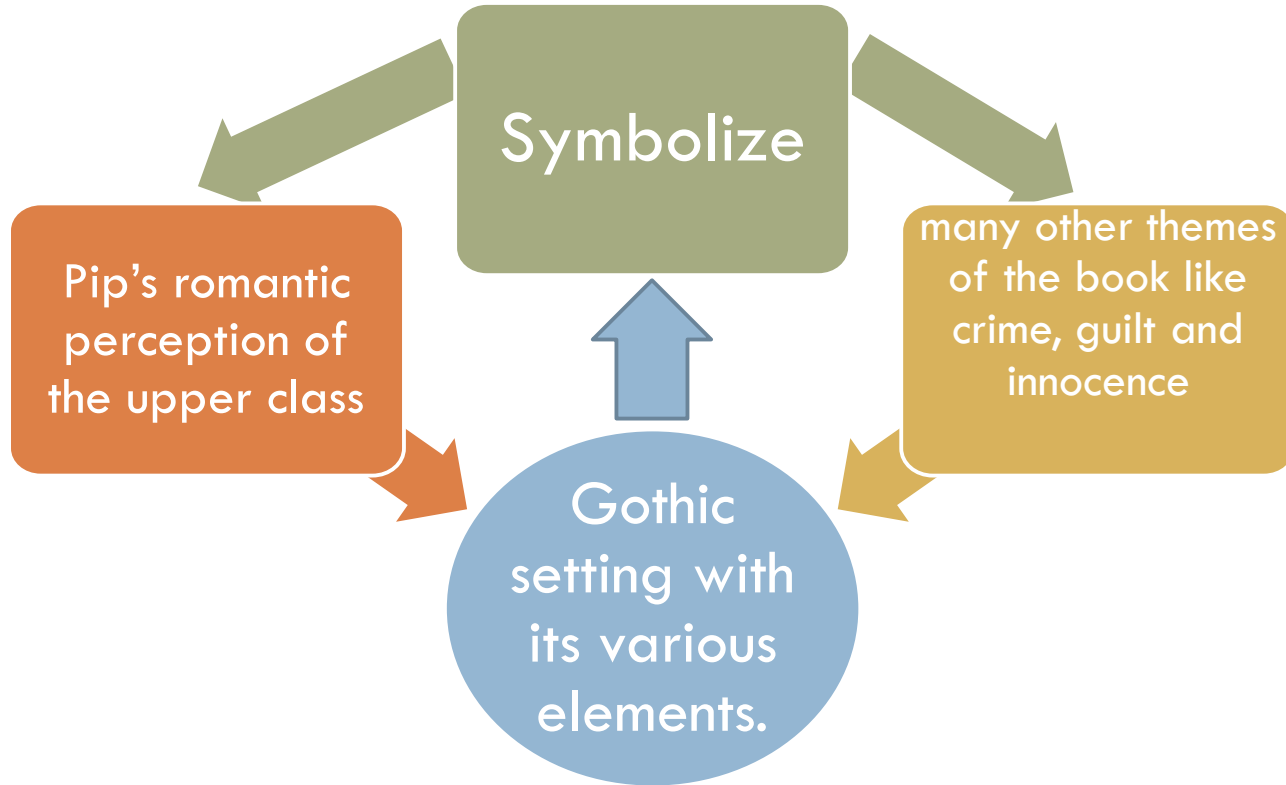
- ❑ The setting in *Great Expectations* (The Satis House, London, and the Misty Marshes.)
- ❑ The Satis House is a Gothic Castle. The Gothic castle is decayed, ruinous and mazy and has a grotesque owner (Miss Havisham).
- ❑ The atmosphere is scary, dark & menacing.
- ❑ Villains (Criminals).
- ❑ Horror, terror & fear.
- ❑ Gloomy weather(cold, mist, fog).
- ❑ Exotic landscape (The misty marshes, foggy churchyard).

Note: The mist indicates wicked, sinister and criminal happenings.

Gothic setting and its elements

- In **Satis House**, Dickens creates a magnificent Gothic setting whose various elements symbolize Pip's romantic perception of the upper class and many other themes of the book. (see the next diagram)

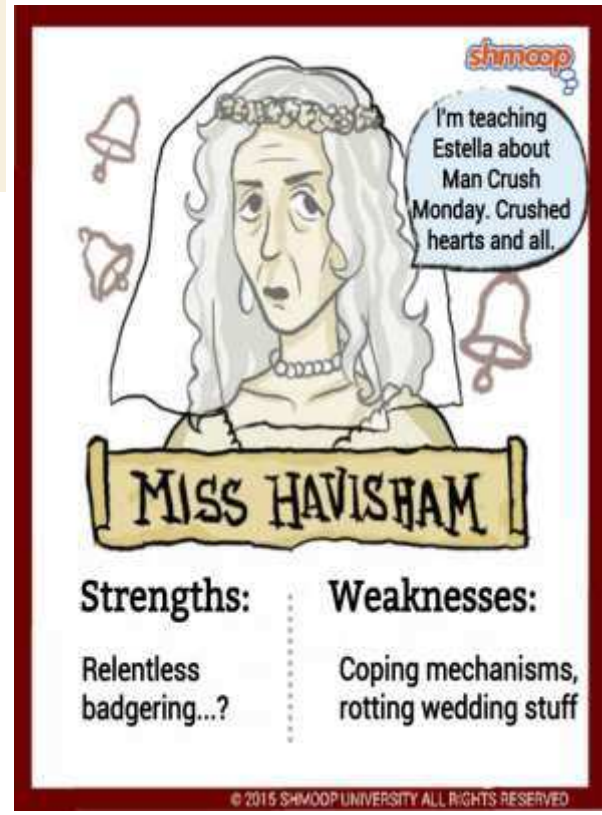
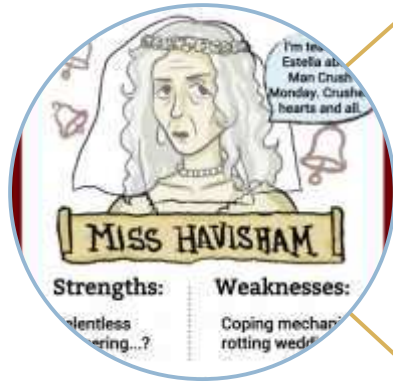
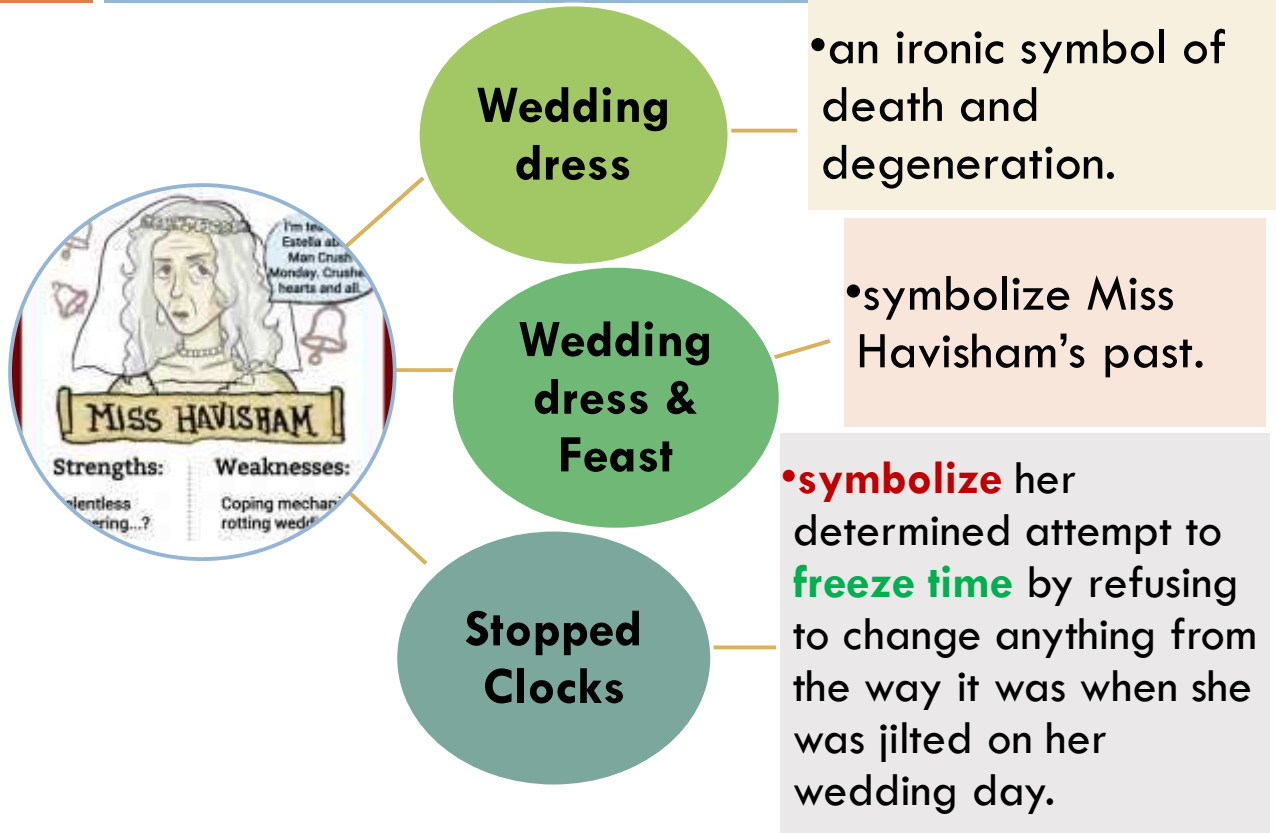
Gothic setting and its elements/Diagram



Miss Havisham & Wedding

- On her decaying body, **Miss Havisham's wedding dress** becomes **an ironic symbol of death and degeneration.**
- **The wedding dress and the wedding feast symbolize Miss Havisham's past,** and
- the **stopped clocks** throughout the house **symbolize** her determined attempt to **freeze time** by refusing to change anything from the way it was when she was jilted on her wedding day. **(See the next diagram)**

Miss Havisham & Wedding/Diagram



The Brewery Next to the House

The brewery next to the house symbolizes the connection between commerce and wealth:

- Miss Havisham's fortune is not the product of an aristocratic birth but of a recent success in industrial capitalism. (see the next diagram)

