

جامعة الملك فيصل

التعليم عن بعد

The Rise of the English Novel

ظهور الرواية

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Lecture 1

Historical and Social Background (Part 1)

- Though we will spend a good deal of time on literary matters, our approach will be multidisciplinary, taking in historical and social issues as well.

- We will see that the rise of the English novel through the 18th and 19th centuries coincided with a number of major historical developments, including urbanization, industrialization, and democratization.

During the eighteenth century, Britain, Continental Europe, and North America were scenes of the following enormous changes/ revolutions **(FAIR)** taking place:

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|--------------------------------------|--------------------------------------|
| 1- The French Revolution . | 2- The American Revolution. |
| 3- The Industrial Revolution. | 4- The Religious Revolution . |

***The French Revolution :**

The French Revolution took place in France within the years (1789-1799). It was a revolution against injustice, inequality, and oppression. It called for three mottos **(EFL)**:

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|---------------------|-----------------------|-------------------|
| 1- Equality. | 2- Fraternity. | 3- Liberty |
|---------------------|-----------------------|-------------------|

Famous thinkers of the revolution are:

- | | | |
|---------------------|---------------------|-----------------------|
| 1- Voltaire. | 2- Rousseau. | 3- Montesquieu |
|---------------------|---------------------|-----------------------|

*** The French Revolution inspired many people around the world from the 18th century onwards. It will also affect many liberation movements all around the world like the American Revolution.**

***The American Revolution :**

The American Revolution took place in America within the years (1765–1783).

- The American Revolution was the political upheaval during the last half of the 18th century in which thirteen colonies in North America joined together to break free from the British Empire, combining to become the United States of America.

- It called for freedom, independence, human rights of equality and brotherhood.

- *"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness". Quoted from **The American Declaration of Independence***

***The Industrial Revolution (1760-1840):**

- The most far-reaching, influential transformation of human culture since the advent of agriculture eight or ten thousand years ago was the industrial revolution of the eighteenth century Europe.
- The consequences of such revolution would change irrevocably human labor, consumption, family structure, social structure, and even the very soul / thoughts of the individual.
- The industrial Revolution also changed the lives of people in the 18th century.
- England was a purely rural and agricultural society in the middle ages.
- People lived and worked at farms in what is so called the age of feudalism; their entire life was limited to farming the fields like slaves and serving the landlords. There was no other ambitions, no further interests.

Before The Industrial Revolution :

- * No transportation
- * No communication
- * No hospitals
- * No machines
- * No universities or large-scale production .

Some of the Positive Effects of the Industrial Revolution:

- * It changed society from stagnation to turmoil (change).
- * It made it easier for people to get in touch.
- * It made means of transportation, travelling, and exploration easier.
- * It created more resources of knowledge like books and magazines.

Some of the Passive Effects of the Industrial Revolution:

- * Environmental Pollution.
- * Poor health conditions.
- * Lack of interest in education.
- * Labor of women and children.
- * The weakness of the family structure .
- * The poverty of some classes of people
- * Hunger, diseases, deaths.
- * Materialism .

***The Religious Revolution :**

- In terms of religion, the dark ages in Europe in general saw the death of reason and the spread of darkness and superstition.
- There was no creativity; people were told everything they needed by the Catholic Church.
- The Church did not want people to think, simply because it needed them to remain devoted to it.

- It made it easy for everyone to get rid of their sins by buying indulgences and having their sins forgiven.
- People therefore kept their minds and hearts closed; they trusted so much in the authority of the Church.
- The Church interfered even in the way common people looked at life itself. For example, the Church told them that the earth is the center of the universe and that the sun revolves around the earth.

- For a long time, people believed this to be a scientifically proven fact. They never questioned its truthfulness.
- If the earth was the center of the universe, the church was at the center of the earth, and then the church is simply the center of the whole universe.
- Later, in the modern ages, scientists proved that the earth revolves round the sun. This means that the church is not the center of the universe. That is to say, not everything the church said was true.

- Gradually, science started to replace religion; people started to trust natural sciences to explain the different phenomena of their universe.
- People were encouraged to rely more on themselves for forgiveness. The path to real repentance was not the church but a direct relationship with the Creator.
- With the new religious faith, every individual person felt important and confident in all fields of life.
- People needed to achieve themselves by reading, travelling, exploring, and having many adventures.

- Its leaders believed they could lead their states to progress after a long period of tradition, irrationality, superstition, and tyranny which they imputed to the Middle Ages. The movement helped create the intellectual framework for the American and French Revolutions.

Main Features Related to the Augustan Literature :

- 1- The age witnessed a rapid development of the novel, the mutation of drama, and the evolution of poetry.
- 2- An explosion in satire. Satire in prose, drama, and poetry, was the genre that attracted the most energetic writing; satires of the age were typically marked by an ironic pose full of nuance and a superficial air of dignified calm that hid sharp criticisms beneath (political satires against specific policies, actions, and persons).
- 3- In philosophy and eco-politics the Augustan era was an age increasingly dominated by empiricism, development of capitalism, and the triumph of trade.
- 4- The growth of English Essay, which was aware of the Continental models.
- 5- The Augustan period showed less literature of religious controversy than the Restoration. However, there were few Puritan writers like Daniel Defoe.

***England in the Eighteenth Century :**

- 18th century was an age that witnessed a rebellion against the values that were prevalent in the age of Pope (1688-1744).
- A new generation of writers reacted against the self-complacency, the chilliness, and the aridity of the preceding age.
- They found themselves unhappy with the way in which their fathers looked at life, with their formalism, their narrowness of sympathy, and their controlling ideals.
- They dreamed of becoming more natural and spontaneous in expressing themselves in literature.
- The new age was different; it was the age of change, science, and industrial revolution.
- Lots of machines, lots of production; factories, boats, trains, hospitals, telegrams, printing, transportation, communication, education, health, etc.
- On the international level, England became a huge super power and Empire. It occupied many countries all over the world. People from England felt very important and very powerful.

**** Individualism: The Typical Feature of the Age :**

- Every man and woman felt the desire to roam the globe, to travel everywhere and explore new lands.
- Individuals preferred their own good. They wanted to satisfy their desires for more money, more knowledge, and more pleasure.

- Every individual wanted to achieve himself and lost interest gradually in every other individual.
- Individualism is the moral stance, political philosophy, ideology, or social outlook that stresses "the moral worth of the individual".

- Individualists promote the exercise of one's goals and desires and so value independence and self-reliance while opposing most external interference upon one's own interests, whether by society, family or any other group or institution.

- Most works of art written in that age talked about individuals rather than about groups of people. Examples are *Robinson Crusoe*, *Gulliver's Travels*, *Emma*, and *Oliver Twist*.
- All features of the age (geographical expansion, scientific discoveries, the clash between science and religion) led to individualism.

- In *Robinson Crusoe*, the writer focuses entirely on the character of Robinson as if no one else exists.
- When Robinson deals with anyone even his parents and friends, we understand that his own good and desires come first.

- That is why he does not listen to the advice of his parents or even know what happened to his friend.

Lecture 3

Emergence and Evolution of the Novel

Definitions and Distinctions :

- Throughout the West, and in other parts of the world as well, the novel has been the most popular literary form of the last 250 years.
- The novel is also an especially significant form, in that it has shaped Western understandings of human society and human psychology.
- **Novel** (from the Italian *novella*, Spanish *novella*, French *nouvelle* for "new", "news", or "short story of something new") is today a fictional prose narrative of considerable length and some complexity that deals imaginatively with human experience. Novel usually has a plot that is unfolded by the actions, speech, and thoughts of the characters through a specific setting.
- The genre has historical roots both in the fields of the medieval and early modern romance and in the tradition of the novella.
- The genre encompasses a wide range of **types and styles**, including picaresque, epistolary, gothic, romantic, realist, and historical novels.
- Though forerunners of the novel appeared in a number of places, including Classical Rome and 11th-century Japan, the European novel is usually said to have begun with Miguel de Cervantes' *Don Quixote* (1605).
- The novel was established as a literary form in England in the 18th century through the work of Daniel Defoe, Samuel Richardson, and Henry Fielding.
- The typical elements of a conventional novel are plot, character, setting, narrative method and point of view, scope, and myth or symbolism.

** The English Novel: A Form with Two Major Dimensions :

- The English novel as a literary form has two major dimensions: one sociological, the other psychological.
- The sociological dimension of the novel is crucially important, because novels are usually concerned with social distinctions, hierarchies, and values.

- Psychologically speaking, the novel also delves into human psychology, providing vivid images of how individuals think and feel.
- The sociological and psychological dimensions of the novel form are closely related.
- Having considered the novel in this way, as a form preoccupied with the relationship between self and society, we can appreciate the most distinctive features of the English novel tradition.

**** Most Distinctive Features of the English Novel Tradition :**

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A. Perhaps the most obvious aspect of the English tradition is its virtual obsession with **courtship, love, and marriage.**

1. Almost all of the greatest English novels of the 18th and 19th centuries can be described as love stories.
2. Love and marriage also loom large in the novels of the 20th century, dominating such Modernist classics as *Sons and Lovers* (1913), *Ulysses* (1922), and *To the Lighthouse* (1927).

B. Even more important to the English tradition, especially in the 18th and 19th centuries, is its striking **preference for comedic plots.**

1. Comedic endings are indeed happy endings. However, there is more to such endings than meets the eye.
2. In comedic endings, as characters are fit into the larger social order, a sense of harmony and reconciliation is achieved.
3. Because virtue is rewarded and vice is punished, a sense of poetic justice also prevails.
4. Thus, comedic endings offer us a vision of the world as well-ordered and generally sympathetic to human needs and desires.

Novel: Purpose and Features

**** The Purpose of the Novel is Verisimilitude :**

Verisimilitude refers to the illusion that the novel is a representation of real life. Verisimilitude results from a correspondence between the world presented in the novel and the real world of the reader). In addition, the novel aims for a comprehensive unified effect in which all of the elements of fiction intertwine to make a comment on the human condition.

