

Great Expectations

Pearson Edexcel International GCSE Study Guide

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Teacher's Introduction

This resource has been created for teachers who have chosen to study *Great Expectations* 2016 Pearson Edexcel iGCSE English Literature specification. It has been designed to allow students access to the period in which Dickens was writing and help them to understand the characters and settings he developed from.

The resource begins by introducing students to the social, cultural and literary context of the novel, allowing students access to the period in which Dickens was writing and help them to understand the characters and settings he developed from.


The guide also provides a plot overview, brief character summaries, detailed analysis of the relationships between characters in the novel, detailed analysis of the novel and detailed chapter analyses. Each chapter analysis provides a 'mini vocabulary' of colloquial or archaic words or phrases and a 'key words explained' box that explains the words used, and students should be encouraged to utilise these. Furthermore, each chapter includes activities: discussion prompts, active learning tasks, extract focus work and extension tasks.


As well as looking at the plot, actions and characters, it is important to look at the style of the novel (such as Dickens' use of symbolism and motifs), form and structure of the novel. This guide provides the chance to do this by exploring each of these crucial areas in detail, including writing like Dickens. Some of these activities include 'writing like Dickens' where pupils have the opportunity to write showing that they comprehend his style, and further activities for pupils to explore sections on Dickens' use of pathetic fallacy and satire, which should encourage pupils to engage on a higher level.


After the detailed chapter analysis and sections on style, form and structure, the guide explores Dickens' themes, ideas and messages. There are suggestions for further reading and research. This resource can be used as a revision guide and in class throughout the year that run throughout.


The edition used to throughout this guide is the 2003 Penguin Classics edition of *Great Expectations*, which includes an introduction, a chronology of Dickens' life, further reading, notes on the text and original ending and Dickens' working notes.

Key for using this resource

 This box signifies a definition of a key term.

 **Discussion Prompt**
This box provides a topic or question to provoke student discussion

 **Did you know?** This box contains useful extra information relating to the text.

 **Vocabulary Guide**
This box provides guidance on archaic and colloquial words, and will help determine their meaning and/or find a modern equivalent.

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Specification Information

The resource supports the teaching of *Great Expectations* by Charles Dickens as part of the Pearson Edexcel iGCSE 2016 (exams from 2018) English Literature specification. *Great Expectations* appears on the iGCSE board as a set text for Component 2: Modern Drama and Literary Heritage Texts Section B: Literary Heritage (examined) and Component 3: Modern Drama and Literary Heritage Texts (coursework).

Component 2 is worth 30% of the total qualification. In this component candidates study one Modern Drama text and one Literary Heritage text. Component 3 is **available as an option** and also accounts for 40% of the total English Literature qualification through two course texts, one internally set and assessed, and externally set and assessed.

The assessment objectives for this board are as follows:

- AO1** Demonstrate a close knowledge and understanding of texts, maintaining informed personal engagement.
- AO2** Analyse the language, form and structure used by a writer to create meaning.
- AO4** Show understanding of relationships between texts and the contexts in which they are written.

Section of guide
Contexts
Plot Overview; Brief Character Summaries; Key Relationships; Volume Recaps
Analysis of Major Characters; Analysis of Key Settings; Detailed Chapter Analysis of Language; Form; Structure
Themes; Ideas and Messages
Glossary of Key Terms

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Plot Summary

The **plot** begins with Pip, our young **protagonist**, living with his older sister 'Mrs Joe' in Kent. One evening Pip, visiting the graves of his parents and brothers, is startled by Magwitch, who orders Pip to bring him food and a blacksmith's file with which to escape. Pip obeys. Magwitch fights another convict and is captured. He protects Pip by himself.

After this, Pip's life returns to normal. One day Pip's Uncle Pumblechook takes him to visit the rich old spinster Miss Havisham at her home, Satis House. She wears an old bridal dress and has the clocks in the darkened room stopped at 20 minutes to nine. Miss Havisham orders him to play cards with her adopted daughter, the young and beautiful Estella. Estella is cold and rude, though Pip is fascinated by her and aspires to become a gentleman so as to be worthy of her. Pip visits regularly, secretly hoping that one day Miss Havisham might help him become a gentleman. However, Miss Havisham eventually decides to make Pip a blacksmith, apprenticed to his brother-in-law, Joe. Pip is upset and disappointed.

Plot – the story

The plot is a series of events that can be connected. Characters directly connect to each other, sometimes be part of additional story lines, running through the characters, running through the story.

The protagonist

Journeyman has completed the plot.

One night Pip returns home to discover his sister, Mrs Joe, has been attacked. She is dead. Pip's childhood friend, Biddy, moves in to the Gargery household to look after her. Pip's blacksmith, Orlick, is the attacker from certain signals that Mrs Joe makes.

Out of the blue one day, Mr Jaggers, a lawyer from London, arrives with the news that he has given Pip a large sum of money and he must leave for London immediately to see his benefactor. Pip assumes his benefactor must be Miss Havisham. In London, Pip moves into a house where he recognises as a boy he once frequented at Satis House. However, they quickly become enemies. Pip receives an education and meets the arrogant and wealthy Bentley Drummle. He also befriends a clerk. Pip becomes a part of high society, disregards his family and old friends (particularly Biddy). He receives a lump sum of money and the promise of a large inheritance. He receives a letter notifying him that his sister, Mrs Joe, has died. He returns home for the funeral.

Two years later, on a stormy night a stranger calls at Pip's lodgings. It is Magwitch, his benefactor. After earning a fortune in Australia, he gave Pip the money out of gratitude. He tells Pip of his own child whom he believes is dead. Pip is disgusted and ashamed as he realises his criminality. However, he feels bound to help Magwitch, who is still on the run, escape.

Meanwhile, Pip discovers that Miss Havisham was jilted at the altar by Compeyson (at the start) and that Estella is Magwitch's daughter. To avenge her own broken heart, she made Estella to be cold, and break men's hearts. Pip also finds out that Estella is going to marry Bentley Drummle. He visits Satis House to see Miss Havisham before helping Magwitch escape. She realises that she has hurt both him and Estella. Pip forgives her. She leans too close to him and accidentally ignites her dress. Pip tries to save her but she eventually dies from her injuries.

Shortly before the escape attempt, Pip is confronted by Orlick who had previously attacked Mrs Joe. He attempts to kill Pip but is rescued by Herbert and a group of friends.

Pip, with Herbert, tries to help Magwitch escape the country. However Compeyson betrays them and Magwitch is taken to jail. Pip has now bonded with Magwitch and tries hard to help him. He is sentenced to death but dies in prison before his execution. His death means Pip goes to London to care for him. When he recovers, Pip returns home after Joe, in the meantime, has died. However, he arrives during Joe and Biddy's wedding day and is thankful that he is there for Biddy.

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Pip decides to leave the country and join Herbert, who marries his long-term love (who is not Estella, but Herbert's sister, Clara, who is married to Herbert) set up. It is 11 years before Pip returns to England to visit Joe and Biddy (who are now married and have a son named after Pip). Pip feels he must make one last visit to Estella. Her husband, Drummle, has since died and he finds she has grown into a kinder person. The couple, reunited, leave the garden hand in hand with Pip believing they will be together forever.

Did you know? This is not the original ending of the novel. Dickens, taking advice from a friend, changed the ending. It is a relatively happy one and is very different from the one Dickens had intended. The original ending was much darker. Estella, who has married a country doctor after the death of Drummle, states that she will never have her but he is happy that she has grown into a different person. Havisham had intended her to be and that her suffering had 'given her a heart to understand'.

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Chapter-by-Chapter Analysis

Each chapter has been summarised to help with your understanding of the text. As *Great Expectations* was written in 1860 there are many **archaic** and **colloquial** words. The 'Vocabulary Guide' will help determine the meaning and/or find a modern equivalent for you.

Did you know? Great serial form in the Victorian which was actually for yourself! It was a week would receive the novel.



Volume One: Chapters 1–

Chapter 1

In the opening chapter we meet the protagonist (and narrator), the young orphan who has difficulty pronouncing his name so comes to be called 'Pip'. We learn that Pip has his sister and her husband, the blacksmith, Joe Gargery. On this misty night he is visiting his parents' and brothers' graves. Suddenly a rugged and fearful man who demands that he tell him where his parents are. Pip points to the graves and explains. As a means to scare poor Pip the convict pretends to be accompanied by another convict, capable of eating little boys' hearts and livers. He asks little Pip to provide him with a file to remove his leg iron. Pip, frightened into agreeing, quickly runs home without stopping.

Analysis

The opening scene of any novel is incredibly important. The author must use this opportunity to introduce important characters, set the scene and begin the action. As the book is narrated in the first person, the author must make Pip's voice believable. The author must also make sure he **simultaneously** puts across all the important elements of the novel. This includes plot, characterisation, action, and themes.



The narrator is an older Pip who is looking back at past events in his life. This means the events are **focalised** through the eyes of the younger Pip. This is most notable when Pip is a young boy, as the narrator makes comical and judgmental comments on his actions. An example is when he comments on his own immaturity at the time of reaching the 'childish conclusion that my mother was freckled and sickly'.

Discussion Prompt

Reread Pip's first encounter with the convict. What are your first impressions of him?

Dickens successfully uses Pip's voice to innocence. His naivety and immaturity he makes of his parents which are 'unr tombstones'.

Pip's youth and innocence is portrayed well as a result of the **juxtaposition** of his smallness in size with not only the scary convict but also the vast landscape ('The darkness of the wilderness beyond the churchyard, interlarded with dykes and mounds and gates, with scattered tall grasses growing on it, was the marshes; and that the land beyond the river was the river; and that the distant sea was the sea, from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip.')

Simultaneous

Focalised narrator
focus. In literary
narration be
concentrated

Juxtapositive
especially in

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The terrifying convict frightens little Pip and not just because he is so much bigger than him. Dickens presents him as a 'terrible' and 'fearful' figure who threatens Pip. He belongs to a criminal underclass and his lower-class status is shown through his speech and grammar: 'That young man has a secret way pecooliar to himself, of getting at a boy, and at his heart, and at his liver. It is in wain for a boy to attempt to hide himself from that young man.' Dickens spells the words phonetically so the reader has an idea of how they are pronounced.



Vocabulary

Who d'ye live with? – Who do you live with?

Wittles – the convict pronounces 'vittuals', an old-fashioned word for food

Old Battery – an old fort

Pecooliar – peculiar

Gibbet – a device used for hanging a person until death

Towards the end of the chapter, Pip sees him with some chains held a pirate. The latter, as if he were come down, and go again'. This may be his eventual fate. It could be the person he is – a lo



Extract Focus

Looking at the extract below, how do the bold words create tension or opinion of the escaped convict?

The marshes were just a long **black** horizontal line then, as I stopped to look after him; and a horizontal line, not nearly so broad nor yet so **black**; and the sky was just a row of **long and black lines** intermixed. On the edge of the river I could **faintly** see out the only two black seemed to be standing upright; one of these was the beak by which the sailors steered—like an ugly thing when you were near it; the other was a gibbet, with some chains hanging to it which a man was limping on towards this latter. **It were the pirate come to life, and come to hook himself up again.** It was a terrible turn when I thought so; and as I saw the convict after him, I remembered they thought so too. I looked all round for the horrible young man. But no one was there. I was frightened again, and ran home without stopping.

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Chapter 2

A frightened Pip runs home and is confronted by Joe Gargery, his brother-in-law. Mrs Joe Gargery is looking for him and has 'Tickler' with her (Tickler is a cane that she uses with). After the beating he receives from Mrs Joe they settle down to tea. Pip, the convict, stashes his last piece of bread and butter down his trousers, hoping to go unnoticed. Mrs Joe is suspicious and accuses Pip of 'bolting his food'. It is Christmas Eve and as a punishment for his behaviour, quickly he is left to stir the Christmas pudding. Early the next morning he awakes, so frightened he never slept, and creeps downstairs with a huge sense of guilt and steals some bread, cheese, mince, a pipe, brandy, and a file for the convict on the misty marshes.

Analysis

This is the first time we are introduced to members of Pip's family. Pip evidently dislikes his sister and describes every attribute as coarse and stiff: her looks, her dress and her actions. On the other hand, Joe's description portrays him as almost **cherubic** with his blondish hair and watery blue eyes, reflecting the sweet-tempered and good nature of his personality.



Vocabulary

By hand – this relates to something done rather than breast-fed

Larceny – theft; the unlawful taking of property

Between – between

Bolting his food – eating too fast

Hulks – the prison ships

Active Learning Task

Joe is described as a 'mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow' whereas Mrs Joe is described as having 'a hard and heavy hand'. Make a list of examples in the action of how Dickens shows this nature of their personalities.



Discussion Prompt

Reread from 'I never allowed a candle to light me to bed'. How does Dickens portray Pip's guilt?

Dickens presents Pip as innately terrified and feels incredibly guilty about the convict. His kind-heartedness is one of his points. However, the extent of his guilt over everything he has done to the convict (the file, the food, and the brandy, the file, the food, and the brandy to commit a larceny on those who are in the avenging coals.'). Dickens uses these attributes to enhance Pip's feelings of guilt. By describing these attributes, he makes it seem as though he is being watched ('I got up and went downstairs, and every crack in every board, and "Get up, Mrs Joe!"').



Extended Essay Question

How does Dickens make use of the older narrator for the purpose of the story?

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Chapter 3

A very guilty Pip believes that the gates, dykes and even the animals are aware of his secret. On a damp morning yet Pip trudges on to find the convict. From the mist he perceives a figure that he believes to be his convict. As he approaches however, and touches him on the shoulder the figure reveals himself to be somebody else. Pip recognises him as another escapee and a young man the first convict invents in order to frighten Pip. He strikes at Pip unsuccessfully. A short while later Pip comes across his convict; he sees him as a hungry and low. He eats hurriedly. Pip shows compassion towards him, trying that he may catch him. He also shows gratitude to Pip and almost cries. However his countenance grows grim. The other criminal he met in the marshes is notably agitated and grabs the file from his leg iron. This is the first time Pip hears of him while he slips home through the mist.

Analysis

Dickens continues his use of pathetic fallacy a lot in this chapter to further emphasise the extent of Pip's guilt. He also uses the weather as a **motif** that symbolises a number of things. It magnifies Pip's emotions as well as foreshadows the future. In this chapter Pip feels guilty and scared; the weather is damp and icy, reflecting his mood. Dickens uses the weather to create a dramatic and tense atmosphere ('On every rail and gate, we were so thick, that the wooden finger on the post directing people to our village—accepted, for they never came there—was invisible to me until I was quite close to it, while it dripped, it seemed to my oppressed conscience like a phantom devoted to my service'). The weather emphasises how terrified the young Pip is, out on the misty marshes alone.

Vocabulary Guide

- Rimy** – coated with ice
- Cravat** – a type of scarf usually worn by men
- Larks** – laughs, fun
- Ague** – a fever with alternating symptoms of shivering and sweating
- Rheumatic** – a disorder that affects the joints
- Gallows** – where people are hanged

Discussion

1.

2.

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Chapter 4

Pip, returning home, is so plagued by guilt for having helped the convict that he cannot go to church. There are no police, only Mrs Joe who is decorating for the Christmas festival. Joe and Pip eat breakfast at church without Mrs Joe who feels she has too much to do. He still feels incredibly guilty. Pip's innocence suspects that everybody knows or will soon find out. The clerk at the church invites Pip's family for Christmas dinner along with Mr and Mrs Wopsle, a couple from Pumblechook, Joe's uncle. Dinner proves to be an appalling ordeal for Pip who is shocked when his uncle asks for brandy and adds it mixed with tar-water (Pip's bottle) and then when several nice gentlemen suddenly enter the house with a pair

Analysis

In contrast to Pip's desire for moral improvement at the beginning of the novel and the guilt he feels, Dickens shows that Mrs Joe and Pumblechook are merely concerned with social improvement ("But I don't mean in that form, sir," returned Mr Pumblechook, who had an objection to being interrupted; "I mean, enjoying himself with his elders and betters, and improving himself with their conversation, and rolling in the lap of luxury. Would he have been doing that? No, he wouldn't."). Mrs Joe's preference to stay at home and prepare for the festivities, rather than attend church, emphasises that she is more concerned with appearances and social standing than religion and morality.

Active Learning Task

Write a brief account of any one Christmas dinner from the perspective of one of the following characters: Mrs Joe, Pumblechook, Wopsle or Joe. Think about how they would view events at dinner, particularly the way Pip behaves during the meal.

Vocabulary

Accoucheur – a male midwife
Parenthesis – punctuation
Contumaciously – stubbornly
Omnipotent – an all-powerful god
Musket – a type of gun

Discussion

Why does Pip feel guilty about his actions?

Pip continues to make use of the convict's name. The older Pip continues to consider his younger self's naïve and immature actions. Perhaps, they became the restless and rebellious Pip. The consequence. Anyhow, Mr Wopsle's story about the pull it until he howled.')

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Chapter 5

The police arrive at the house in need of a blacksmith to fix their handcuffs, much as provided on the order of Uncle Pumblechook with a glass of wine and settle that they are searching for two convicts believed to be out in the marshes and Joe help them in their search. The escapees are found fighting in the marshes and one convict claims to have taken the wittles and food to protect Pip. He is taken away and time young Pip believes he will see him.

Analysis

Once again Pip's compassionate nature is shown as he is greatly concerned for the convict. He refers to the convict using the possessive 'my' which evokes affection, albeit it a small amount, towards him and shows us that Pip feels a bond with the convict. This is furthered by his eagerness for the convict to know that he is not responsible for leading the police to him ('I looked at him eagerly when he looked at me, and slightly moved my hands and shook my head. I had been waiting for him to see me, that I might try to assure him'). The tentative look the convict gives in reply shows the loyalty and admiration he comes to feel for Pip, foreshadowing what is to come.

Active Learning
Unbeknownst to Pip, the convict appears to be his partner in crime. Can you find evidence to support this? (You might want to look at his mood and actions.)



Vocabulary Guide

Asunder – apart from each other
Parley – a discussion between enemies

In the first chapter the convict seems to be portrayed as terrifying; however we see a softer side of him when he lies to save Pip and his words.

Chapter 6

This chapter focuses more on Pip's emotions rather than the action, focusing on his feelings of guilt he feels for not having told Joe the whole truth about the stolen items. We see the relationship between Joe and witness his innocent young mind fear that he might lose him. Joe does not feel any 'tenderness of conscience' (p. 41) towards his sister. After the escape, the sleepy Pip is carried home by Joe who then retells the night's events to the rest of the family.

Analysis

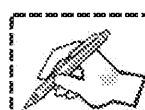
Dickens continues to make use of the older narrator's perspective, using elaborate metaphors that stand out as unlikely to be the way a young boy would think. For example, he writes 'for Mr Wopsle, being knocked up, was in such a very bad temper that if the Church had been thrown open, he would probably have excommunicated the whole expedition, beginning with Joe and myself'. This is clearly a comment from the older Pip looking back retrospectively.



Characterisation
Joe is portrayed as a simple, honest man who is loyal to his family and friends.

Discussion
Discuss the relationship between Pip and Joe in this chapter.

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Extended Essay Question

How has Dickens established the relationship between Pip and Joe here?

Chapter 7

It is at least a year after the hunt on the marshes and Pip attends school where he is incredibly determined. He meets the orphaned child 'Biddy' whom he believes has been left in his 'hand'. He, with the help of Biddy, eventually begins to learn how to read and write. When he discusses a letter Pip has written, Mrs Joe and Pumblechook charge in with some excitement. Mrs Havisham, 'immensely rich and grim lady' uptown, has requested that Pip should come and play with her. Uncle Pumblechook believes that Pip's fortune may be made by his going to play with her. He is scrubbed, dressed in his tightest suit and driven to the city by Pumblechook in order to meet her the following day.

Analysis

This is one of the most important chapters and it leads on to one of the most pivotal chapters in the novel. It is the first time he learns of his going to see Miss Havisham, a major influence on his life. Before this point he had only the company of people of his own class and similar backgrounds and he has quite readily accepted that he is to become a blacksmith. However, his encounter with Miss Havisham and Estella that is about to ensue greatly changes him forever. Our first indication that Miss Havisham is of a much higher social status comes from the fact that Pip has heard of her and the way he refers to her ('I had heard of Miss Havisham up town—everybody for miles round had heard of Miss Havisham up town'). 'Up town' houses are usually associated with bigger, more expensive houses for the upper classes.

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Vocabulary Guide

Catechism – a series of questions and answers commonly taught to children to educate them in the religion of England

Mark Anthony's Oration – a reference to the famous speech in Shakespeare's play *Julius Caesar*

Purblind – partially blind

Epistle – A letter

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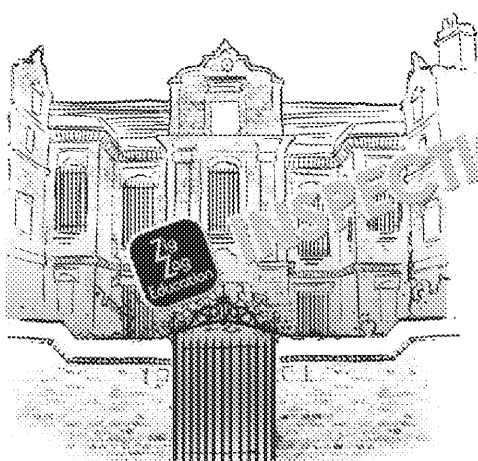
Chapter 8

Pip, after breakfasting with Pumblechook is taken to Miss Havisham's house. As glimpses of the outside. He describes it as 'dismal' and observes that many of the and that the lower windows and the garden had been barred. After waiting for are opened by a very pretty and proud young lady. She sends Pumblechook aw through the darkened corridors. She takes him to a closed door and leaves him to with her and leaving the terrified Pip in darkness. He bangs on the door and is in

Upon entering the room he discovers a fine, polished dressing table and sat in front has ever seen. She is dressed in well-tailored white materials with only one shoe surrounding her stopper. It is minutes to nine. She orders him to play but Pip, over and strange, only one of her position replies that he cannot. Miss Havisham asks him to named Estella. When she arrives they begin a game of cards. She is mean and in by frequent criticising his lower class status. Miss Havisham is pleased that Pip is attitude. Miss Havisham orders Pip to leave and has Estella bring him food in the opportunity to explore and whilst looking around the brewery sees the body of a man of the rafters. Petrified, he runs away but then he turns back and realises there was place. Estella soon returns and pushes him out of the gates. He runs straight to Pumblechook there walks home, suddenly aware of his coarse hands, thick boots and common clothes.