The Brewery Next to the House /Diagram



The
brewery
next to the
house



symbolizes the
connection
between
commerce and
wealth



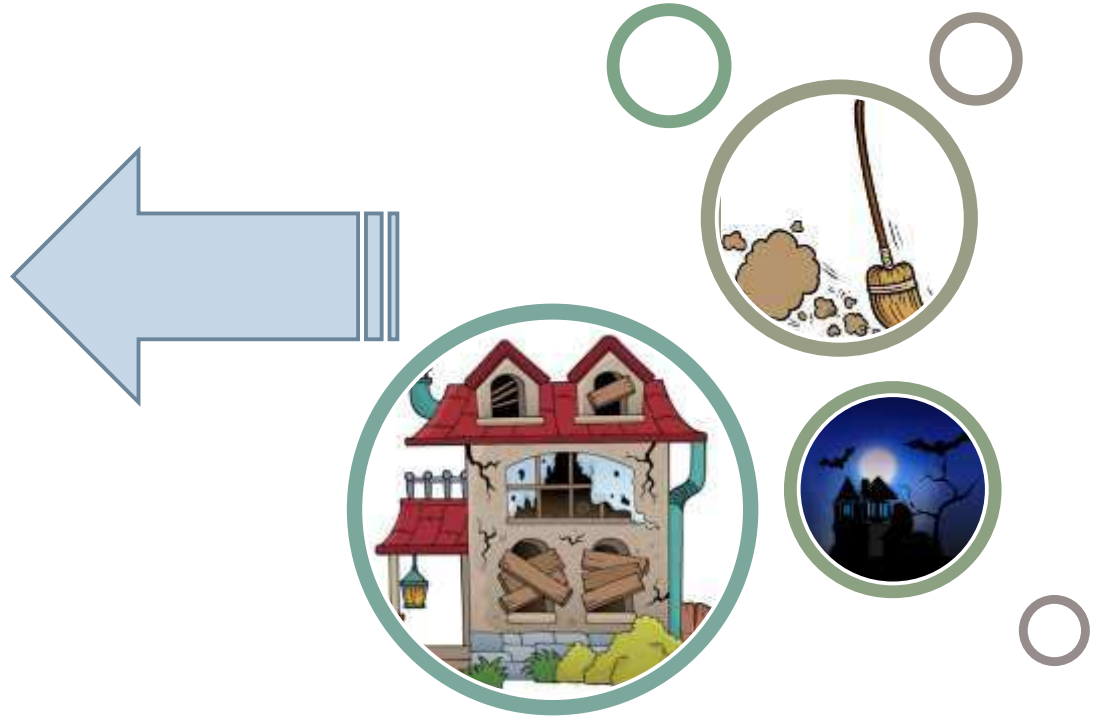
Miss Havisham's
fortune is not the
product of an
aristocratic birth but
of a recent success
in industrial
capitalism.

House's stones, darkness and dust

- The crumbling, dilapidated stones of the house, as well as the darkness and dust that pervade it, symbolize the general decadence of the lives of its inhabitants and of the upper class as a whole. (see the next slide)

House's stones, darkness & dust

symbolize the general **decadence** of the lives of **its inhabitants** and of **the upper class** as a whole.

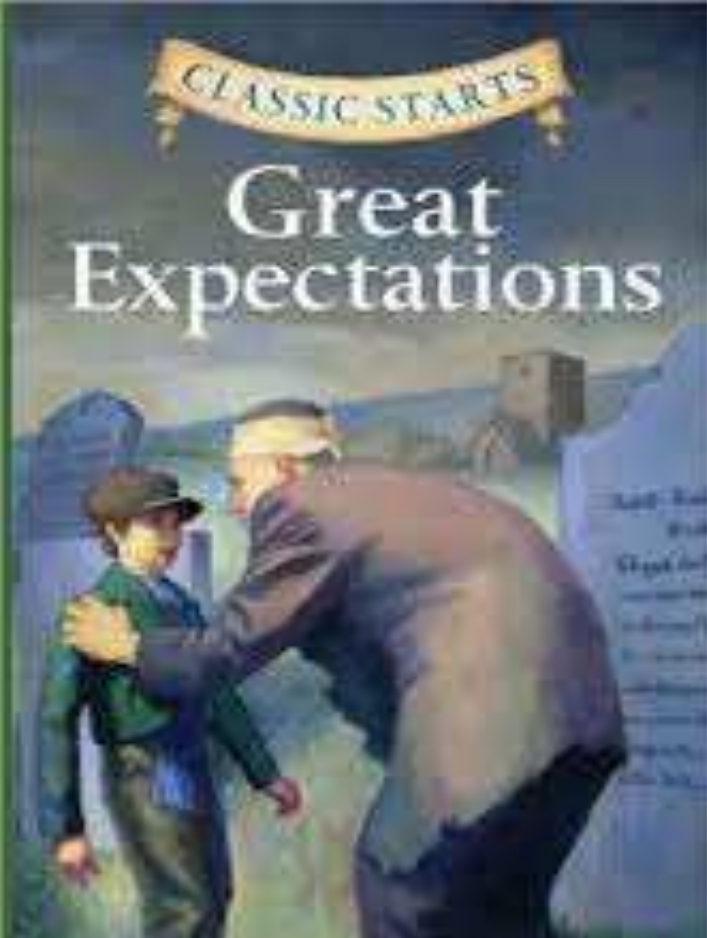


References

Phillips, B., Cheng, W., Florman, B., Burns, J. (2002).
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NEXT LECTURE

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NOVEL (3RD YEAR)
GREAT EXPECTATIONS
BY CHARLES DICKENS
SYMBOLS

Prepared by:

Lect. Huda Abdullah Abdulateef

Symbols / *Great Expectations*

What are Symbols?

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

There are **Three** main symbols in *Great Expectations*:

- Satis House, ✓
- The Mists on the Marshes, and ✓
- Bentley Drummle.

Symbols / *The Mists on the Marshes*

The setting almost always symbolizes

- a **theme** in *Great Expectations*, and
- always sets a **tone** that is perfectly matched to the novel's dramatic action.

Symbols / *The Mists on the Marshes*

- **The misty marshes** near Pip's childhood home in Kent, one of the most evocative of the book's settings, are used several times to **symbolize danger and uncertainty**.

Q// What do the misty marshes in *Great Expectations* symbolize?

(See the next diagram)

Symbols / *The Mists on the Marshes* / Diagram

The setting almost always symbolizes a theme in *Great Expectations*



and always sets a tone



that is perfectly matched to the novel's dramatic action.

The Misty Marshes in *Great Expectations* symbolize danger and uncertainty.

The Mists on the Marshes/Danger & Uncertainty

Examples:

- As a child, Pip brings Magwitch a file and food in these mists; later, he is kidnapped by Orlick and nearly murdered in them.
- Significantly, Pip must go through the mists when he travels to London shortly after receiving his fortune, alerting the reader that this apparently positive development in his life may have dangerous consequences.

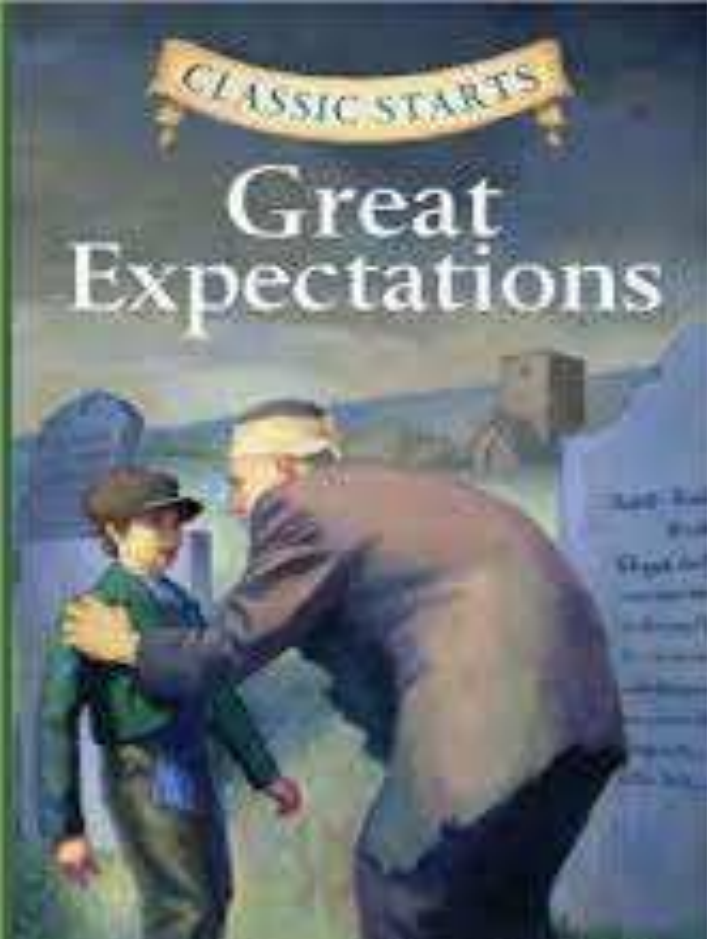
Note: Whenever Pip goes into the mists, something dangerous is likely to happen.

