

Module B: Critical Study of Literature

Great Expectations

Charles Dickens

Syllabus content (Module B – *Critical Study of Literature*):

- How can texts develop **understanding** and **appreciation** in the responder
- How do texts incite reflection into their **distinctive qualities**: **textual integrity** and **significance**
- Through a texts' **construction** and **language**, how can you develop your own **interpretation** of the text and reflect on others' **perspectives**

Themes in Great Expectations: the main moral theme is that **consciousness** and **loyalty** beat **wealth** and **class**.

- Impacts of social class
- Importance of loyalty, love and family
- Crime, punishment and justice
- Role of women

Form, Purpose & Audience of Great Expectations:

GE is a novel written in 1861 which reflects on the plight of the lower classes in Victorian times.

The audience of this text was middle to upper class people of the time (as they had the literacy to read) and they enjoyed waiting for the next instalment of the novel. Dickens wrote to express his concerns with the societal structure of the time, and blatant corruption in the class structure.

Vocabulary list:

Context:	- Victorian era: - o Stratified social class: deliberate separation of classes within life. Class were linked to particular settings. - Christocentric values: - o Ideas of grace and loyalty, compared with the modern aspirations for wealth and self-centredness
Ideas:	- Psychoanalytic: the exploration of human through a variety of postulates - Marxism and ideas of power - The Gothic - Consciousness - Hope
Textual form:	- Narrative voice: moving between past and present - Cyclical patterns - Use of motifs and symbols - Balance of subject matter with whimsical and satirical scenes - Didactic – teaches a moral lesson like parable

Textual integrity:

The unity of the text to continue to express the same idea and values.

Three volume structure of Great Expectations:

Childhood [Volume 1]	Youth [Volume 2]	Adulthood (maturity) [Volume 3]
Innocence	Snobbery	Self-realisation
Poor	Rich	Comfortable
Working class	Upper class	Middle class
Kent	London	Kent and London

Pg	Ch	Quote	Themes	Techniques	Analysis
4	1	<i>The man, after looking at me for a moment, turned me upside down, and emptied my pockets.</i>	Redemption	Imagery	Foreshadows how Pip's world is going to be turned upside down through Magwitch's actions.
7	2	<i>established a great reputation with herself and the neighbours because she had brought me up "by hand."</i>	Punishment	Allusion	Uses the term 'great' to refer to the way that Pip was brought up, demonstrating the high esteem that Mrs Joe thought her training was.
14	2	<i>But she never was polite unless there was company.</i>	Social class	Hypocrisy	Mrs Joe demonstrates the way of her actions, that she only acts in a socially respectable manner when there are others around, and she is aware of it.
19	3	<i>Something clicked in his throat as if he had works in him like a clock, and was going to strike. And he smeared his ragged rough sleeve over his eyes.</i>	Friendship	Metaphor	This metaphor describes the emotion that overcomes Magwitch, that he begins to tear up as he feels happy for the things that Pip brought to him.
27	4	<i>Joe gave me some more gravy.</i>	Friendship	Inference	The gravy symbolises the kindness and care that Joe displays towards Pip, how he wants to care for him and see the best in his life.
39	5	<i>My convict never looked at me, except that once.</i>	Friendship	Imagery	Magwitch shows a great deal of loyalty towards Pip, demonstrating and foreshadowing the bond between the characters.
50	7	<i>Young as I was, I believe that I dated a new admiration of Joe from that night. We were equals afterwards,</i>	Friendship	Modality	Pip <i>believes</i> that his relationship with Joe changed with his loyalty, he feels connected with Joe's kindness.
52	8	<i>this boy's fortune may be made by his going to Miss Havisham's</i>	Redemption	Irony	Miss Havisham seeks to destroy the lives of the males around her instead of changing their fortune. It is also ironic as Magwitch (someone of the opposite social class) sponsors Pip.
56	8	<i>being a girl, and beautiful and self-possessed; and she was as scornful of me as if she had been one-and-twenty, and a queen.</i>	Social class	Simile	This detailed imagery of Estella's hate demonstrates the effect of Havisham's teaching at twisting Estella's heart to be scornful.
60	8	<i>It was then I began to understand that everything in the room had stopped</i>	Dissatisfaction	Symbol	Miss Havisham has experienced arrested development with her life rotating around this one incident and her whole environment has frozen around that moment.
60	8	<i>I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt for me was so strong, that it became infectious, and I caught it.</i>	Social class	Metaphor	The metaphor of the infectious nature of the contempt demonstrates the power of Estella's scorn and hate towards Pip, that it has begun to twist his life while placing 'hooks' inside tying his fortune to a better standing.
95	12	<i>Break their hearts my pride and hope, break their hearts and have no mercy!</i>	Punishment	Anaphora	Miss Havisham repeats to Estella the importance of breaking men's hearts and enacting her revenge on to their lives.
101	13	<i>I am afraid I was ashamed of the dear good fellow, — I know I was ashamed of him</i>	Social class	Anaphora	Pip has become so twisted by his new life that he has become ashamed by his own 'trusted' and 'equal' friend.