**** Main Features Related to the Novel as a Genre :**

- **Fictionally**: an imaginative creation that does not represent actuality but has been invented.

- **Length**: the average length of a novel is 60000-100000 words.

- **Prose**: Prose is a writing that resembles everyday speech. The word "prose" is derived from the Latin *prosa*, which literally translates to "straightforward". Prose is adopted for the discussion of facts and topical news. Prose is often articulated in free form writing style.

- **Originality**: Originality is the aspect of created or invented works by as being new or novel, and thus can be distinguished from reproductions, clones, forgeries, or derivative arts.

Romances (1000-1500) and Novellas (1200-1600):

- As a literary genre of high culture, romance or chivalric romance refers to a style of heroic prose and verse narrative that was particularly current in aristocratic literature of Medieval and Early Modern Europe, that narrated fantastic stories about the marvelous adventures of a chivalrous, heroic knight, often of super-human ability, who goes on a quest.

**** Typical Features of a Romance :**

1. The romance may date back to antiquity, though the most familiar examples are probably the medieval stories of King Arthur and his knights.

2. Romances vary widely, but they do have some common features.

3. The setting of a romance is usually remote and, perhaps, exotic, like that of a fairy tale.

4. The characters in a romance are also sketched broadly—handsome prince, beautiful princess—and may include larger-than-life figures, such as giants and wizards.

5. Finally, there is often some sort of magic in a romance. The romance is a form that has no trouble with the supernatural or the metaphysical.

- **Novellas (1200-1600)** are written collections of such stories circulated in a wide range of products from practical compilations of examples designed for the use of clerics to the poetic cycles.

**** First English Novel and Precursors to the Novel :**

First English Novel: Controversial?

- Aphra Behn's ***Oroonoko*** (1688) Feminist point of view
- Daniel Defoe's ***Robinson Crusoe*** (1719). Due to the influence of Ian Watt's seminal study in literary sociology, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (1957)
- Daniel Defoe's ***Moll Flanders*** (1722)
- Samuel Richardson's ***Pamela*** (1740) [Most critics go for this option]

Precursors to the Novel

- **Greek and Roman Heroic Epics**: Homer's *Iliad and Odyssey*, Virgil's *Aeneid*,
- **Anglo-Saxon Heroic Epics**: *Beowulf*.
- **Oriental Tales**: *A Thousand and One Nights*
- **Medieval European Romances**: *Sir Gawain and the Green Knight* (c.1380). Thomas Malory's *Le Morte d'Arthur* (the death of Arthur) (1470s).
- **Elizabethan Prose Fiction**: Sir Philip Sidney's *Arcadia* .
- **Travel Adventures**: Jonathan Swift's *Gulliver's Travels*, Voltaire's *Candide* .
- **Novellas**: Boccaccio's *Decameron*,
- **Moral Tales**: John Bunyan's *Pilgrim's Progress* .

**** The Rise of the English Novel (Early 18th Century) :**

Origins

- The dominant genre in world literature, the novel, is a relatively young form of imaginative writing.
- Only about 250 years old in England, its rise to pre-eminence has been striking. After sparse beginnings in 17th century England, novels grew rapidly in production by the 18th century and in the 19th century became the primary form of popular entertainment

How did the Novel Come into Being?

- Of all other literary genres like poetry and drama, the novel is the last major literary form to have developed in terms of history.
- There was plenty of fiction or of imaginary works like epics, ballads, anecdotes, myths, fables, folk-tales, legends, and the like. The epics written by Homer in the 6th century BC are an example of the existence of 'fictional literature' well before the novel.

**** Reasons behind the Emergence of the Novel :**

- Restoration of the English monarchy (political stability after a considerable time of chaos)
- The rise of the middle classes in Western Europe. Middle class had a plenty of leisure time to spend
- Profound social and economic changes brought the novel into popular prominence
- Advances into the technology of printing made written texts available to a growing population of readers.
- Appearance of periodicals and magazines
- The decline of drama in the eighteenth century was also partly responsible for the rise and -ascendency of the novel.
- The poetry of the age too-- except for the brilliant example of Pope's work—was in a stage of decadence.
- It was then natural that from the ashes of the drama (and, to some extent, of poetry, too) should rise this new literary genre. This new genre was, of course, the novel
- Growing audience of literate women .

The Masters :

- Between (1740 – 1800) hundreds of novels of all kinds were written. However, the real "masters" of the novel in the eighteenth century were four – Daniel Defoe, Samuel Richardson, Henry Fielding, and Lawrence Sterne.
- The rest of them are extremely inferior to them. Oliver Elton maintains: "The work of the four masters stands high, but the foothills are low."
- Fielding was the greatest of the foursome. Sir Edmund Gosse calls Richardson "the first great English novelist" and Fielding, "the greatest of English novelists." Fielding may not be the greatest of all, but he was certainly one of the greatest English novelists and the greatest novelist of the eighteenth century.

**** Novel and Censorship :**

- A Novelty means something that is strange, unfamiliar, and unacceptable.
- The novel, as a new genre, was considered a novelty. It could not easily be published. Daniel Defoe's *Robinson Crusoe* for example was not published as a novel but a history or journalistic repertoire.

What Did Writers Do to Escape from Censorship?

- Writing prefaces to justify the writing of novels
- Changing the setting to solitary islands, remote places, and past times
- Calling the novel history, tale, or adventure or just giving it any other name in order to avoid censorship.
- The clash between science and religion .

#Daniel Defoe: Writer of the Age :

- Defoe worked as a journalist most of the time.
- This made his style and language easier than those of other writers who did not work as journalists.
- He got interested in stories full of action and adventure
- He knew how to create suspense and excitement in readers.
- He liked to refer to facts and data in all he wrote.
- He came to novel- writing at the age of 59; this means that the novels he wrote suffered from certain technical problems.

What Did Defoe Write about?

- Individuals in search of fortune, dreaming of wealth
- Adventures of all sorts
- Remote places like islands and African nations.
- Stories of exotic people (different from the British) .

Lecture 4

Early English Fiction: Richardson's *Pamela* Mirroring the Age

The English novel emerged in the early 18th century and took shape during a period of convulsive social change. In this period, England developed the world's first capitalist economy.

In this period, England also began to grapple with issues of urbanization, industrialization, and globalization. To understand such changes—and assess their impact on our novels—we must first review the emergence of new economic structures and social values.

In the country, the rural economy was becoming more centralized; common lands were being enclosed or appropriated by the wealthiest families, and as a result, subsistence farming and self-sufficient living were no longer options for rural people.

Pamela Mirroring the Age

- These details are important, because one characteristic of a capitalist economy, according to some economic historians, is that it offers most people little choice but to work for wages.
- In the city, partly because of these developments, populations were rising dramatically. By 1750, the population of London had reached 750,000—making it the largest city in the West, perhaps twice as large as Paris.
- In the 1780s and 1790s, as textile producers opened larger factories, the population of industrial cities, such as Manchester, began to explode. Through all of this, England also experienced an early form of what we now call globalization; the growth of England's first modern industry, textiles, depended on international trade.
- Taken together, all the previous developments had an enormous impact on the English national imagination. The English had always liked to imagine their society as one dominated by communal values. Especially important to this image was a sense of communal solidarity and mutual obligation.

- English society was hierarchical, with clear divisions between rich and poor, but those at the top were able and willing to accept responsibility for the welfare of those at or near the bottom.

- These previous sweeping changes raised questions of personal identity, social responsibility, and moral values that can certainly be felt in Samuel Richardson's *Pamela* (1740), a work often described, by most critics, as the first English novel.

- In *Pamela*, Richardson pits an innocent servant girl against her domineering and sometimes abusive master.

- At the beginning of the story, Pamela is 15 years old. She has worked for several years in the service of a wealthy woman, and her talents and intelligence have not gone unnoticed.

- Her lady has just died, however, and there are some questions about what will happen next. Because her parents are in financial trouble, the idea of returning to live with them is unappealing to her.

- Complicating Pamela's situation is the presence of her lady's son, "Mr. B," who soon makes it clear that he would like her to become his mistress .

- Though Pamela is attracted to Mr. B, she refuses to give in to him. Even after she is offered a handsome financial settlement, she insists on maintaining her virtue.

- As he fleshes out this basic situation, Richardson creates an explosive image of class conflict.

- Though a servant, Pamela represents the middle class, drawn to a master she no longer really trusts. At times, she appears morally admirable—at other times, merely self-righteous.

- Mr. B stands in for the ruling classes. Grasping and possessive, impatient and explosive, he may nevertheless prove capable of reform.

- This conflict proved irresistible to Richardson's audience, igniting debates throughout the country.

- Our interest in the debate is sharpened by the form of the work, because *Pamela* is an epistolary novel, told through the heroine's letters and diaries.

- The ending of the novel suggests that Richardson was hoping not merely to reflect social change but also to influence it.

- The ending is comedic: Pamela and Mr. B eventually do get married, and she becomes the lady of the house in which she once worked as a servant.

- As Pamela demonstrates her worth and value to Mr. B, we begin to see that social assimilation and reconciliation are not only possible but desirable for all parties.
- Pamela benefits from the marriage in obvious ways, but Mr. B benefits as well, earning a chance to fulfill his social obligations. Inspired by Pamela's goodness, he may finally live up to his duty as lord and master.

- Thus, although Richardson often protests against the abuses of the ruling class, he eventually reaffirms the traditional values of communal solidarity and mutual respect.
- In the end, he wants to convince his middle-class audience to hope and, perhaps, even to work for the rehabilitation of those older structures. Like most of the novelists we will study, he is a reformer, not a revolutionary or a radical.