Analysis

This chapter is possibly one of the most pivotal as Pip is exposed to a class different from his own. It proves to be an important learning curve though not necessarily for the best.



Description in this chapter is crucial to Miss Havisham's appearance and her personification. Estella observes 'that everything that was white, had been white long ago, faded and yellow. I saw that the bride withered like the dress, and like the figure left but the brightness of her sunken eyes been put upon the rounded figure of a figure upon which it now hung loose, like This quotation shows that while she is a bride, she is now old, and faded. The especially the description of her 'sunk These images imply that though Miss herself died when she was jilted at the

The garden of Satis House is described as 'rank'. It reverses literary ideas of nature as beautiful and representing life, ideas that stem from as far back as the Garden of Eden in the Bible. It is also very likely that Dickens' choice of the word 'rank' is an **intertextual reference** to Shakespeare's *Hamlet*. In this tragedy Shakespeare uses comparisons of nature to death and decay as a tool for foreshadowing tragic events that are to come. Dickens has used it to emphasise Miss Havisham's misery and the effect it has on everything around her. The rank, decaying garden is a metaphor for Miss Havisham's life. The hanging body that floats in the brewery symbolises the hurt Miss Havisham feels. She has literally stopped time and is dead inside.

Estella is the young girl for whom Pip harbours affection throughout the rest of his life. His first impression of her is that she is 'very pretty and seemed very proud'. From her he learns the differences between class and ideas of superiority and inferiority that he had not experienced with people of his own age. We see

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the differences between them when Dickens writes 'He calls the knaves, Jacks, the before our game was out. 'And what coarse hands he has. And what thick boots! 'a common labouring boy' and Pip doesn't reproach her because he is ashamed of Estella's snobbery is further shown in the way she speaks about Satis House: "'En- curious name, miss.'" "Yes," she replied; "but it meant more than it said. It meant whoever had this house, could want nothing else. They must have been easily satisfied." Here we see that Estella feels she is better than Satis House and would do a profound effect on Pip, causing him to see himself and his life differently ('They're not they troubled me now, as vulgar appendages to me'). She becomes a symbol to him of what he aspires to.

We get our first hint of the attitude Miss Havisham has towards Pip in the way that she takes him down to the kitchen to let him have something to eat, and let him roam and look about. Although Pip interprets her actions as being kind towards him, she speaks to, and responds when Estella calls him 'a common labouring boy' is also telling: 'I thought you would answer – only it seemed so unlikely – "Well? You can break his heart."' There are two ways that you can read Miss Havisham's reply. The first suggests that she doesn't care about Pip's status, only that he is male and has a heart that can be broken. The second suggests that it doesn't matter if he has his heart broken because he is only a 'common labouring boy'. Either way, this response is our first hint of the fact that Miss Havisham is using Estella to hurt men as revenge for what happened to her.



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Extract Focus

There is a **semantic field** of death and burial that runs throughout Chapter 10. Can you find it? What do they tell us about the attitude of Miss Havisham? Underline words that contribute to the semantic field. **bold**.

It was then I began to understand that *nothing in the room had stopped*, like the clock. I noticed that Miss Havisham sat *exactly* on the spot from which she had taken the cards, I glanced at the *table* again, and saw that the shoe upon it, once white, *now* glaced do *the* foot from which the shoe was absent, and saw that the silk stocking on *the* been trodden *under*. Without this arrest of everything, this standing still of all the *pale* *de* bridal dress on the *collapsed form* could have looked so like *graveclothes*, or the long veil. So she sat, *corpse-like*, as we played at cards; the frillings and trimmings on her bridal dress knew nothing then of the discoveries that are occasionally made of *bodies buried in ancient* in the moment of being distinctly seen; but, I have often thought since, that she must have *natural* light of day would have struck her to *dust*.



Extended Essay Question

How does Dickens present the character of Miss Havisham here?

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Chapter 9

Upon his arrival home Pip is questioned by Joe, Mrs Joe and Uncle Pumblechook aware of how peculiar Miss Havisham is and doubts that anyone will believe him convinced that if I described Miss Havisham's as my eyes has seen it, I should not lies about her, saying she is 'tall and dark' and that she was sitting in a black velvet and wine on a gold plate by Estella. He then continues to invent a story about fo veal cutlets in a silver basket. Later that day while in 'company' with Joe, the guilt Joe is amazed that he lied to him and tells him that if his only way up is through he not forget Joe's wise recommendation 'to be well in a 'disturbed and unthankful' c Estella would think Joe. The next morning acknowledges the importance of that day in

Analysis



This chapter is important as we see our first indications that Pip is beginning to feel shame towards his background. He thinks that Estella would think Joe is 'a mere blacksmith'. We get a sense of his ambitious nature and his desire to not be common as a result of his visit to Satis House ('And then I told Joe that I felt very miserable... and that there had been a beautiful young lady at Miss Havisham's who was dreadfully proud, and that she has said that I was common, and that I knew I was common, and that I wished that I was not common.').

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Chapter 10

In order to make himself 'un-common' and further himself in society Pip asks Biddy outside of school. That evening on the way home from school Pip goes to the village sitting with a stranger whom Pip notices is stirring his pipe with the same file he saw the stranger gives Pip two one-pound notes and accepts Pip surrenders the money to nightmares and is haunted by the image of the file, dreading that he still might be

Analysis



In this chapter we become more aware of Pip's desire for self-improvement in society.

Pip's encounter with the stranger in the pub foreshadows events that are to come. The description of 'the stranger' creates a sense of foreboding: 'As I looked at the fire, I thought I saw a cunning expression, followed by a half laugh, come into his face.' By characterising him as a frightening figure, Dickens makes the reader more and more intrigued. His actions are an explicit example of foreshadowing ('He stirred his rum-and-water pointedly at me, and he tasted his rum-and-water pointedly at me. And he stirred and he tasted it: not with a spoon that was brought to him, but with a file.'). Unfortunately for Pip at this stage he does not understand why this has happened and what it all means.



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Discussion Prompt

Discuss what is significant about the incident with the bank notes. How do we know that they are from the convict? What does the exchange of the bank notes signify? What does the incident about Joe's confession



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Chapter 11

Pip returns to Satis House and is led by Estella into a part of the house he has not been in before and in a room with four unknown people. After scrutinising him they turn back to their game. All of them are relatives of Miss Havisham who come to visit for her birthday. All of them are wealthy. Estella rejoins Pip and they head upstairs to Miss Havisham. On the stairs Estella reproaches Pip. We discover later on in the novel that this is 'aggers' who plays

In Miss Havisham's room Pip is asked to walk her 'round' as he is doing so the unknown people brought into the room by Estella. Miss Havisham is dismissive of them and eventually Pip and Estella leave. Miss Havisham has been in this 'happy day' for a very long time. Once again Pip and Estella resume their game of 'aggers' in the garden, but in the garden, Pip comes across a 'pale young man' who wins and in return Estella allows him to kiss her cheek.

Analysis

Our understanding of the effect Estella's comments are having on Pip deepens in this chapter. Despite the fact that he remains drawn to her, her comments are badly affecting his self-esteem: 'I felt that the kiss was given to the coarse common boy as a piece of money might have been, and that it was worth nothing.'

After Pip's experiences that day at Satis House, his description of seeing his home seem familiar and welcome to him: 'When I neared home the light on the spit of marshes was gleaming against a black night sky, and Joe's furnace was flinging a glow suggests that he is aware that his idea of fitting in with the people at Satis House to, even though he cannot seem to help himself.

Discuss

What is the effect of Estella's comments on Pip (who we first meet on the stairs)? Discuss throughout the chapter.

Vocabulary Guide

Superciliously – sneeringly
Pervade – to fill completely
Sal Volatile – a compound used to revive a fainting person
Stay-lace – a lace used to set a person's face

Learning Task

Make notes comparing Pip's visit to Satis House in his first visit in Chapter 8. You should consider: his impressions of the house and the people he meets there; how he feels before, during and afterwards.

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Chapter 12

Pip becomes increasingly worried about the consequences he may face as a result of the fight. He remarks that a young boy such as himself cannot go around hurting people. Fortunately, when he returns to Satis House the incident is not mentioned. Pip continues over the following months and pushes her around in a wheelchair. As their relationship develops, Pip reveals how he wishes to learn and know everything, hoping that she will help him. His affection towards Estella grows and Miss Havisham enjoys watching them. However, Estella encourages Pip to be spiteful towards her. He begins confiding in her and drifts apart from his family. Up until this point, Pip has been unable to understand why a lady would require his presence at Satis House. He begins to consider that it is because of 'expectations' of him. He decides that he wants to make himself a gentleman and marry Estella. He visits Miss Havisham and learns that she wishes to help him become an apprentice. When Mrs. Joe informs him of the news she becomes hideously angry.

Analysis

In worrying about the consequences he might face as a result of the fight, Pip is aware of class boundaries and what they mean for him for the first time. He is starting to have a rough idea of the limitations of his class, realising that 'village boys could not go stalking about the country, ravaging the houses of gentlefolks and pitching into the studious youth of England, without laying themselves open to severe punishment.' Pip not only feels ashamed but also frustrated.



Vocabulary

Myrmidons of Jupiter – are turned into Myrmidons. They were brave and skilled warriors. In Greek Mythology, Achilles, the hero of the Trojan War, was the leader of the Myrmidons.
Unremunerative – not giving enough for what is done.
Besought – ask for something.

Discussion Prompt

Why do you think Pip is so ready to believe that Miss Havisham wants to make him a gentleman and see him married to Estella? Do you think it is reasonable for him to assume this?

As Pip now aspires to be with Estella, he has similar beliefs and values to her. He is perceived as a 'gentleman'. However, Dickens uses the older narrator to influence the text and to show how he feels about Joe. He writes that 'Joe offered to show us that the older narrator, looking back, is sorry for Joe despite his younger self'.

Chapter 13

Joe dresses in his best clothes to make a visit to Satis House in order to arrange for Pip's apprenticeship. He tries his hardest to look good and act well purely for Pip's purposes. He is ashamed of him, especially when he sees Estella laughing at him. As a reward for his efforts, Miss Havisham grants them 25 pounds. Joe, Mrs Joe and Pumblechook go to the town hall to verify the apprenticeship. Mrs Joe, particularly excited at the amount of money, goes to the Hubbles and Mr Wopsle to dinner. After the party Pip returns home angry with the strong knowledge that he will not enjoy being Joe's apprentice.

Analysis

At the beginning of the novel Pip is segregated from the other classes; however, his introduction to Miss Havisham thrusts him straight into the presence of the high social circles. He now understands that it is not just the way one acts that makes one 'upper class' but the culture, beliefs and understandings. He is repelled by Joe's attempt to smarten himself up in order to see Miss Havisham ('It was a trial to my feelings, on the next day but one, to see Joe arraying himself in his Sunday clothes to accompany me to Miss Havisham's') and this attitude is seen more frequently further on in the novel. It is clear in this chapter how influenced Pip has been by his experiences ('liked it once, but once was not now'). This shows how ambitious he has become, wishing to rise above Joe's trade.

Active Learning Task

Research the system of apprenticeship in Victorian times. You may want to use the following websites:
<http://www.bl.uk/victorian-britain/>
<http://www.victorian-era.org/victorian-britain>

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Like Chapter 6, this short chapter allows us more of a 'glimpse' into Pip's emotions. The feelings he experiences here are ones that he struggles with throughout the course of the novel. It is the most miserable thing to feel ashamed of home.

Retributive – well-earned
Sanctified – made holy
Chaste – pure

Explain the excerpt below. You might want to look at Dickens' choice of words and how the Pip has been by his recent circumstances.

I had believed in the forge as the glowing road to manhood and independence. Within a second, the forge was gone. Now, it was all coarse and common, and I would not have missed Miss Havisham and Estella.

Chapter 15

Pip still desires to be wise and gain knowledge and what he learns he tries to impart to Joe for selfish reasons for wanting Joe to learn, believing that if he makes him less 'common' Pip's company and less likely to be scorned by Estella. Pip, still thinking often of Estella, puts forward the idea to Joe that he should pay a visit. Joe is uncertain but his reluctance is eventually overcome and he allows Pip a half day. Pip introduces us to the journeyman Orlick with his vicious stories. Orlick, hearing that Pip is getting a holiday, requests one too but Joe does not consent immediately. He eventually allows a half holiday for all but Orlick scolds him. Orlick and Mrs Joe argue, resulting in Joe having to fight Orlick. Joe is thrown to the ground while he carries Mrs Joe, who has fainted, home. Pip finally returns to the gate, not by Estella but by Sarah Pocket. He learns from Miss Havisham that the gloomy Pip has been wandering aimlessly along the high street, bumps in to Mr Wopsle at Pumblechook's where they read a book. On the walk home with Mr Wopsle they hear the gunfire from the prison ships and then come across Orlick in the darkness. When Pip discovers that his sister, Mrs Joe has been viciously attacked and has been left badly injured.

Analysis

Pip battles in this chapter between his love for Joe and his love for Estella. The quotation 'Whatever I acquired, I tried to impart to Joe. This statement sounds so well, that I cannot in my conscience let it pass unexplained. I wanted to make Joe less ignorant and common, that he might be worthier of my society and less open to Estella's approach' shows this struggle. Though a seemingly selfless act, Pip admits to teaching Joe with the hope that if he succeeds in being an educated man he won't be looked down upon by Estella.

Ominous
improving
going
Foreboding
ominous
going

The book that Pip reads at Pumblechook's is entitled *The History of George Barnwell*, a real novel that shares many interesting parallels with *Great Expectations*. It tells the story of a young apprentice who falls in love with a beautiful, but evil, woman. The references help gain a deeper understanding of a certain situation. In this instance, readers with previous knowledge of *The History of George Barnwell* may become suspicious of Estella's character, the beautiful woman that Pip falls in love with.

Vocabulary

Sagacious – wise
Gridiron – a metal grid
Sprat – a type of small fish
Howbeit – how be it / nevertheless
there's some birds flown – some convicts have escaped

Active Learning Task

Write a newspaper report about the attack on Mrs Joe. You should make sure that you include the following information, as far as a reporter would be able to find out at this stage: what happened, when it happened, where it happened, who was involved. You should also include quotations from people the reporter might hear. Write to: Pip, Joe, the police.

Dickens uses the sound of the gunfire at home to create dramatic tension and uses pathetic fallacy, using the weather to change in the action. The quotation 'The mist out, and it fell wet and thick. The light out of the lamp's usual place appeared as a substance on the log. We were noticed by the mist rose with a change of wind from the south, when we came upon a man in a turnpike house' suggests that all is not as it seems. 'The light out of the lamp's usual place' and the suggestion of a man among the mist, used here are also particularly ominous.

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Extended Essay Question

How does Dickens present the character of Orlick?

Chapter 16

Pip learns the details of the crime. He learns that next to Mrs Joe's beaten body through leg-iron. Pip assumes the iron is his convict's iron but he does not accuse her either Orlick, because of the quarrel, or the strange man he met at the pub that she had stolen for his convict. The inept London detectives that come to solve the crime discovering who the attacker was and the case remains unsolved. Much to the relief into the house in order to become Mrs Joe's full-time nurse. Mrs Joe struggles to cope and re-writing the letter 'T' upon a slate. Pip has found out trying to determine its meaning out that Mrs Joe is drawing the shape of a hammer. The hammer represents Orlick. Pip's surprise Mrs Joe welcomes Orlick's company and is anxious to please him. At Orlick's presence.

Analysis

Pip's feelings of guilt are exemplified in this chapter: 'I was at first disposed to believe that I must have had some hand in the attack upon my sister.' These feelings then develop further: 'It was horrible to think that I had provided the instrument, however undesignedly.'

Did you know? Detective fiction was a relatively new genre at the time Dickens wrote *Great Expectations*. Dickens himself wrote the first English novel featuring a detective when he created the character of Inspector Bucket in the novel *Bleak House* in 1852 (eight years before *Great Expectations*).

Extract Focus

How does Dickens use symbolism in the following extract to convey his feelings?

They took up several objections, and they ran their heads very hard against what was trying to fit the ideas, instead of trying to extract ideas from the circumstances about the case. The Jolly Bargemen, with knowing and reserved looks that filled the whole admiration; and they had a mysterious manner of taking their drink, that was almost as good. But not quite, for they never did it.

Assessment
Topic
Trends
Comments

Details
Writing
the

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Chapter 17

Pip makes another visit to Satis House, this time on his birthday, but is once again notes how rigid and dull the house is and how strong its influence is over him. He returns home and his trade. Pip begins to notice a change in Biddy. She is not beautiful, pleasant and sweet-natured girl. One Sunday afternoon Pip and Biddy go for a walk. Pip confides in Biddy and tells her how he is unhappy as a blacksmith's apprentice and how he wishes to win Estella's affection. It is obvious that Biddy has strong feelings for Pip and is so deeply infatuated with Estella. Biddy advises him not to pursue Estella but to stay with Orlick who begins flirting with Biddy, making Pip jealous.

Analysis

Satis House is a symbol to Pip of magnificence and mystery: 'So strange was the dull old house, the yellow light in the darkened room, the faded spectre in the chair by the dressing-table glass, that I felt as if the stopping of the clocks had stopped Time in that mysterious place, and, while I and everything else outside it grew older, it stood still... It bewildered me, and under its influence I continued at heart to hate my trade and the aura surrounding it that is inexplicable. While Pip has a connection with that house, he has a settled connection with his own home. Regardless of what he is doing at any time, he always returns to his home. When he least expects it 'some comfort' from his Havisham days would fall upon me. This simile exemplifies the effect of Satis House on Pip. He still has great expectations of Miss Havisham 'perhaps after [she] was going to be married'.



Vocabulary

Capricious
Disaffected
Guinea
British pounds

Discussion Prompt

Why do you think Pip is jealous of Orlick flirting with Biddy when he thinks that she is 'not beautiful' but 'common, and could not be like Estella'?

In thinking about Biddy, Pip suggests that because she is common, she cannot be beautiful ('She was not beautiful, she was common, and could not be like Estella'). To Pip, being common is linked to wealth. He is oblivious to Biddy's obvious feelings for him because he is so blinded by the love he has for Estella. When Pip says that he 'wish[es Biddy] could put [him] right', she replies 'I wish I could!'. The exclamation mark that punctuates her response hints at frustration and possibly anger.

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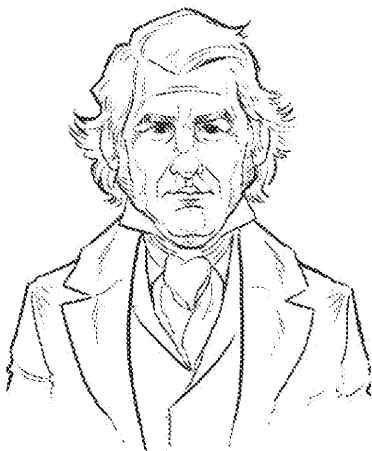
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Chapter 18

Pip has been an apprentice to Joe for four years. It is a Saturday night and a nurse is listening to Mr Wopsle read aloud a recent murder case from the newspaper. Pip is amongst them who begins to question Mr Wopsle about the case he has been reading. He knows a lot about the legal system which is a hint towards his profession. Pip recalls the man he passed on the stairs on his second visit to Satis House. The stranger asks if he is amongst the company. He replies that he is and the stranger suggests they should go.

Back at the Gargery household the stranger introduces himself as Jaggers and reveals that he has inherited a great sum of money and that he has immediately migrated to London to become a lawyer. Pip immediately believes that Miss Havisham is the person responsible for his difficult circumstances. His speech is so stuttered. He learns that his benefactor is not a woman but a man to be taught by 'Matthew Pocket'. Jaggers offers Joe money but Joe declines. Both Joe and Biddy congratulate him on his new life. As he looks at the two of them talking by the fire he feels a great sense of loss to leave them. However, he becomes snobbish saying that the town will make 'such a difference' of the situation.



Analysis

The fact that Pip jumps to the conclusion that Miss Havisham is his benefactor is partly as a result of the fact that it is Jaggers, her lawyer, who tells him the news. However, he is also quick to believe it, without questioning the idea, and his intention is to make him a gentleman who will be able to support her.

Discussion

Do you think Pip is a good person? Why or why not?

Active Learning

With a partner, discuss the things you think Pip will need to be taught in order to become a gentleman. You may want to do some research into what people in the nineteenth century considered a gentleman to be.

Vocabulary Guide

Abhorrent – despised

Timon of Athens – a tragedy by Shakespeare

Coriolanus – another tragedy by Shakespeare

Expostulatory – to reason with

Obtruded – imposed

Brag is a good dog, but Holdfast is a better one – that it is better to keep quiet than to brag

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Chapter 19

Pip wakes up the next morning feeling bright and happy. However he is still acting towards people of his town as 'poor creatures' that will know nothing better than the life he has. He talks to Biddy in the garden about Joe which results in the two of them arguing. He wants to remove Joe from his current station and into a higher one. However, he believes Joe will not be received well. Biddy confronts Pip saying that Joe would be too proud to be sufficiently qualified for. Pip responds by saying that Joe is not. Biddy is envious of his speech, which angers Biddy. She returns to the house and Pip walks off into the garden.

The next morning Pip awakes happy again, he makes up with Biddy and goes into her belongings. After he has finished, he agrees to lunch with Pumblechook. Pumblechook is affectionate towards him and feels honoured to be in his company. It is evident that he is from the higher social circles. Pip asks if he may leave his new clothes at the house and have them picked up as he is ashamed of his village and wants to avoid people.

Tuesday, Wednesday, and Thursday pass. It is Friday and Pip dresses himself in his new clothes to go to Miss Havisham. Pip is careful what words he uses as he wants to convey gratitude for providing him with his fortune but does not want to say it **explicitly** for he knows it is **anonymous**. After saying their goodbyes Pip returns home and has a hot dinner. In the evening he remarks how all three were in low spirits despite trying to act well. As he walks alone (he did not want to be seen with Joe) to catch his coach to London.