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107	14	<i>I had believed in the forge as the glowing road to manhood and independence. Within a single year all this was changed. Now it was all coarse and common</i>	Social class	Symbol	Pip used to the forge as the path to independence however he now sees the crushing weight of trying to move up in social classes and trying to improve his life.
109	15	<i>Joe less ignorant and common, that he might be worthier of my society</i>	Social class	Possessive	Pip has now to begun to see himself in a whole other class seeing himself as separate to everyone else, he now uses the distasteful language of Estella to describe Joe.
112	15	<i>slouch out, like Cain or the Wandering Jew</i>	Dissatisfaction	Simile	The biblical imagery and simile describe the nature of Orlick and how he is evil for the rest of the story.
127	17	<i>I am not at all happy as I am.</i>	Dissatisfaction	Double negative	This short statement demonstrates the depth of Pip annoyance towards his current circumstances and how he feels suffocated by his current social class.
132	17	<i>Biddy was immeasurably better than Estella, and that the plain honest working life to which I was born had nothing in it to be ashamed of, but offered me sufficient means of self-respect and happiness.</i>	Dissatisfaction	Exaggeration	As Pip reflects on his own life choices he sees how affected he is by the poison that Estella has placed in his life and how he should of just realised the virtues of the things around him.
138	18	<i>My dream was out; my wild fancy was surpassed by sober reality; Miss Havisham was going to make my fortune on a grand scale.</i>	Expectations	Irony	It is not Miss Havisham who made Pip's fortune but Magwitch, the new reality is surprisingly new to Pip as he is thrown into a completely new environment where he has to live out his fantasy.
144	18	<i>I may have been, without quite knowing it, dissatisfied with myself.</i>	Dissatisfaction	Irony	Pip has become annoyed and self-aware of the lonely nature he will soon find himself in and how he is not enjoying this fortune more.
160	19	<i>We changed again, and yet again, and it was now too late and too far to go back, and I went on. And the mists had all solemnly risen now, and the world lay spread before me.</i>	Dissatisfaction	Pathetic fallacy	The world around Pip is changing dramatically, and there is now no way to go back to its old self. The mists form a barrier between Pip's new life and his old one.
Volume II					
164	20	<i>He darkly closed an eye at Mr. Jaggers's name, and shook his head.</i>	Punishment	Symbolism	Mr Jaggers name has become symbolic with the law and the force of justice, however corrupt it may be.
177	22	<i>That girl's hard and haughty and capricious to the last degree, and has been brought up by Miss Havisham to wreak revenge on all the male sex.</i>	Punishment	Exaggeration	Estella has been raised to destroy all of the male line by her nature. She has become a reflection of Miss Havisham's revengeful instincts.
182	22	<i>she has never since looked upon the light of day.</i>	Dissatisfaction	Imagery	Miss Havisham was consumed by hate and contempt for her past, this has caused her to shun the light and embrace darkness – symbolising her sorrows.
197	24	<i>that I was not designed for any profession</i>	Social class	Metaphor	Pip's future is highly dependent on his money streams, and he has no means to make his own funds. Instead his life will consist of the constant 'being' of a gentleman.
203	25	<i>Herbert was my intimate companion and friend.</i>	Friendship	Inference	The bond between Pip and Herbert has reached a level where they can completely trust one another and they