Lecture 5

18th and 19th Century English Novelists

* Samuel Richardson and Henry Fielding :

- To appreciate the historical forces at work in the earliest English novels, we might consider the striking contrasts between two early masters of the form, Samuel Richardson and Henry Fielding.
- If Richardson represents the rising middle class—anxious, ambitious, and self-righteous—then Fielding appears almost aristocratic, confident, and secure in his own social position.
- In Richardson's *Pamela*, we experience an intimate connection to Richardson's central character, largely because the story is told through her letters and diaries.
- In Fielding's *Tom Jones*, by contrast, we view the characters from a distance, eventually discovering that our most important relationship is to the novel's learned and worldly narrator.
- Though both works end in reconciliation and marriage, they do not endorse the same social values. Whereas Richardson rewards his heroine with promotion into the gentry, Fielding can be said to close ranks, revealing that his wayward hero has been a gentleman all along.
- To say that class conflict is a central issue in early English fiction, then, is not to suggest that all of our writers offer a unified response to it.

*After 1750—Lawrence Sterne, Frances Burney, and Anne Radcliffe :

- By 1750, it was clear that a new literary form had begun to take shape in England. Although critics did not agree on what to call the new form, they believed that it was distinguished by its use of realistic situations and settings.
- The form was especially popular with young women, and its effects on inexperienced readers were often cause for worry. After reviewing early responses to the novel form, we will turn our attention to three writers from the second half of the 18th century: Laurence Sterne, Frances Burney, and Ann Radcliffe.
- Each of these writers takes a different approach to novel writing and suggests new possibilities for the form.
- In *Tristram Shandy*, Sterne exposes the limitations of novelistic Realism, suggesting that the illusion of reality is created through omission and distortion.
- In *Evelina*, Burney portrays the experiences of an innocent young woman, reflecting the fears and fantasies of her middle-class readers.

- And in such Gothic novels as *The Mysteries of Udolpho*, Radcliffe explores extreme states of emotional conflict.

- Having considered the very different achievements and legacies of these three writers, we can identify the period from 1750 to 1800 or 1810 as one dominated by experimentation.

***Walter Scott and the Historical Novel :**

- Sir Walter Scott cannot be credited with inventing the historical novel, but he certainly deserves to be viewed as its greatest practitioner.

- Over the course of his prolific career, Scott also elevated the status of the novel form in England, where it had often been regarded as disreputable and dangerous. For those achievements alone, he would be important to our course.

- Writing in the 1810s and 1820s, at the height of the Industrial Revolution, Scott uses such novels as *Waverley* to press a number of urgent questions:

* How do societies grow and change over the course of time?

* What happens when traditional ways of life must give way to larger historical forces?

* What are our obligations to the past?

* What about our duties to the present and the future?

- Scott's responses to these questions are complex and, at times, uncertain.

- Although he always sides with the forces of modernization, he also acknowledges the intense appeal and enduring value of longstanding traditions.

*** Jane Austen and the Comedic Tradition :**

- Although Austen's work is often described as timeless, it is actually rooted in a specific time and place.

- In *Pride and Prejudice*, Austen comments on the phenomenon of social mobility. In addition, Austen wonders how traditional elites can be protected from their own worst impulses, and in arranging her comedic endings, she uses marriage as a metaphor for political and social regeneration.

- The happy couple at the end of *Pride and Prejudice* serves as an example of how wealth and privilege can be combined with a sense of duty and humility.

- Although earlier writers had tried to create similar effects, none of them had managed the task as skillfully as Austen. As a result, her novels would become classic expressions of the emerging comedic tradition in English fiction.

- Austen has often been praised for her use of dialogue and her handling of dramatic scenes.

- She is also thought to be a master of narrative construction, gifted with an impeccable sense of how to shape and structure a story.

- Yet her greatest achievement, and her most important contribution to the development of the novel, may be her innovative treatment of human consciousness.

*** Charles Dickens and William Makepeace Thackeray:**

Charles Dickens

- Charles Dickens is the most important single figure in the history of English fiction
- Dickens's initial publications were urban sketches, and they offered early signs of his obsession with London. As he tried his hand at longer works of fiction, Dickens experimented with many styles and forms.
- Each of his early works took him in a new direction, and at times, he seemed unsure of what he wanted to do or where he wanted to go.
- He later wrote his great works that include *David Copperfield* (1849–1850), *Bleak House* (1852–1853), and *Great Expectations* (1860–1861).

*** William Makepeace Thackeray :**

- Thackeray's *Vanity Fair* is the first great multiplot novel of the Victorian Age, and in its use of converging and diverging storylines, it lays the foundation for many later works.
- The book's famous subtitle, "A Novel Without a Hero," suggests its subversive tone, for instead of creating obvious moral distinctions among his central characters, Thackeray imagines a fictional world in which anyone can be the object of ridicule—or the focus of sympathy.
- The novel's muted ending provides further evidence of Thackeray's innovative approach to the form. Virtue is rewarded, and vice punished, but not in the ways one might expect.

*** The Brontës :**

- Appearing in 1847, the same year as Thackeray's *Vanity Fair*, Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights* take the English novel in new directions.
- The Brontës' works are often passionate and angry, echoing the revolutionary sentiments of the 1840s.
- The Brontës also challenge the limitations of earlier love stories, endowing their fiction with the intensity of Romantic poetry and modeling their male characters on the heroes of Lord Byron.
- Yet if the Brontës have much in common, they are also sharply distinct. Where Charlotte is fundamentally conservative, creating secure social positions for such characters as Jane Eyre, Emily is truly daring.
- In *Wuthering Heights*, Emily confounds the usual novelistic distinctions between love and hate, birth and death, creation and destruction, creating one of the few 19th-century English novels with the scope and shape of a tragedy.

Lecture 6

Types of Novel

* The Picaresque Novel (16th Century to the 17th & 18th Centuries)

A picaresque novel is an early form of novel, usually a first-person narrative, relating the adventures of a rogue or low-born adventurer (Spanish *pícaro*) as he drifts from place to place and from one social milieu to another in his effort to survive. In its episodic structure the picaresque novel resembles the long, rambling romances of medieval chivalry, to which it provided the first realistic counterpart.

Main Features:

- 1- It deals with the ordinary, the naïve, and the low life settings.
- 2- It is realistic and is apart from the romance and love.
- 3- It is funny but satirical since it offends the well-established morals and values.
- 4- It is episodic and lacks a complex plot (here it signals the immature beginning of the English novel as a genre)
- 5- It is in a medium point between feudalism and capitalism

Examples: Daniel Defoe's *Moll Flanders* (1722). Miguel de Cervantes' *Don Quixote* (1605) .

* The Epistolary Novel (18th Century) :

An epistolary novel is a novel written as a series of documents. The usual form is letters, although diaries, entries, newspaper, clippings and other documents are sometimes used. Recently, electronic "documents" such as recordings and radio, blogs, and emails have also come into use. The word *epistolary* comes from the Latin word *epistola*, meaning a letter.

- This novel started in the 18th century when literacy was high among educated people.

Main Features:

- 1- Wisdom, personal insight and self- display of the authors who are distinguished by their different techniques.
- 2- Dramatic effectiveness: The dramatic effectiveness of a work refers to the vivid and impressing means and devices by which an author engages and maintains successfully the interest of the audience.
- 3- It takes the form of series of diary entries, letters, and documents.
- 4- Characters are banished in locked rooms but have access only to pen and paper. Lovers encounter arranged by somebody who writes a letter about the meeting

Examples: Samuel Richardson's *Pamela* (1740) and *Clarissa* (1748).

***The Bildungsroman (Novel of Formation or Education) (19th and 20th Centuries) :**

- This type of novel focuses on the psychological and moral growth of the protagonist from youth to adulthood (coming of age), and wherein character change therefore is extremely important. This type of novel may contain autobiographical or biographical information.

Main features:

- 1- The development of the main character is philosophical, moral and spiritual.
- 2- The main character undertakes a journey, which has some reasonable aims. Yet this journey is full of hardships.
- 3- Scenes of escape and exile (because of looking for justice and freedom).

Examples: Charles Dickens' *Great Expectations* (1860)

*** The Historical Novel (Early 19th Century) :**

- A historical novel is a novel that is set in the past and focuses on a specific historical plot, characters, and setting in the past. This novel started in the 19th century.

Main features:

- 1- It may include both fictional and real characters.
- 2- It includes convincing detailed description of the manners, building, and scenery of its chosen setting.
- 3- It generally attempts to convey a sense of historical verisimilitude.

4- Recently, it has abandoned reality to fantasy and imagination.

Examples: Sir Walter Scott's *Waverley* (1814). Charles Dickens' *A Tale of Two Cities* (1859).

*** The Regional Novel (mainly 19th Century) :**

- A regional novel is a type of novel that concentrates on the people in a specific location. This could be a city, a town, or even a single household. A regional novel focuses on the customs and style of speech related to that specific location and is concerned with depicting the ways that people's specific environments influence their lives and choices.

Main features:

1- Detailed description of a particular geographical setting.

2- It conveys the local color of the author in a humorous way.

- In literature, regionalism or local color fiction refers to fiction that focuses on specific features – including characters, dialects, customs, history, and topography–of a particular region. Since the region may be a recreation or reflection of the author's own, there is often nostalgia and sentimentality in the writing.

Examples: Dickens' *Great Expectations* (1860). Mark Twain's *Adventures of Huckleberry Finn* (1884).

***The Satirical Novel (18th, 19th, and 20th Centuries) :**

- This type of novel that ridicules a specific topic in order to provoke readers into changing their opinion of it. By attacking what they see as human folly, satirists usually imply their own opinions on how the thing being attacked can be improved.

Main features:

1- Extended use of Irony, puns, and wit.

2- Elements of humor and analogy.

3- While the style is simple and funny the content, the theme, the ideas are all serious and complex.

Examples: Mark Twain's *The Adventures of Huckleberry Finn* (1884). Jonathan Swift's *Gulliver's Travels* (1726).

*** The Gothic Novel (18th and 19th Centuries) :**

- A type of novel that combines elements of both the uncanny and romance. This novel seeks to stimulate strong emotions in the reader fear and apprehension by its use of desolate, mysterious, and grotesque events that are remote from everyday life.