Analysis

Pip's attitude in this chapter is condescending and patronising, believing that one cannot be happy living a simple life like he had been before. This shows us a negative side to Pip's ambitious trait. He is already becoming materialistic, promising to throw a huge feast for the people of the village. This is not him showing compassion, however; it is a way that he can boast about his fortune.

Act
Pip's attitude
towards the
characters and
the plot.

Dickens makes use of the omniscient narrator here, presenting his conversation with Biddy in a way that ensures that readers will disapprove of his actions and instead approve of Biddy and agree with her view. It is Dickens' language choice which affects the way that we feel about Pip here; for example, the fact that he speaks to Biddy in a 'virtuous and superior tone'.

Dis
Dickens' language
choice affects the
way we feel about
him.

Discussion Prompt

What is the tone in the last two pages of this chapter? How does Dickens create a sense of this?

Explicit – refers to something that is obvious

Anonymous – means unknown

Whereas before Pip strived for moral improvement, he now feels a lot of guilt in the earlier chapter. He believes that improvement will result in 'Farewell, monotonous acquaintances of the past for London and greatness.' To him London is the place of improvement.

Despite the change in the action, Dickens always keeps the convict at the back of our minds, particularly in places where Pip is dwelling on his fortune and the circumstances: 'If I had often thought before, with something pained to shame, of my companionship with the wretch, what were my thoughts on this Sunday, when the place recalled the wretch, ragged and shivering, with his felon iron and badge!'

where Pip is dwelling on his fortune and the circumstances: 'If I had often thought before, with something pained to shame, of my companionship with the wretch, what were my thoughts on this Sunday, when the place recalled the wretch, ragged and shivering, with his felon iron and badge!'



Ex
Clarification
and
analysis
of the
text.

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Volume Two: Chapters 20-

Chapter 20

Pip makes the trip to London where he is scared by its immensity and disgusted by it. It makes a stark contrast to the countryside that Pip came from. As a 'labouring boy' he arrives at Mr Jaggers' law firm and is escorted by his clerk into Jaggers' office. He looks over the curious items on the shelves and is overcome by heat and dirt, decided by the clerk, Pip takes a look around Billingsfield, the famous meat market. He is all 'meat and blood and foam' that is there. Eventually he ends up around the front queue of people waiting for Mr Jaggers' assistance. Mr Jaggers throws the building window and meets Jaggers' clerk, Wemmick, properly for the first time.

Analysis

As we have seen earlier in the novel, London represents greatness and social advancement to Pip. However, his first impressions of it are displeasing; he had overestimated what it would be like: 'While I was scared by the immensity of London, I think I might have had some faint doubts whether it was not rather ugly, crooked, narrow, and dirty.'

Active Learning Task

Write a piece of descriptive writing in the third person about one or more of the places Pip sees in London. Try to include multi-sensory descriptions, i.e. sights, sounds, smells, etc. Try also to think of your own similes/metaphors to describe the place.

At this stage in the novel Pip is as innocent as he begins his time to enjoy the coachman's way-yard it was, and yet to wonder why the horse

Chapter 21

Wemmick takes Pip to West London where he introduces him to Herbert Pocket, who Pip will stay for the night. The two immediately become fond of one another and Pip is to stay. We learn that Herbert is self-sufficient; unlike Pip he has to earn his own money. Pip is astonished, that they have met previously. Herbert is the 'pale young gentleman' in the garden of Satis House.

Analysis

Dickens further demonstrates Pip's naivety and innocence in his nervous apprehension about London: 'Is it a very wicked place?' Unsurprisingly, Wemmick does nothing to console him at first.

Also in this chapter we get a sense of the role of women in Victorian society. Pip is told by Herbert to be a bachelor from the frayed condition of his linen'. This quote reinforces the idea of a woman's role in society. Her place would have been in the household looking after the house and family.



Vocabulary Guide

Mottled – spotted
Frouzy – musty

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Chapter 22

Herbert and Pip quickly establish a tight friendship. Herbert tells him that as a young man, he was once a playmate for Estella. He assumed she intended for him to marry her, but we know that she never had that idea in mind. It seems she chose Pip over Herbert. Herbert gives Pip the nickname of Handel and delicately corrects Pip's poor table manners.

He then goes on to tell Pip of Miss Havisham's torture. We learn that Miss Havisham was a proud girl whose mother died when she was a baby. Her father married a woman who was in love with the cook. When the father died, he left her nothing of his inheritance to his daughter. Arthur, furious, Miss Havisham, a young and rich heiress was pursued by a shadowy figure, her brother out with money. Miss Havisham was smitten with this man and they became engaged. On the day arrived, while getting ready for her big day, a fire broke out at 20 minutes to nine. The wedding is called off and she shuts herself away, never to be seen again. Pip also discovers that Estella is adopted and Herbert tells Pip that Miss Havisham has a revenge on all the male sex'. The next day Pip makes a visit to Herbert's home.

Analysis

Dickens shows us the closeness of the friendship between Pip and Herbert in this chapter. Herbert gives Pip the nickname 'Handel' asking him 'Would you mind Handel for a familiar name? There's a charming piece of music by Handel, called The Harmonious Blacksmith?' This marks a strong connection between the two that will continue to grow through the novel.

Light imagery is used throughout the book to symbolise love and happiness; therefore, there is greater significance in the way Miss Havisham keeps herself in darkness.

Discussion

What is the significance of the light imagery in the way Miss Havisham keeps herself in darkness?

Discussion Prompt

Why do you think Dickens provides the reader with slapstick comedy in the character of Mr. Pockets? How does he do it?

Mr. Pockets, along with her two nuns, provides the reader with slapstick comedy. He is very exaggerated and over-the-top.

Active Learning Task

Write a short paragraph in your own words of Miss Havisham's life story in a similar style to the following:

Miss Havisham is a bitter old woman, jilted at the altar on her wedding day by...

This has left her feeling...

As a result she now vows to...

She has a daughter, Estella, who is similarly...

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Chapter 23

The next day, Pip meets Matthew Pocket, his new tutor and Herbert's father. Mr Pocket introduces him to two other students, Bentley Drummie and Startop. Once again, witness some more slapstick comedy at the expense of Mrs Pocket's baby.

Analysis

Drummie's and Startop's actions suggest the nature of their characters. 'Drummie, an old-looking young man of a high order of architecture, was whistling', which connotes a sense of superiority or indifference to Pip. 'Startop, younger in years and appearance, was reading and holding his head, as if he were in danger of exploding it with too strong a charge of knowledge', suggesting that he is quiet and intellectual.

Active Learning Task

Complete a character profile for Bentley Drummie. You should include anything we know about him at this point, i.e. facts but also impressions of his personality (use quotations).

Dickens shows us the difficulty that Pip is having learning some of the upper-class traits such as table manners. The quote 'While I was attentive to my knife and fork, spoon, glasses, and other instruments that Pip feels any of these objects, if mislaid, would be the image of himself as a gentleman that

Chapter 24

Pip sets off to visit Jaggers with the intention of finalising his plans to move in with Jaggers' clerk Wemmick and is invited to dinner with him. Wemmick also offers him a job in the court and Pip realises how powerful and domineering Jaggers is; the court is his domain.

Analysis

Dickens demonstrates here the effect that Jaggers has on Pip: 'This strongly marked way of doing business made a strongly marked impression on me, and that not of an agreeable kind.' He also uses pathetic fallacy again, to enhance the characterisation of Jaggers ('He sometimes caused the boots to creak, as if they laughed in a dry and suspicious way').



Discussion Prompt

How does our opinion of Mr Jaggers develop in this chapter?

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Chapter 25

The sluggish, disagreeable Bentley Drummle is presented to us by Pip as a boy with family members in the country. They nursed his terrible qualities until they realised the boy, sending him to Mr Pocket to be taught otherwise. The feminine Startop who is his mother for much of his life was a lot more agreeable and Pip befriends him quite easily. Drummle remains his most 'intimate companion and friend'. Pip continues his education and meets Herbert and Mr Pocket.

Having not heard from Wemmick for a while, Pip sends him a letter inviting himself to dinner and asks Pip to meet him at his home in the evening. Pip is led to the house by his 'Aged Parent'. He discovers that it has been decorated to look like a castle; it even has a moat up and 'cut off' the communication with the outside world. Pip thoroughly enjoys his time with Wemmick's personality. Whereas at work he is stiff and cynical, at home he is warm and cheerful.

Analysis

Dickens shows here the problems associated with people trying to move up the rigid class structure in Victorian England. The quote 'These people hated me with the hatred of cupidity and disappointment' shows this. The fact that they are disappointed hints at their dislike of Pip transcending the class boundaries from a lowly blacksmith to a genteel man in high society.

Discussion Prompt

How does Walworth, Wemmick's castle, reflect his personality?

Again here, we see the older narrator in the narrative: 'I had an affection for the road as it was then.'

Extract Focus

Dickens has been criticised for 'over-the-top', unbelievable characters. In this chapter Dickens uses metaphor and caricature to personify the class system. Highlight instances in the extract below where this has been done and write a sentence explaining the effect.

Bentley Drummle, who was so sulky a fellow that he even took up a book as if its writer had been an acquaintance in a more agreeable spirit. Heavy in figure, movement, and comprehension of his face, and in the large awkward tongue that seemed to loll about in his mouth as he him- self was idle, proud, niggardly, reserved, and suspicious. He came of rich people down in Somersetshire, and his combination of qualities until they made the discovery that it was just of age and a blockhead, he came to Mr Pocket when he was a head taller than that gentleman, and half a dozen heads taller than that gentleman's son.

... (Drummle) would always creep in-shore like some uncomfortable amphibious creature, and he would creep up upon his way; and I always think of him as coming after us in the dark or by the moonlight, when the boats were breaking the sunset or the moonlight in mid-stream.

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Chapter 26

Pip and his friends are invited to dine at the house of Mr Jaggers. In contrast to the room, which is dark and gloomy and shared only with his housekeeper, Molly. Pip notices that Jaggers pays attention to Drummle and enjoys trying to tease a response out of him. Drummle is proud of his muscles and to boasting about himself until it becomes a ridiculous competition between the two. Molly comes to clear away the dishes and as she does so is asked by Jaggers to show her wrists. She is desperate not to but eventually forced to show them. They are covered in scars but we do not discover why. Pip confronts Drummle about his borrowing money from Jaggers and they quarrel. Later Jaggers warns Pip to stay away from Drummle in the future.

A month after the event, when Drummle's tutorage with Matthew Pocket is returned by Jaggers, it brings to Pip's relief and joy.

Analysis

The fact that Pip dwells on the nature of Molly more than he would on any other minor character is our first hint of Molly's significance in the book.

Discussion Prompt

Think about the character Molly.
What is suspicious about her?

Pip notices that Jaggers has an obsession with the lower classes and this opportunity of remarking that he was 'a surgeon or a dentist.' Here, Dickens refers to the lower classes as disease, something

Dickens makes a specific intertextual reference to Shakespeare's *Macbeth* in this chapter. He describes how any diseased affection of the heart caused her lips to be parted as if she were part of a curious expression of suddenness and flutter; but I know that I had been to see her two before, and that her face looked to me as if it were all disturbed by fiery air, of the Witches' caldron.' The witches in the first scene of *Macbeth* foretell of the future. By alluding to this scene Dickens hints at bad things to come; he uses it as an omen.

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Chapter 27

Pip receives a letter from Biddy notifying him of Joe's intention to come to London the news as he is scared of how he will be received. However he is relieved Joe as there is little opportunity of him bumping into Bentley Drummle. Pip is noticeable habits and becomes increasingly annoyed at him making it difficult for Joe to tell. However Pip's countenance greatly changes when he learns of Estella's return to speak to him.

Analysis

Dickens again uses pathetic fallacy, using the weather to reflect Pip's apprehensive and gloomy mood: 'Unfortunately the morning was drizzly, and the fog could not have concealed the fact that Barnard was shedding so many tears outside the window, like some weak giant of a Sweep.'

Active Learning Task

Write a letter from Joe to Biddy telling her about his visit to London and giving his impressions of Pip.

Joe's visit to London re-establishes the social marks the stark differences, not only in class but such as the mode of address Joe employs to his supposed inferiority. However, Joe is described as 'Pip, how AIR you, Pip.' Dickens uses phonetic the exact way it is being spoken. Joe makes his home as a goodbye and a message to Pip.

Pip, dear old chap, life is made of ever so many partings welded together, as I make blacksmith, and one's a whiteman, and one's a goldsmith, and one's a copperman, and they all come, and must be met as they come. If there's been any fault at all to-day, it's no fault of mine, but of the figures to be together in London; nor yet anywheres else but in the street. That is private, and among friends. It ain't that I am proud, but that I am right, as you shall see in my clothes. I'm wrong in these clothes. I'm wrong in the street, the forge, the kitchen, or off the street, so much fault in me if you think of me in the forge dress, with my hammer in my hand. I find half so much fault in me, supposing as you should ever wish to see me, you should see me in the forge with my hammer, as I should be the blacksmith, there, at the old anvil, in the old work.

Discussion Prompt

What feelings do we have towards Joe in this chapter?

It is said in a way that is understandable to a blacksmith. For example 'welded together together'. He also references class and refers to what he knows best, ranging from the most to the least expensive and most common (blacksmith's goodness by not blaming Pip for his awkwardness in nature and society).

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Chapter 28

Pip travels home in order to see Miss Havisham but convinces himself that he must rather than with Joe. He must travel home in a coach which is occupied by two convicts as the stranger in the pub that stirred his drink with Pip's stolen file and on awakening from a light sleep Pip overhears the convict recalling that same night, alight from the coach but is certain the prisoner does not recognise him so stays at his hotel he feels a great sense of dread and fear. He had done as a young man and while he waits to dine reads the local newspaper. He learns that Pumblechook is the provider of Pip's fortune.

Analysis

Dickens shows us that Pip's feelings of fear and guilt have again returned: 'I must not have said what I was afraid of, for my fear was altogether undefined and vague, but there was great fear upon me.' This shows us that Pip's feelings of fear and guilt have again returned.

Discussion
With
fear

Discussion Prompt

How does Pip react to finding out that Pumblechook is taking the credit for his fortune?

We know little at this stage of Magwitch's nature but Dickens hints at his innate compassion when the two convicts discuss him and refer to him as a 'green one', meaning a good and innocent person.



Extract Focus

How does Dickens use language to present Pip's fear of the convicts in sections in bold.

At length, it was voted that there was nothing for the angry gentleman, and that he must remain behind. So, he got into the coach, still making complaints, and the keeper got into the coach and hauled them up as they could, and **the convict I had recognized sat behind the hair of my head.**

'Good-bye, Handel!' Herbert called out as we started. **I thought what a blessed fortune another name for me than Pip.**

It is impossible to express with what acuteness I felt the convict's breathing, not but all along my spine. The sensation was like being **touched in the marrow** with so **it set my very teeth on edge.** He seemed to have **more breathing business to do** **more noise in doing it;** and I was **conscious** of growing high-shouldered on one side, in **to fend him off.**

But I must have lost it longer than I had thought, since, although I could recognize nothing and shadows of our lamps, I traced marsh country in the cold darkness and that blew at us. To make me a screen against the wind, the convicts were **drawn** **closer to me than before.** **The very interchange as I became conscious were that for my own thought, 'Two On**

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Chapter 29

Pip is still certain that Miss Havisham intends for him to marry Estella. He romanticises his life in the future marrying Estella and restoring Satis House. He makes his way through the streets and bumps into Orlick who he learns has been employed by Miss Havisham as the pauper's friend.

Pip makes his way to Miss Havisham's room where he meets Estella for the first time. He is captivated and astounded by her beauty only managing to stammer a few words of greeting before she only warns that 'she has no heart'. Miss Havisham is scornful toward him, saying 'love her, love her!' which Pip misinterprets as a sign that she intends him and Estella to marry. He leaves Satis House and that night reflects upon Miss Havisham's words.



Analysis

This is an important chapter as Estella is reintroduced into Pip's life. Worryingly she brings her when he was a young boy. Estella as we now know that her damage caused by Miss Havisham.

We also see a marked difference between what the young Pip feels and how the narrator feels. He reflects on his attitude towards Joe at this time:

'But I never thought there was anything away from Joe, because I was so contemptuous of him. It was brought the tears into my eyes and I forgave me! soon dried.' The older narrator who evidently has changed his self's attitudes towards Joe. He reflects on his feelings towards Estella, using the same language Miss Havisham would use: 'There is something between us, to remove her from the same age, though of course not the same case than in mine; but the air of beauty and her manner gave me a sense of her superiority over me.'

of my delight, and at the height of the assurance I felt that our patroness had chosen me. 'Wretched boy!' This shows how strong Miss Havisham's influence over Pip has become.

There is a strong **semantic field** of witchcraft, magic and mystery in this chapter. The effect of this is an evil aura that surrounds Miss Havisham and a beguiling, mysterious aura surrounding Estella. Estella is portrayed as enchanting, suggesting that Pip's feelings for her are beyond his control: 'But, in the fire-light room, with that figure of the grave fallen back in the chair fixing its eyes up on me, Estella looked more bright and I was under stronger enchantment.' Miss Havisham's plea to Pip to love Estella furthering the theme of witchcraft in this chapter: 'Love her, love her, love her! It wounds you, love her. If she teases you, love her. If she gets older and stronger it will tempt you, love her!' Pip reflects that 'If she had hated me instead of love—despair—would not have sounded from her lips' suggesting that Miss Havisham is manipulating him to love Estella in spite of himself.

Active Learning Task

There is a strong semantic field of fairy tales and witchcraft. Make a list of the examples in this chapter and explain what they portray about Estella, Miss Havisham and Pip's relationships.

Discuss Prompt

How do you think Pip feels? Choose two emotions from the list below and explain your reasons for choosing them: overwhelmed, nervous, upset, inferior, superior, equal, scared, joyful, excited

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Chapter 30

The next day Pip resolves to tell Jaggers of Orlick's past and Jaggers has him find out where Orlick lives in town and comes across the tailor's apprentice who humiliates him in the streets. He is then taken home and is comforted by Herbert. He confesses his love for Estella to him but Herbert tells him that Miss Havisham never intended for him to be betrothed to Estella. He also reveals that Miss Havisham is secretly engaged to a girl named Clara that he cannot marry yet as he is too poor.

Analysis

Dickens shows again here Pip's snobishness and unwillingness to be associated with Joe: 'It was a great deal better yet to go to Miss Havisham's and sit in the country on Miss Havisham's side of town—where I was not Joe's side.'



Vocabulary
Prostrate
Victual

Discussion Prompt

What do you think is meant when Herbert accuses Pip of 'looking into our gift-horse's mouth with a magnifying glass'?

Dickens also comments on the law of the land, when he suggests Jaggers seek authority over others because of his position. He likes to see him argue the question.



Extended Essay Question

How does Herbert's relationship with Clara contrast with Pip's relationship with Estella?

Chapter 31

Pip and Herbert go to the theatre to watch a performance of the tragedy *Hamlet*. After the play, the two of them eat back at Pip and Herbert's home. Pip is being humiliated by the tailor's apprentice and goes to bed miserable, dreaming of Estella. The performance has been cancelled.

Analysis

The specific intertextual reference to Shakespeare's *Hamlet* reflects the fact that the play is a story of despair, betrayal and tragedy (much like *Great Expectations* could be seen to be).

Discussion

How
increasing



Vocabulary Guide

Derisively – sneeringly
Diadem – a crown
Droll – strangely comical
Divesting – removing
Approbation – approval

One of the morals in this story is the idea that happiness is fleeting. Dickens epitomises this notion in the chapter where Pip goes to bed after all, and miserably thought of Estella: 'that my expectations were all cancelled.'

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Chapter 32

Pip receives a letter from Estella requesting his presence at the coach office the following day. While he is waiting for her he encounters Wemmick. As Pip has already decided to accompany Wemmick to Newgate Prison where the clerk plans to talk amongst the prisoners with ease and seems to enjoy his time there. Pip returns to Estella and is troubled by her likeness to someone he can't quite place.

Analysis

Themes of crime and criminality run through the book and Pip's visit to Newgate is an important one. He reflects on this observing that 'I consumed myself with thinking how strange it was that I should be encompassed by all this taint of prison and crime'. Dickens uses the theme as a way of exploring morality and social class, the two traits that Pip has difficulty balancing. Magwitch is as possible as he is a criminal. At first he is a villain but when he is reintroduced later in the book we see the compassionate he actually is. At the other end of the spectrum is Estella, who is beautiful and rich but nasty. Dickens uses the contrast to emphasise how social class can give you happiness.

Discussion Prompt

How does Pip's visit to the prison appear in contrast with Estella?

Active Learning Task

Find out more about Newgate Prison and what happened to prisoners sentenced to death using the following websites:

<http://knowledgeoflondon.com/newgate.html>

<https://www.oldbaileyonline.org/static/JourneyTyburn.jsp>

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Chapter 33

Estella still treats Pip arrogantly but shows him a little more affection that she had before. She could see 'Miss Havisham's influence in the change'. This encourages Pip's belief in them to marry. Estella has been given directions to stay at a house in Richmond with the social circles there. She reveals how tortured she is inside as a result of growing up in Satis House. After having some tea, they start their journey to Richmond where Estella is dropped and feels miserable and returns to the Pockets' house in Hamstead Marsh.

Analysis

Throughout the book despite her meanness and arrogance we cannot hate Estella. We know that her personality and haughty character are the consequence of Miss Havisham's selfish desire to seek revenge on men and, therefore, we sympathise with her. When she talks about growing up in Satis House, her repetition of the phrase 'you were not' suggests a jealousy of Pip for the fact that he has not had to suffer the effects she has had to. The first time we see deeper into Estella's emotions and her history. She is implicitly explaining the reasons for her cold-heartedness and meanness. She is using it as a way to tell Pip that she does not feel compassion. However, the first action Pip does is kiss her on the cheek.

Discussion Prompt

How do you feel about Estella and Miss Havisham? Does what you know of the reasons for their behaviour make you feel more sympathetic towards them? Why or why not?

Estella talks about the fact that both she and Pip are not in control of their own destinies. 'We have no choice, you and I, but to obey our instructions' and 'We are not free to follow our own devices, you and I.' Pip hopes she is not referring to Miss Havisham's plans for their marriage. She is referring to the fact that she is bound to Miss Havisham and must do as she instructs, while Pip is bound to his benefactor who provides him with money and insists he become a gentleman. Estella is imprisoned by Miss Havisham's plans.