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Symbols / *Bentley Drummle*

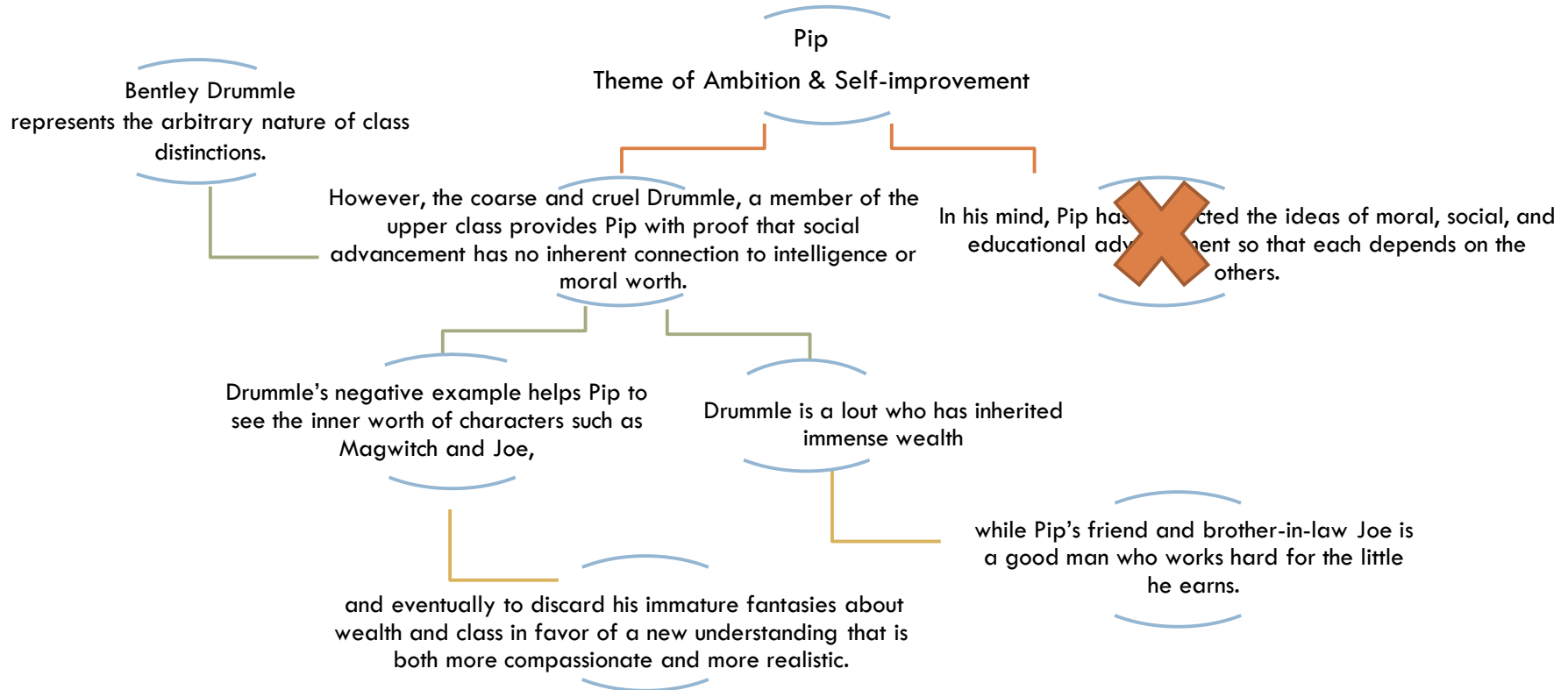
- Although he is a minor character in the novel, **Bentley** ↓ **Drummle** provides an important **contrast with Pip** and **represents the arbitrary nature of class distinctions.**

Symbols / Bentley Drummle / Explanation

- In his mind, Pip has connected the ideas of moral, social, and educational advancement so that each depends on the others.
- The coarse and cruel Drummle, a member of the upper class, provides Pip with proof that social advancement has no inherent connection to intelligence or moral worth.
- Drummle is a lout who has inherited immense wealth, while Pip's friend and brother-in-law Joe is a good man who works hard for the little he earns.
- Drummle's negative example helps Pip to see the inner worth of characters such as Magwitch and Joe, and eventually to discard his immature fantasies about wealth and class in favor of a new understanding that is both more compassionate and more realistic.

(see the next diagram)

Symbols / Bentley Drummle / Diagram

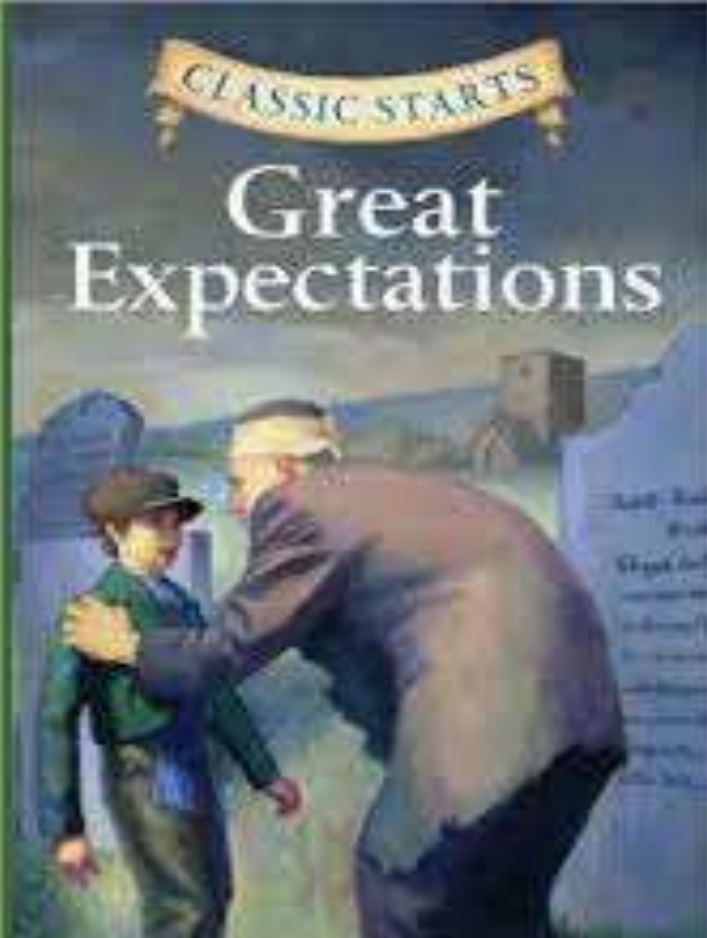


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NOVEL (3RD YEAR)
GREAT EXPECTATIONS
BY CHARLES DICKENS
MOTIFS
(PAGES 16-17)

Prepared by:

Lect. Huda Abdullah Abdulateef

Motifs/ *Great Expectations*

What are Motifs?

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes.

There are two main motifs in *Great Expectations*:

- Doubles (Pages 16-17), ✓
- Comparison of Characters to Inanimate Objects (Page 17).

Doubles

- One of the most remarkable aspects of Dickens's work is its structural intricacy and remarkable balance.

(See the next diagram)

Explanation

Dickens's Plots

complicated coincidences,

extraordinarily tangled webs
of human relationships,

and highly dramatic
developments



Atmosphere



Character



Setting



Event

Structural Intricacy in *Great Expectations*

Perhaps the most visible sign of Dickens's commitment to **intricate dramatic symmetry** is the fascinating **motif of doubles** that runs throughout the book.

Intricate Dramatic Symmetry

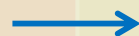


Motif of Doubles



From the earliest scenes of the novel to the last, nearly **every element** of *Great Expectations* is **mirrored or doubled** at some other point in the book.

Every Element



Mirrored or Doubled

Examples of Doubles in *Great Expectations*

Different Doubles

- There are **two convicts** on the marsh (Magwitch and Compeyson),
- **two invalids** (Mrs. Joe and Miss Havisham),
- **two young women** who interest Pip (Biddy and Estella), and so on.
- **The relationship between Miss Havisham and Compeyson—a well-born woman and a common man—further mirrors the relationship between Estella and Pip.**

Benefactors & Molding Children

There are two secret benefactors:

- **Magwitch**, who gives Pip his fortune, and **Pip**, who mirrors Magwitch's action by secretly buying Herbert's way into the mercantile business.

Finally, there are two adults who seek to mold children after their own purposes:

- **Magwitch**, who wishes to “own” a gentleman and decides to make Pip one,
- and **Miss Havisham**, who raises Estella to break men's hearts in revenge for her own broken heart.

Compeyson (As a Doubled Motivator)

Interestingly, both of these actions are motivated by **Compeyson:**

- **Magwitch** resents but is nonetheless covetous of Compeyson's social status and education, which motivates his desire to make Pip a gentleman,
- and **Miss Havisham's** heart was broken when Compeyson left her at the altar, which motivates her desire to achieve revenge through Estella.

Conclusion

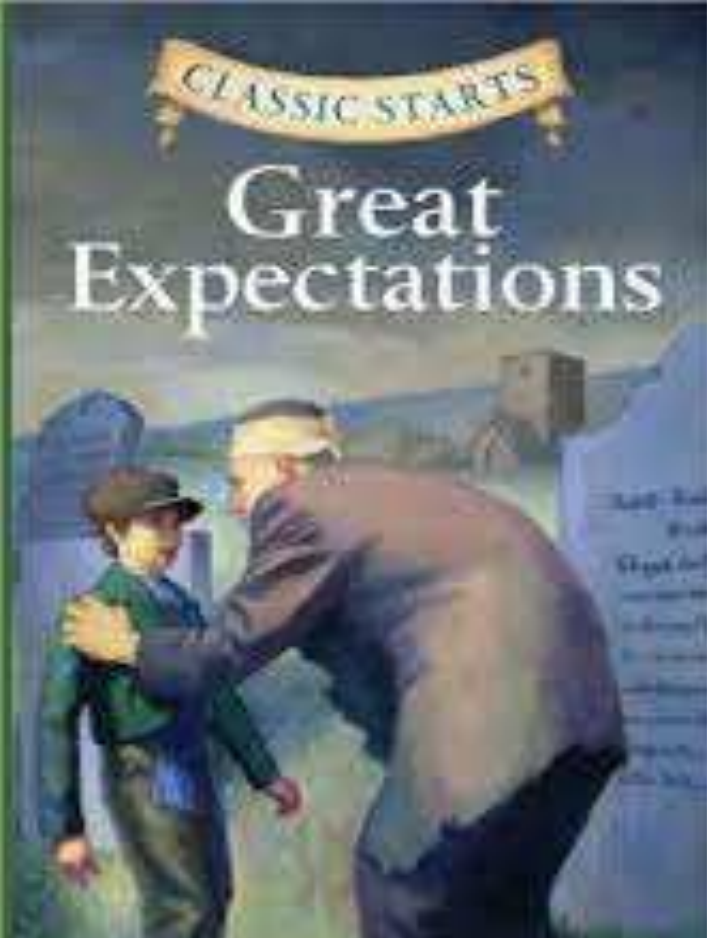
- ❑ This doubling of elements has no real bearing on the novel's main themes, but, like the connection of weather and action, it adds to the sense that everything in Pip's world is connected.
- ❑ Throughout Dickens's works, this kind of dramatic symmetry is simply part of the fabric of his novelistic universe.

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- Comparison of Characters to Inanimate Objects (Page 17). ✓

Comparison of Characters to Inanimate Objects

Q// How does the narrator in *Great Expectations*, use images of inanimate objects?

- He uses them **to describe the physical appearance of characters**—particularly **minor characters**, or **characters with whom the narrator is not intimate.**

(see the next slide)

Examples for the motif

Mrs. Joe

Mrs. Joe looks as if she scrubs her face with a **nutmeg grater** (inanimate object),

Mr. Wemmick

while the inscrutable features of **Mr. Wemmick** are repeatedly compared to **a letter-box** (inanimate object).