Main features:

- 1- It has a medieval setting (haunted castles, locked rooms, gloomy and strong architecture).
- 2- A lady in distress (usually in prison but looking to be rescued by a noble knight).
- 3- Scenes related to torture done by nasty and evil villains.
- 4- Themes related to terror, nightmares, and mysteries.
- 5- Themes of madness and secrets related to stock characters (e.g. vampire, ogre/ ogress, demons, ghosts).

Examples: Horace Walpole's *The Castle of Otranto* (1764). Bram Stoker's *Dracula* (1897).

***The Metafictional Novel (18th and 20th Centuries) :**

- This type of novel uses self-reliance to draw attention to itself as a work of art, while exposing the "truth" of a story. "Metafiction" is the literary term describing fictional writing that self-consciously and systematically draws attention to its status as an artifact in posing questions about the relationship between fiction and reality, usually using irony and self-reflection.

Main features:

- 1- Style is quite complex [non-linear, no chronology, reversal plots]
- 2- This novel may include narrative footnotes.
- 3- The author is part of the novel and he is the main character sometimes.
- 4- This type of novel anticipates the reader's reactions.
- 5- Characters know that they are in a novel.

Examples: Lawrence Sterne's *Tristram Shandy* (1759).

Lecture 7

The Victorian Age and London of Charles Dickens' *Great Expectations* (1861)

*** The Victorian Age :**

- Charles Dickens lived and wrote his novels throughout the Victorian Age. This was a particularly notable time in England's history.
- Queen Victoria reigned the English Parliament from 1837-1901. Mostly, these years were marked by prosperity and optimism. Her reign was a time of expansion of wealth, power, and culture, with enormous contributions to society.
- The Victorian Era formed the modern principles of invention and technology. The concept of developing solutions to problems became extremely popular and scientists were inspired to create new means of benefiting mankind. This idea motivated other aspects of society, including politics, ideology, and economics.
- Through this growth in technology came growth in manufacturing and banking, which spurred the Industrial Revolution. The industrial working class and middle-class expanded due to an increase in manufacturing jobs and low-cost consumer items.
- Although the technological advances of the Victorian Age helped the British people immensely, the factory environment was notably harsh. Factories were unsanitary, unsafe, and utilized child labor. Employees contracted diseases, and often faced death.
- The brutality of the industrial life stimulated conflicting feelings and theories among Victorian thinkers. Socialism spread, and reformist liberalism promoted helping the poor.
- Writers such as Charles Dickens often attempted to expose the dark side of the industrial age.
- This era saw the birth of satire, a genre which writers often utilized to criticize the problems of society through humor; many authors still use this style today.
- In addition to the growth in theories on social reform, education and literature also thrived during the Victorian Age. Education spread, literacy increased, and reading and writing became priorities.
- Literature became a reflection of society, religion, and integrity, and both romanticism and realism greatly influenced writers.

- Many authors widely studied today wrote during the Victorian Age (including George Eliot, Charlotte Brontë , and Oscar Wilde) which proves how influential the era still is to our society.
- The Victorian Era was a long period of prosperity, confidence, and change that greatly affected future societies, as well as our way of thinking.

*An Outline of the Main Characteristics of the Victorian Era in England :

1- The **Industrial Revolution** begins in England, though the Continent will experience it some decades later.

2- **Urbanization** intensifies-along with urban poverty and class dissatisfaction.

3- "**Nature**" is no longer simply God's gift, as previous generations might have thought.

4- Early in the Victorian Era, the merchants and manufacturers of the middle class promote **laissez-faire** (In the **laissez-faire** view, the state has no responsibility to engage in intervention to maintain a desired wealth distribution or to create a welfare state to protect people from poverty, instead relying on charity and the market system) economics, free trade, various social reforms, and individual liberty.

5- The **Reform Bill (Reform Act** is a generic term used for legislation concerning electoral matters) of 1832 was an important event to extend the voting to the urban areas and to those who own properties worth than 10 pounds.

6- Though middle-class **liberalism** is very powerful throughout the Victorian Period, it does not go uncriticized in any decade. This is the age of the Victorian sage or cultural critic-**Thomas Carlyle, J.S. Mill, Matthew Arnold, and John Ruskin**, among others, take aim at or modify liberal assumptions about human nature, economics, and social organization.

7- **The original Scientific Revolution of Darwin**, Galileo, and Newton finds its completion in the Victorian Era. Science begins to dominate public discourse, and even, according to some writers, partially displaces religion as a coherent world view.

8- Along with the dominance of the scientific world view comes anxiety over **the loss of the older, religious outlook**. Many British citizens find it hard to maintain their Christian beliefs. Putting a positive construction upon Darwinian "evolution" sometimes provides them with an alternative vision of progress.

9- Though the British Empire has been growing since the days of Queen Elizabeth I, nineteenth-century English citizens, especially during the Victorian Era, become intensely interested in

their overseas possessions. **This interest is most likely due in part to anxiety about competition with other countries-Bismark's Germany**

10- An English artistic movement of the late 19th century, dedicated to the doctrine of 'art for art's sake' – that is, art as a self-sufficient entity concerned solely with beauty and not with any moral or social purpose.

Charles Dickens' London

- Dickens spent most of his life in London.
- His descriptions of nineteenth century London allow readers to experience the sights, sounds, and smells of the old city.
- Immersing the reader into time and place sets the perfect stage for Dickens to weave his fiction.
- Victorian London was the largest, most spectacular city in the world.
- While Britain was experiencing the Industrial Revolution, its capital was both reaping the benefits and suffering the consequences.
- In 1800 the population of London was around one million. That number would swell to 4.5 million by 1880.
- While fashionable areas like Regent and Oxford streets were growing in the west, new docks supporting the city's place as the world's trade center were being built in the east.
- Perhaps the biggest impact on the growth of London was the railroad in the 1830s, which displaced thousands and accelerated the city's expansion.
- The price of this massive growth and control of the world's trade was the incredible poverty and filth that started to infiltrate the city.
- In his biography of Dickens, Peter Ackroyd writes,

"If a late twentieth century person were suddenly to find himself in a tavern or house of the period, he would be literally sick- sick with the smells, sick with the food, sick with the atmosphere around him."
- While there were great financial disparities during the early 19th century, there was no segregation of "haves" and "have-nots" in the city. Homes of upper and middle class people existed in close proximity to the homes of people living in abject poverty.
- Rich and poor alike intermingled in the crowded streets. Businessmen, pickpockets, prostitutes, drunks, and beggars, all shared the same city—only further magnifying the class differences. Pip grows up in this world.

Lecture 8

Great Expectations: The Novel and the Author at a Glance

* The Novel at a Glance :

full title : *Great Expectations*

author : Charles Dickens

type of work : Novel

genres : Bildungsroman, satirical/historical/regional novel, autobiographical fiction

time and place written : London, 1860-1861

date of first publication : Published serially in England from December 1860 to August 1861; published in book form in England and America in 1861

narrator : Pip

climax : A sequence of climactic events occurs from about Chapter 51 to Chapter 56: Miss Havisham's burning in the fire, Orlick's attempt to murder Pip, and Pip's attempt to help Magwitch escape London.

Protagonist : Pip .

Antagonist : *Great Expectations* does not contain a traditional single antagonist. Various characters serve as figures against whom Pip must struggle at various times: Magwitch, Mrs. Joe, Miss Havisham, Estella, Orlick, Bentley Drummle, and Compeyson. With the exception of the last three, each of the novel's antagonists is redeemed before the end of the book.

setting (time) : Mid-nineteenth century

settings (place) : Kent and London, England

point of view : First person

falling action : The period following Magwitch's capture in Chapter 54, including Magwitch's death, Pip's reconciliation with Joe, and Pip's reunion with Estella eleven years later .

foreshadowing : *Great Expectations* contains a great deal of foreshadowing. The repeated references to the convict (the man with the file in the pub, the attack on Mrs. Joe) foreshadow his return; the second convict on the marsh foreshadows the revelation of Magwitch's conflict with Compeyson; the man in the pub who gives Pip

money foreshadows the revelation that Pip's fortune comes from Magwitch; Miss Havisham's wedding dress and her bizarre surroundings foreshadow the revelation of her past and her relationship with Estella; Pip's feeling that Estella reminds him of someone he knows foreshadows his discovery of the truth of her parentage; the fact that Jaggers is a criminal lawyer foreshadows his involvement in Magwitch's life; and so on. Moreover, the weather often foreshadows dramatic events: a storm brewing generally means there will be trouble ahead, as on the night of Magwitch's return.

Tone : Comic, cheerful, satirical, wry, critical, sentimental, dark, dramatic, foreboding, Gothic, sympathetic .

***The Author at a Glance :**

- One of Charles Dickens' friends, watching the author at work, described him as so: "It was interesting to watch ... the mind and muscles working (or if you please, *playing*) ... as new thoughts were being dropped upon the paper."
- Dickens, one of history's most prolific authors, is remembered as a curious picture of playfulness, energy, and stubborn will, a man given to working on three huge books at the same time and dashing off to the English countryside for twelve-mile constitutional walks.
- In a life that spanned fifty-eight years, Dickens wrote fifteen novels, most of which were over a thousand pages, in addition to countless novellas, stories, articles, sketches and letters.
- Charles Dickens was born in 1812, in Portsmouth England. His father was eager to climb the social ladder, and to make more of his life than his parents had been able, who were illiterate servants.
- When Dickens' father was hired as a clerk, this shaky ascent up England's relatively hostile social ladder began.
- Charles' childhood was subsequently rocky--lots of moves and minor financial windfalls, followed by bad wipeouts. By the early 1820s, Charles was living with six siblings and his parents in a four-room house, with bill collectors banging at the door and no money left to send Charles to school.
- To help his family, Charles was sent to work in a rat-infested shoe polish factory, where he worked twelve-hour days sticking labels on pots of polish.
- This job seemed to scare something in the young Dickens--perhaps showing him how easily one's hopes and ambitions could be cast aside by circumstance. Things got even worse when, just a week into the factory job, his family was thrown in a debtor's prison.