Despite this, Estella also led to feel mixed emotions for her to punish Miss Havisham. We cannot hate her for loving someone so strongly that when her heart is broken she is irreversibly broken and forever in a state of misery and disarray.

Active Learning Task

Write a diary entry as Estella giving her perspective on the time she spends with Pip in the city.



Extract Focus

How does Dickens present the character of Estella here?

In her furred travelling-dress, Estella seemed more delicately beautiful than she had ever seemed before. Her manner was more winning than she had cared to let it be to me before, and I thought I saw a change.

We stood in the Inn Yard while she pointed out her luggage to me, and when it was all forgotten everything but herself in the meanwhile - that I knew nothing of her destination.

"I am going to Richmond," she told me. "Our lesson is that there are two Richmonds, one that mine is the Surrey Richmond. The distance is ten miles. I am to have a carriage, and you are to pay my charges out of your pocket. You must take the purse! We have no choice, our instructions. We are not free to follow our own devices, you and I."

As she looked at me giving me the purse, I hoped there was an inner meaning in her words not with a direct one.

"A carriage will have to be sent for, Estella. Will you rest here a little?"

"Yes, I am to rest here a little, and I am to drink some tea, and you are to take care of me. She drew her arm through mine, as if it must be done, and I requested a waiter who had been who had never seen such a thing in his life, to show us a private sitting-room."

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Chapter 34

In this chapter Pip reflects on his terrible behaviour towards Joe and Biddy and believes that if he had never have been introduced to Miss Havisham he would have 'honest' forge alongside Joe. Pip falls in to debt and brings Herbert down with him. He continues to spend copious amounts of money. As Herbert and Pip settle down to life in London, a letter from Joe arrives. In it is written the news that Mrs Joe's presence is requested at her funeral the next Monday.

Analysis

These past few chapters Pip's fortune have been noticeably down. Ironically his rise in fortune has led to his decline emotionally. His great expectations have not led to happiness as he had hoped but to pain and misery as he struggles with debt and his unreciprocated love for Estella. His feelings of guilt have returned – an indication that being rich is not happiness ('As I had grown accustomed to my expectations, I had insensibly begun to disguise myself and those around me. Their influence was disguised from my recognition as much as that it was not all good. I lived in a state of hypocrisy, my behaviour to Joe.'). He also feels guilty about his influence on Herbert Pocket: 'My lavish expenses that he could not afford, corrupted his peace with anxieties and...



Discussion Prompt

What impression does Dickens give us of Pip and Herbert in this chapter?
How does the older narrator affect the impression we get here?

myself and those around me. Their influence was disguised from my recognition as much as that it was not all good. I lived in a state of hypocrisy, my behaviour to Joe.'). He also feels guilty about his influence on Herbert Pocket: 'My lavish expenses that he could not afford, corrupted his peace with anxieties and...

Chapter 35

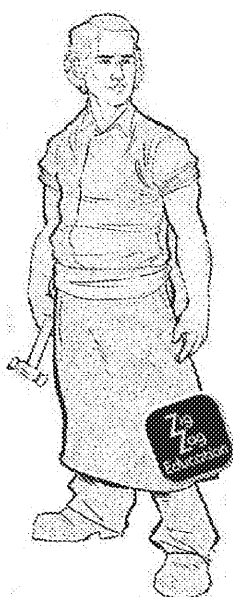
Pip welcomes the death of his sister as the image of her sitting in her chair by the fire haunting him. He returns home for the funeral where he finds Joe who is noticeably keeping the house in order. After the funeral Joe, Pip and Biddy have a cold dinner. The atmosphere is strained as Joe is obviously trying to please Pip at the table with his food. After dinner when Pip goes to sleep in his old bed Joe relaxes and is pleased to hear that Pip is going to stay. Pip and Biddy converse in the garden. He asks about Orlick pursuing Biddy and regularly watches her from behind a tree in the garden. Pip promises to do something about it.

Pip also promises to come back and visit Joe regularly as he will now be living alone. Joe is apprehensive and questions the likeliness of him doing so. Pip is shocked but deep...

Analysis

The conversation between Pip and Biddy shows us that Biddy is aware of Pip's attitude towards them now that he has money. She refers to her social status and how she believes Pip thinks it inferior to his ('"Ah! Except in my bad side of human nature," murmured Biddy.'). We also see that Pip thinks everyone and everything at home has changed, it is as if the world has changed as well. This is shown in Pip's emphasis on the word 'changed': '"No, don't tell me," he cried. "You used not to be so good to me." Biddy. "O Mr Pip, I am not so good to you now as I was then."'

Pip draws the chapter to a close using the weather to reflect uncertainty and ambiguity again, as he has done throughout the whole book: 'Once more, the mists were rising as I walked away. If they disclosed to me, as I suspect they did, that I should not come back, and that Biddy was quite right, all I can say is—they were quite right too.'



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Chapter 36

Pip looks forward to his 21st birthday believing that his benefactor will be revealed where he is told that he will receive a regular income from his benefactor until he dies. Pip is incredibly excited and relieved and asks repeatedly if his benefactor will be revealed. Unsurprisingly, he refuses to answer. Pip still entertains the idea that Miss Havisham is his benefactor.

Analysis

Dickens continues to make sure that the theme of money is still in our minds, especially at times when Pip is discussing money or his anonymous benefactor: 'As I sat down, I preserved his attitude and bent his brows at him. I felt a disadvantage, which reminded me of that old time when I had been put upon a tombstone.'

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Discussion Prompt

Why do you think Dickens keeps referring back to Pip's encounter with the convict? Is this an effective strategy?

We hear in this chapter for the first time that Pip desires to help Herbert in his quest for commercial life ("This friend," I pursued, "is trying to get on in commercial life. I find it difficult and disheartening to me somehow to help him to a beginning." "Behaved," Dickens suggests here that he

Chapter 37

Pip visits Wemmick at his home in Walworth the next day to discuss his intentions to start a business. Wemmick offers him a small yearly income and buy him partnership in a firm. Previously whilst in Jaggers' office, he had asked for the same advice but he advises against it. However at home he offers the opportunity to find a young merchant in search of a partner. Herbert is ecstatic at his name of the person he will be working in partnership with, and Pip feels quietly relieved to do so.

Analysis

Dickens uses the older narrator here to create foreboding: 'A great event in my life, the turning point of my life, now opens on my view. But, before I can proceed to narrate it, and before I pass on to all the challenges it involved, I must give one chapter to Estella. It is not too much to give to

Discussion Prompt

Why do you think Pip wished to remain anonymous when helping out Herbert?

the theme that so long filled my heart. I know what 'the turning point' of his life is, how strong his feelings for Estella are, and how this is written is an example again of the old story of his younger self.

This chapter is the first time we meet Miss Skiffins. We can tell from Pip's description of her demeanour that she is going to be a comical character: 'The cut of her dress from the waist upward, both before and behind, made her figure very like a turkey; and I might have pronounced her gown a decidedly orange, and her gloves a little too intense for a girl.'

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Chapter 38

This chapter is dedicated to Pip's time with and feelings for Estella, 'the theme that describes how when he dies he would not be surprised if his spirit haunted the house (staying) because his mind so frequently imagines what Estella is doing there.

Pip accompanies Estella to parties, fêtes, and dinners but she still treats him with coldness and warns him about her inability to love. She tells him that Miss Havisham wishes him to marry her. It is on this visit to Satis House that Pip fully realises the extent of Miss Havisham's twisted intention to use Estella to wreak revenge on men and that Pip, himself, was only part of the plan. We experience part of Estella's character that we have never seen before. Miss Havisham's coldness breaks men's hearts but Estella treats her as coldly as she treats men. Pip cannot understand and cannot act that way towards her after all she has done for him. Miss Havisham is becoming gradually upset and irritated; however, Estella holds her composure and we finally discover the full extent and damage of Miss Havisham's wish for revenge. Pip roams around the ruined garden until he feels safe enough to return. When he does, he finds Estella in peace, with Estella fixing some of the stitches of Miss Havisham's dress. He goes back to his room but, haunted by the image of Miss Havisham and unable to sleep, he decides that he can clear his mind. However, on his way he sees Miss Havisham walking back to her room, moaning a low cry. It is not until daylight comes that he is able to find his way back to his room. Things seem fine between the two women, though Pip senses fear from Miss Havisham.

At a dinner party where Drummle is also part of the company Pip discovers to his surprise that Estella is his half-sister. Pip tries to warn her of Drummle's nature and reputation but she does not listen. He imagines that his future is a heavy slab of stone about to come crashing down on him.

Analysis

The opening paragraph, with Pip reflecting on what might happen after his death, is morbid and sets the tone for the action that follows.

In the section at Satis House, Dickens makes use of the metaphor of light and dark when it comes to Miss Havisham. Estella makes a long speech where she explains Miss Havisham's attitude to her. She explains that Miss Havisham first raised her by telling her about sunlight and then expected her to understand it despite knowing the metaphor. Estella then reacts with resentment and disappointment when Estella did not naturally understand the metaphor. The metaphor is an apt one as Miss Havisham shields herself from daylight. Estella comments that she is only what Miss Havisham made her.

Discussion Prompt

Why do you think Estella doesn't listen to Pip when he tries to warn her about Drummle?

The description of Miss Havisham in the ground, reflecting death: 'Miss Havisham lay upon the ground, among the other bride and bridesight to see.' It implies that she has given up on life and revealed to her the horrid outcome of her revenge on men and Miss Havisham herself.

We also get the first indication in this chapter that Estella respects Pip: "Do you turn suddenly with a fixed and serious, if not angry look. "Do you deceive and entrap him, Estella?" "Yes, and many others—all of them but you. Here is Mrs Braggins cannot bring herself to be false and lie about her feelings to him because she can never love him because she is unable to."

Pip uses a heavy slab of stone hanging above his head to symbolise how uncertain the work, now ended, that tended to the end, had been accomplished; and in the room and the room's stronghold dropped upon me.' This quote suggests that all the work leading up to his future with Estella but now that is unlikely and suddenly his future is uncertain.

Extended Essay Question

How does Dickens present the relationship between Miss Havisham and Estella?

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Chapter 39

Summary

Time has moved on and Pip is now 23. He has moved into a new area where he is currently living alone now that Herbert has moved to France for business. It happens that one wet and stormy night Pip hears a footstep upon the stair outside his apartment. He opens the door to find a man that he cannot identify; however the stranger seems pleased and amazed to see him. Finally Pip recognises him as his convict and is astonished but also horrified that he has made an appearance. From the convict Pip learns how his situation came to be. The convict, Magwitch, was sent to Australia where he made a huge fortune as a black and white farmer. Pip's compassion towards him when the convict was in the misty churchyard moved him to such an extent that he returned his gratitude by using his wealth to make Pip a gentleman. Pip cannot believe that the convict, not Miss Havisham, is his secret benefactor and that he was never intended to marry Estella at all.

Discussion

'Keep on
did when
your gr
What do
opinion'

Active Learning

Imagine
this chap
about the
letter, th
about th
thinks ab

Analysis

This chapter brings together all the themes and action of Volume Two.

Dickens foreshadows what might happen in this chapter using the weather, as he describes a wretched weather; stormy and wet, stormy and wet; mud, mud, mud, deep in all places; the night has definite negative connotations.

He also hints at who the unknown person is that Pip is about to encounter from the description 'he had long iron-gray hair'. The 'iron gray' hair is a clue as the iron is a reference to a convict's leg iron.

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Volume Three: Chapters 40

Chapter 40

While pondering over what to do about his unwanted guest (the convict), Pip stuns his apartment. Bizarrely the stranger eludes his touch and will not talk. Pip runs for return the suspicious stranger has disappeared. Pip questions the watchman to try learns that a second man in 'dust-coloured clothes' also entered a little after Pip, the two to be together. The convict finally introduces himself as Provis, though his name. The two men converse and Pip finally learns a little bit about his benefactor's background. Magwitch is not close with anybody else he knew. Pip is anxious to keep Magwitch safe. He learns he is wanted by the police and will be hanged if he is found. Much to his relief that he can easily disguise himself and plans to stay with Pip for good. He is very grateful to Magwitch and is intensely curious to know of the crime he committed. For clarity of the trip to Jaggers. Jaggers assures him that Magwitch is his benefactor and that Miss Havisham is his enemy.

One night as Pip and Magwitch are napping, Herbert enters and is introduced to Pip's unwanted guest.

Analysis

The change in the convict's name adds deeply to the change in his character. No longer is he the wicked-sounding 'Magwitch' but the newly named 'Provis' which connotes ideas of providence, provision and goodness. However, Pip's description of him eating like 'an old dog' echoes the description of Magwitch eating the food in Chapter 3 'just like the dog'. This suggests that, unlike Pip, Magwitch has



Discussion Prompt

What options do you think are available to Pip at this point? What would you decide to do if you were in his shoes?

Magwitch is presented as a compassionate man who goes to another in order to make the world a better place. He says 'I'll show a better gentleman than the whole kit on you put together!', suggesting that perhaps he has other reasons for making Pip a gentleman. He wishes to prove something to the higher classes in society; he wants to prove that he, a convict, can make a villager a gentleman and that he earned enough to do so honestly.

Chapter 41

That night while Magwitch is out walking Pip and Herbert discuss the situation and come to the conclusion that Pip will cease spending Magwitch's money and the two of them will leave the country. Pip also tells Herbert of how he first met Magwitch in the marshes and how the convict helped him. The two men question Magwitch about this in a friendly way and he sits down to tell them his story.

Analysis

Dickens creates an atmosphere of tension in this chapter. Pip conveys his own fears and is free from an uneasy remembrance of the man on the boat. (I had always looked about me in taking my guest out after dark, and in bringing him back; and I looked about me now.) and this heightens our own paranoia. The ending of the chapter also creates suspense as we, the readers, feel as though we too are sat around the fire about to listen in on the story of Magwitch's history.



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Chapter 42

This chapter is dedicated to the story of Abel Magwitch. He was born an orphan; day one he had to steal in order to survive. As a boy he had tried to get jobs but was homeless and working. When he was older he met a man named Compeyson who was going to be a gentleman. We discover he is also the man with whom Magwitch met in the misty marshes of Pip's home town. Compeyson was incredibly fraudulent, using stolen bank notes for a living. Compeyson is friends with a rich man in decline who comes into some money but Compeyson being a criminal had betted the money on the horse. One of Compeyson's house is dying and in a very poor state when Magwitch meets him. Magwitch's wife about seeing a woman dressed in white with white flowers in her hair and at the end of his bed and blamed Compeyson for it. Arthur warns Magwitch about Compeyson and the two start working together. Soon enough Magwitch and Compeyson are caught. Magwitch, who has been previously convicted gets 14 years in prison; however Compeyson, a man who looks like Magwitch into helping him, only gets seven years. The judge takes into account background and education and is dressed well. Herbert passes a note to Pip that Miss Havisham's half brother and that Compeyson was her fiancé.

Analysis

Dickens tells us that, as a young boy, Magwitch lived on the streets ('there warn't many insides of furnished houses known to me'). He describes how Magwitch felt people judging him: 'Then they looked at me, and I looked at them, and they measured my head, some on 'em—they had better a measured my stomach'. In the Victorian period some people believed that you could distinguish a criminal from others by the length of limbs or features. One way of doing this was by measuring the head and identifying characteristics. This idea of judging people by appearances and background is full of

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Discussion Prompt

How significant are the extra details that Herbert adds?

account of his... When the prosecution was put on the stand, I noticed how... Compeyson, who is... lighter sentence than Magwitch, indicates differently according to their class.

In Arthur's... of his vision of the woman who appears to him as he is dying, Miss Havisham again stands as a symbol of death: 'He rested pretty quiet till it might want a few minutes of five, and then he starts up with a scream, and screams out, "Here she is! She's got the shroud again. She's unfolding it. She's coming out of the corner. She's coming to the bed. Hold me, both on you—one of each side—don't let her touch me with it. Hah! she missed me that time. Don't let her throw it over my shoulders. Don't let her lift me up to get it round me. She's lifting me up. Keep me down!" Then he lifted himself up hard, and was dead.'

Active Learning Task

Write a newspaper report of Magwitch and Compeyson. Choose whether to write to Compeyson (using to imply that Magwitch or in a way that is sympathetic that Compeyson led a lighter sentence is clear

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Chapter 43

Pip calls for Estella only to discover that she is not home and is visiting Satis House but, before he leaves, requests that Herbert not tell Magwitch of their plan.

When Pip arrives at the Blue Boar, the hotel where he will be staying, he is surprised to find two men at first pretend not to see each other but eventually talk, though neither

Analysis

Dickens suggests in this chapter that Pip is feeling uncertain and uses rhetorical questions to reflect his disordered state of mind: 'Why should I pause to ask him more, when my shrinking from Provis might be traced to Estella? Why should I wait on my road, to compare the state of mind in which I stain of the day before meeting her at the coach-office, with the state of mind abyss between Estella in her pride and beauty, and the returned transport whom none the smoother for it, the end would be none the better for it; he would not realise that Pip's great expectations have only brought him pain and misery: 'I was

Rhetorical – is a question asked without the expectation of a reply

journey from my face and hands, and went out to the memorable old house that it would have been so much the better for me never to have entered, never to have seen.'

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Chapter 44

Pip finds Estella and Miss Havisham at Satis House in the room where he first met the house in order to explain that he has found out who his real benefactor is. Miss Havisham led him on when he believed she was his benefactor. She is not at all embarrassed. Pip also asks Miss Havisham if she will do one favour for him. He urges her to tell Herbert Pocket now that Pip is not poor. He stresses that though Herbert is related to Sarah (Miss Havisham's daughter who are only interested in her money) he is not the same. Miss Havisham agrees, neither does his father, the loyal Matthew Pocket. After this, Miss Havisham goes to Estella and confesses his love for her. Estella in reply says she would not listen; she does not say this harshly, only coldly. Pip then discovers that Drummle, his rival. It seems that Miss Havisham too is unhappy about this and Pip face. Pip, in a state of devastation and unhappiness, walks the whole way back to the Blue Boar where he receives a note written by Wemmick reading 'Don't Go Home'.

Analysis

The fact that Pip asks Miss Havisham to help Herbert shows us how naturally loyal and compassionate Pip is, one of his traits that we witness constantly throughout the novel. We also see the maturity of the older narrator as he forgives Miss Havisham for all the hurt she has caused: '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 assurance of her own trial, she forgot mine, Estella.' He notes that he is not the only tormented one and actually begins to sympathise with Miss Havisham's character.

Dickens suggests for the first time here that Miss Havisham actually feels something. The figure of Miss Havisham, her hand still covering her heart, seemed all resolved in remorse.'

Vocabulary Guide

Spectral – ghostly

Many of the main mysteries of the novel have been revealed now. To ensure readers keep reading Dickens, the author uses danger and suspense. The unexpected cliff serves this purpose.

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Chapter 45

Pip, scared and confused finds a room at a seedy inn called The Hummuns. He orders a room in order to catch Wemmick before he leaves his house. In a roundabout way Wemmick tells Pip that Compeyson is living and is in London pursuing Magwitch. Herbert has hidden Clara's house.

Analysis

Dickens demonstrates how miserable Pip is in this chapter, using exclamation marks to suggest the extent of this: 'What a doleful night! How anxious, how dismal, how long!' His description of the room and the bed further emphasises this, particularly the way in which he uses personification to make the bed seem like an unruly creature: 'It was

a sort of vault on the ground floor at the back, with a despotic monster straddling over the whole place, putting its legs over the fireplace and another into the doorway, and a washing-stand in quite a Divinely Righteous

Discussion Prompt

How has Pip's opinion of Magwitch changed? How does he feel about him now?

Chapter 46

Pip sets off in search of Clara's house. When he arrives he discovers that Clara's father is happy that he has secretly helped Herbert and Clara escape him. Pip and Herbert plan to help get Magwitch out of the country. Herbert suggests that they take up arms and become pirates, which becomes routine and no one will question them. Then one night they will take Magwitch to a remote country and nobody will think anything of it. Pip has become increasingly attached to Magwitch when they have to part. He is full of fear that Magwitch will be discovered and so they continue on with their plan, buying a boat and training every day.

Analysis

Dickens presents Pip as having affection for Magwitch here, rather than the fear and hatred he used to feel. He does not want to part with him but must do so for his safety: "I don't like to leave you here," I said to Provis, "though I cannot doubt your being safer here than near me. Good bye!"

We also see Pip again feeling fear and paranoia in this chapter: 'But I thought with dread that it was flowing towards Magwitch, and that any black mark on its surface might silently and surely, to take him.' His description of the boat creates a sense of suspense and foreboding.

Active Learning Task

List any examples of foreshadowing that you can find in this chapter.

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Chapter 47

Summary

A number of weeks pass with the same routine and Pip's debts start to add up. However he feels morally wrong taking anymore of Magwitch's money. Pip knows that Estella must be married by now but he does not wish to have it confirmed so avoids the newspapers and refuses to speak of her. Pip, in low spirits, decides to go to the theatre to see a performance that Mr Wopsle is in. He notices that Mr Wopsle is eagerly trying to catch his eye but Pip cannot determine why. After the performance he goes backstage and discovers that Mr Wopsle has seen one of the convicts that had been with him in the marshes all those years ago, Compeyson. Pip becomes aware that Compeyson is following him. He writes a letter to notify Wemmick and Herbert.



Vocabulary

Rent – to pay for
Boatswain – a member of the crew on a ship
Swab – a piece of cloth
Confute – to defeat
Antipodes – a distant country

Discussion

Do you think Pip should take any more money from his debt and how?

Analysis

The fact that Mr Wopsle describes Compeyson as 'sitting behind [Pip] there like a mystery and fear'.

Chapter 48

Pip is invited to dinner at Jaggers' house with Wemmick and when he arrives he meets Estella and Havisham. Wemmick hints that Pip should leave as soon as possible and he agrees.

Jaggers implies that Drummle is brutal and is likely to beat Estella. Pip is disgusted. Drummle is oafish and mean, Pip does not believe that Drummle would do that. Pip then meets Estella who reminds him of Estella. He questions Wemmick after dinner who tells him that he has accused of murdering a woman over her husband and that she had a child. Pip is certain that Estella is his child.