The Functions of This Motif

Two Functions

A. This motif, which **Dickens** uses throughout his novels, may suggest **a failure of empathy** on the narrator's part,

B. or it may suggest that **the character's position in life** is pressuring them **to resemble a thing more than a human being. (important)**

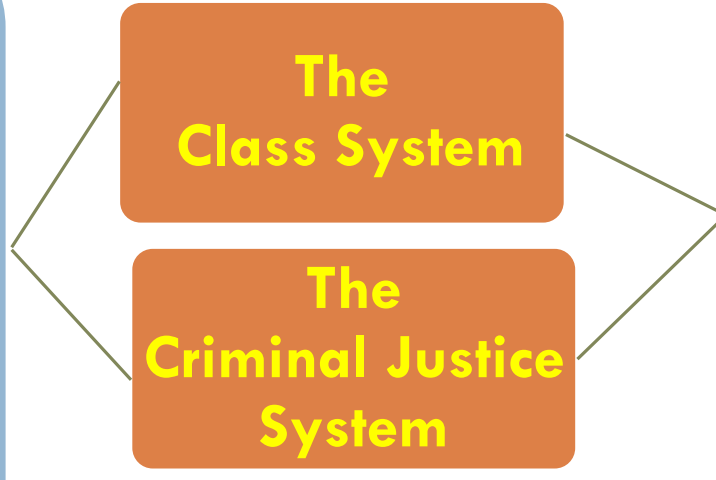
Conclusion

The latter interpretation would mean that **the motif** in general **is part of a social critique**, in that it implies that an institution

**The
Class System**

**The
Criminal Justice
System**

**Dehumanizes
Certain
People**

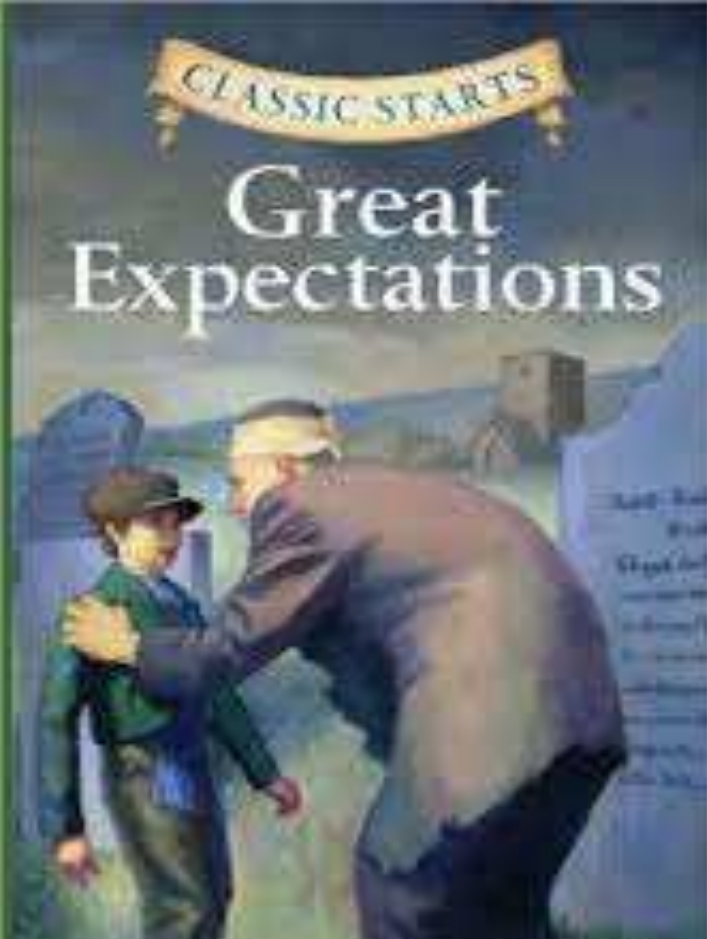


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NOVEL (3RD YEAR)
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BY CHARLES DICKENS
IMPORTANT QUOTATIONS
EXPLAINED
(PAGES 59-62)

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Quotations/ *Great Expectations*

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There are **five** important quotations in *Great Expectations*:

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- **Quote 5: Chapter 56 (Pip to Magwitch)** (Telling him that Estella is his daughter)

Quotation 1 / Chapter 5

My convict looked round him for the first time, and saw me . . . I looked at him eagerly when he looked at me, and slightly moved my hands and shook my head. I had been waiting for him to see me, that I might try to assure him of my innocence. It was not at all expressed to me that he even comprehended my intention, for he gave me a look that I did not understand, and it all passed in a moment. But if he had looked at me for an hour or for a day, I could not have remembered his face ever afterwards as having been more attentive.



**Pip's
Concern**



**Magwitch's
Response**

The Analysis

- This quote from **Chapter 5 (Page 59)** describes **Pip's** **brief reunion** with **Magwitch** after the latter has been **captured by the police**.

What is the Function of this quotation?

(See Conclusion)

The Analysis/ Pip's Concern

Quote

My convict looked round him for the first time, and saw me . . . I looked at him eagerly when he looked at me, and slightly moved my hands and shook my head. I had been waiting for him to see me, that I might try to assure him of my innocence.

Analysis

Pip, who is always concerned with other **people's impressions of his behavior**, is anxious for **Magwitch** to know that he is **innocent**—that he is not responsible for turning Magwitch in to the police.

The Analysis/ Magwitch's Response

Quote

My convict looked round him for the first time, and saw me . . . I looked at him eagerly when he looked at me, and slightly moved my hands and shook my head. I had been waiting for him to see me, that I might try to assure him of my innocence.

Analysis

But when Magwitch looks at Pip, he seems to experience feelings that have nothing to do with Pip's innocence or guilt, a look that Pip **“did not understand”** but which is the most **“attentive”** look Pip has ever received.

Conclusion: Quote 1

The Function of Quote 1

This is an important moment of foreshadowing in the book,

1. our first impression that Pip's kindness has moved Magwitch to strong feelings of loyalty and love.
2. It also an important moment of character development,
3. our first glimpse of something in Magwitch's character beyond the menace and bluster of his early scenes in the book.

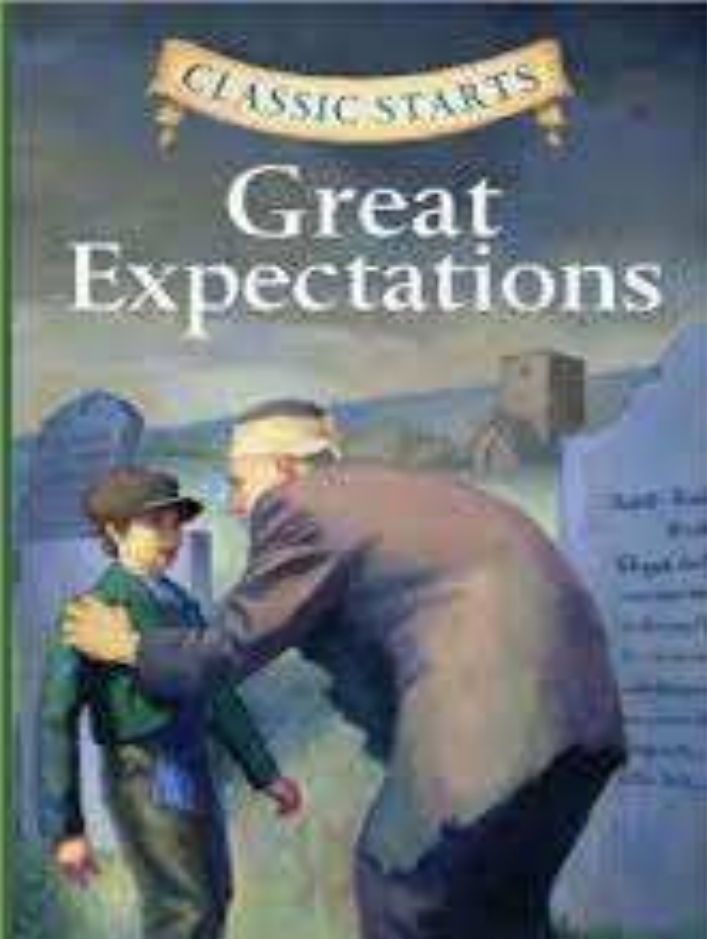
Foreshadowing is a literary device in which a writer gives an advance hint of what is to come later in the story.

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Quotation 2/ Chapter 27

The Gap

Class Divisions

Reason behind the Gap

“Pip, dear old chap, life is made of ever so many partings welded together, as I may say, and one man’s a blacksmith, and one’s a whitesmith, and one’s a goldsmith, and one’s a coppersmith. Divisions among such must come, and must be met as they come.”

Joe

Pip

The Analysis

- **Joe** says these words to **Pip** as **a farewell** in **Chapter 27 (Pages 59-60)**, after their **awkward meeting in London**.

What are the functions of this quotation?

(See Conclusion)

The Analysis/ The Gap

“Pip, dear old chap, life is made of ever so many partings welded together.” (Joe to Pip)

Pip, now a gentleman, has been uncomfortably embarrassed by both Joe’s commonness and his own opulent lifestyle

and the unpretentious **Joe** has felt like a fish out of water in Pip’s sumptuous apartment.

The Analysis/ Reason for the Gap

Quote:

“Divisions among such must come, and must be met as they come.”

(Joe to Pip)

Analysis:

With this quote, **Joe tells Pip** that he does not blame him for the awkwardness of their meeting, but he chalks it up instead to the natural divisions of life.

The Analysis/ Class Divisions

“...as I may say, and one man’s a blacksmith, and one’s a whitesmith, and one’s a goldsmith, and one’s a coppersmith. (Joe to Pip)

The blacksmith concocts a metaphor of metalsmithing to describe these natural divisions:

some men are
blacksmiths, such
as **Joe**,

and some men
are goldsmiths,
such as **Pip**.