- As a result, Charles was determined to be more successful than his father. He taught himself shorthand as a teenager and became a court reporter, allowing him to resume his education.
- Soon after, some of his character sketches were accepted into monthly magazines. These were gathered later into a book, which sold well.
- From there, Dickens launched his lifelong career as a novelist, work that he supplemented with long hours in the theater and publication businesses.
- Most of his books were published serially, in magazines, during his lifetime.
- His more popular works include *Oliver Twist* (1838), *A Tale of Two Cities* (1859), *David Copperfield* (1849), *Hard Times* (1854), *Great Expectations* (1860), was also published serially but under a stricter length requirement, and is considered a more polished example of his work.
- Charles Dickens was happy in his life, although his marriage, which lasted twenty-two years, was mutually unrewarding. By the time he wrote *Great Expectations*, Dickens was separated from his wife and was involved in a trying affair with a young actress.
- Perhaps as a consequence, the ending Dickens wrote for Pip and Estella (in which the two characters presumably never reunite) was not a happy one. But an editor convinced Dickens to change his novel's conclusion to the sunnier one which now remains.
- Charles Dickens does have his share of critics. Some say his characters are flat, his writing is moralizing, his plots arbitrary.
- A common criticism is that his characters are exaggerated.
- Many critics find the glimmering, colliding worlds of Dickens' novels delightful.
- Dickens died in 1870, and was laid under a tombstone that read: "England's Most Popular Author." More than a century later, his books continue to charm and engage young children, and eminent literary critics alike.

Lecture 9

Great Expectations: Plot Summary

* Summary of Part I :

- Pip is an orphan living on the Kent marshes with his abusive sister and her husband, Joe Gargery, the village blacksmith.
- While exploring in the churchyard near the tombstones of his parents, Pip is accosted by an escaped convict.
- The convict scares Pip into stealing food for him, as well as a metal file to saw off the convict's leg iron.
- Returning with these the next morning, Pip discovers a second escaped convict, an enemy of the first one.
- Shortly afterward, both convicts are recaptured while fighting each other.
- Pip's pompous Uncle Pumblechook arranges for Pip to go to the house of a wealthy reclusive woman, Miss Havisham, to play with her adopted daughter, Estella.
- The house is a strange nightmare-world. Miss Havisham's fiancé jilted her on her wedding day and she still wears her old wedding gown, although she's now elderly and wheel-chair-bound.
- The house has been left as it was on her wedding day and even the old wedding cake is still on the table. Estella is beautiful but haughty and tells Pip that he is coarse and common.
- Pip is immediately attracted to Estella in spite of how she and Miss Havisham treat him.
- Although the visits are emotionally painful and demeaning, Pip continues to go there for several months to play with Estella and to wheel Miss Havisham around.
- He also meets her toady relatives who want her money and hate Pip. Pip does earn an affection from Estella when he beats one of the relatives, the Pale Young Gentleman, in a fistfight.
- Pip tries to better himself to win Estella's admiration by working harder with his friend, Biddy, at night school. Biddy's grandmother runs the night school.

- After a number of months, Miss Havisham pays for Pip's blacksmithing apprenticeship with Joe. Pip had looked forward to that for years, but now that he has seen "genteel" life, he views the forge as a death sentence.
- However, he hides his feelings from Joe and performs his duties. During this time, he encounters a strange man at the Jolly Bargemen, a local pub.
- The man has the file that Pip stole for the convict years before. The man gives Pip two one-pound notes.
- Pip continues to visit Miss Havisham on his birthday and on one of these occasions, his leaving work early instigates a fistfight between Joe and Joe's assistant, Dolge Orlick.

- Orlick resents Pip and hates Pip's abusive sister. On his way home from that visit, Pip finds out his sister was almost murdered and is now mentally crippled.
- Biddy comes to live with them to help out. Pip is attracted to her even though she is not educated and polished like Estella.
- One evening, a powerful London lawyer, Mr. Jaggers, visits Pip and Joe and informs them that Pip has "great expectations."
- Pip is overjoyed and assumes the windfall is from Miss Havisham, who wants to prepare him for Estella.
- He gets a new suit of clothes and is amazed at how differently he is treated by Mr. Trabb, the tailor, and by Uncle Pumblechook.
- When Pip gets Trabb's shop boy in trouble for not treating Pip with respect, he realizes how money changes things.
- He has a conversation with Biddy and asks her to work on "improving" Joe. Pip accuses her of being jealous of him when she suggests Joe does not need improving. By the end of the week, Pip is on his way to London to become a gentleman.

***Summary of Part II :**

- In London, Pip meets with Jaggers and his clerk, Mr. Wemmick. Wemmick brings Pip to the apartment of Herbert Pocket, who, Pip discovers, is the Pale Young Gentleman he fought at Miss Havisham's.
- Pip is to study with Herbert's father, Mr. Matthew Pocket, to learn how to be a gentleman. Pip and Herbert become good friends and Herbert nicknames Pip, Handel.
- Pip spends part of his time with Herbert and part of his time with the Pocket family. Also living at the Pocket's family home are two other "gentlemen students," Startop and Bentley Drummle.

- Drummle and Pip do not get along, especially later, when Drummle becomes involved with Estella.
- Pip is embarrassed when Joe visits him in London with a message from Miss Havisham and cannot wait for Joe to leave.
- When Pip returns home to see Miss Havisham, he avoids Joe's forge. Miss Havisham informs Pip he is to accompany Estella to London where she will live with a wealthy society woman.
- Pip is convinced Miss Havisham intends Estella for him. In London, he spends his time visiting with Estella, spending too much money with Herbert, and joining a group of useless rich men called the Finches.
- He also makes friends with Jaggers' clerk, Wemmick, and realizes that the stiff legal clerk has a different, kinder personality at home.
- Pip also realizes that he is harming Herbert financially with their debts, and with Wemmick's help, secretly arranges to set Herbert up in business with a merchant named Clarriker.
- During this time, Pip's sister dies. He returns for her funeral and is remorseful over his abandonment of Joe and Biddy. He promises he will visit more often and is angry when Biddy implies that she does not believe him.
- On a stormy evening back in London, Pip's world changes dramatically with the arrival of a ragged stranger whom Pip realizes is the convict from the marshes years ago.
- The convict, whose name is Magwitch, had been sent to Australia and was to never return to England under penalty of death.
- The convict made a fortune in Australia and has risked death to return and tell Pip that he is the source of Pip's expectations.
- Pip is disgusted and devastated, something Magwitch, in his happiness to see his "gentleman," does not notice.
- Pip now knows that Miss Havisham has not been preparing him for Estella, and that with his money coming from a convict he can never have Estella.
- He also realizes he deserted Joe for a convict's money.

***Summary of Part III :**

- Magwitch explains to Pip that he has come to give him his full inheritance as thanks for his help on the marshes years before.
- He tells Pip about the other convict, a man named Compeyson. Pip later learns from Herbert that Compeyson was the same man who broke Miss Havisham's heart.
- Pip decides he will take no more of Magwitch's money. However, he feels responsible for the danger the man is in and will find a way to get him safely out of the country.
- Pip is crushed to hear that Bentley Drummle is to marry Estella.
- Pip visits with her and Miss Havisham and pleads with her not to do this. He professes his deep love, which she cannot fathom, and tells her that he would be happy if she married another as long as it was not Drummle.
- During this conversation, Estella and Miss Havisham have an argument that shows she cannot love Miss Havisham, either. Miss Havisham realizes the depth of the damage she has done and is heartbroken.
- Returning to London, Pip learns from Wemmick that Compeyson is watching Magwitch. Herbert and Pip hide Magwitch and devise an escape plan.
- Pip also gets an anonymous note to come to the marshes where someone has information about Magwitch. He returns home and visits Miss Havisham before going to the marshes. She begs his forgiveness and agrees to Pip's request to help fund Herbert Pocket's new business
- Pip starts to leave then returns to see Miss Havisham's dress on fire. He saves her but she is very ill afterward.
- He goes to the marshes, where he is captured by Orlick, who intends to kill him.
- Rescue comes from Herbert and Startop who had followed him from London. Trabb's shop boy led them to the marshes.
- They return to London and carry out their escape plan with Magwitch, but Compeyson has informed the authorities and they are caught.
- Compeyson and Magwitch struggle and fall into the river.
- Compeyson drowns and Magwitch is hurt, then imprisoned and sentenced to die.
- Pip by now has figured out Magwitch is Estella's father. He visits and cares for Magwitch until the man dies in prison.

- Afterward, Pip attends Wemmick's wedding.
- Pip also gets very sick and is himself arrested for not paying his debts.

- Joe comes and nurses Pip back to health and tells him Miss Havisham has died, leaving a large amount of money to Mr. Matthew Pocket.
- Before returning to his forge, Joe also pays off Pip's debt.
- Pip goes home, intending to make amends with Joe and marry Biddy. He arrives just in time to celebrate Joe and Biddy's wedding.

- Pip leaves shortly afterward for eleven years in Cairo, working with Herbert in his business.
- When he returns, he visits with Joe and Biddy and meets their son, little Pip.
- He also meets with Estella. She is a widow now after years in an abusive marriage to Drummle.
- She and Pip part, but the implication is that this time they will be together.

Lecture 10

Great Expectations: Major and Minor Characters

*** Major Characters :**

- **Pip** : Pip is an orphaned boy raised by his domineering sister and her kind husband, and his life and expectations make for the drama of the novel. A mysterious benefactor enables Pip to escape a destiny as the village blacksmith, and he travels to London as a teenager to become a 'gentleman.' Pip's perception of his life and prospects (especially his prospects with Estella) change dramatically when he's twenty-three, when he learns that his benefactor is not a rich old lady, but a common convict. Ultimately, Pip comes to appreciate the convict as a benefactor and a friend.