Analysis

Dickens hints at the horrible marriage that awaits Estella by referring to Drummle's strength: 'The stronger will win in the end, but the stronger has to be found out first. If he should turn to, and beat her—'

Discussion Prompt

Pip believes Molly to be Estella's mother. Why does he come to this conclusion?

This chapter is important as it is here that Pip is beginning to piece together the last part of the puzzle, the question of Estella's parentage.

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Chapter 49

Pip makes the visit to Miss Havisham where she questions him about his plans for supporting Herbert's business and eventually she grants him the money. Miss Havisham does not seem delighted by his upset as she would have been before. Pip discovers that she intended to bring up Estella the way she did; she only wanted to strengthen her heart, easily broken as hers was. Miss Havisham begs for Pip's forgiveness which he gives as she had good intentions. To clear his head Pip goes for a walk around the garden. The chandelier hanging from the same beams as before, the image of the dead Miss Havisham has returned to see if Miss Havisham is alright. He finds her lying near the hearth and a yellowing bridal dress catches fire as Estella is consumed by flames. Pip runs to help but though he has burnt himself without realising. Help arrives and he is told that the damage is too great. The clock that was causing her harm but that she could be treated clearly and he can recall what has happened but gradually her condition worsens until she dies the same three sentences in the same order repeatedly.

Analysis

In this chapter we recognise deeper emotions and witness another side to Miss Havisham's character. We see that she had started off with only good intentions, wishing to save Estella by not letting her have a heart that could be as easily broken and injured as hers: "Yes, yes, I know it. But earnest womanly compassion for me in her new affection. My dear! Believe this meant to save her from misery like my own. At first I meant no more."

Discussion Prompt

Do you think the fire is an accident or penance / suicide attempt by Miss Havisham for the cruelty she has shown towards Pip and Estella?

Dickens extends the metaphor used in 'But that, in shutting out the light of day more.' Miss Havisham has shut love out with sunlight. He continues the association on our bus ride. 'For I had a presentiment, and I felt that the dying light was the last time Pip will see Miss Havisham.'

furthered when Pip awakes to find he sees Miss Havisham hanging from the beam, image is even more striking now that he is an adult and not a frightened little boy
up such terror

Chapter 50

Pip's arms were badly burnt by the fire but his good friend, Herbert attends to him regularly. One evening Pip and Herbert discuss Magwitch and both agree that to help him. Herbert had conversed with him for two hours the previous evening and had learned that he had a child with a woman who was acquitted of a jealous murder. Pip goes all together and reveals that Magwitch is in fact Estella's father.

Analysis

Dickens shows us in this chapter that Pip is noticeably shocked and upset about the events that have unfolded: 'If I dozed for a minute, I was awakened by Miss Havisham's cries, and by her turning at me with all that height of fire above her head.'

Discussion Prompt

Do you think should tell Magwitch about his daughter or not? Why?

He also keeps us aware of the importance of making her the last point of reference for myself. And the man we have in hiding is Father.'

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Chapter 51

Pip is consumed with the desire to discover all about Estella's parentage so he seeks to enlighten him. He does so reluctantly – Pip has to tease it out of him. Jaggers and Molly however he is surprised to hear that Magwitch is the father.

Analysis

In this chapter two of the main plot lines collide: Satis House and all that it represents and Magwitch. Both of them have one common character, Estella. Though Satis House symbolises wealth and status it

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Discussion Prompt

What side of his nature does Jaggers show us in this chapter?

does not symbolise happiness and nobility. He is ashamed to discover that his benefactor is of a lower class possible and that he was once a convict. Estella; however the discovery that she is his daughter means she actually stems from himself. To begin, and for the majority

of Estella that all of his thoughts are consumed by her, and she has much more of an influence over his life than we first suspected. As a young man Magwitch was moved by Pip's gratitude and by how much he reminded him of his own daughter (Estella) that he vowed to make Pip a gentleman by giving him all the money he earned. What he did not know was that Pip already had great expectations as a result of wanting to be worthy of Estella. However hard he tries Pip cannot separate himself from Estella.

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Chapter 52

Pip secretly finalises Herbert's part in the partnership and learns that business with Clara to the Middle East. Herbert then fantasises about his time out there and imagines of them taking a trip together. Pip enjoys listening to Herbert fantasise as he is making his plans to leave. One morning Pip receives a letter from Wemmick and Magwitch. The next two days, Pip and Herbert decide that they will ask Steerforth as he is strong and reliable. When Pip returns home he finds a note which requests that he go to the marshes either that night or the night following. The writer claims to have information and resolves to go that evening and manages to catch the last coach there. Pip stays at the inn and regrets how badly he has treated Joe. He thinks that out of everything he has lost Joe. That night he leaves the inn humbled and in search of the mysterious person.

Analysis

In this chapter, Dickens uses boat imagery to connote freedom: 'And now indeed I felt as if my last anchor were loosening its hold, and I should soon be driving with the winds and waves.' It is also significant as Pip believes that he and Magwitch will sail to freedom soon.

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Active Learning Task

Read the extract below and discuss with your partner what is suspicious about the letter and why.

If you are not afraid to come to the marshes to-night or tomorrow night at Nine, and to the little sluice-house by the lime-kiln, you had better come. I have important information regarding your uncle Provis you had much better come and tell no one and lose no time. You must come alone. Bring this with you.

Dickens shows how Pip appreciates Joe and how he especially values Pumblechook who was struck at so kindly by Joe, as through Pumblechook's meaner he, the



Chapter 53

Pip makes his way to the stone quarry where he suddenly finds himself in darkness and a cold body. He is in agony due to the pressure of the rope on his injured arm. Out of the darkness, a figure appears and says 'I have got you' and leaves Pip struggling. In the darkness the stranger strikes a flint and is illuminated. Pip was not expecting Orlick but is aware that he is in a dire position and must try to get rid of him for many reasons but mainly because he came between him and Estella. Pip reveals that he was the shadowy figure lurking in Pip's life, always been the one to help him, and that he has been with Magwitch. It is suggested that Compson and Orlick to kill Pip so that Magwitch can be free. They are very drunk and each time he drinks he becomes more menacing. Pip is scared for his loved ones will never know the truth and how he wishes to make everything right. He tries to approach Orlick with a heavy stone hammer in his hands. Pip makes one last attempt to escape as he can. His screams are heard and in a flash of light and sound, Orlick escapes through an open window but Pip is safe and is now back in London and the tailor's apprentice. Herbert reveals how he had found the note and came to London to prepare themselves for the oncoming task of getting Magwitch out of the country.

Analysis

Dickens begins by setting the scene and uses the landscape to create dramatic tension. Once again we witness a dismal, dark, misty evening which emphasises and reflects Pip's miserable mood: 'It was a dark night, though the full moon rose as I left the enclosed lands, and passed out upon a line there was a ribbon of clear sky, hardly broad enough to hold the red large moon.'

Discussion Prompt

How realistic do you think Orlick's motives for attacking Pip are?

Orlick doesn't really have any clear and understandable reason for wanting to hurt Pip; he is just the embodiment of evil, a two-dimensional character. Dickens suggests that he is more animal than human in the way that he laps up the last drops of liquor.

Active Learning Task

In pairs, look more closely at the imagery Dickens uses in this chapter. What does this tell you about the situation Pip is about to face and about the character?

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Chapter 54

It is a bright spring morning as Pip prepares for the long journey he is about to take. He only has a few items that he feels are necessary. At this point he has no idea where in the world he will stay there for. Herbert and Pip begin the journey and meet Magwitch by Chertsey, who is delighted to be free and eternally grateful to Pip for doing this for him. As night falls, they stop at an inn where a worker tells them of a mysterious boat that has been loitering around the river. Herbert takes a look at the boat and discusses what to do. They conclude that they should wait until the evening and leave within an hour of the ship's departure, when they will be able to escape. After settling on this, the three men make their way to bed. When Pip wakes up, it is about five hours later. He takes a look out of the window and discovers two men looking into his room. He saw them and they decide that Herbert and Magwitch should leave earlier and meet them by the river.

Herbert and Compeyson part with teary eyes as they finally see the boat to Hamburg take them out of the country and lead them to freedom. It is just as they are leaving that Pip sees them. The boat is occupied by the police who call for Magwitch's arrest. He notices the boat and the two fall into the river fighting. The people on board the boat notice the difficulty but Compeyson is nowhere to be seen. Magwitch is unsure what happened but that he fought with Compeyson and tried to get away but when he resurfaced Compeyson was gone. Magwitch has been badly injured, his breathing is laboured and his head has been hurt. Pip feels greatly for Magwitch now and is allowed to accompany him back to the boat. Magwitch's money will go to the crown but he is unfazed by this and chooses not to care.

Analysis

The imagery of the sunlight upon the water as the men start their journey is important. As we have seen frequently, Dickens uses pathetic fallacy to foretell coming events and mirror Pip's emotions. Like the weather here, the future is uncertain: 'It was one of those March days when the sun shines hot and the wind blows cold: when it is summer in the light, and winter in hopes but there are still underlying glooms'. Annotations: 'The air felt cold upon

Providence — ferocious activity and tension in the world

sunlight may suggest, Magwitch is caught in the trap of his own desire for sunshine. His death is actually an allusion to Magwitch's death in Chapter 56. He dies happily but pays for this happiness by committing suicide, believing his death to be a sign of his redemption.

of God's forgiveness. The same imagery is shown in Chapter 55 in the courtroom when the rays of sunlight shine down on the courts and **providence** is mentioned explicitly. The theme of religion is not alluded to often but it seems that Magwitch as a convict needs to be redeemed, not only in the eye of the reader but in the eye of God as well.

Magwitch compares their journey and his fate to the river, their path is no clearer or easier to see than the bottom of the river. So far their trip has flowed softly and pleasantly like the water they sail on. They continue for a while but as they move into the marshes and out of London, Dickens begins to hint that the journey will not turn out as well as we might have first believed: the journey becomes more strenuous and Pip and Herbert struggle with the rowing. The boat darkens as the water becomes muddy and the landscape becomes monotonous, heightening the sense of foreboding.

Discussion Prompt

What feelings is Magwitch
 "I suppose I think so, dear boy, going than we are at present, pleasant through the water, pl thinking through my smoke just bottom of the next few hours, river what I catches hold of. No than I can hold this. And it's n

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Chapter 55

Upon arriving back in London Pip visits Jaggers who is certain that the judge and Compeyson is found washed up miles away from where he died. His body is so identified by the items in his pockets. They find notes that indicate that he was to for bringing back Magwitch.

One evening Herbert returns home and announces to Clara that he is to leave for Canada feeling very low and this worsens his spirits. Herbert is worried that Pip will be lost clerk for his company however Pip hesitates and does not reply with a definite answer with the events that have recently occurred. Herbert tells Pip that Clara's drunken father will be married as soon as it happens.

On his way to his house one afternoon Pip comes across Wemmick. He invites him. When Pip tells the two of them take a walk around Camberwell and stumble a wedding ensues and Wemmick and Miss Skiffins are happily married.

Analysis

Again here, we see the older Pip commenting on the events occurring in the narrative and creating suspense by hinting at what is to come: 'Yes! Secondly, there was a vague something lingering in my thoughts that will come out very near the end of this slight narrative.'

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Discussion Prompt

How do you think Pip is feeling throughout this chapter?

Dickens employs humour to lighten the mood (comic relief) in various places throughout the book and the character Wemmick and Miss Skiffins are part of it. To relieve dramatic tension, usually after a tragic event of some kind, Dickens will

include a humorous event, such as the wedding in this chapter. Dickens has purposefully placed this scene to relieve the tense and miserable atmosphere. The quotation 'the stairs I encountered Mr. Skiffins, who was coming down, after an unsuccessful application to my door' is an example of how Dickens implicitly employs hu

Vocabulary Guide

Querulous – irritable

Discussion Prompt

Do you think comic relief works? Do you think Dickens uses comedy at the expense of reality?

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Chapter 56

Summary

Magwitch has been taken to prison but spends his time there in the infirmary due to the injuries he received in the fight with Compeyson. Pip feels obliged to read to him as he is too ill to converse. Day by day Magwitch's condition worsens. As Jaggers predicted Magwitch is taken to court and found guilty, and to Pip's horror he is sentenced to death. Over the following weeks Pip fervently tries to appeal to the courts but to poor effect.

Ten days before Magwitch is due to be executed Pip makes one last visit to see him. Magwitch tells Pip that he is thankful that Pip never deserted him. He also tells Pip that Magwitch is slowly slipping away. In these last moments he tells Magwitch that his daughter (Estella) is still alive and very beautiful and that he loves her. With one last effort Magwitch holds Pip's hand to his lips and kisses it, his head then falls to his chest and he is dead.

Analysis

Pip's dedication and concern for Magwitch in this chapter show us how deep his sarcasm as a dig at people's perception that all convicts are evil and cannot possess 'kindness' is. '(malefactors, but not incapable of kindness, GOD be thanked!).'

As in Chapter 54, Dickens uses light imagery again: 'The sun was striking in at the great windows of the court, through the glittering drops of rain upon the glass, and it made a broad shaft of light between the two-and-thirty and the Judge, linking both together, and perhaps reminding some among the audience, how both were passing on, and on an absolute equality, to the greater Judgment which knoweth all things and cannot err.' Here it is not just God, a reminder that there is a higher authority than the courts.

Active Learning

Draw a graph to show the relationship between Pip and Magwitch. The x-axis should list the key events in their relationship. The y-axis should plot the closeness of their relationship against the events.

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Chapter 57

Pip, now alone, decides to leave his apartment and let it for money. He has fallen ill. The recent events have led to illness. He is delusional and cannot differentiate between past events and people haunt him day and night. Then one night he finds two strangers that have come to arrest him for debt. He is removed but is unsure of where he has been and continues and each day he envisions Joe's face. Eventually he asks aloud whether the man actually is Joe and discovers to his amazement that it is Joe. He is ecstatic that Pip reproaches him for this, asking Joe to hit him and to stay with him for all the ingratitude over the years.

Joe has been taught to respect his wife and sends a letter home to Biddy describing enough comfort to her about Miss Havisham and he learns that she recently inherited a large property and that she also left a large sum of money to Matthew Pumblechook. Pip learns that Joe has been sent to prison for robbing Pumblechook's shop. With the money he restores health. Pip and Joe regularly take walks around London but Joe finds life becomes increasingly homesick, eventually leaving London without telling Pip. Before he does one more thing for him – he pays off all of Pip's debts. Pip resolves to go back to forgiveness with Joe and thank him for all he has done over the years. He also tells Biddy he loves her and asks for her hand in marriage.

Analysis

The misery Pip has gone through is beginning to creep upon him and make him weak and ill: 'For a day or two, I lay on the sofa, or on the floor—anywhere, according as I happened to sink down—with a heavy head and aching limbs, and no purpose, and no power.' This is the beginning of his downward spiral. Dickens further heightens our awareness of Pip's physical and mental weakness through the repetition of 'whether' in the following quotation: 'Whether I really had been down in Garden-court in the dead of the night, groping about for a light that I supposed to be there; whether I had two or three times come to myself on the staircase with that knowledge that knowing how I had got out of bed;

whether I had found myself lighting the lamp, possessed by the idea that that the lights were blown out; whether I was harassed by the distracted talking of someone, and had half suspected of making; whether there had been a corner of the room, and a voice in the air; whether again, that Miss Havisham was coming to things that I tried to settle with me; whether as I lay that morning on my bed,

Active Learning Task

Draw a graph to chart the ups and downs of the relationship between Pip and Joe. You should list the key events in the development of their relationship along the bottom axis and then plot the closeness of their relationship at each event against the vertical axis.



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Chapter 58

The news of Pip's decline in society has reached his home village and the villagers stay at the Blue Boar where he is put into a smaller, less luxurious room than usual.

While he waits for his breakfast Pip takes a trip to Satis House and discovers it is building materials. When he returns to the hotel he finds Pumblechook talking to him to be Pip's benefactor; Pumblechook leaves and an hour later Pip goes on his way. He strolls towards Biddy's schoolhouse but it is closed. He walks towards Joe's farm and notices in the window of his little house that the curtains are white and decorated. Then he sees Joe and Biddy arm in arm. An overexcited Biddy reveals to him that she is shocked but happy and that she will take up the job with Herbert overseas. He quickly leaves and later that night Mr. Pumblechook reveals to Herbert Pip's involvement in the business.

Analysis

In this chapter, Dickens shows us that Pip is coming to the conclusion that having money does not mean you will have better experiences: 'But, I had as sound a sleep in that lodging as in the most superior accommodation the Boar could have given me, and the quality of my dreams was about the same as in the best bedroom.' Pip can sleep just

as happily in this room as in any other. He now recognises that being 'good and true' is all that matters in life and is disgusted with the way he acted towards people in the past. He hopes that if Biddy and Joe have a child, that it will be a boy who will make up for his mistakes and 'grow up a much better man' than he is.

Discussion

How does Pip feel about his life now? What does he want for the future?

Vocabulary Guide

Clemency – mercy
Behoof – benefit

Chapter 59

Eleven years later Pip returns to England content and happy with his life. When he visits Joe he finds that Joe has a family and one boy in particular reminds Pip of himself. Pip has learned that Estella led Drummle but that he had died two years previously. This is all he knows. That night he visits Satis House and finds that there is no house there now. He walks into the land where the mist he makes out the shape of a woman and discovers Estella. They discuss the fact that she has thought of him often. The two leave the grounds of Satis House but shall never again be parted from her.

Analysis

In this final chapter, Dickens shows us that the journey of Pip's life has come full circle by having him return to visit the churchyard just as he did in the first chapter.

Discussion Prompt

If Pip had never visited Satis House, how would his life have turned out? Was his dream fulfilled? Think about it.

Active Learning Task

The book follows the journey of young Pip into adulthood. Write notes on what you think is learned by the end of the novel. You can use the ideas on class, crime and punishment, good and evil and innocence and guilt.

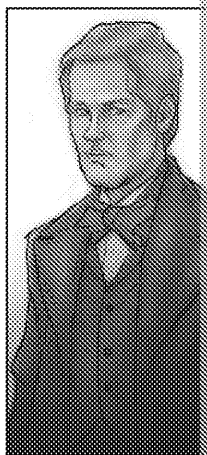
Dickens' description of the night when the silvery mist had veiled the afterglow of the day yet up to scatter it. But, the sun was low, and the moon was coming dark. This scene is eerie yet beautiful. The darkness in this scene do not mean hope.

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Below is the original ending which was changed by Dickens on the advice of a friend.

It was two years more before I saw herself. I had heard of her as leading a most unhappy life, separated from her husband, who had used her with great cruelty, and who had been the compound of pride, brutality, and meanness. I had heard of the death of her husband consequent on ill-treating a horse, and of her being married again to a Shropshire squire, who, out of interest, had once very manfully interposed on an occasion when he was in possession of Drummle, and had witnessed some outrageous treatment of her. I had heard that she was not rich, and that they lived on her husband's fortune. I was in England again one day, walking along Piccadilly with little Estella, when a servant came running after me to ask what I would like to do. It was a little pony carriage, which the lady and I took together, and I sat down on one another. 'I am greatly changed, I know; but I thought you would like to shake hands with Estella, too, Pip. Lift up that pretty child and let me kiss it!' (She supposed the child, I think, to be my child.) I was very glad afterwards to have had the interview; for in her face and in her voice, and in her touch, she gave me the assurance that suffering had been stronger than Miss Havisham's teaching, and had given her a heart to understand what my heart used to be.



Extract Focus

Re-read the section describing Pip's return to Satis House. What techniques does Dickens use to describe this setting to also tell us about Pip's life and the people there?

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Whole-Text Analysis

Characterisation



Brief Character Summaries: Character List

Dickens has often been criticised for creating caricatures as opposed to believable characters, though his over-the-top personas help to emphasise a character's personality.

This character list has been arranged in order of appearance.

Philip Pirrip is the novel as a young, naïve orphan who narrates the tale. He is 'by hand' in his older sister Mrs Joe Gargery and believes he is going to be a blacksmith by his sister's husband. He is a rather romantic and often immature child who wants to improve his position.

Joe Gargery is Pip's loving brother-in-law but assumes the role of the father figure. Joe that Pip is always honest. He is 'mild, good natured, and sweet tempered' (p. 8) so throughout the story despite his domineering, violent wife, with whom he only has the protection of Pip. Joe is described as being fair with curly blonde hair and blue eyes.

Mrs Joe Gargery is a short-tempered woman who raises her orphaned brother Pip. Their relationship is strained and she is deeply dissatisfied with her situation. She has a hatred of being a blacksmith's wife and Pip's surrogate mother in front of the young Pip. She is greatly in both personality and looks to that of her husband Joe. She is rather coarse with her hair and eyes' (p. 8).

Magwitch is an escaped criminal that Pip first encounters in the cemetery. He has been 'lamed by stones, and cut by flints' and badly hurt by the natural elements he has escaped from the **prison boat**. He asks a scared Pip to provide him with food and Pip's compassion has a profound effect on him. Subsequently Magwitch, after escaping from Wales as a sheep farmer and then a convict, secretly becomes Pip's benefactor by elevating him into high society. He is also known as 'the convict' to Pip with 'Provis' and 'Mr. Wopsle' as aliases to conceal his identity.

Compeyson is another convict whom Pip initially believes to be Magwitch due to their meeting when they meet. He is in fact Magwitch's enemy. We discover through the course of the novel that he is Havisham's intended husband and planned to rob her of her fortune.

Uncle Pumblechook is Joe Gargery's uncle but he is known to both Mrs Joe and Pip. He is an arrogant, pompous and intrusive man who constantly reproaches Pip and praises him to raise a child like him. He repeatedly advises Pip to 'be grateful, to them which do you so much to Mrs Joe's pleasure and Pip's annoyance. Uncle Pumblechook is the first to introduce Pip to Havisham and thus plays a small but important part in the novel. Throughout, he remains a fortune teller and subsequently rises through the social circles despite having nothing to recommend him.

Mr Wopsle is the church clerk in Pip's town. We meet with him later in the book when he is in order to pursue a career in acting. His stage name is Mr Walendengarver.

Mr and Mrs Hubble are a simple married couple from the same town.