Conclusion: Quote 2

The Functions of Quote 2

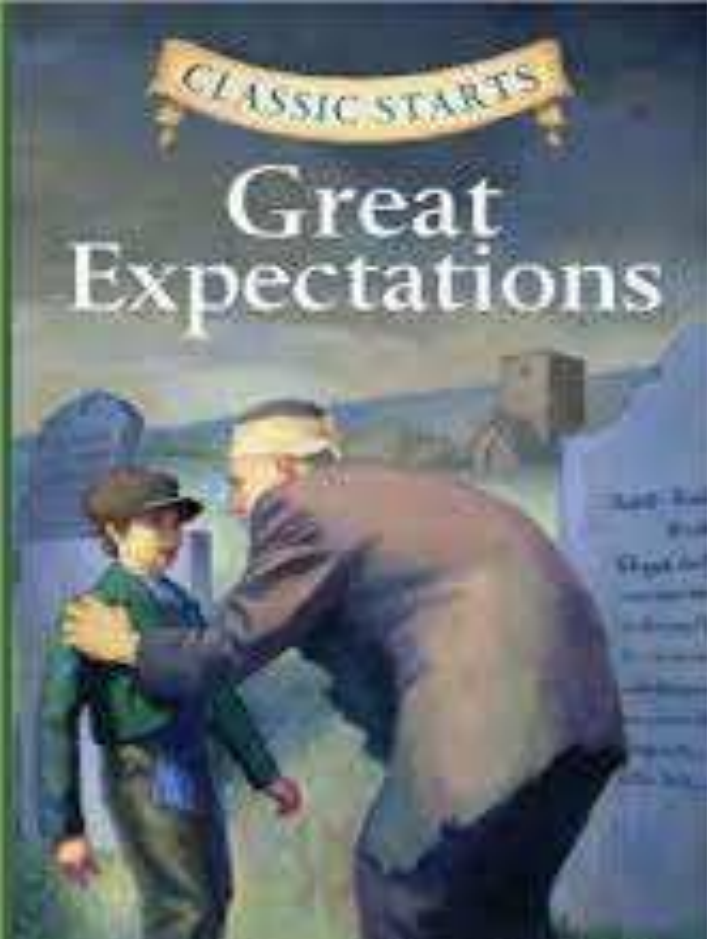
- In these simple terms (**Joe as a Blacksmith** and **Pip as a Goldsmith**), **Joe** arrives at a wise and resigned attitude toward the **changes** in **Pip's social class** that have **driven them apart**, and
- he shows his **(Joe's)** essential **goodness and loyalty** by blaming the division not on Pip but on the **unalterable nature of the human condition**.

Reference

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Quotation 3/ Chapter 38

analytical
exploration of
Miss Havisham's
attitude.

Sunlight as a
metaphor for
love

The Effect of
this metaphor
on Estella

"I begin to think," said Estella, in a musing way, after another moment of calm wonder, "that I almost understand how this comes about. If you had brought up your adopted daughter wholly in the dark confinement of these rooms, and had never let her know that there was such a thing as the daylight by which she has never once seen your face—if you had done that, and then, for a purpose, had wanted her to understand the daylight and know all about it, you would have been disappointed and angry? . . ."

"Or," said Estella, "—which is a nearer case—if you had taught her, from the dawn of her intelligence, with your utmost energy and might, that there was such a thing as daylight, but that it was made to be her enemy and destroyer, and she must always turn against it, for it had blighted you and would else blight her—if you had done this, and then, for a purpose, had wanted her to take naturally to the daylight and she could not do it, you would have been disappointed and angry? . . ."

"So," said Estella, "I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me."

Estella

Miss
Havisham

The Analysis

- **Estella** makes this speech to **Miss Havisham** in **Chapter 38 (Pages 60-61)**, when **Miss Havisham** has complained that **Estella treats her coldly and without love.**

What is the function of this quotation?

(See Conclusion)

The Analysis: Estella's analytical exploration of Miss Havisham's attitude.

“I begin to think,” said Estella, in a musing way, after another moment of calm wonder, “that I almost understand how this comes about.”

•Quote (Stella to Miss Havisham)

Astonished that her **adopted mother** would make such an accusation after deliberately raising her to **avoid emotional attachment** and **treat those who love her with deliberate cruelty**, Estella responds with this analytical exploration of Miss Havisham's attitude.

•Analysis

The Analysis: Sunlight as a metaphor for love 1

Quote

“If you had brought up your adopted daughter wholly in the dark confinement of these rooms, and had never let her know that there was such a thing as **the daylight** by which she has never once seen your face—if you had done that, and then, for a purpose, had wanted her to understand the daylight and know all about it, you would have been disappointed and angry? . . .”
(Estella to Miss Havisham)

Analysis

Using sunlight as **a metaphor** for **love** (an appropriate metaphor, given Miss Havisham’s refusal to go into the sun), Estella first says that it is as if Miss Havisham raised her without ever telling her about sunlight, then expected her to understand it without having been taught.

(See the next diagram)

The Analysis: Sunlight as a metaphor for love 1



Estella first says that it is as if Miss Havisham raised her **without ever telling her about sunlight, then **expected her to understand it without having been taught.****

The Analysis: Sunlight as a metaphor for love 2

Quote

“Or,” said Estella, “—which is a nearer case—if you had taught her, from the dawn of her intelligence, with your utmost energy and might, that there was such a thing as daylight, but that it was made to be her enemy and destroyer, and she must always turn against it, for it had blighted you and would else blight her—if you had done this, and then, for a purpose, had wanted her to take naturally to the daylight and she could not do it, you would have been disappointed and angry? . . .”

(Estella to Miss Havisham)

(See the next diagram)

Analysis

She then thinks of a **better metaphor** and says that it is as if Miss Havisham did tell her about sunlight, but told her that **sunlight** was her **hated enemy**, then reacted with **disappointment and anger** when **Estella** did not **naturally love the sunlight**.

The Analysis: Sunlight as a metaphor for love 2

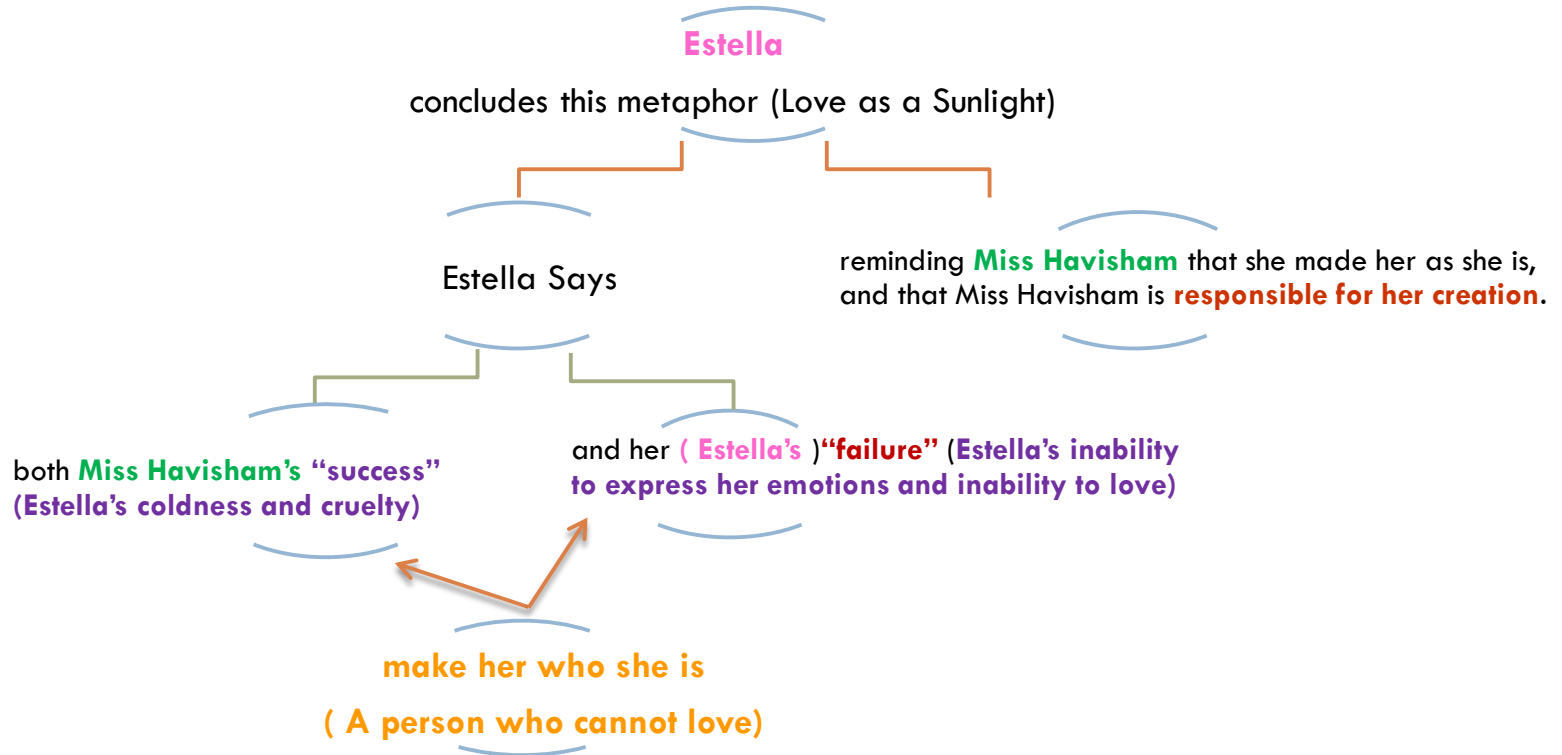
Estella thinks
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her **hated enemy**,

then reacted with **disappointment
and anger** when **Estella did not
naturally love the sunlight**.