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					are comfortable in each other's presence. Even though they aren't equal in wealth.
208	25	<i>No; the office is one thing, and private life is another.</i>	Guilt	Symbolism	Wemmick's life is delineated between two states, he is either in his focused and stoic work mode or his relaxed and lively home mode. This symbolism the effect of the guilt of his job upon him.
210	26	<i>he washed his clients off, as if he were a surgeon or a dentist.</i>	Guilt	Symbolism	Jaggers is so torn by his job, that he feels the need to clean and sanitise himself from the effects of the decisions he has to make and the lives he changes.
218	27	<i>If I could have kept him away by paying money, I certainly would have paid money.</i>	Social class	Repetition	Pip repeats how he just wants to stay in his current middle class and not be reminded of the working-class life that he came from. He shuns Joe for his connection with that class and this shows the poison of class that has affected Pip's concept of people.
224	28	<i>life is made of ever so many partings welded together,</i>	Growth	Metaphor	Joe describes how life is full of many sad moments as the characters try and reconcile the events around them and the blacksmith symbolism demonstrates his view of life.
231	29	<i>do all the shining deeds of the young knight of romance, and marry the Princess.</i>	Love	Renaissance symbolism	The use of knight imagery betrays how Pip thinks of his story like a fairytale with a planned and happy ending. This statement is ironic as the ending for Pip's romance is anything but fairytale.
235	29	<i>I slipped hopelessly back into the coarse and common boy again.</i>	Social class	Metaphor	Pip feels that his life is out of his control and that he has devolved into his coarse and common state, revealing how he thinks of himself is this degraded state.
235	29	<i>She treated me as a boy still, but she lured me on.</i>	Dissatisfaction	Metaphor	Estella has lots of control over Pip as is able to tame him to follow her around and to be subservient towards her and her heart.
237	29	<i>that I have no heart—if that has anything to do with my memory.</i>	Love	Hyperbole	Estella reveals how she has been twisted by Miss Havisham, how she has lost her heart, and she is an automaton pulled by Miss Havisham's whims.
239	29	<i>Love her, love her, love her! How does she use you?</i>	Love	Metaphor	Miss Havisham is joyous in Pip's suffering and wants Estella's love to become a manipulating tool which controls Pip's life.
240	29	<i>giving up your whole heart and soul to the smiter—as I did!</i>	Dissatisfaction	Metaphor	Miss Havisham reveals that she is compelled to inflict all this pain to Pip, as she wants him to lose his entire heart. The 'smiter' will be Estella who will systematically destroy Pip's heart.
250	30	<i>This may lead to miserable things.” “I know it, Herbert,”</i>	Dissatisfaction	Irony	Even Pip acknowledges how he is being manipulated by Estella, yet still continues to

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					follow it. Which leads to terrible consequences.
264	32	<i>absolute abhorrence of the contrast between the jail and her.</i>	Social class	Juxtaposition	There is the comparison between the wealth and prestige of the upper class and the rank of the criminal class.
267	33	<i>impostor of a woman</i>	Identity	Metaphor	Miss Havisham is described as completely cold and derived of the 'normal' qualities of a women, instead
272	34	<i>risen to manhood content to be partners with Joe in the honest old forge.</i>	Dissatisfaction	Imagery	Pip is feeling remorse from not choosing the simple life, instead he has been twisted by his interaction with the upper class, making him yearn for a better life and to elope with Estella.
299	38	<i>theme that so long filled my heart.</i>	Identity	Symbolism	Pip heart was often filled with a deep longing for Estella, reflecting his desire for acceptance in what he sees as the superior class. This is from the poisoning of his mind by the Havishams.
301	38	<i>Love was commonly reputed blind</i>	Love	Symbolism	Estella describes love as often being governed by blindness, she is saying that love is often silly and without reason. Instead becoming focused upon the feeling.
304	38	<i>"You stock and stone!"</i>	Identity	Symbolism	Juxtaposed to Pip being called 'coarse and common', the upper class is called 'stock and stone'. This highlights the downsides with the class, their supreme focus upon image sucking any genuineness out of their lives.
304	38	<i>I am what you have made me. Take all the praise, take all the blame; take all the success,</i>	Dissatisfaction	Anaphora	Estella is a 'monster' of Miss Havisham's creation, her education governed by Havisham's desires. So, she shifts all the blame for her coldness as just a reflection of Havisham.
311	38	<i>A deficient, ill-tempered, lowering, stupid fellow.</i>	Love	Cumulative listing	In his jealousy filled state, Pip lists all the ways that Drummle is not a sufficient person for Estella instead how he is just preying on her and how she is just encouraging him.
316	39	<i>I could not have known my convict more distinctly than I knew him now as he sat in the chair before the fire.</i>	Identity	High modality	Pip describes how he feels when he encounters Magwitch again and how is certain that Magwitch is sitting opposite him. Yet he doesn't know why.
320	39	<i>the repugnance with which I shrank from him</i>	Social class	Imagery	Pip is so disgusted to be associated with Magwitch that he visibly shrinks from him with disgust at the idea of him.
321	39	<i>If I ain't a gentleman... I'm the owner of such.</i>	Social class	Possessive	Magwitch feels pride that he can be the creator of Pip's gentlemanly status like how Miss Havisham created Estella. He was never able to fully become a gentleman himself, so he is utilising Pip