Estella is the adopted daughter of Miss Havisham. We later discover that Molly, her biological mother and Abel Magwitch, her father. Estella is a beautiful young girl who falls in love with Pip romantically through the novel only to be shunned by her. She was raised with a hard heart and repeatedly tells Pip that she cannot return his feelings. She represents the social class that Pip aspires to.

Miss Havisham is one of the most famous characters in any of Dickens' novels. She is a **spinster** that occupies Satis House near Pip's home town, 'everybody for miles round her. Miss Havisham uptown – as an immensely rich and grim lady who lived in a large and comfortable house, and who led a life of seclusion'. As a young woman Miss Havisham was in love with a man who was a robber, and who led a life of seclusion. This experience had a substantial effect on her. She takes Pip on as a companion.

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has plans to have Estella, her ward, avenge her and the hatred she feels for all men as a secret benefactor.

Biddy is a gentle, moral, and caring girl that teaches Pip at the evening school she represents the opposite of Estella. Pip is oblivious of her affection for him as he is. When Mrs Joe Gargery is attacked she moves into their house to become her carer.

Camilla is an ageing relative of Miss Havisham who does not care for her but only for her wealth. She is also the sister of Matthew Pocket.

Cousin Raymond is the husband of Camilla. He shares similar views of Miss Havisham and is also only interested in her money.

Sarah Pocket is another ageing relative of Miss Havisham who desires her wealth.

Mr Jaggers is a London lawyer 'of an exceedingly dark complexion, with an enormous head and a correspondingly large hand' (p. 83). He is Miss Havisham's lawyer and Pip's secret benefactor.

Dolge Orlick is a tough, rude journeyman blacksmith at Joe Gargery's forge. He is cruel to other people for his own enjoyment. It is he who makes the grievous attack on Mr. Havisham in murdering Pip.



Herbert Pocket

Herbert Pocket is Matthew Pocket's son. Pip first meets Herbert at his family estate as a young boy. Years later they are reunited in London. Herbert and Matthew Pocket and quickly become close friends. He gives Pip a letter from Estella.

Matthew Pocket becomes Pip's tutor and teaches him the ways of the world. He tells Pip of the relation of Miss Havisham but is not, unlike the majority of her relatives, interested in her wealth.

Startop, along with Pip, Herbert Pocket and Bentley Drummle, takes tutelage with Mr. Jaggers. He is a friend of Pip and Herbert and later helps them with Magwitch's escape.

John Wemmick is Jaggers' clerk. He is the mediator between Pip and Jaggers and later helps Pip in London.

Bentley Drummle is another of Matthew Pocket's students. He is oafish and unimpressive. He must rely on his status and money to assist him in high class society. This gives him a sense of superiority making him hostile towards Pip and others. To Pip's disappointment he marries Estella. It is believed he mistreats her and she is unhappy in their marriage. After Drummle's death eleven years later Pip and Estella reunite. Bentley is Pip's rival and therefore an **antagonist**.

Georgiana is the cousin of Matthew and Camilla Pocket. She is another ageing relative who is hungry for her wealth.

Molly is Jaggers' housekeeper whom he saved from the gallows for murder. In Chapter 23 she is revealed to be Estella's biological mother.

Miss Skiffins is the eventual wife of Wemmick.

Arthur Havisham is Miss Havisham's half brother. He is a failed, along with Compeyson, to squander out of large sums of money by having her seduced by Compeyson. He dies before the end of the novel by the guilt he feels.

Clara Barley is a young girl who lives with her father. She eventually becomes the wife of Herbert Pocket.

Caricature – refers to an exaggerated or distorted representation of a person.

Contrast – is an obvious difference between two things when compared.

The Prison Boat – refers to the boat that sailed convicts to Australia where they were to be punished.

Spinster – refers to a woman that has never married.

Antagonist – refers to the rival or opponent of the protagonist.

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Analysis of Major Characters

Dickens is famous for his **characterisation**. This means the way that he creates a like, through detailed description of their appearance, speech and mannerisms.



Pip

Great Expectations is a **Bildungsroman**; it follows the development and growth of the young protagonist Philip Pip into adulthood.

There are essentially two Pips in *Great Expectations*. The first Pip is a young boy who has experienced everything and is telling the story. The second Pip is an adult who is reliving it.

Dickens begins by establishing a relationship with Pip, portraying him as a 'small bundle of shivers' who instinctively feel sympathetic to and protective of him. As the narrator pokes fun at his younger self, this also emphasises poor little Pip's naivety and innocence.

Dickens must also introduce us to Pip's living environment as social class is a theme that runs throughout the novel, implying that Pip lives in the country and that his father figure, is a labourer. Another indication of their class is Joe's **colloquial** language.

As the main character of the novel it is important that we know Pip's character traits, his ambition, and his good conscience. These are established very early on and influence a lot of the action.

Pip's innocent outlook on the world highlights his naturally good conscience. When he finds a convict in need of help, he goes out of his way to do so. He is then torn as his good nature makes him feel guilty for helping an escaped prisoner and stealing items from his sister.

It helps that Dickens has used the **Bildungsroman** form as it means he begins with an infant mind that is **malleable** and whose **moral reasoning** is unrefined. Because of this, Pip evolves, with its foundations beginning the day he enters Satis House.

Pip is incredibly compassionate and quickly falls in love with the proud, beautiful, Estella. Through her he unconsciously adopts some of her values and beliefs. To Pip Estella represents the higher social class and life of luxury that he wishes to achieve. The traits he inherited from her lead him to look down on his closest family and friends. At one point he describes his 'Havisham days' as a 'destructive missile' that ultimately changed his fate. Despite his snobbery towards Joe and Biddy at some points in the book we still sympathise with his character as he regrets and despises himself for it. This is another example of his innately good conscience.

Whereas his good nature makes him desire moral improvement his ambition makes him desire social improvement. He has 'great expectations' of himself and tries his best to reach them. His expectations are realised when an anonymous benefactor provides him with a large fortune. However, in the end Pip's life experiences lead him to conclude that it is not wealth and success that bring you happiness but being an honest and moral man.

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Estella

Estella is the young and proud girl that becomes the object of Pip's affection for much of the book. She influences and plays a key role in the development of his character. It is her that Pip forms his great expectations.

Dickens must establish Estella's class as it is crucial to Pip's journey to become a gentleman. He does this through her. Estella imposes her supposed superiority on Pip by making frequent jokes at his expense, usually relating to the difference between the classes in this book. Whether they call the Jack a 'Jack' or a 'knave', Estella represents Pip's upper class ideal she is achieving. The fact that he was as her real father is the escaped convict.

Estella is an orphan, like Pip. She is raised by a wealthy spinster, Miss Havisham, who teaches her to be cold-hearted and manipulative in order to protect herself.

This side of her personality is shown for much of the novel. In the dispute with Miss Havisham we see Estella begin to sympathise with her as we are aware she is suffering through no fault of her own.

As a result Estella grows up with the inability to love and interact normally in society. Not knowing any better, she marries Bentley Drummle, a wealthy man who treats her harshly. By doing this Dickens implies that social advancement and wealth do not necessarily lead to well-being.

When Drummle dies Pip and Estella meet once more and she explains how her situation has taught her that money and power can now allow her to empathise with Pip.

Miss Havisham

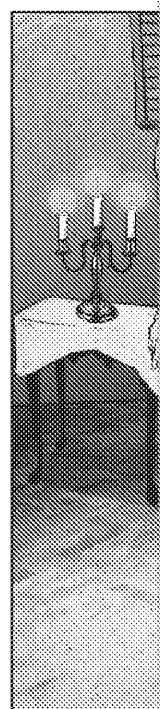
Miss Havisham is the eccentric old spinster who owns Satis House. She is crucial to the novel and her role influences much of the action. Miss Havisham is Pip's first encounter with the higher social class and she ultimately alters his fate forever.

We are first introduced to her when Pip is requested to play at her house.

When Pip first meets her he is shocked and frightened by her skeletal appearance. She is dressed completely in white, a colour commonly associated with purity and innocence. However, when Pip looks closer he discovers that the whites are yellow with age and that she is dressed in a withered, fraying old-fashioned dress.

Miss Havisham shuns the company of her relatives and barely leaves the candlelit room that Pip first meets her in. This is significant as Dickens uses light, in particular sunlight, as a metaphor for love. Therefore, it is symbolic that Miss Havisham has kept herself in the darkness as it exemplifies how deeply she has been hurt and how she now shuns love.

We never hear her addressed by her first name, only by her maiden name, which suggests she is not married and never will be.



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Miss Havisham is not cruel, only bitter and raises her adopted daughter to avenge Estella for her own selfish purposes it is difficult to hate her character. Dickens has to feel sorry for her as she is a victim of a very badly broken heart as a consequence she had loved her fiancé.

We feel even more compassion towards her when we learn of the horrendous event that resulted in her misery.

Magwitch

Our first impressions of Magwitch are formed when Pip stumbles across him in the churchyard; he is a fierce young escapee hungry for food and in need of a file. Dickens juxtaposes Pip's innocence with Magwitch's harshness in order to exaggerate it. To further this portrayal Dickens has used the weather.

The misty marshes create an intense atmosphere that frightens Pip but which seem fitting for Magwitch's character. Throughout the book the mist represents uncertainty and ambiguity.

Though at first we believe him to be scary he soon reveals a compassionate side and feels forever indebted to Pip for his kindness.

His gratitude and loyalty are hinted at when he lies in order to protect Pip. Pip also almost manages to bring him to tears twice, showing a compassionate inner nature.

Magwitch's character acts as a contrast to Estella who has the higher social class status but lacks the inner nobility. It is ironic, then, that the two

Magwitch's mission is always upon the novel and underlies a lot of the action periods where he is reminded of that fateful day in the churchyard which usually money or his benefactor. This foreshadowing is significant when we discover who he actually is.

Characterisation – the way that a writer creates a vivid sense of what a character is like of their appearance, speech and mannerisms.

Bildungsroman – novel concerned with the development, education and maturing of a

Retrospective – means to look back at past events.

Colloquial – refers to informal phrases used in everyday life but not often written. An example of colloquialisms are often spelled phonetically.

Malleable – refers to something easily moulded or influenced.

Moral reasoning – refers to your personal interpretation of this. Not influenced by others.

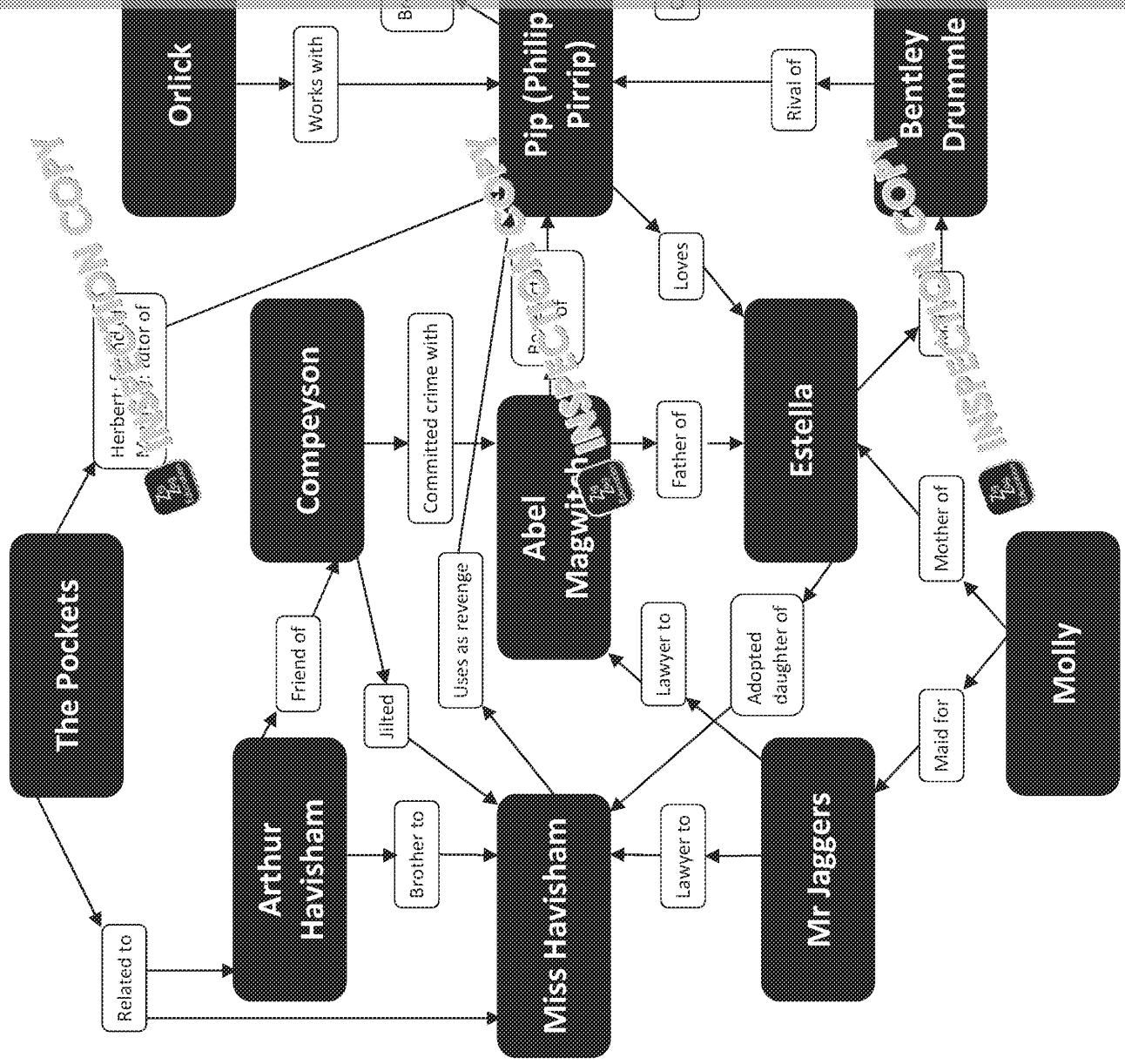
Innate – refers to something you are born with.

Archaic – words are often old fashioned and not used in modern-day language

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Key Relationship



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Analysis of Key Relationships

As is typical of Dickens, relationships between characters in the novel overlap and are connected to each other in many different ways. Dickens uses many of the significant ideas and themes, as well as highlighting aspects of individual characters and their relationships with others.

Pip and Joe

Although Joe is Pip's brother-in-law (as he is married to Pip's older sister) and not a father figure to Pip. Although Joe himself is not particularly well-educated, he teaches Pip about life and trains him to be a blacksmith. Pip learns most from Joe as a result of his displays – for example, Joe's forgiving response to Magwitch when the convict tells him to forge direct. Joe's responses influence Pip's own attitude to others. Pip's rejection of Joe later in the novel is a typical adolescent rejection of a parent figure and parental values. In this way, the novel fits the Bildungsroman genre – Pip rejects Joe as part of the growing-up process as he matures. Despite Pip's rejection of him, Joe remains constant in his feelings and his parent feels unconditional love for his/her child. He looks after Pip when he is ill and welcomes him back when Pip is ready to return.

Estella and Miss Havisham

Apart from Pip and Joe, Estella and Miss Havisham are the other main parent-child relationships. Miss Havisham adopts Estella and raises her to be cruel and unfeeling, in order to bring revenge on men for Compeyson's behaviour towards Miss Havisham. Dickens uses Estella's character to show that despite the fact that people tend to have an innate good or bad nature, this is greatly influenced during their formative years. Just as Pip's innately good nature is largely thanks to his childhood, Estella's lack of compassion and her inability to love is a direct result of the way she was brought up. Like Pip, Estella eventually rejects her parent. However, where Pip rejects Joe for the loyal and loving person he is, Estella's insecurity causes her to realise what her parent has done to her and reject her completely. Towards the end of the novel, Miss Havisham realises that this is a natural consequence of the way she has done.

Pip and Estella

In many ways, Pip and Estella's relationship is the key one throughout the novel. Estella dominates Pip's life from the moment he meets her as he is drawn to Estella, despite the fact that she does not reciprocate his feelings. Although Estella patronises Pip and treats him badly, he focuses all his energies on improving himself for her sake. As he grows up and matures, he realises that marrying Estella which is his motivation for becoming a gentleman. Pip's feelings for Estella are so strong that Miss Havisham may not be his benefactor – he is so desperate to believe that Estella will love him that he chooses to ignore any evidence to the contrary. Even when Estella is incapable of loving him, Pip still clings to a shred of hope as he does not simply face reality but deliberately makes the ending of the novel ambiguous so that we are not sure whether they will have a chance of happiness.

Pip and Magwitch

Pip and Magwitch's relationship opens the novel. Magwitch himself tells Pip that he can be seen as a father figure in many ways. From their first encounter, he provides Pip with a home for the theft from the forge and when he makes his fortune, he provides for Pip. Magwitch would provide for his son. Pip's rejection of Magwitch can also, therefore, be seen as a rejection of his father figure. Pip's rejection of Magwitch can also, therefore, be seen as a rejection of his father figure. As Pip realises the error of his ways, he becomes more and more loyal to Magwitch and behaves towards him like a son might.

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Settings

The places where the story is set are significant as Dickens uses his description of ideas he wants the reader to be thinking about. In some cases, this is to emphasise a theme; in other cases, the setting is used to reflect the action or the feelings of the characters.

Kent

The story begins in Kent but, specifically, in the marsh country, down by the river twenty miles of the sea – an area Dickens knew well – he lived in Chatham as a child and later, once he was rich and famous, bought a large house nearby that he called Higham. (He wrote *Great Expectations* while living in this house.) This setting allows Dickens to create an ominous setting, making use of the fact that the marshes are often misty as well as the fact that the area had with crime, due to the fact that prison ships were moored nearby. However, Dickens also associated Kent with some of the happiest times of his life. Although his early childhood was happy, his later life was one of hardship and poverty (after his father was imprisoned for debt), his early childhood was happy. In later life, his Gad's Hill house was his pride and joy, symbolising as it did his childhood dreams. In *Great Expectations*, Pip is relatively content with his lot as a blacksmith's apprentice and only regains his happiness once he returns to Kent as an older man.

The graveyard

This is an ominous place for the story to begin, setting the tone for the narrative. The descriptions of his family members tell us of the hardship and poverty of Pip's life and the harsh conditions of the people at this time. It is a suitably eerie setting for Pip's first encounter with the convict. Later in the book, Pip returns to the graveyard – a reminder that the story has come full-circle and that all people will eventually return to the graveyard when their time comes.

The forge

Pip grows up living and working in the blacksmith's forge owned by his brother-in-law, Joe. The forge is a symbol of the honest, hard-working-class people who earn a living by the hard work of their hands. It represents a moral code that values honesty, integrity and hard work: one which Pip eventually becomes a gentleman and later comes into money. It is perhaps significant too that the forging (or making) metal by bending and shaping it, and parallels can be drawn with the way that Dickens has over children in this novel, forging the type of people they later become.

Satis House

Miss Havisham's house is the most iconic and symbolic of all the settings in the novel. In contrast to the forge, it symbolises the upper class and Dickens uses it to highlight his theme that money doesn't bring happiness: Miss Havisham is the first wealthy person Pip encounters, but she is also the most miserable. As Pip discovers, the name of the house means 'Enough House' and this underlines the fact that, while Miss Havisham has enough wealth, she does not have enough of anything else in her life. Estella's dismissal of the idea that the house would be 'enough' for a girl emphasises her materialism but also her growing understanding that Miss Havisham's life is lacking in certain vital areas: love and happiness. The description of the house itself, along with the character of Miss Havisham, represents decay and decline. Miss Havisham has eagerly tried to stop time by stopping the clocks on that fateful day; however, her ageing body and the decay that surrounds her and the fact that Miss Havisham keeps herself hidden away in darkness further emphasises the need for light to survive. Instead, Miss Havisham shuts out the light which is symbolic of life.



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The garden of Satis House is particularly prominent in developing ideas we have of things Pip sees. Nature is commonly perceived as green and as a symbol of life; however, the 'rank' and decaying immediately hint at the nature of the person whose house it is. The imagery used by Shakespeare in his play *Hamlet*. It is used by Shakespeare to create a sense of foreboding. Something mirroring this imagery Dickens is also creating a sense of foreboding. Something

London

At the time of writing, London was the biggest city in the world – not just the capital of the whole of the British Empire, but for many people at the time, and for Pip in the novel, it was the place where you went to seek and make your fortune. However, the reality presents is a different one. He lived in London, both as a child during the period of his father's debt and for much of his adult life. As such, Dickens knew it extremely well and painted a realistic picture of the poverty and deprivation that existed at the time.

Legal London

Dickens uses many locations in the novel which are associated with the legal system. The room associated with the lawyer Mr Jaggers, Pip lives with Herbert Pocket in lodgings in a building which, historically, was where law students lived. Pip also accompanies Wemmick on a visit to one of London's prisons. Finally, towards the end of the novel, Magwitch is sentenced to prison. Dickens uses all of these settings to highlight his theme of criminality and justice. The scene where sunlight comes into the courtroom which is discussed in the notes on Chapter 5 is a key scene. Dickens' point about the difference between the justice of the legal system and the reality of the sentences given to Magwitch and Compeyson at their initial trial reinforces this theme.

Wemmick's 'castle'

Dickens describes Wemmick's home in Wemmick's in vivid detail, making it as curious as it is comfortable, although for opposite reasons. The fact that he calls it his 'castle' plays on the popular notion that home is his castle' suggests that, despite his humble status in society, he is the master of his own home. It may again be a suggestion that it is not riches that bring happiness – Wemmick's domestic life is a far more comfortable one than his Aged Parent and, later, in marrying Miss Skiffins. It is also a suggestion that Wemmick is completely differently at home than he does at work – the advice he gives Pip in the novel is a reflection of this. Here on the Victorian notion of separate spheres, i.e. public (most often associated with men and the ideal of them as 'Angels in the House'). Wemmick's home is a completely separate but the extremity of this perhaps suggests that Dickens is commenting on the practicality, or desirability, of this idea.