The Analysis (The Effect of this metaphor on Estella)



Conclusion: Quote 3

The Function of Quote 3

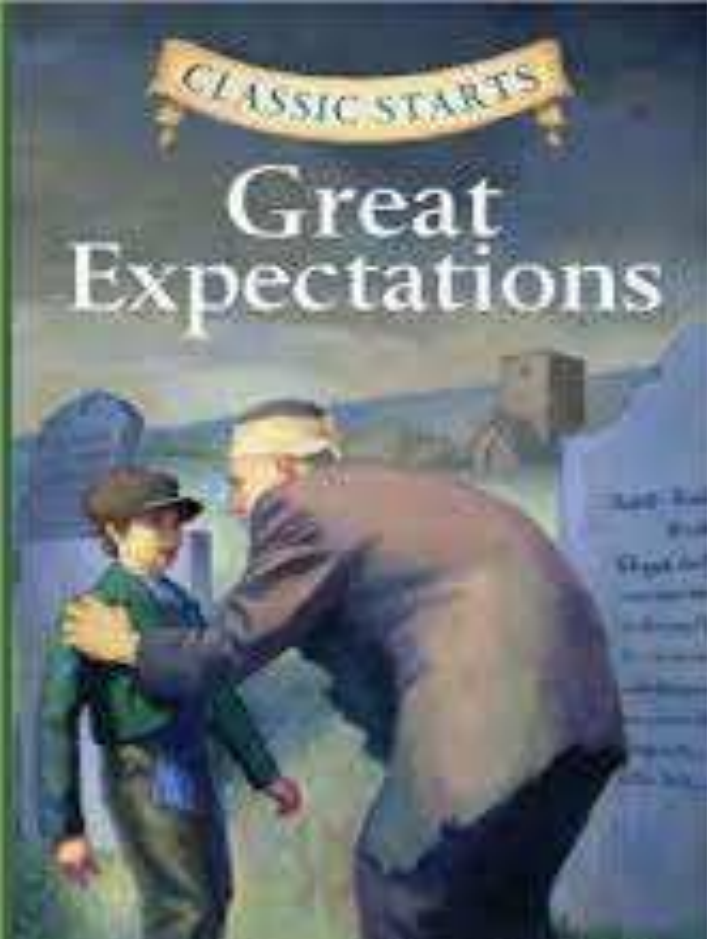
- This quote is extremely important to **Estella's development** as **a character**, because it indicates **her gradual arrival at self-knowledge**, which will eventually **enable her to overcome her past**.
- The speech is also one of **the best descriptions** of **Estella's character** to be found in the book.

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- **Quote 5: Chapter 56 (Pip to Magwitch)** (Telling him that Estella is his daughter) ✓

Quotation 4/ Chapter 39

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



Magwitch



Pip

The Analysis

Quote

“Look’ee here, **Pip**. **I’m your second father. You’re my son—more to me nor any son. I’ve put away money, only for you to spend...** I see you there a many times plain as ever **I see you on them misty marshes.** ‘Lord strike me dead!’ I says each time—and I goes out in the open air to say it under the open heavens—‘but wot, **if I gets liberty and money, I’ll make that boy a gentleman!**’ And I done it.

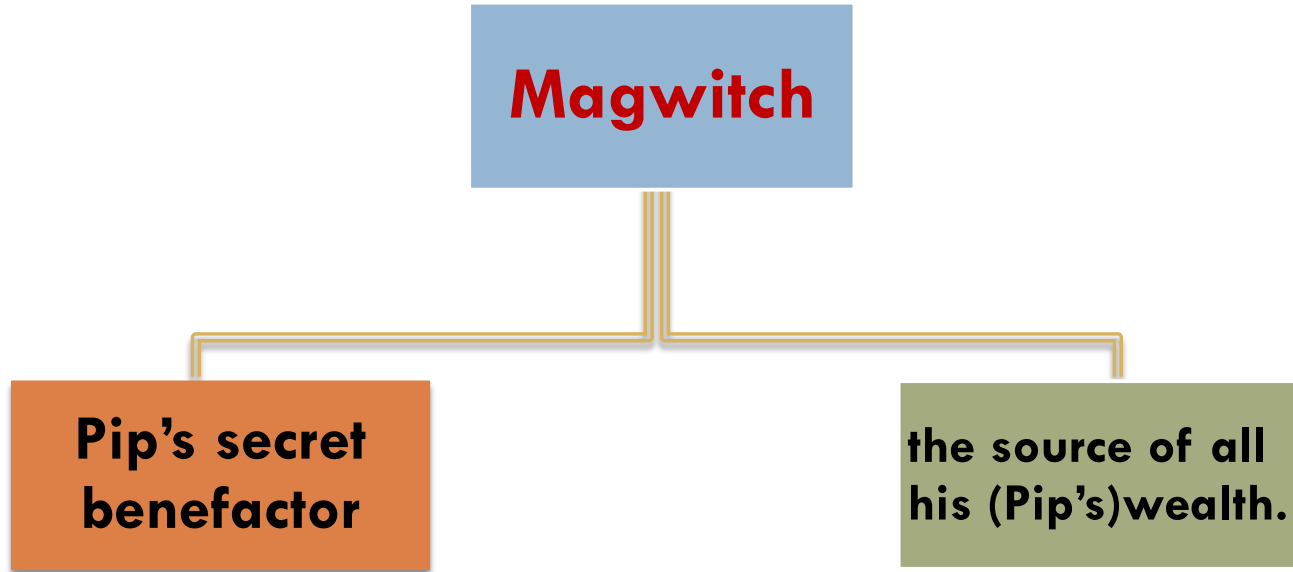
(Magwitch to Pip)

Analysis

Magwitch makes this speech to **Pip** in **Chapter 39 (pages 61-62)**, when he dramatically **reveals himself** as **Pip’s secret benefactor** and **the source of all his wealth.**

(See the next diagram)

The Analysis/ Diagram



What are the functions of this quotation?

(See the next slides)


The Analysis: The Functions of Quotation4

There are Two important functions for this Quote:

- ❑ It is crucially important to **the plot** of the novel, and
- ❑ It is also important for what it reveals about **Magwitch's character**.

(See the next slides)


The Analysis: The First Function



This revelation is crucially important to **the plot** of the novel,



as it collapses **Pip's idealistic view** of **wealth** and **social class**



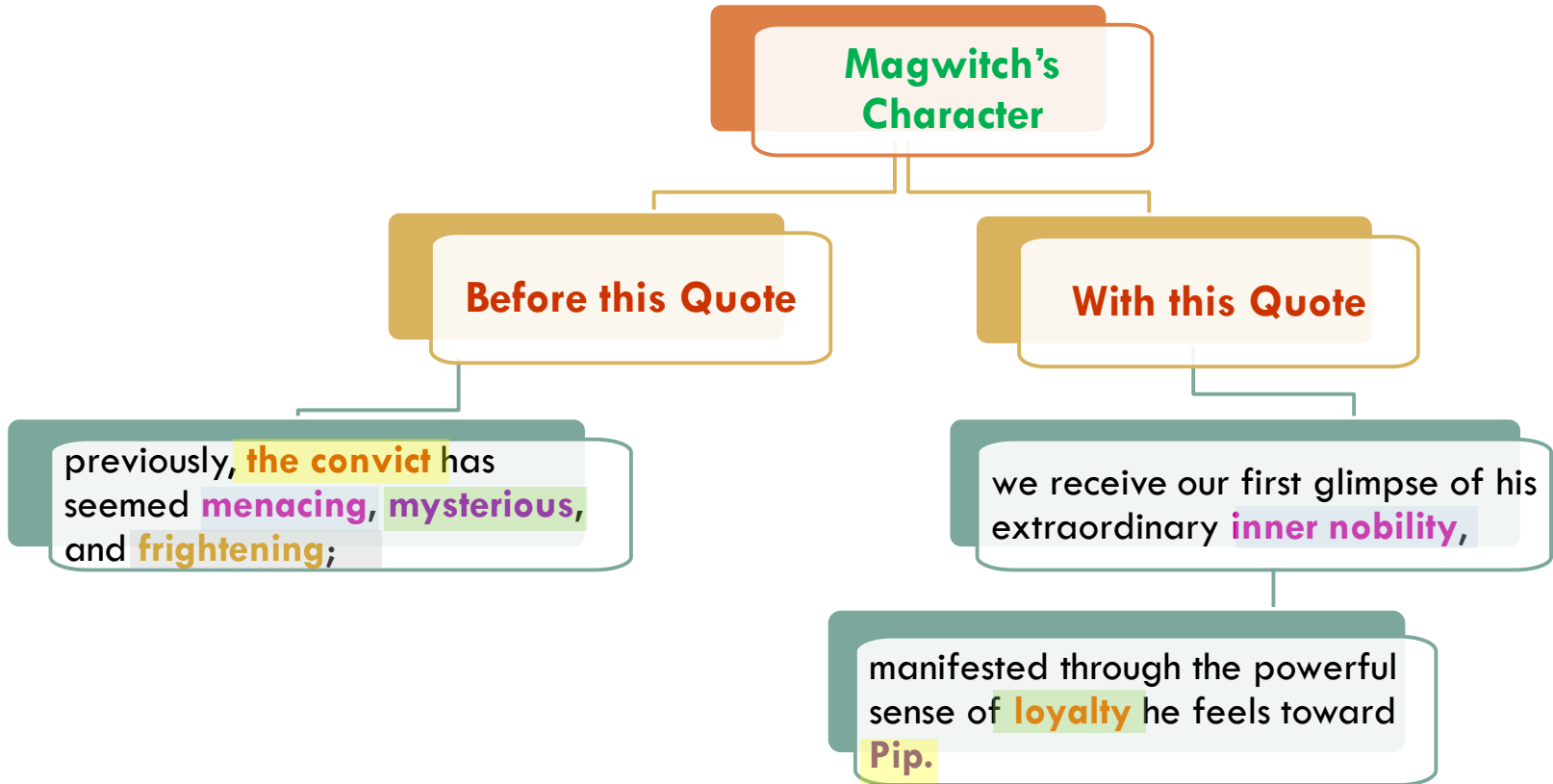
by forcing him to realize that **his own status as a gentleman** is **owed to the loyalty of a lower-class criminal.**

The Analysis: The Second Function

- The quote is also important for what it reveals about **Magwitch's character:**

(See the next Diagram)

The Analysis: The Second Function

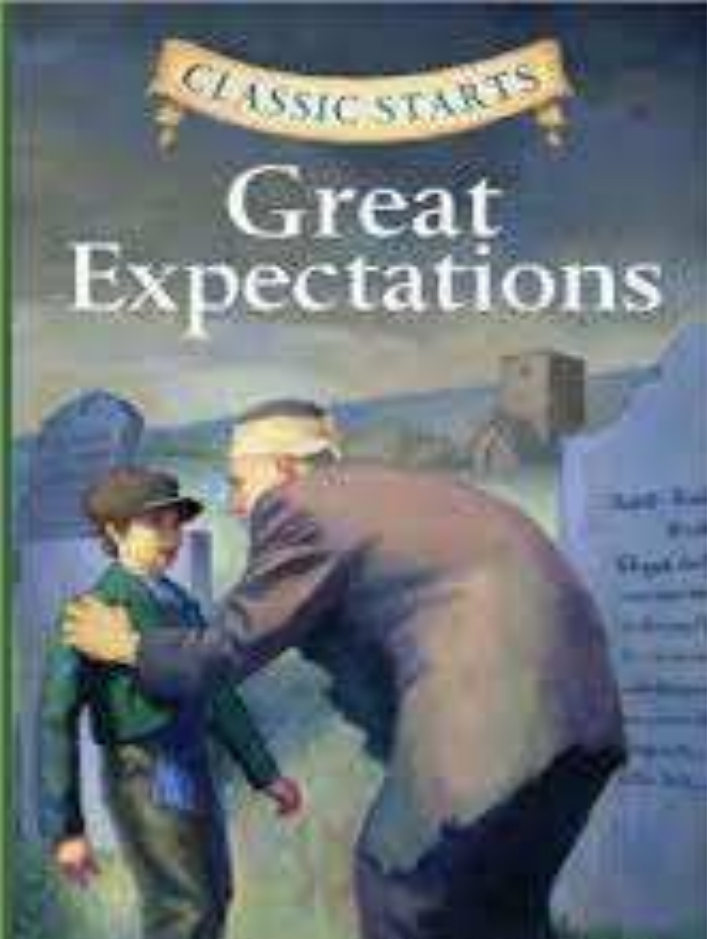


Reference

Phillips, B., Cheng, W., Florman, B., Burns, J. (2002).
SparkNotes: Great Expectations by Charles Dickens.
New York: Spark Publishing.