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					to fulfill his own 'great expectations'.
323	39	<i>Miss Havisham's intentions towards me, all a mere dream; Estella not designed for me</i>	Expectations	Metaphor	Estella is described as an object that was crafted for Pip, which is then flipped as Pip is described as an automaton crafted for Estella. This is where Pip realises that his idea who his benefactor was completely wrong and Miss Havisham had no goals for him.
323	39	<i>never, never, undo what I had done.</i>	Love	Listing	This is the point at which Pip is aware of his bad treatment of Joe, and that his life has been meaningless and boring because of his actions. He hasn't tried to improve himself as always thought Estella was for him nor has he tried to be in a good standing with his own family.
Volume III					
327	40	<i>safety of my dreaded visitor</i>	Social class	Oxymoron	The comparison between safety and dreaded demonstrates the paradoxical nature of the relationship that Pip has with Magwitch he is both a benefactor and a convict.
342	41	<i>I have been bred to no calling, and I am fit for nothing.</i>	Identity	Anaphora	Pip's repetition of the possessive 'I', signifying how is life has become defined by his becoming of a gentleman and this has left him worse off then if he were in the forge – which is ironic, considering the common high regard of the upper classes. This also reflects Dickens' narrative voice commenting on his view on the aristocracy.
346	42	<i>In jail and out of jail, in jail and out of jail, in jail and out of jail.</i>	Social class	Repetition	The listing of Magwitch's life paints a picture of a criminal who has been subject to arbitrary and continual imprisonment.
359	44	<i>I wish I had never left</i>	Social class	Irony	Pip only now realises what has been evident to the reader, that his life would had been much better if he was able to just stay in the working class and be innocent in the ways of the rich.
363	44	<i>indifference of utter contempt.</i>	Love	Paradox	Indifference and 'utter contempt' are juxtaposed, with Estella's supreme hate for all the 'male sex' being realised as she inflicts her hate and contempt upon Pip.
364	44	<i>to fling yourself away upon a brute?</i>	Love	Double entendre	Fling is used as a double meaning for the aggression at which Estella flings herself at Drummle and the fleeting nature of their relationship.
398	49	<i>What have I done! What have I done!</i>	Dissatisfaction	Repetition	Miss Havisham repetition of this phrase reinforces how much her actions have affected Pip and Estella's lives, she has twisted both of them. This is part of the

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					redemptive arc of Miss Havisham as she 'recognises her wrongs'.
399	49	<i>than to bemoan the past through a hundred years.</i>	Dissatisfaction	Irony	Pip's ironic statement demonstrates that Miss Havisham's life would have much better if her development wasn't arrested around this singular point and she instead matured.
420	53	<i>Long-suffering and loving Joe</i>	Redemption	Alliteration	Pip realises the true nature of the people around him, and the noble nature of Joe how he wanted the best for those around him and was loyal to Pip to the end.
425	53	<i>far more terrible than death was the dread of being misremembered after death.</i>	Redemption	Irony	Pip realises the importance of legacy, and how his life should not be focused around a singular event and how he should instead move on into a better life – he wants his legacy/image to reflect his new enlightened state.
437	54	<i>I think I know the delights of freedom,</i>	Redemption	Irony	Pip reflects on how he used to be chained to Estella's whims, but his relationship with Magwitch (someone of the criminal class) has enlightened him and given him freedom.
446	54	<i>my repugnance to him had all melted away</i>	Redemption	Symbolism	The repugnance and hate that Pip used to feel towards Magwitch has all disappeared in this vivid imagery instead replaced with affection towards his benefactor.
446	54	<i>who had felt affectionately, gratefully, and generously, towards me with great constancy through a series of years.</i>	Love	Poetic Triplet	This repetition highlights the depth of the love that Magwitch feels for Pip and how Magwitch is still so thankful towards the love that Pip once showed him.
457	56	<i>his case being this aggravated case, he must prepare himself to Die.</i>	Punishment	Imagery	The case that Magwitch has is described as the most aggravated one and the one which has led to him being sentenced to death.
463	57	<i>Tell me of my ingratitude. Don't be so good to me!</i>	Redemption	Irony	Pip pleads for Joe to stop being so good to him, as Joe has always been this constant support in Pip's life yet Pip has done nothing to support or earn this love.
472	57	<i>Joe had paid it</i>	Love	Motif	There is a recurring motif of payment, and how Joe had to loose a large amount monetarily to pay for Pip's debts.
473	58	<i>The tidings of my high fortunes having had a heavy fall</i>	Dissatisfaction	Metaphor	Pip reflects on his life, and there is a metaphor of the high (great) expectations resulting in a large fall, connection to Biblical phrase: "pride comes before a fall".
479	58	<i>I have so ill repaid!</i>	Redemption	Exclamation	Pip has an epiphany and realises that he has not treated the Gargerys or the rest of his friends well. Instead, he was focused on class and status.

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482	59	<i>used her with great cruelty</i>	Punishment	Imagery	This reveals Victorian attitudes towards women, they were often mistreated and male characters often abused them in harsh ways.
483	59	<i>saddened, softened light of the once proud eyes</i>	Redemption	Imagery	Estella has matured, her eyes revealing that she is no longer just haughty and capricious, she has learnt love and gratitude.
484	59	<i>I have been bent and broken, but—I hope—into a better shape.</i>	Redemption	Metaphor	There is a common idea throughout the novel of being shaped/formed into a better way, this reveals that Estella has been changed through her own experiences into a better person.