- **Miss Havisham** : A bitter old woman, whose life effectively stopped when she was abandoned on her wedding day. Half a century after this disappointment, Miss Havisham still wears a yellowing wedding gown, and has made it her life's purpose to raise Estella, whom she's adopted, as a cruel-hearted woman who'll break the hearts of men. Havisham is rich too, and deceives Pip by implying that she's his benefactor. Near the end of the novel she realizes her cruelties are nearly unforgivable, although she dies not long after this realization.

- **Magwitch (or Provis, Mr. Campbell, the convict, the shackled man):** Magwitch and Pip first meet when Pip is a boy and Magwitch an escaped convict. Magwitch does not forget Pip's kindness in the marshes, and later in life devotes himself to earning money that he anonymously donates to Pip. Eventually, Magwitch comes to London to see his 'gentleman,' and after Pip's shock and shame wear off, the two become friends. Ever a convict, however, Magwitch is captured by the police. Just before he is sentenced to hang, Miss he dies.

- **Estella**: Estella is Miss Havisham's adopted daughter and her project in cultivated cruelty. Raised by the old woman to be cruel and hard to men, Estella, a great beauty, entrances Pip. She is mean to Pip for most of his life, although at the novel's end they meet again, and she seems to be a softened, changed woman. Estella is another child of mysterious parentage, and Pip eventually learns that she's Magwitch's daughter.

- **Herbert (or the pale young gentleman)** : Pip first meets Herbert as a boy at Miss Havisham's, where they get into an odd sparring match. Later, when Pip travels to London, he is reunited with Herbert, who is his tutor's son. Herbert is Pip's greatest friend and closest confidant, and the only person Pip can confide in when he discovers his benefactor's identity. Herbert and Pip eventually leave London and work together in Cairo.

- **Joe** : Joe is Pip's sister's husband, a kind-hearted blacksmith who Pip greatly admires as a boy. With the onset of his riches, however, Pip becomes ashamed of Joe, and the two don't see each other much for many years. Later, when Pip falls sick, Joe nurses him back to health and pays off all of his debts. Joe is often in Pip's mind as a reminder of the simple and honest life he left behind, when he left the marshes.

- **Mrs. Joe** : Mrs. Joe is Pip's sister, who raises Pip with a heavy hand and is a generally unpleasant woman until a mysterious intruder clobbers her with an iron shackle. After this, Mrs. Joe turns kind, though she is almost completely incapacitated. She dies while Pip is in London.

- **Jaggers** : Jaggers is the conniving lawyer that handles Pip's money affairs. A hard man with little sympathy, he keeps the identity of Pip's benefactor a secret for many years.

- **Biddy** : Biddy is an orphaned girl about Pip's age who is Pip's first real teacher, and then lives in Pip's childhood home as Mrs. Joe's caretaker. Pip sometimes gets romantic notions that he can live a simple married life with Biddy, but it's ultimately Joe that she marries.

- **Wemmick** : Wemmick is a clerk in Jaggers' office, and in that setting he's a fairly tight and unsympathetic man. But when Wemmick leaves the office and returns to his home and his old father, he turns into a completely different person. The 'home Wemmick' becomes a friend of Pip's, who gives him advice and helps with Magwitch's escape.

- **Compeyson (or the second shackled man)** : Compeyson is the second, and cruel-hearted convict that young Pip encounters on the marshes. Compeyson is the groom-in-abstencia who swindled Miss Havisham, and he was once Magwitch's criminal boss. Compeyson and Magwitch hate each other, and it's Compeyson that points the police to Magwitch during his escape.

- **Molly** : Molly is Jaggers' housekeeper, a suspected murderess that Jaggers successfully defended and afterwards took on as a domestic helper. Pip discovers that Molly and Magwitch were once in love, and that she is Estella's mother.

- **Older Pip** : The narrator of the novel is Pip, recounting his story as an older man. Older Pip often gives comments to indicate he's learned some lessons as a result of living through the story he's telling .

* **Minor Characters** :

- **Uncle Pumblechook** : Uncles P is Joe's uncle, and a particularly sycophantic man. Pumblechook is mean to Pip when he's poor and without expectations, and then fawns over him when he becomes rich, even encouraging a rumor that he is Pip's benefactor.

- **Mr. Wopsle** : Mr. Wopsle is a friend of Pip's family. Tremendously fond of his own voice, Wopsle comes to London when Pip is living there, and stars in some dreadful theater productions.

- **The Hubbles** : They are a silly husband and wife who come to Christmas dinner at Mrs. Joe's early in the novel.

- **Trabb's boy** : The village tailor's son, he taunts Pip.

- **Orlick** : A gruff and unpleasant character, Orlick works for a time as Joe's journeyman. He has a crush on Biddy.

- **Matthew Pocket** : Pocket is Pip's frazzled, but kind-hearted tutor. Mr. Pocket is Herbert's father and Miss Havisham's cousin.

- **Mrs. Pocket** : She is married to Mr. Pocket, and a spacey woman obsessed with the slight possibility that she might be related to royalty.

- **Startup** : He is a friend Pip makes in London. Startup is also one of Mr. Pocket's tutorees, and he eventually helps Pip and Magwitch in their escape.

- **Bentley Drummle** : Bentley is a brutish boy, who Pip despises. Drummle pursues Pip's love, Estella.

- **Sarah Pocket** : Sarah is one of Miss Havisham's groveling relatives.

- **The Aged Parent** : Wemmick's kind, and very deaf, old father.

- **Pepper (or the Avenger)** : Pepper is a boy Pip employs as an odd-jobs sort of domestic helper at Barnard's Inn.

- **Clara** : Clara is Herbert's fiancé and later, his wife.

- **Trabb** : Trabb is the village tailor. Trabb also organizes Mrs. Joe's overdone funeral.

- **Miss Skiffens** : She is Wemmick's friend, and later, wife.

- **Clarriker** : Clarriker is the merchant who Pip pays to take Herbert on as a business partner. Pip later works with Clarriker, as well .

Lecture 11

Great Expectations: Narrative Structure and Brief Chapter Summaries

* Part 1 (chapters 1 to 19) :

- 1- Christmas Eve, afternoon: Pip meets the convict (Abel Magwitch); Pip asked to steal file and "wittles"
- 2- Joe and Mrs. Joe introduced; guns signal escaped convicts; Pip steals food
- 3- Christmas Day: Pip at the Battery; tells Magwitch of the "young man" (Compeyson)
- 4- Christmas Dinner - we meet Pumblechook, Wopsle, the Hubbles; Pip said to be "naterally wicious"; tar-water; the sergeant
- 5- The soldiers; Magwitch and Compeyson; Magwitch "confesses" to Pip's crime; the Hulks
- 6- Pip's guilt; Pumblechook describes Magwitch's "theft"
- 7- Pip's education (from Biddy); Joe's lack of learning; Miss Havisham wants Pip to visit; Pip goes to stay with "Uncle"
- 8- Pip sees Estella, Miss Havisham at Satis House; twenty to nine; Estella seen as "a star"; Pip "calls knaves, Jacks"
- 9- Pip's lies about Satis; Pumblechook pretends to know; Pip tells Joe the truth; first "link" of "long chain" .
- 10- The stranger in the Three Jolly Bargemen; the file and the two one-pound notes (see Chapter 28 for the sequel)
- 11- Miss Havisham's birthday; Sarah Pocket, Camilla, Raymond condemn Matthew; Pip sees Jaggers; fights Herbert
- 12- More guilt; Pumblechook's hypocrisy; Pip to be apprenticed - Mrs. Joe slighted not to see Miss Havisham
- 13- Joe at Satis House - given twenty-five guineas; Pip bound apprentice; dinner at the Blue Boar
- 14- Reflection on Pip's shame and ingratitude; Joe's virtues described
- 15- The half-holiday: Joe fights Dolge Orlick, Pip visits Miss Havisham, Estella abroad; Mrs. Joe assaulted
- 16- Pip's guilt at the weapon (the leg-iron); Biddy moves in; Mrs. Joe "asks" for Orlick

- 17- Bidly's virtues praised; she becomes Pip's confidante but is pursued by Orlick
 18- Jagers tells Pip of his "great expectations" and secrecy of benefactor; Joe refuses payment for Pip's release
 19- Pip argues with Bidly; Pumblechook is smug; Mr. Trabb; Miss Havisham knows all; Pip leaves home .

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***Part 2 (chapters 20 to 39) :**

- 20- Little Britain and Newgate; Jagers at work; Wemmick; Pip to lodge with Herbert
 21- Wemmick takes Pip to Barnard's Inn; Pip recognizes Herbert as "pale young gentleman"
 22- Herbert tells Miss Havisham's story; the counting house; he and Pip visit Hammersmith
 23- The Pockets' establishment; Drummle and Startop; Pip takes up rowing; the drunk cook
 24- Pip decides to stay with Herbert; Wemmick and "portable property"; Jagers at work
 25- Drummle, Startop, Camilla described; Pip visits Walworth; the Castle and the post-office; the "Aged"
 26- Jagers at home to Pip, Herbert, Drummle and Startop; Molly's wrists; Jagers' interest in Drummle
 27- Bidly's letter; the Avenger; Joe visits Barnard's Inn; calls Pip "Sir"; Joe's "simple dignity"
 28- Pip goes to the Blue Boar; the convicts; Pip reads in local paper that Pumblechook is his "patron"
 29- Pip visits Miss Havisham; Orlick is gatekeeper; Sarah Pocket, Estella and Jagers;
 30- Pip has Orlick dismissed; Trabb's boy; Herbert tells of Clara; the playbill
 31- Mr. Wopsle/Waldengarver appears as Hamlet Prince of Denmark
 32- Pip waits for Estella who is visiting London; Wemmick shows him Newgate (convict motif)
 33- Pip takes Estella to Richmond; she tells him of Miss Havisham's flatterers
 34- Pip's and Herbert's debts; the "Finches of the Grove"; "leaving a Margin"; Mrs. Joe dies
 35- The funeral; Bidly to leave the forge, mentions Orlick; Pip reproaches her unfairly
 36- Pip comes of age (November); becomes responsible for finances; asks Wemmick's advice for Herbert
 37- Pip at Walworth; meets Miss Skiffins; her brother to advance Herbert's affairs; Clarriker's House
 38- Estella at Mrs. Brandley's; Pip to escort Estella; takes her to Satis; quarrels with Miss Havisham; Drummle as suitor
 39- Pip (now twenty-three) has moved to the Temple; Magwitch returns - he is Pip's benefactor .