NEXT LECTURE

THANK YOU



NOVEL (3RD YEAR)
GREAT EXPECTATIONS
BY CHARLES DICKENS
IMPORTANT QUOTATIONS
EXPLAINED
(PAGES 59-62)

Prepared by:

Lect. Huda Abdullah Abdulateef

Quotations/ *Great Expectations*

Quotation a group of words **taken from a text or speech** and **repeated** by someone other than the original author or speaker.

There are **five** important quotations in *Great Expectations*:

- **Quote 1: Chapter 5 (Pip to Magwitch)** (after Magwitch being captured) ✓
- **Quote 2: Chapter 27 (Joe to Pip)** (after visiting him in London) ✓
- **Quote 3: Chapter 38, (Estella to Miss Havisham)**(after Miss Havisham's complaining) ✓
- **Quote 4: Chapter 39 (Magwitch to Pip)** (Confesses that he is his benefactor) ✓
- **Quote 5: Chapter 56 (Pip to Magwitch)** (Telling him that Estella is his daughter) ✓

Quotation 5/ Chapter 56

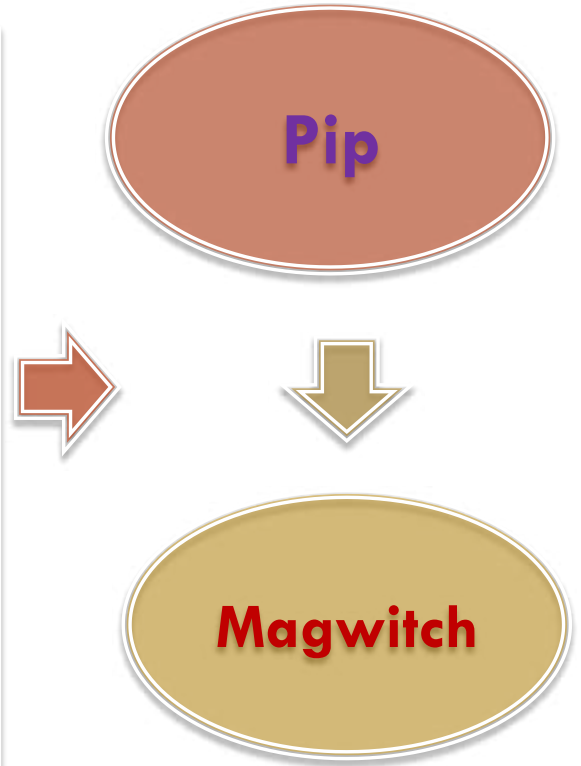
“Dear Magwitch, I must tell you, now at last. You understand what I say?”

A gentle pressure on my hand.

“You had a child once, whom you loved and lost.”

A stronger pressure on my hand.

“She lived and found powerful friends. She is living now. She is a lady and very beautiful. And I love her!”



The Analysis

- In this passage from **Chapter 56 (Page 62)**, **Pip** tells the dying **Magwitch** about **his daughter, Estella**, whom he has not seen since she was a young girl.

What is the Function of this Quote?

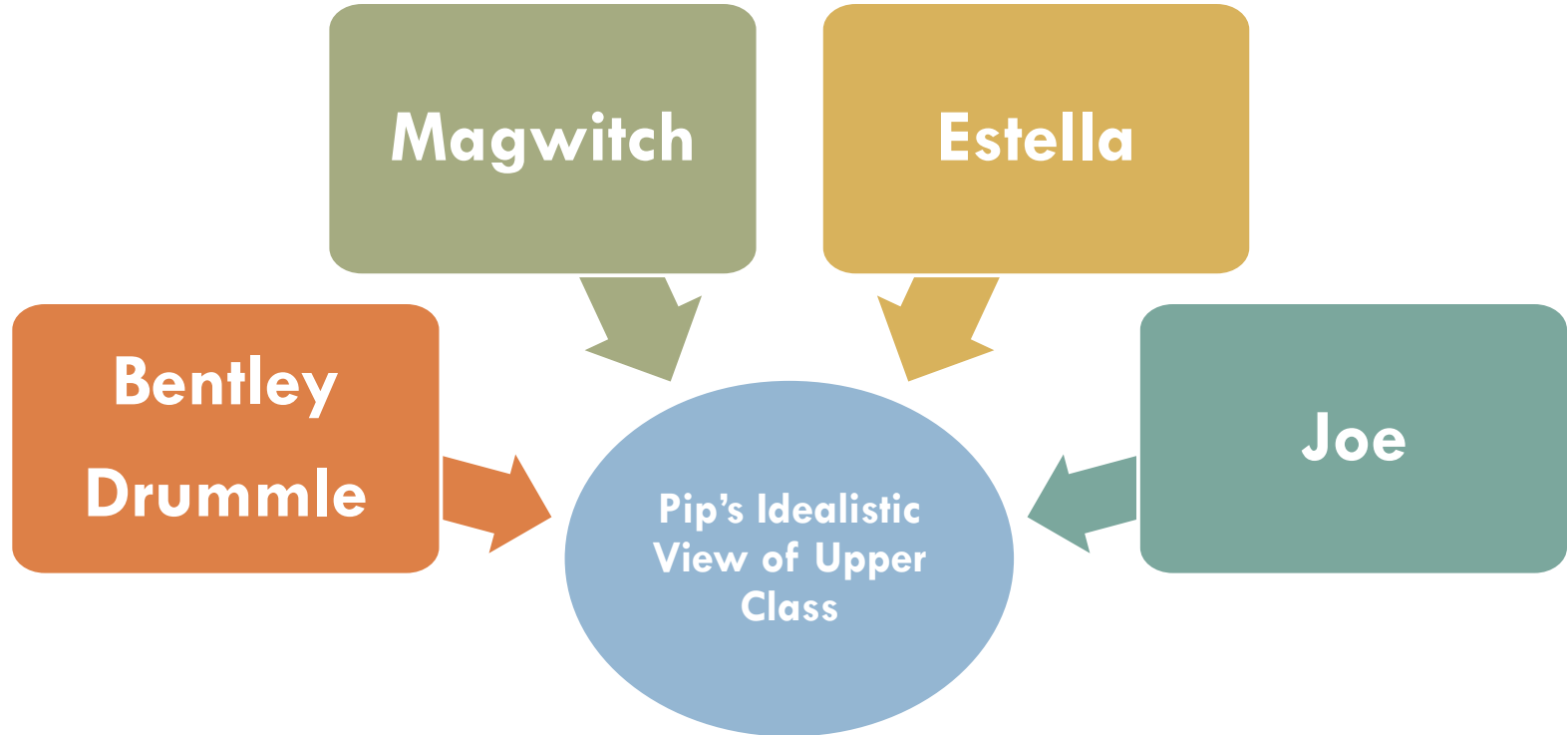
(See the next slides)

The Analysis/Pip's Idealistic View of the Upper Class & Estella's True Origin

- If the arrival of **Magwitch** collapses **Pip's idealistic view of the upper classes**, then **the subsequent revelation** that **Estella**—**Pip's first ideal** of **wealth and beauty**—is the **daughter of the convict** buries it for good.

(See the next diagram)

The Analysis/ The Collapse of Pip's Idealistic View of the Upper Class/ Diagram



The Analysis/ The Function of Pip's Revelation to Magwitch

By consoling the dying **Magwitch** with **the truth** about **Estella**, **Pip** shows the extent to which he has **matured** and **developed a new understanding of what matters in life.**

Rather than insisting on the idealistic hierarchy of social class that has been his guiding principle in life, Pip is now able to see hierarchy as superficial and an insufficient guide to character.

Conclusion/ Pip's Mature View of the World

Pip's Mature
View of the
World

- **Loyalty, love, and inner goodness** are far more important than **social designations,**

a fact that Pip explicitly recognizes by openly acknowledging the complications that have made his former view of the world impossible.

Bildungsroman

What does Bildungsroman mean?

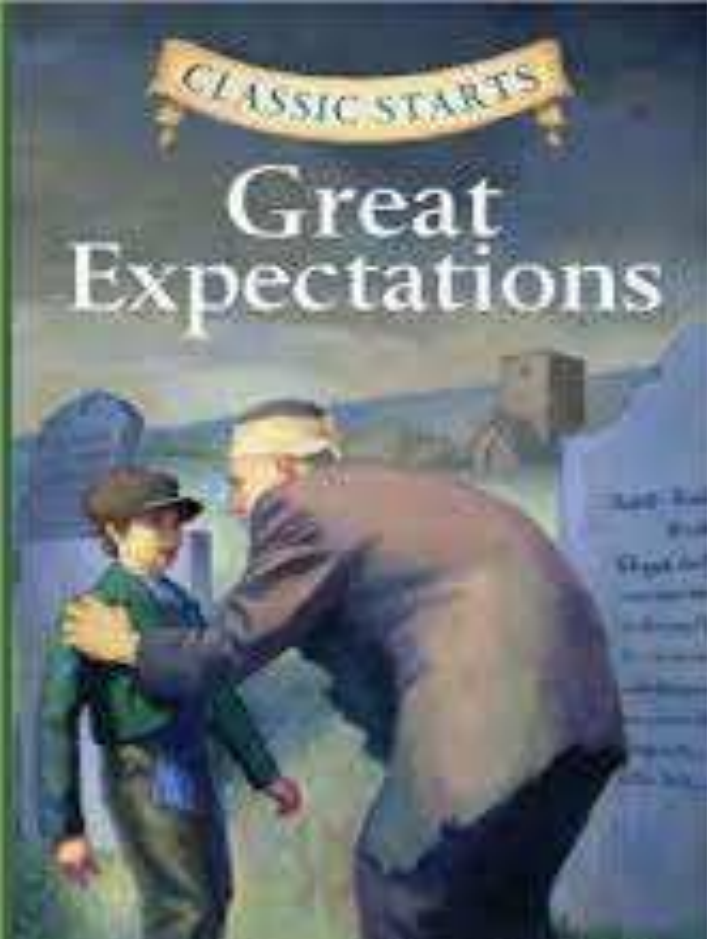
- In literary criticism, a **Bildungsroman** is a **literary genre** that focuses on the **psychological** and **moral growth** of **the protagonist from youth to adulthood**, in which character change is important.