The River Thames

The river symbolises freedom, most notably in Chapter 54 as Magwitch begins his journey to the sea, it is the route out of the city to the rest of the world and represents a new beginning. However, during Victorian times, the river was incredibly polluted and was often referred to as another novel, *Little Dorrit*, as 'a deadly sewer'. It was also associated with crime, as Magwitch does, both as a means of escape and for transporting stolen goods. But on a fairly regular basis and, while some were killed, some had been murdered, adding to the criminality. Magwitch's escape fails as a result of the criminal Compeyson tip-off, suggesting that the promise of freedom was only ever a fantasy, far removed from reality.

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Themes

Themes are issues or concerns in a text that are expressed directly or indirectly

Ambition

Dickens uses Pip's ambition as a way of portraying how ambition, conscience is more important than wealth, class and social advancement. Ambition is split into three parts: personal, social, and educational improvement.

At the beginning of the novel when Pip is a young boy the most prominent theme is improvement. His young mind has clear-cut ideas of good and bad: Magwitch as a criminal, police, good and bad. This leads to feelings of guilt when he helps Magwitch and from then on as he ages and his mind is preoccupied with social advancement his aspirations for the end of the novel however we can tell that Pip has matured as his ideas of right and wrong have evolved. His escape attempt with Herbert and Magwitch and his moral morality have evolved.

Pip's desires for social improvement are not witnessed at the very beginning of the novel. He is of a low station and knows no better. However, the introduction of Satis House, Miss Havisham into his world becomes the catalyst to his desire for social improvement.

The title arises out of this longing as he begins to believe that he may advance in 'great expectations'. This wish is realised when a secret benefactor grants him a large amount of money. However, Pip's life as a gentleman is no more satisfying than his previous life and once again his aspirations for moral improvement is at the forefront.

As we have seen in the novel 'Great Expectations' are only formed after he has been introduced to the world of the gentleman. In order to become a gentleman he must have a full education. As a young boy he reads and writes, knowing that it will benefit him greatly. As a young man he takes on the role of a gentleman in order to better himself.

As a Bildungsroman *Great Expectations* shows Pip's journey to psychological and moral growth. His ambitious nature and with the help of such moral characters as Joe, Biddy and Mr. Gargery, educational advancement are not as crucial in life but that ultimately conscience is more worth.

Crime and Guilt

The theme of the law, crime and guilt is not uncommon amongst Dickens' works. He has experienced it himself as a young boy. This theme is portrayed mainly through Magwitch, Jaggers, Compeyson and Orlick.

Compeyson's character is not explored deeply in the novel, so readers have an understanding of him. We do not sympathise with him when we learn about his life story through the words of Jaggers.

It is Compeyson's crime that ultimately destroys Miss Havisham and his dealings with her. Injustice is a theme in the novel. His gentlemanly appearance in the courts allows him to escape a lighter sentence.

Another criminal in the book is Orlick who, like Compeyson, is a two-dimensional character. and because of this we cannot sympathise with him. Even his infatuation with Biddy is menacingly stalks her and watches her secretly whilst hiding from her view. We learn at the end of the novel that he is a murderer.

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Jaggers, the law clerk, is portrayed by Pip as a stern and terrifying man. The constant indication that he is as guilty as the criminals he represents.

Dickens portrays the Victorian law system as unjust. Good men are trapped by their class and not their crime. Lawyers are just as criminal and prison houses are

Social Class

The theme of social class at the time when Dickens was writing was inescapable. He describes the desire to become a gentleman as a major theme, satirising and critiquing the class system. The low: criminals (Magwitch), poor village labourers (Joe), the middle class (Havisham). Social class is a major moral theme and a central element in the novel.

Pip ends up fighting against the class boundaries once he realises that he is not in the mind splits the world easily into good and bad; he is now a man that understands that higher social standing does not necessarily equal happiness or morality.

Dickens furthers the themes of class, ambition and self advancement through the characters who have gained their money. He has chosen not to include royalists and aristocracy but has focused on those who have made their money through hard work and commerce.

This book is written just after the Industrial Revolution when an increase in the middle class was able to make a fortune by starting factories. The majority of characters in the book are from the middle class. Miss Havisham's inherited money came from the brewery attached to her house.

Virtue, Love and Loyalty

Dickens continually reinforces the message that character is more important about wealth and status. He explores the idea of what makes a person a gentleman. Dickens' father became bankrupt. Did this mean that he was no longer a good man? Themes of virtue, love and loyalty are shown and often combine with themes of virtue. Dickens shows that love underlies

To reinforce the message that a person's worth comes from within, Dickens introduces us to a character who is rich to the point of being a criminal. Bentley Drummle is the first obvious character who shows an indication of virtue. Estella marries him without feeling any love towards him in her marriage.

Similarly Miss Havisham is wealthy but unstable and manipulative. Love has ruined her and the altar she no longer functions and slowly decays in her crumbling house among her dead marriage.

Mrs Pocket comes from a wealthy background but is a terrible mother. Satire reveals the scene with her and her poor baby.

Then we have Pip who, after learning the ways of a wealthy gentleman, loses his sense of himself. Pip's unrequited love for the wealthy but cold Estella forms the main backbone of the story. This only causes him misery.

At the other end of the spectrum we have Magwitch, Joe, and Biddy, the real heroes. Magwitch devotes his entire life to bettering the life of another and providing him with a better future for himself.

Joe is patient and loving and never doubts Pip, and Biddy is incredibly wise, kind and strong despite a large age gap and live happily married with two children.

Joe, Biddy and Magwitch are all loyal to Pip and eventually through these characters Dickens shows that virtue overrules wealth and that they are not indicative of each other.

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Extract Focus

How does Dickens present the themes of ambition and social class in this extract?

'Look'ee here!' he went on, taking my watch out of my pocket, and turning towards him recoiled from his touch as if he had been a snake, 'a gold 'un and a beauty: that's a gentleman round with rubies; that's a gentleman's, I hope! Look at your linen; fine and beautiful! Look at your books too,' turning his eyes round the room, 'mounted up, on their shelves, by you? I see you'd been a reading of 'em when I come in. 'Tat, 'er 'at! You shall read 'em to me in languages wot I don't understand, I shall be as good as you as if I did.'

Again he took both my hands and pressed them to his lips, while my blood ran cold with

'Don't you mind me, Pip,' said he, after again drawing his sleeve over his eyes and throat while I remembered - and he was all the more horrible to me that he was so much more than my dear boy. You ain't looked slowly forward to this as I have; you wosn't prepare you never think it might be me?'

'O no, no, no,' I returned, 'Never, never!'

'Well, you see it was me, and single-handed. Never a soul in it but my own self and Me.'

'Was there no one else?' I asked.

'No,' said he, with a glance of surprise: 'who else should there be? And, dear boy, how could there be? There's bright eyes somewheres - eh? Isn't there bright eyes somewheres, wot you love the thought of?'

O Estella, Estella!

'They shall be yours, dear boy, if money can buy 'em. Not that a gentleman like you, with his own game; but money shall back you! Let me finish wot I was you, dear boy. From hiring-out, I got money left me by my master (which died, and had been the same as me), and I myself. In every single thing I went for, I went for you. 'Lord strike a blight upon it,' I says, 'for him!' It all prospered wonderful. As I giv' you to understand - now, I'm famous for it, and the gains of the first few year wot I sent home to Mr. Jaggers - I tell you - when he first come a

O, that he had never come! That he had been at the forge - far from contented, yet,

'And then, dear boy, it was a comfort to me, look'ee here, to know in secret that I was a better gent'le than you'll be! When one of 'em says to another, 'He was a convict, a common fellow, for all he's lucky,' what do I say? I says to myself, 'If I ain't a gentleman, I'm the owner of such. All on you owns stock and land; which on you owns a brought-up Londoner myself a-going. And this way I held steady afore my mind that I would for certain come one day myself known to him, on his own ground.'

He laid his hand on my shoulder. I shuddered at the thought that for anything I knew he might be blood.

'It warn't easy, Pip, for me to leave them parts, nor yet it warn't safe. But I held to it, and I held, for I was determined, and my mind firm made up. At last I done it. Dear boy, I don't

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Ideas and Messages

Ideas and messages are broader topics which contribute to the themes of a text.

Human nature

Dickens suggests that people have an innate nature, which is who they are, regardless of circumstances. This idea underpins the themes of class and virtue which run through the novel. Dickens shows that some people, such as Joe, Biddy and Wemmick, are innately good, despite their low status or the hardships of their life. Pip, meanwhile, is also presented as a character who, despite the fact that he has friends of his life, he behaves in ways that he is later ashamed of. In the end, Dickens demonstrates the point that his innate nature is good. In the end, Dickens shows that his nature remains innately good, despite the fact that he comes to realise that other people are innately bad. Bentley Drummle is portrayed as a man who is bad in any way regardless of the wealth and privilege of his background. Even marriage does not change him, as he is violent towards Estella, suggesting that this is a fundamental part of his nature. The character of Compeyson and Orlick both have immoral natures which remain constant throughout the novel. The character of Estella is used to illustrate this idea that human nature, once formed, cannot be changed. Her nature is shaped by Miss Havisham to be a cold-hearted and unloving one. Even when she is aware enough to acknowledge these traits as negative ones, she tells Pip that she cannot change because she is unable to consciously transform her innate nature.

Family

Despite Dickens' points about innate human nature, he also suggests that family plays a significant role in shaping the kind of person someone is. Although Mrs Joe is undeniably harsh to Pip, she is the main influence in his young life and which leads Pip to grow up knowing that he is not truly happy until he is reconciled with her. Towards the end of the novel, Pip is shaped by the influence of her adopted mother, Miss Havisham, who is solely responsible for the cruel and unfeeling girl she becomes. In her case, it is significant that Estella is as we believe she may do, as she is the only one of the novel, until Miss Havisham is dead and her influence ends. Magwitch's lack of family could perhaps explain why he falls into a more fundamental and nature.

Contextually, ideas about the importance of family were prominent in the Victorian era. Family roles were valued and most of the families in *Great Expectations* conform to the Victorian household while Joe brings in the money. Later, Joe and Biddy follow a similar path to find a socially acceptable job for a woman, as teaching was thought of as a female profession. The novel portrays the Victorian family set-up with Mrs Pocket at home to look after the children and the men living. While Miss Havisham and Estella's circumstances differ greatly from other families in the novel, Miss Havisham's situation as an unloved, unmarried old woman highlights the importance of family in the period.

Justice and revenge

Ideas of justice and revenge also underpin *Great Expectations*. Dickens suggests that the legal system (i.e. punishments handed out by the courts) is artificial and man-made. The difference in the sentences given to Magwitch and Compeyson illustrate this. In the courtroom, when sunlight shines through the window, Dickens reminds us that God is the dispenser of true justice. It is this true justice which leads to the brutal deaths of Drummle, Herbert and Clara and Joe and Biddy. Magwitch's death before he is able to be executed is as the triumph of true justice over legal justice.

Dickens also uses ideas about revenge in writing the novel. He shows that Miss Havisham's revenge ultimately backfires on her. Similarly, it could be argued that it is Magwitch's desire for revenge that leads to his recapture on both occasions. On the other hand, characters such as Joe and Biddy bear grudges and forgive Pip for his actions towards them, and end up happiest over the end of the novel.

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Dickens' Use of Language

It is important that when studying English you look at all aspects of a text. It is key that Dickens uses language in the novel.

The term **Dickensian** was coined in recognition of Dickens' unique style.

Dickensian is in Dickens' style; it is not his style

Symbolism

Symbolism is when a writer uses something to represent something else either by resemblance or association.

Characters' Names

Dickens also uses the names of characters to symbolise the nature of that person or character. Certain characters in the novel are instantly recognisable as possessing certain traits the minute we see or hear their name.

There are many examples of this throughout the novel. For example, the breakdown of Pip in the first chapter mirrors changes in his character in the course of the novel, emphasising his age but as a grown-up and a gentleman when he becomes known. An indication of his class. In Chapter 22 Herbert, as a symbol of friendship, gives Pip a watch explicitly says why: 'We are so harmonious and you have been a blacksmith – was a charming piece of music by Handel, called the Harmonious Blacksmith.' To Herbert and background.

We also have the names 'Pumblechook' who is pompous, Mr. Havisham who is stern and whose name connotes ideas of friendship and kindness. Other characters' names are also symbolic. Havisham for example whose title 'Miss' forever reminds us that she is an unmarried woman whose first name 'Abel' refers to the biblical story of Cain and Abel. In this story the second son of Adam and Eve was killed by his brother Cain.

Biddy and Estella with their opposite interests in Pip's life, have clashing personalities and are reflected through the contrast in their names. Biddy suggests a pleasant country girl who is the opposite. It is interesting to note that 'Estella' means 'star'; her name connotes that Pip is literally reaching for the stars.



Extract Focus

How does Dickens use language and symbolism in the description of the brewery? Look particularly at the words in bold.

To be sure, it was a **deserted** place, down to the pigeon-house in the brewery-yard, with **its pole by some high wind**, and would have made the pigeons think themselves at sea, to be rocked by it. But, there were **no** pigeons in the dove-cot, **no** horses in the stable, **no** people in the house, **no** smells of grains and beer in the copper or the vat. **All the uses and scents of the place had evaporated** with its last reek of smoke. In a by-yard, there was a **wilderness** of empty casks, a **remembrance** of better days lingering about them; but it was too far to be accepted as a memory, and in this respect I remember those **recluses** as being like no others.

Behind the furthest end of the brewery, there was a **rank** garden with **an old wall**: not so high as to hold on long enough to look over it, but so high that the rank garden was the garden of the **with tangled weeds**, and there was a track upon the green and yellow paths, as if so that Estella was walking away from me even then. But she seemed to be everywhere. For, she was presented by the **dark** paths, and began to walk on them. I saw her walking on them at the end of the path back towards me, and held her pretty brown hair spread out in her two hands, and never looking directly. So, in the brewery itself - by which I mean the large paved lofty place in which the brewing utensils still were. When I first went into it, and, rather **oppressed** by the looking about me, I saw her pass among the **extinguished** fires, and ascend some light iron staircase overhead, as if she were going out into the sky.

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Settings

Dickens uses settings to symbolise the people who live in that place. For example dark and depressing personality while Miss Havisham's dark and decaying house of person she has become. You can find more information on the significance of

Light and Darkness

In Chapter 38, light is used by Estella as a metaphor for love. Her use of symbolism Havisham has shut herself away from natural sunlight for a love. Darkness is also used to enhance fear. It is often dark when new characters are introduced. The book tricks Pip into accompanying him back to a small hut by the marshes and attempt literature generally, light and darkness symbolise good and evil and it seems that ideas.



Extract Focus

How does Dickens use light as a symbol of love in the extract below?

"Would it be weakness to return my love?" exclaimed Miss Havisham. "But yes, yes, so
"I begin to think," said Estella, in a musing way, after another moment of calm wonder
this comes about. If you had brought up your adopted daughter wholly in the dark confinement
let her know that there was such a thing as the daylight by which she had never once seen you
then, for a purpose had wanted her to understand the daylight and know all about it, you would
angry?"

Miss Havisham, with her head in her hands, sat making a low moaning, and swaying
answer.

"Or," said Estella, " - which is a nearer case - if you had taught her, from the dawn of
energy and might, that there was such a thing as daylight, but that it was made to be her enemy
always turn against it, for it had blighted you and would do so to her; - if you had done that
wanted her to take naturally to the daylight and she could do it, you would have been a

Miss Havisham sat listening (or it seemed so for I could not see her face), but still motionless.

"So," said Estella, "I must have been made. The success is not mine, the
together make me."



Motifs

A motif is a recurring feature or theme.

Doubles

Dickens has used a doubles motif in *Great Expectations* to reveal the extent of the how common human traits can be shared in very different people. Many of the are mirrored at some point during the course of the book.

At the very beginning we have two convicts, Magwitch and Compeyson, fighting. Compeyson's characters are so different that each serves as a way of amplifying Compeyson's eloquent language and dress only seem to emphasise Magwitch's also highlight aspects of class and the Victorian English justice system with Mag Compeyson portraying the upper classes.

There are also two young women in the book who both become love interests of mystery that entice Estella. However it is Biddy's compassion and loyalty that draw Pip different ways. Pip likes them for two very different reasons; it is therefore enhanced by the setting.



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Surprisingly Mrs Joe and Miss Havisham, two seemingly unrelated characters, have that mirror that of the other:


Doubling effects	Miss Havisham	
Both are women bound to their houses	Willingly after the break-up from her fiancé	As a woman is slave to that she frequently repeats in the novel: 'I may take my apron of mine off since being a blacksmith's wife being your mother' (Chapter 12, p. 100)
Both mother figures	Pip's adoptive mother	Pip's sister but now pitiful
Similar fates	Becomes an invalid after suffering serious burns. Never entirely recovers and eventually dies from her wounds.	Becomes an invalid and never recovers and eventually dies
Houses represent character	Lives among dirt and decay	Keeps a spotless and beautiful house

Antithesis


Building on the doubles motif, Dickens uses the language technique of **antithesis** to show the contrast of ideas or words. It can also be the exact opposite.

Antithesis is often used in novels to make fine distinctions or to show the difference in relationship between two opposing objects. In *Great Expectations* one of the best examples of antithesis is when Miss Havisham says, "So new to him," she muttered, "so old to me; so strange to him, so familiar to me; so melancholy to both of us" (Chapter 8, p. 59). This sentence is used to develop the distinction between Pip and Miss Havisham's social standing but also to foreshadow Miss Havisham's age and miserable character in contrast to the young and sprightly Pip.

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Active Learning Task
Find other instances of antithesis within the novel.



Antithesis can be found not only in imagery and situations. The City of London is the antithesis of the home town and Estella is the antithesis of Biddy. The antithesis of Pip, which would explain why he could also be the antithesis of Startop.

The title *Great Expectations* can itself be seen as an example of antithesis. Pip becomes a woman of social standing, to be his benefactor. In fact it is her social antithesis, Mr. Magwitch, who becomes his benefactor.

Anaphora

Anaphora refers to the repetition of a word or a group of words at the beginning of sentences or clauses.

Dickens uses **anaphora** to place emphasis on a phrase or to put forward a message to the reader. This is particularly important in *Great Expectations* where the narrator uses anaphora to describe the character's persona. Below is an example of anaphora; in this instance repetition is used to enhance the distance and hardship that Magwitch has had to endure. We also see the negative view of him in society and our initial impression of him is negative:

A fearful, old man, all in coarse grey, with a great iron on his leg. A man with no hat, and an old rag tied round his head. A man who had been soaked in water, and smothered in stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and growled; and whose teeth chattered in his head as he seized me by the chin.
(Chapter 1, p. 4)

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It is important to note that as *Great Expectations* was first published in his magazine, Dickens has to fill a certain amount of space. It is believed that this is the reason for the repetition and listing.



Extract Focus

In the extracts below identify the use of anaphora and explain its effect.

You bring me, to-morrow morning early, that file and that aittles. You bring the lot yonder. You do it, and you never draw a sword or dare to make a sign concerning me, or any person sumever, if you shall be let to live. You fail, or you go from my side, small it is, and you shall find your liver shall be tore out, roasted, and ate.



This extract is taken from near the end of the novel when Pip is drifting in and out of consciousness.

Whether I really had been down in Garden-court in the dead of the night, groping about there; whether I had two or three times come to myself on the staircase with great terror; whether I had found myself lighting the lamp, possessed by the idea that he was in the room; whether the lights were blown out; whether I had been inexpressibly harassed by the distracted talk of the tall one, and had half suspected those sounds to be of my own making; whether there had been a corner of the room, and a voice had called out over and over again, that Miss Havisham was waiting for me.

(Chapter 57, p. 461)

Pip's first encounter with his convict after being made a gentleman:

No need to take a file from his pocket and show it to me; no need to take the handkerchief from his head; no need to hug himself with both his arms, and take a shivering turn for recognition.

(Chapter 39, p. 317)

Hyperbole

Hyperbole means exaggeration for effect.

Dickens uses hyperbole to the same effect as he uses anaphora: to exaggerate and deepen his characterisation. It is often used to comic effect too. Instances of hyperbole in *Great Expectations*:

Jaggers' pointer finger:

'Come!' said the stranger, biting his forefinger at him. 'Don't evade the question. Either answer me, or I will know it. Which is it to be?'

He stood with his head on one side and himself on one side, in a bullying, interrogative attitude, pointing his forefinger at Mr Wopsle—as it were to mark him out—before biting it again.

(Chapter 18, p. 134)

Orlick's slouching:

He was a broad-shouldered loose-limbed swarthy fellow of great strength, never in a hurry, even seemed to come to his work on purpose, but would slouch in as if by mere accident. He would come to eat his dinner, or went away at night, he would slouch out, like Cain or the first murderer, with no idea where he was going, and no intention of ever coming back. He lodged at a sluice-keeper's house, and his working-days would come slouching from his door.

(Chapter 15, p. 112)

And Mrs Joe's face:

My sister-in-law, 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.

(Chapter 2, p. 8)

Discussion

Choose a quote from the extracts and discuss its effect.

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Pathetic Fallacy

Pathetic fallacy refers to the assignment of human qualities to inanimate objects. This could be physical qualities such as a human shape, or mannerisms. Dickens uses a substantial amount of pathetic fallacy and sometimes in the form of the weather. He uses it as a way of mirroring Pip's inner world. Below is an example of pathetic fallacy within the text. You will notice how the skylight has the human quality of a head and that the houses that rise above it 'peer' down at Pip, a word usually associated with a face.

Discussion Prompt

Dickens employs many characterisations, and his criticism of Dickens is comes at the expense of exaggerates, making occurs less believable. State your answer using yourself up.

Mr Jaggers' room was lighted by a skylight only, and was a most dismal place; the skylight like a broken head, and the distorted adjoining houses looking as if they had twisted their heads through it.

(Chapter 20, p. 164)

The weather is used frequently throughout the novel as a way of highlighting Pip's mood. Weather is an indication of stormy, negative and very significant action. The excellent weather appears just before Pip discovers something very startling; his terrible mood is reflected in the weather.

It was wretched weather; stormy and wet, stormy and wet; and mud, mud, mud, deep in all day a vast heavy veil had been driving over London from the East, and it drove still, as if in Eternity of cloud and wind. So furious had been the gusts, that high buildings in town had lost off their roofs; and in the country, trees had been torn up, and sails of windmills carried off; accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had blown off wind, and the day just closed as I sat down to read by candlelight the worst day of all.