***Part 3 (chapters 40 to 59) :**

- 40- The man on the stairs; "Provis" to stay; Jaggers confirms his story; Herbert meets Magwitch
- 41- Herbert advises Pip to take Magwitch out of the country; they ask him about his life
- 42- Compeyson, Sally; the death of Arthur Havisham.; the trial; Herbert's deduction about Compeyson's identity
- 43- Pip to visit Miss Havisham; Drummle in the Blue Boar; the man "like" Orlick (it probably is him)
- 44- Pip asks Miss Havisham. to help Herbert; tells Estella he loves her; Estella to marry Drummle; Wemmick's note
- 45- Pip goes to Walworth via the Hummums; Magwitch moved to Clara's house
- 46- Mrs. Whimple's: Clara and Old Barley; the boat at Temple Stairs; Pip feels he is watched
- 47- Pip fears Estella is married but will not make sure; Mr. Wopsle sees Compeyson in audience
- 48- Pip dines with Jaggers; Estella is married; Pip recognizes Molly as her mother; Wemmick tells of Molly's trial
- 49- Miss Havisham's confession and repentance; Estella's adoption; the fire; "I forgive her"
- 50- Herbert tells of Magwitch's child; Pip knows Estella is his; Magwitch has said Pip. reminded him of her
- 51- Pip receives money for Herbert; Jaggers explains Estella's adoption and advises that he keep it secret
- 52- Herbert to go East; Startop to row: Orlick's note (in Compeyson's hand); Pip accused of "ingratitude" to Pumblechook
- 53- Orlick's confession and attempted revenge; Pip rescued by Trabb's boy and Herbert
- 54- Magwitch's escape thwarted; Compeyson drowned; Pip reconciled to his benefactor, Magwitch
- 55- Pip's wealth forfeit to the crown; Herbert offers job; Old Barley dying; Wemmick marries Miss Skiffins
- 56- Magwitch convicted and sentenced; Pip tells him, before his death, of Estella
- 57- Pip ill, arrested for debts; rescued by Joe; Orlick in jail; Miss Havisham's will; Pip plans to propose to Biddy
- 58- Pumblechook at the Blue Boar; Satis House for auction; Joe marries Biddy; Pip joins Herbert abroad
- 59- Eleven years later, Pip returns; sees young Pip; meets (widowed) Estella at Satis; "no shadow of...parting" .

Lecture 12

Great Expectations: Themes, Motifs, Symbols, and Objects

Themes :-

*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.
- 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.
- 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.
- 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.

*Social Class :

- Throughout *Great Expectations*, Dickens explores the class system of Victorian England, ranging from the most wretched criminals (Magwitch) to the poor peasants of the marsh country (Joe and Biddy) to the middle class (Pumblechook) to the very rich (Miss Havisham).

- The theme of social class is central to the novel's plot and to the ultimate moral theme of the book—Pip's realization that wealth and class are less important than affection, loyalty, and inner worth.

- Pip achieves this realization when he is finally able to understand that, despite the esteem in which he holds Estella, one's social status is in no way connected to one's real character. Drummle, for instance, is an upper-class lout, while Magwitch, a persecuted convict, has a deep inner worth.

- 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. Even Miss Havisham's family fortune was made through the brewery that is still connected to her manor.

- 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.

*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 Jaggers.

- From the handcuffs Joe mends at the smithy to the gallows at the prison in London, the imagery of crime and criminal justice pervades the book, becoming an important symbol of Pip's inner struggle to reconcile his own inner moral conscience with the institutional justice system.

- 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 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.

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

- 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.

Motifs : -

***Doubles :**

- One of the most remarkable aspects of Dickens's work is its structural intricacy and remarkable balance.
- Dickens's plots involve complicated coincidences, extraordinarily tangled webs of human relationships, and highly dramatic developments in which setting, atmosphere, event, and character are all seamlessly fused.
- In *Great Expectations*, perhaps the most visible sign of Dickens's commitment to intricate dramatic symmetry—apart from the knot of character relationships, of course—is the fascinating motif of doubles that runs throughout the book.
- 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.
- 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. 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.
- 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 .

***Comparison of Characters to Inanimate Objects :**

- Throughout *Great Expectations*, the narrator uses images of inanimate objects to describe the physical appearance of characters—particularly minor characters, or characters with whom the narrator is not intimate.
- For example, Mrs. Joe looks as if she scrubs her face with a nutmeg grater, while the inscrutable features of Mr. Wemmick are repeatedly compared to a letter-box.

- This motif, which Dickens uses throughout his novels, may suggest a failure of empathy on the narrator's part, or it may suggest that the character's position in life is pressuring them to resemble a thing more than a human being.
- The latter interpretation would mean that the motif in general is part of a social critique, in that it implies that an institution such as the class system or the criminal justice system dehumanizes certain people.

Symbols :-

***Satis House :**

- 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.
- 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.
- 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.
- Finally, 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.

***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.
- 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.
- As a child, Pip brings Magwitch a file and food in these mists; later, he is kidnapped by Orlick and nearly murdered in them. Whenever Pip goes into the mists, something dangerous is likely to happen.

- 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.

Objects and Places :-

The Marshes: Pip grows up on the marshes and returns there many times when he's older. The rough marshes stand in contrast to the civilized city of London.

The Three Jolly Bargemen: The Bargemen is a bar in Pip's village that serves as a meeting place--important news and characters are often discovered here.

Mr. Wopsle's Great Aunt's school: Not much learning takes place here, for the Great Aunt sleeps instead of teaching and all the books are about a century out-of-date. Pip attends the school for years, and only learns what Biddy, the real teacher there, teaches him.

Twenty before nine: Miss Havisham realized she had been stood up at twenty 'til nine on her wedding day. She stopped all the clocks in her house at that precise moment.

The Temple: The second, and more respectable of lodgings into which Pip and Herbert move, in London.

Barnard's Inn: Pip moves into Herbert's place at Barnard's Inn in London, and they live there for several years. Barnard's is quite decrepit and disrespectable, although Pip uses some of his benefactor's money to fancy-up his and Herbert's rooms.

Hammersmith: The suburb where Pip's tutor, Matthew Pocket, and his family, live.

Richmond: The suburb where Estella lives when she moves to London.

Walworth (or Wemmick's Castle): Wemmick has built a very impressive homestead, sort of a miniature castle, in the suburbs. He lives here with his father, the Aged P, and has invented all sorts of novelties and rituals around the house for the Aged P's amusement.

Finches of the Grove: A snobby sort of boy's club that Pip and Herbert join in London. Bentley Drummle is also a Finch, and he and Pip get in an argument over Estella at one of the Finch dinners.

Chink's Basin: A location on the river where Magwitch is to lie in wait until Pip comes to fetch him for their escape. Herbert's fiancé and her father also live in the house at Chink's Basin.

The Blue Boar: An inn in Pip's village where he often stays on his visits home.

London: On the news of his inheritance, Pip travels to London, where his gentlemanly education is to begin. London is most often portrayed as full of suspicious, cutthroat characters, men like Jaggers and his clients. The innocent life of the marshes stands in contrast to life in this city.

wittles: Or 'vittles,' another word for 'food' .

Lecture 13

Great Expectations: Style and Mood

*General Features that Typify the Dickensian Style :

- 1- The characters are among the most memorable names in English literature that they can be believed to be living a life outside the novels.
- 2- Dickens' writing style is florid and poetic, with a strong comic touch. His satires of British aristocracy snobbery are wickedly funny.
- 3- One character most vividly drawn throughout his novels is London itself. All aspects of the capital are described by someone who truly loved London and spent many hours walking its streets.
- 4- Most of Dickens' major novels were first written in monthly or weekly installments in journals, later reprinted in book form. These installments made the stories cheap, accessible and the series of regular cliff-hangers made each new episode widely anticipated. Part of Dickens' great talent was to incorporate this episodic writing style but still end up with a coherent novel at the end.
- 5- Dickens' novels were, among other things, works of social commentary. He was a fierce critic of the poverty and social stratification of Victorian society. Throughout his works, Dickens retained empathy for the common man and a skepticism for the fine folk.
- 6- All authors incorporate autobiographical elements in their fiction, but with Dickens this is very noticeable, particularly as he took pains to cover up what he considered his shameful, lowly past. *David Copperfield* is one of the most clearly autobiographical but the scenes from *Bleak House* of interminable court cases and legal arguments could only come from a journalist who has had to report them.

*Style of Dickens in *Great Expectations* :

- Dickens has shaped *Great Expectations* on the lines of the Bildungsroman genre, which closely follows the inner growth of a protagonist from his childhood to middle age.
- In many respects, it contains themes and emotions directly related to the author's experience. However, the fictional nature of the story allows Pip to relate incidents and events that are similar to sensitive spots in Dickens' own life without becoming too deeply involved in the narration himself.
- For instance, the description of Pip's childhood has some affinity with Dickens own life. Also, Estella seems directly inspired from Maria Beadwell, a lady whom Dickens loved; Beadwell snubbed him coldly because of his low social status.
- *Great Expectations* boasts a carefully designed structure in three emergent stages. The simplicity of childhood memories in stage one is reflected in the generally direct narrative style.
- In contrast, the texture of stage three is much more complex, because as the action accelerates, substantial information about the histories of Magwitch, Compeyson, Miss Havisham and Estella are revealed.
- *Great Expectations* is a rich text illustrative of Dickens' gift for realistic and dramatic speech. The author carefully studied the mannerisms of people and reported them in the depictions of his characters.
- Joe is a good example. The speech patterns he uses characterize him well and endear him to the reader much more than mere incidents or descriptions that describe him to be soft hearted.
- A novel with a vast range of subject and incident like that in *Great Expectations* has to be written carefully, paying great attention to unity and detail. Of all Dickens' works, this one is generally thought to be the best.
- The fine tapestry of the novel is woven with vivid scenes of London as well as misty recollections of the marshlands.