Reference

Phillips, B., Cheng, W., Florman, B., Burns, J. (2002).
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NEXT LECTURE

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NOVEL (3RD YEAR)
GREAT EXPECTATIONS
BY CHARLES DICKENS
STUDY QUESTIONS
(PAGES 66-68)

Prepared by:

Lect. Huda Abdullah Abdulateef

Study Questions/ *Great Expectations*

There are **THREE** important points in *Great Expectations*:

- **Pip as a narrator and as a character (Page 66), ✓**
- **Social Class (Pages 66-67), and**
- **The Role of Guilt (Pages 67-68).**

Question 1: Pip as a narrator and as a character

- Discuss Pip as both a narrator and a character. How are different aspects of his personality revealed by his telling of his story and by his participation in the story itself ?

What is the answer of this question?

(See the next slides)

Answer: Pip as a Narrator & as a Character

Pip's Story

- **Pip's story**—the story of the novel—traces **his development** through the events of **his early life**;

Pip's Narration

- **his narration**, however, **written years after the end of the story**, is a product of **his character** as it exists **after the events of the story**.
- **Pip's narration** thus **reveals the psychological endpoint of his development in the novel (Bildungsroman)**.

Example: Pip's behavior as a character often **reveals only part of the story**—he treats Joe coldly, for instance—while **his manner as a narrator completes that story**: **his guilt for his poor behavior toward his loved ones endures**, even as he writes about his early life years later.

Answer/ Pip as a Narrator

Of course, Dickens manipulates Pip's narration:

- **Pip's narration & Its subjects**
- **Pip's narration & his character**

(See the next diagrams)

Answer: Pip's Narration & Its Subjects

Of course, **Dickens** manipulates **Pip's narration** in order to evoke **its subjects** effectively:

Pip's Narration

Its Subjects



Pip's childhood is **narrated** in a much more **childlike voice** than his **adult years**, even though the narrator Pip presumably writes both parts of the story at a single later date.

Answer: Pip's Narration & His Character

Dickens also uses Pip's narration to reinforce particular aspects of his character that emerge in the course of the novel:

Pip's Narration

His Character



We know from his actions that Pip is somewhat self-centered but sympathetic at heart to others; Pip's later narration of his relationships with others tends to reflect those qualities.

Answer: Pip's Narration & His Character/ Example

Example

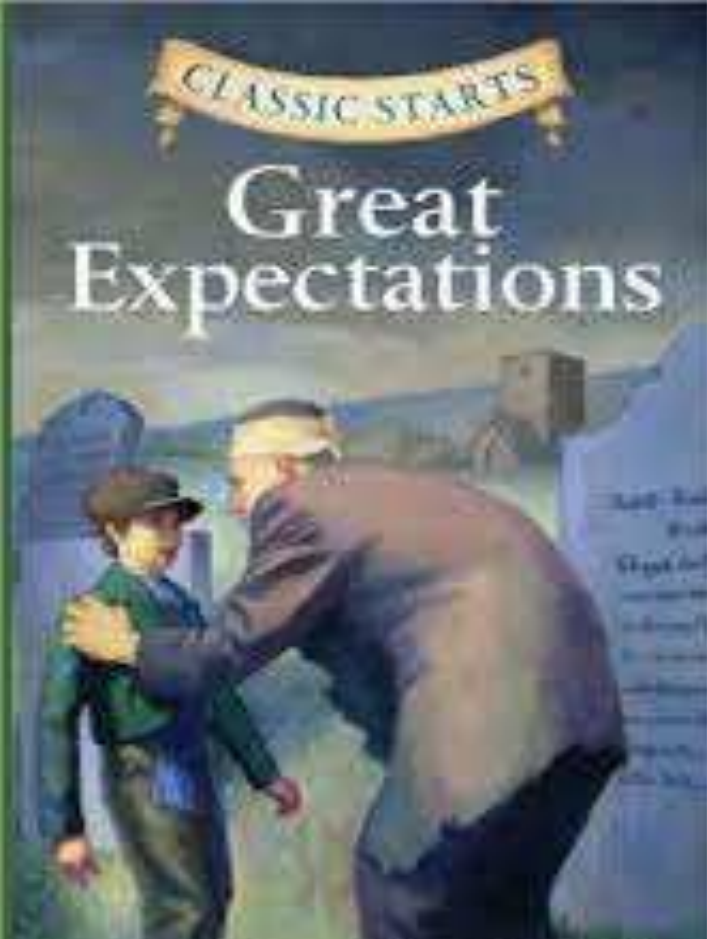
- When **Magwitch** reveals that he is **Pip's benefactor**, for instance, Pip is disgusted by the convict and describes him solely in **negative terms**;
- as **his affection for Magwitch grows**, the descriptive terms he chooses to apply to the convict become much **more positive**.

Reference

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NOVEL (3RD YEAR)
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STUDY QUESTIONS
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Study Questions/ *Great Expectations*

There are **THREE** important points in *Great Expectations*:

- Pip as a narrator and as a character (Page 66), ✓
- Social Class (Pages 66-67), and ✓
- The Role of Guilt (Pages 67-68). ✓

Questions 3/ The Role of Guilt

- Throughout the novel, Pip is plagued by powerful feelings of guilt and shame, and everywhere he goes he tends to encounter symbols of justice—handcuffs, gallows, prisons, and courtrooms. What is the role of guilt in the novel? What does it mean to be “innocent”?

What is the answer of these questions?

(See the next slides)

Questions 3/ Answer

- At the beginning of the novel, **Pip's feelings of conscience** are determined largely by **his fear of what others might think**, **a state of mind** no doubt reinforced by **Mrs. Joe's "Tickler."**

What is the impact of this state of mind on Pip?

(See the next diagram)

The Impact of Pip's State of Mind

He has **strong feelings of guilt** but an **inadequate system** by which to **judge right and wrong**;



unable to determine **the value** of his own actions, he **feels guilty** even when he does the **right thing**.

Example:

He acts with **compassion and sympathy** when he helps **the convict**, but he nevertheless **feels deeply guilty** and **imagines that the police are waiting to take him away**.

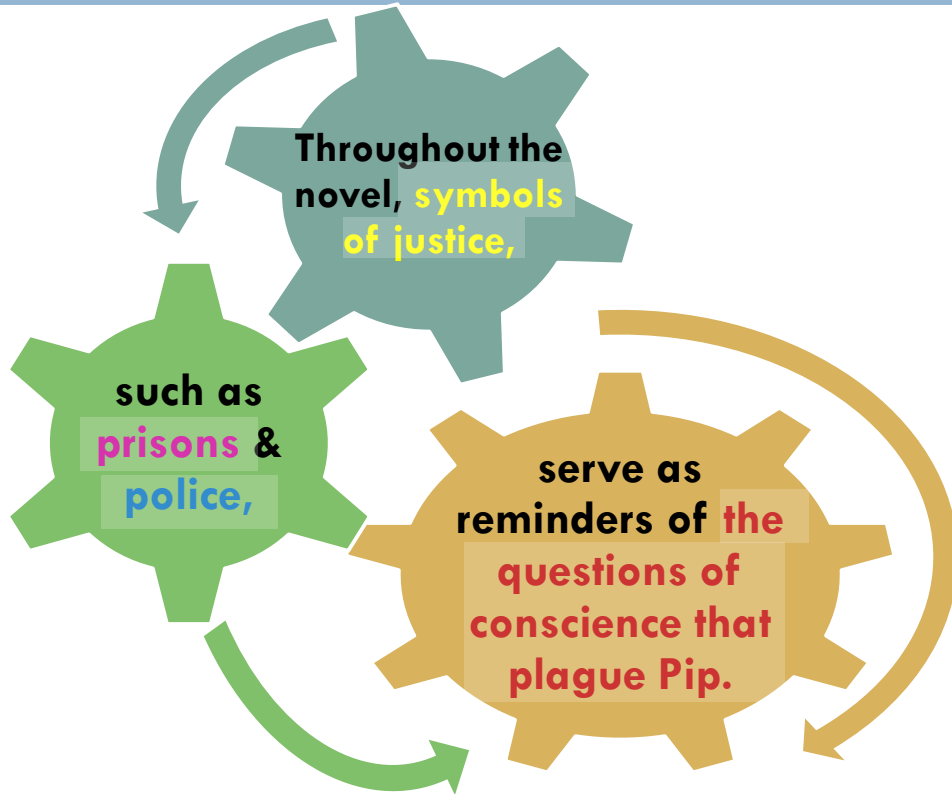
The Progress of Pip to Maturity

As the **novel progresses,**

Pip comes closer to **trusting his own feelings.**

Example: When he (**Pip**) helps **Magwitch** at the end of the novel, he feels **no guilt, only love**, and he remains with the convict even after the police arrive to take him away.

Symbols of Justice & Their Function in *Great Expectations*



Explanation:

- Just as **social class** provides an external standard of value irrespective of a person's inner worth, the law provides an external standard of moral behavior irrespective of a person's inner feelings.

Conclusion

Pip's wholehearted commitment to helping Magwitch escape the law in the last section of the novel

contrasts powerfully with his childhood fear of police.

- It shows that, though he continues to be very hard on his own shortcomings, Pip has moved closer to a reliance on his own inner conscience—which is the only way, as Joe and Biddy show, that a character can truly be “innocent.”

Reference

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