- The haunted stagnancy of Satis House is an ever-present character in and of itself. In the midst of all this graphic description and palpable action, there is also an internal transformation taking place, one in which Pip learns to appreciate his true self and position in society.
- The varied texture of the novel in all these aspects sustains and maintains the interest of the reader, highlighting the completely balanced style of Dickens as a master craftsman.

* Mood :

- *Great Expectations* is regarded as Dickens "grotesque tragicomic" conception, probably because of the mix of comedy and tragedy that adorns most of his novels.
- The opening of the novel is a perfect example of the dual mood. There are moments of touching tragedy and sadness, such as young Pip in a cemetery surrounded by his dead family, and Pip being mistreated by his only surviving relative, Mrs. Joe.
- At the same time, there is lighthearted comedy, such as when Mr. Pumblechook and Mr. Wopsle weave their tales of how the thief must have stolen the pork pie, when all the time, it was no thief but Pip.
- Though some of the comic mood is sustained throughout the book, it is definitely not the predominant mood. In fact, the darker moods dominate the text, with mystery and danger always lurking beyond the next page.
- Miss Havisham presents a grotesque mystery, as does Jaggers' housekeeper Molly. The unknown and the dreaded are always present, especially toward the end of the novel, when grave events and serious complications completely envelop the plot.

Lecture 14

Great Expectations: Selected Quotes Briefly Analyzed

*** Part I :**

1) **Quote:** *I give Pirrip as my father's name on the authority of his tombstone* (Chapter 1).

Analysis: We discover immediately that Pip is an orphan and one with whom we sympathize.

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2) **Quote:**

My sister, Mrs Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed herself with a nutmeg-grater instead of soap. She was tall and bony, and almost always wore a coarse apron, fastened over her figure behind with two loops, and having a square impregnable bib in front, that was stuck full of pins and needles. (Chapter 2)

Analysis:

In two sentences, Dickens is able to draw a clear character. What ostensibly is a description of her appearance actually gives the reader an insight into the personality of Mrs Joe. For example, 'she washed herself with a nutmeg-grater instead of soap,' illustrates a clear image for the reader but it also indicates the harshness and hardness of Mrs Joe's character. The description of her apron, again to illustrate appearance, does much more as the description of the pins and needles denote her prickly personality and the 'impregnable bib' also hints at her own lack of children and maternal instinct.

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3) **Quote:** *But I loved Joe--perhaps for no better reason than because the dear fellow let me love him* (Chapter 6).

Analysis: Pip gives us a tender look at the only man who cared for him when he was a child, making Pip's snobbishness later on even more reprehensible.

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4) **Quote:**

Miss Havisham's house, which was of old brick and dismal, and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all the lower were rustily barred. (Chapter 8).

Analysis: Satis house resembles a prison. It's made of brick and is dismal and dark, has few windows, and many bars .

5) **Quote:** *I thought I heard Miss Havisham answer--only it seemed so unlikely, "Well? You can break his heart."* (Chapter 8).

Analysis: Pip learns early on what Estella and Miss Havisham's plans are, yet he continues to pursue her. This introduction to the two shows the reader immediately what Estella and Miss Havisham are like.

6) **Quote:**

The felicitous idea occurred to me a morning or two later when I woke that the best step I could take towards making myself uncommon was to get out of Biddy everything she knew.

Analysis: Pip is not one to accept failure. Ironically, Biddy is just as common as he,

7) **Quote:**

It was spacious and I dare say had once been handsome, but every discernible thing in it was covered with dust and mold, and dropping to pieces (Chapter 11).

Analysis: Satis house and its rooms are symbolic of Miss Havisham, dismal on the outside--rotten on the inside.

8) **Quote:**

'You are the husband,' repeated Miss Havisham, 'of the sister of this boy?' ... 'Which I meanersay, Pip,' Joe now observed in a manner that was at once expressive of forcible argumentation, strict confidence, and great politeness, 'as I hup and married your sister, and I were at the time what you might call (if you was anyways inclined) a single man.'

'Well!' said Miss Havisham, 'And you have reared the boy, with the intention of taking him for your apprentice; is that so, Mr Gargery?' 'You know Pip,' replied Joe, 'as you and me were ever friends, and it were look'd for'ard to betwixt us, as being calc'lated to lead to larks. Not but what, Pip, if you had ever made objections to the business – such as its being open to black and sut, or such-like – not but what they would have been attended to, don't you see?' (Chapter 13)

Analysis :

Dickens' dialogue serves the dual purpose of moving the narrative forward as well as using it to give the reader a stronger understanding of the characters. In this extract, the difference in the two characters is immediately apparent. The most notable being the use of accent for Joe, illustrating that he is not educated like Miss Havisham and showing the difference in their

respective classes. Additionally, by looking at the sentence structure of Miss Havisham and Joe, we can also see the difference in their characters. Miss Havisham speaks in sharp complex sentences. She is to the point. Joe, conversely, also speaks in complex sentences but rather than being to the point he prevaricates, rambling on nervously to Miss Havisham. The use of punctuation aids in this. Joe's use of dashes and brackets, and over use of commas compared to the pared down punctuation of Miss Havisham demonstrates this. Their tone of speaking is markedly different. Miss Havisham is imperious and Joe is deferential.

9) **Quote:** *It is a most miserable thing to feel ashamed of home* (Chapter 14).

Analysis:

Pip's desire to impress Estella makes him ungrateful and blind to the things that once made him happy.

10) **Quote:**

I promised myself that I would do something one of these days, and formed a plan in outline for bestowing a dinner of roast beef and plum pudding, a pint of ale, and a gallon of condescension upon everybody in the village (Chapter 19).

Analysis: The reader sees Pip's snobbishness developing shortly after inheriting his money and his social status .

* Part 2

1) **Quote:** *So throughout life our worst weaknesses and meannesses are usually committed for the sake of the people whom we most despise* (Chapter 27).

Analysis:

Pip regretfully expounds on a universal truth after scorning Joe in order not to look bad in front of a fellow student whom he hates.

2) **Quote:** *All other swindlers on Earth are nothing to the self swindlers* (Chapter 28).

Analysis: The prodigal Pip understands the only person that harmed him was himself.

3) **Quote:**

I'll tell you what real love is. It is blind devotion, unquesitoning self humiliation, utter submission, trust and belief against yourself and against the whole world, giving up your whole heart and soul to the smiter--as I did (Chapter 29).

Analysis:

This treatise on love, given by Miss Havisham, could just as well as been stated by Pip. Miss Havisham raised Estella to be the smiter, and she succeeded.

4) **Quote:**

We spent as much money as we could, and got as little for it as people made up their minds to give us. We were always more or less miserable, and most of our acquaintance were in the same condition. There was a gay fiction among us that we were constantly enjoying ourselves, and a skeleton truth that we never did. To the best of my belief, our case was in the last aspect a rather common one (Chapter 34).

Analysis:

Pip's materialism stems from his immaturity and having set his sights on the superficial. He has scorned those who love him and replaced them with objects and status. These very lines could be written by millions of modern day spenders who find their lives empty and without foundation. Poor Pip.

5) **Quote:** *I did really cry in good earnest when I went to bed, to think that my expectations had done some good to somebody (Chapter 37).*

Analysis: Pip finally figures out the secret to happiness, serving others. This serves as the turning point of Pip's life.

6) **Quote:**

But, sharpest and deepest pain of all--it was for the convict, guilty of I knew not what crimes, and liable to be taken out of those rooms where I sat thinking, and hanged at the Old Bailey door, that I had deserted Joe (Chapter 39).

Analysis:

Pip realizes he has been anything but a gentleman. The knowledge that his benefactor is a criminal forces Pip to acknowledge that Miss Havisham is not his benefactor, Estella and he are not betrothed, and he has turned his back on all that is good.

*** Part 3 :**

1) **Quote:**

It would have been cruel of Miss Havisham, horribly cruel, to practice on the susceptibility of a poor boy, and to torture me through all these years with a vain hope and an idle pursuit, if she had reflected on the gravity of what she did. But I think she did not. I think that in the endurance of her own trial, she forgot mine, Estella (Chapter 44).

Analysis:

Pip displays his maturity as he forgives Miss Havisham for all her wrongs and cruelties against him. Pip realizes he is not the only tormented soul and can actually empathize with the eccentric jilted lover.

2) **Quote:**

I want to pursue that subject you mentioned to me when you were last here, and to show you that I am not all stone. But perhaps you can never believe, now, that there is anything human in my heart. (Chapter 49).

Analysis :

The old freak finally does something kind. Her penitence, although late, shows Ms. Havisham to be a dynamic character, one who changes during the novel. Both Pip and Ms. Havisham's first kind act involve establishing Herbert in business.

3) **Quote:** *"Oh," she cried despairingly, "What have I done! What have I done!" (Chapter 49).*

Analysis : Ms. Havisham's wasted life is the subject of her rant, a hard repentance for a hard heart.

4) **Quote:**

But that, in shutting out the light of day, she had shut out infinitely more; that, in seclusion, she had secluded herself from a thousand natural healing influences; that, her mind, brooding solitary, had grown diseased, as all minds do and must and will that reverse the appointed order of their Maker (Chapter 49)

Analysis :

Pip learns from Ms. Havisham's mistake how not to react to Estella's rejection. He must continue to live and associate himself with that which is good. He must love again. He must not reverse the appointed order. Pip's attempt to reverse the natural order of his society--to become a gentleman out of the working class--has also made him diseased.

وفي الختام اسأل الله ان يوفقكم ويسدد خطاكم ♥

اختكم في الله .. ام رغد

" اذا لم تفشل ، فلن تعمل بجد ما الفشل الا هزيمة مؤقتة تخلق لك فرصا للنجاح "