The misty marshes at the beginning of the novel symbolise uncertainty and danger. The novel to the same effect. Towards the end of the novel the change in weather mirrors the change towards life. It seems that the brighter sunnier days appear at the end of the novel when his misery has been lifted. The weather serves as an indicator into Pip's inner world.



Extract Focus

Annotate and analyse the extracts below. What is the effect of these excerpts?

- As soon as the black velvet pall outside my little window was shot with grey, I got up upon the way, and every crack in every board, calling after me 'Stop thief!' and 'Get out!' I was far more abundantly supplied than usual, owing to the season, I was very much out of the heels, whom I rather thought I caught, when my back was half turned, winking.
(Chapter 2, p. 15)
- The June weather was delicious. The sky was blue, the larks were soaring high over the countryside more beautiful and peaceful by far than I had ever known it to be yet. Mr. Wemmick would lead there, and of the change for the better I was sure. I came over my character and side whose simple faith and clear homeliness I had improved, beguiled my way. They were for, my heart was softened by reason of the change such a change had come to pass, that I was barefoot from distant travels, and those wanderings had lasted many years.
(Chapter 28, p. 218)

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Semantic Fields

Semantic fields are a collection of words that are grouped by theme.

For example, within a piece of text the theme of love may be expressed through a semantic field. You would, therefore, find words associated with this theme such as happiness, red, heart, warmth, etc. within the text.

Another way of grouping by theme is by using words that have the same meaning. Words such as adoration, tenderness, etc. are also known as **synonyms** – words with almost identical meanings. For example, 'cat' and 'feline' or 'student'.

Discuss Prompt

What theme has been created through the use of a semantic field in the opening chapter of *Great Expectations*?

In *Great Expectations*, when the narrator uses words such as decay, withered, ashes, sky, etc., he is creating a semantic field of death. To think about Miss Havisham's personality and character.

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Form

Form is the type of writing a text is. To comment on form, you need to comment on the style of writing. *Great Expectations* is, obviously, a novel but it is also a serialised novel and a first-person narrative (see Narrative Voice). Considerations of genre are all about form (see Genre conventions).

Cliffhanger endings

Great Expectations was first published in serial format in Dickens' own magazine, *All the Year Round*. It was published in one or two chapters of the novel. Dickens needed to keep readers interested in the novel so that they would keep on buying each issue of the magazine. He had to make sure that each instalment ended with some element of suspense or that the reader would want to find out more about. The serial format also explains the repetition in places in the novel and why characters are often larger than life and make them memorable to us. Dickens needed to ensure that, over the months of publication, readers would not forget what was happening and who was who from week to week.

Narrative Voice

The term 'narrative voice' refers to the persona telling the story. One of the most important factors about the narrative voice in *Great Expectations* is that our narrator, Pip, is able to convey the perspective of both his younger self and that of the older narrator. Rather than passing judgment, Pip exposes his faults in his honest narration. In the detailed chapter analyses, you can find many examples of where we hear the older narrator's voice commenting on events as they happened to his younger self.

Active Learning
Find more examples of how the narrative voice is used through the text and what they tell us about the characters.

By allowing other characters in the novel to speak for themselves, a large number of characters are characterised without using Pip's narrative style. Though this style of narrative is biased, Pip's likes and dislikes of certain characters are not just shown through his own words but also through the words and actions of these characters. The personality and role in the novel is shown through her speech: "Churchyard!" replied she, "you'd have been to the churchyard long ago, and stayed there. Who brought you back? I. "And why did I do it, I should like to know?" exclaimed my sister.' From this extract, we can see that Estella believes Pip is ungrateful, despite the fact that Pip himself is the narrator.

Active Learning Task

Dickens establishes character by letting each persona speak for themselves and each has a unique voice. Below is a list of adjectives that describe the way the characters speak. Match one of the adjectives to the character. How do you think the way they speak influence the character's personality?

Characters	Pumblechook	Magwitch	Biddy	Joe	Orlick
Adjectives	plain	rough	snarling	stern	cold

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Genre conventions

It is difficult to pinpoint an exact genre for *Great Expectations*. In many ways, it can be said to be a tragedy in many ways but it can also be seen to be a satirical novel simultaneously criticises certain serious aspects of society. Dickens is most famously defined as 'the literary art of diminishing [...] a subject by making it ridiculous and amusement, contempt, indignation or scorn.' The butt of satire may be 'a person, or even the whole human race' (M H Abrams and G G Lorton, *A Glossary of Literature*, Cengage Learning, 2015).

In the novel Dickens has satirised:

- The legal system – satirised through the characters of Jaggers, Magwitch and the lawyer Mr. Gargery
- Class society – which forms the basis of the book's plot; Pip's rise through the behaviour of the characters is an explicit form of satire
- The education system, which is best witnessed in the earliest chapters of the novel with the worthless teacher, Mr Wopsle's great aunt
- The treatment of children represented and satirised by the example of Miss Havisham's section is highly comical and, therefore, a very obvious example of satire

Active Learning Task

There are two types of satire: **Juvenalian** and **Horatian**. Juvenalian satire refers to a direct author's or narrator's own voice. Horatian satire is gentler and delivered indirectly by characters. Which do you think Dickens uses? Can you find an example within the novel and identify what it is satirising?

For example: In Chapter 56 Dickens uses Juvenalian satire 'malefactors but not incapable of kindness' comments on how all prisoners are perceived as bad and 'incapable of kindness', though this is not true. An example of Horatian satire is the character of Miss Pocke who highlights the mistreatment of women in the prison system.

However, the novel is also very recognisable as a Bildungsroman. It tells the story of growth and maturity. The themes of growth and maturity are reinforced throughout the novel. Building on his use of comic relief, Dickens also uses comedy as another way of reinforcing these ideas. He writes the novel with fondness and pokes fun at some of the feelings he expresses.

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Structure

Structure is the way that the parts of a text are put together and organised.

Retrospective narrative order

As we have seen above, one of the key things about the narrative in *Great Expectations* is the voice of an older narrator looking back on past events (a retrospective narrative). This means that the story we are reading is ordered and shaped by the older narrator. Events that are important enough to be told about, the order in which those events are told, and the relative emphasis which would be placed on different events. Although the story is generally told chronologically, showing us a sequence of events over Pip's childhood and young adulthood, we see examples of the older narrator shaping the order of events in certain places. One of the best examples of this is at the end of Chapter 37 where the narrator explicitly pauses the narrative in order to spend a chapter talking about Estella.

Discussion

Can you think of a place where the older narrator shapes the way in which the story is told? Do you think the effect is successful?

Dickens' order

Although the narrator orders the narrative, we must not forget that Dickens himself ordered the narrative. In order to meet the requirements of serial publication, Dickens had to ensure that each instalment was of an appropriate length and, as we have seen in the section on cliffhanger endings above, he had to ensure that readers wanted to continue reading at the end of each instalment. Controlling the information and the various plot strands was a key part of this and would have taken careful planning in detail and thought carefully about which chapter to place events in. We can see a good example of where Dickens carefully places the comic relief of Mr. Wemmick's wedding immediately after Magwitch's arrest in Chapter 54.

Three-volume structure

After serial publication, Victorian novels were generally published in two or three volumes. When planning the serial instalments, Dickens had to plan the subdivision of the novel into weekly instalments. When publishing in three volumes, Dickens had to ensure that readers who bought individual volumes would want to buy the next volume and he therefore ends each volume at a point where we want to keep reading. Volume I ends with Pip about to depart for London to become a gentleman and Volume II ends with Pip's discovery of his benefactor. However, these points of division are also significant because they divide the story of Pip's life into appropriate sections for the shape of a Bildungsroman. The first volume covers his childhood and adolescence, up to the point when he leaves home. The middle volume covers his time in London as he attempts to make his way in the world, unaware of his lack of material wealth. The final volume can be seen as his 'coming-of-age': the sequence of events which cause him to realise what is really important in his life.



Exam tip

For the highest grades, try to comment on how Dickens uses structure in your essays. This shows you understand the language and language techniques Dickens uses.

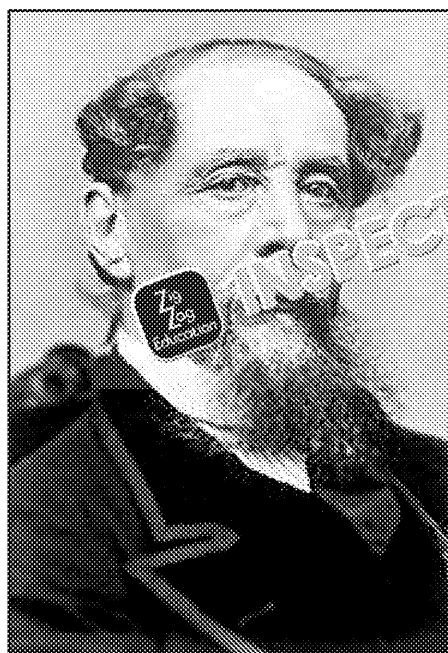
However, you MUST make sure that you say what you say about form and structure is relevant to the question. You must explain about what you know about form and structure (or, equally, context) without explaining what the question is asking you to do.

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Context



Charles Dickens was born on 7th February 1812, the second child of seven born to John and

His early childhood was relatively carefree, attending private school. At the age of 12, he moved to London.

In 1824, when Charles was 12, his father went to a debtors' prison. His mother and six children, Charles, being the eldest boy, was sent to

This was not uncommon, and for three months he was working in a blacking warehouse where he made shoe polish. The conditions were abysmal and this experience informed Dickens' later novels and essays.

Eventually, after inheriting a sum of money that cleared their debt and left prison. Charles soon returned to school, became a law clerk and then a court reporter.

This gave him insight into legal procedures and informed many of his later literary works). In 1836, Dickens' first novel *The Pickwick Papers* was published. From then on he dedicated himself to writing. He wrote 19 novels and many more short stories, essays and plays. He died in 1870.

Literary Context

Charles Dickens became one of the most popular writers of his time and is still a household name. His comments on poverty and social class are particularly valid as he experienced them first-hand. This provides an indication to readers of the horrendous conditions of the poor and their struggles.

Dickens portrayed **universal** themes that are relevant to everyone all over the world. His stories are still incredibly exciting and relevant to readers today.

Great Expectations is believed to be semi-autobiographical as Pip's experiences mirror Dickens' own life. An example of this is his dislike for his job and his rise through the ranks. For modern readers, the idea of **social class** was particularly prominent in

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Victorian Culture and *Great Expectations*

Class

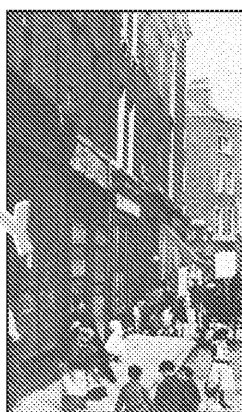
The term 'social class' refers to a person's status in society. *Great Expectations* is a story where social class influenced almost every aspect of a person's life.

At this point class was not exclusively limited to a child's birth, as it had been before, but it was still very dependent on it. Joe in *Great Expectations* is a blacksmith and Pip's social standing is determined by it. Blacksmiths were among the working class, but they had a higher place in society than most. In the Victorian period, work for the lower classes often involved intensive labour.

In the late eighteenth and early nineteenth centuries the introduction of new machinery (which replaced the manual labour preceding them) brought about a dramatic change in the economic and cultural circumstances of the United Kingdom. It enabled manufacturers to accumulate vast fortunes and created jobs for all classes. Magwitch, Miss Havisham and Mr Wopsle have all made their fortune by commerce. None of these characters is a member of the lower or middle classes. Thousands of people migrated from the country to the city in search of work. Similarly Pip moves from his marshland home of Kent to the big city of London where he meets the upper classes.



This photograph shows a Victorian blacksmith's forge. These were common places of work for the lower classes, and were often found amongst dirt and grime in a hot smithy.



The city struggled to deal with the huge surges of people migrating every day and the working conditions were often atrocious. It is no surprise then that life expectancy was low. Charles Dickens himself wrote of the **plight** of the lower classes: 'wretched houses with rags and paper; every room let out to a different family, and many instances of

It was rare for people to rise through the classes, as Dickens and Pip did, but it was difficult to determine what it is exactly that distinguishes the classes. Not only is it the **economic** differences but the **cultural** differences as well. This would explain why Pip not only inherits 'gentlemanly' arts by Matthew Pocket. In *Great Expectations* education is closely linked to social class. In education is compulsory in Britain today, Pip as a poor child in Victorian England struggles but is persistent as he knows an education is key to his becoming a gentleman. Biddy has taught him to read and write by the end of the novel, which he does well. Illiteracy is portrayed is through his speech – 'Mamma and father, but still your father' – phonetically so that the reader can pronounce the words the same way that Joe

Although Matthew Pocket is intended to be a gentleman, it is difficult to define what a gentleman is. Making the assumption that all gentlemen had the same traits and personalities is a simplification. The thought of a gentleman is of a kind, rich, gentle, chivalrous and calm, yet we can see in characters like Mr Wopsle that these qualities, though expected, were not always present. In comparison Joe is a kind and kind-hearted fits all of the characteristics yet is not a gentleman because of his low social standing. The inclusion of two such characters and situations is Dickens' way of showing how class affects a person and also a further way of portraying that it should be virtue that makes a man a gentleman.

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In addition to education and wear in the novel indicate the gentleman Pip would have been wearing clothing that he may never have seen in the city of London. London was, at the time, the fashion capitals of the world, and clothes and hats were displayed in the city as a way of implying status. Typically a Victorian gentleman would wear a top hat, coat, waistcoat and hat; in fact, it was to be seen in public without these items would have owned a significant amount of money. The 1840s meant that silk became much more inexpensive, making it the favourite fabric of the period.

The typical hat of the period was the top hat. On the other hand, a labourer would wear a hat that suited the needs of their profession. For example Pip, in Chapter 8, becomes aware of his 'tall' Estella, in her fine, pretty dresses, mocks him. Similarly Mrs Joe, the housewife, who not only stands as a symbol of her class but as a sign of her position in the household. As a woman she would have been expected to look after the house and all the members she lives with; in this case, Joe and Pip. In contrast, Miss Havisham's rich white laces and fabric act as an indication of her class. Magwitch, meanwhile, wears the uniform of prisoners, a coarse, grey outfit with an iron attached to his leg to stop him from escaping when he is being moved. One of the purposes of a uniform is to deter individuality. It is also a way of setting a prisoner apart from other members in society; it belittles and devalues them.

Action
As you can see, there is a difference between finding a profession and finding a profession.

Crime and Punishment

In a lot of Dickens' work, he criticises the justice system and we witness this greatly in Magwitch's case.

Magwitch is sent to Newgate Prison, a real-life prison that was situated in the heart of London. It was notorious for its stench and terrible conditions and was said to be 'an abominable sink of beastliness and corruption' by Sir Stephen Jansen, a stationer lord mayor.

Prisons at the time were privately run and thus many items could be bought; for example, a better room with a visiting maid or the freedom to roam the grounds, though many prisoners could not afford these luxuries and were locked up with little light, few clothes and no bed. There were two sections in the prison: a 'common area' for the poorer prisoners and a 'state area' for the richer who could afford better standards. These sections were further divided into debtors and felons. Dickens' friend was sent to debtors' prison after he became bankrupt. Charles, were sent to live in prison with him too. Charles was sent to work in a factory. This set-up was not unusual as whole families, including children and even their children who were born in prison to a couple who had met inside were often sent to prison.

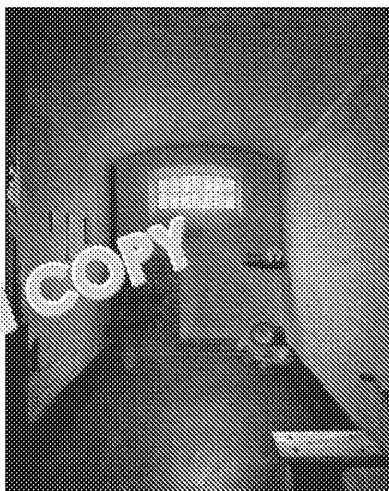


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chances of leading a good life were minimal and their standard of living just as bad. As people could not leave prison until they paid a departure fee, poorer prisoners and debtors were often stuck in prison far longer than they should have been.

Newgate was rife with disease and few prisoners actually made it to their execution day as infectious diseases such as typhoid were spread among the inmates through lice and fleas. Families had to pay for the body of a family member who had died inside the prison and until they paid the body was left to rot inside the cell. Newgate had such an overwhelming stench that shops nearby would have to close in the summer.



Inside Newgate

Executions, more specifically hangings, were held outside the front of the prison until 1868, however, hangings were moved to within the prison and prisoners were hanged on the gallows. The last execution was in May 1902, the year the prison was demolished.

To conclude then, the content of *Great Expectations* has been greatly informed by its **context**. Dickens satirises many aspects of Victorian society, mainly the legal system. By doing this he highlights to his readers flaws in society that he believes must be rectified. It is difficult to understand Dickens' experiences but his writing helps us to at least appreciate them and helps to make his novels as popular today as they were in his lifetime.

Context – in terms of literature, refers to the background affairs in which an incident occurs, often into intertextual or historical contexts.

Universal – refers to something that is understood worldwide.

Socioeconomic – means something involving economic (financial affairs) and social (human interaction) factors.

Manufacturer – is a producer of goods from raw materials. Goods are usually made on a large scale individually.

Industrialist – refers to the owner or top manager in an industry.

Plight – refers to an unfortunate, dangerous or difficult situation.

Cultural/culture – refers to people that share similar beliefs, attitudes and practices.

Illiterate – refers to someone who is unable to read or write.

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Glossary of Key Terms

Key Term	Meaning
Anonymous	means unknown.
Anaphora	refers to the repetition of a word or a group of words at the beginning of successive sentences or lines.
Antagonist	refers to the rival or opponent of the protagonist.
Antithesis	is the contrast of ideas or words.
Archaic	words are often old-fashioned and not used in modern language.
Bildungsroman	is a novel concerned with the development, education and character of the protagonist.
Caricature	refers to an exaggerated or distorted representation of a person or thing.
Characterisation	is the way that a writer creates a vivid sense of a character through a detailed description of their appearance, speech and actions.
Cherubic	means like a cherub/angel.
Colloquial	refers to informal phrases used in everyday life. An example would be 'ain't nothin'. Colloquialisms are often used to create a sense of realism.
Connote	is to imply something.
Context	in terms of literature, refers to the background in which a text occurs. It can give a reader insight into intertextual references.
Contrast	is an obvious difference between two things which are being compared.
Cultural/culture	refers to people that share similar beliefs, attitudes and values.
Dickensian	means 'Dickensian' style; relating to Dickens or his writing style.
Ensnue	means to follow as a result of something.
Explicit	refers to something that is obvious.
Focalised	means to alter or arrange the focus. In literature, this could mean a narration being told by one character but concealing other characters' actions.
Foreboding	is similar to the word ominous. It implies that something bad is about to happen.
Form	is the type of writing a text is.
Hyperbole	means exaggeration for effect.
Illiterate	refers to someone who is unable to read or write.
Industrialist	refers to the owner or top manager in an industrial company.
Innate	refers to something you are born with.
Intertextual reference	is a subtle reference to another text (novel/play/poem) through a quotation or obvious parallel.
Journeyman	refers to a dealer or craftsman who has completed his apprenticeship.
Juxtaposition	means to place side by side, especially in comparison.
Malleable	refers to something easily moulded or influenced.
Manufacturer	is the producer of goods from raw materials. Goods can be produced on a large industrial scale but sometimes individually.
Moral reasoning	refers to your personal interpretation of things.
Motif	refers to a recurring element.
Ominous	means to give the impression that something bad is about to happen.
Pathetic fallacy	is the act of assigning human traits and emotions to natural elements.
Plight	refers to an unfortunate, dangerous or difficult situation.

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Key Term	Meaning
Plot	is the storyline of a text (novel/play etc.) The plot events, which tend to be connected. Other events, which are not connected to the main storyline, can sometimes form an additional storyline, perhaps featuring other characters in the text.
Prison boat	refers to the boats that carry convicts to Australia and their jail on board.
Protagonist	the main character.
Providence	refers to God's activity and involvement in the world.
Retrospect	means to look back at past events.
Rhetorical	is a question asked without the expectation of an answer.
Semantic field	refers to a set of words linked together by meaning.
Simultaneous	means at the same time.
Socio-economic	means something involving economic (financial and social welfare, organisation and interaction) factors.
Spinster	refers to a woman who has never married.
Structure	is the way that the parts of a text are put together.
Symbolism	is when a writer uses something to represent something else, by resemblance or by association.
Themes	are issues or concerns in a text that are expressed.
Universal	refers to something that is understood worldwide.

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Further Reading

Here are some books you might want to read to find out more about Dickens, to get ideas about *Great Expectations*.

Books about Dickens and the Victorian era:

- Claire Tomalin: *Charles Dickens: A Life*. London: Penguin, 2012.
This book gives a good account of Dickens' life and works.
- Andrew Sanders: *Dickens in Context: Charles Dickens*. Oxford: OUP, 2009.
This book contains lots of useful information about Dickens and the various

Books about *Great Expectations*:

- Nicolas Tredell (ed): *Charles Dickens: Great Expectations (Icon Guide)*. London: Icon, 2009.
This book is a useful guide to literary criticism of the novel from when it was first published.
- Douglas Brooks-Davies: *Charles Dickens: Great Expectations (Critical Studies)*. London: Bloomsbury, 2010.
This book is a thorough critical study of the novel, offering some interesting

Here are some websites for you to do some of your own further research on Dickens.

Websites dedicated to Charles Dickens:

- www.charlesdickenspage.com
This is a site dedicated to the life and literary works of Charles Dickens, very useful for finding out more information on his background.
- www.dickens-online.info
'The Works and Life of Charles Dickens.'

Websites dedicated to the Victorian era:

- www.victorianweb.org
This website is incredibly useful for furthering your understanding of the period. It contains a large number of newspaper articles, photographs and adverts that cover a large number of topics including: entertainment, murder, punishment, fashion, police, childhood, photography, drink, and education, to name a few!
- www.victorianweb.org
Another website dedicated to many different aspects of the Victorian period. It contains a large number of literary genres and techniques popular in the period.

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Chapter-by-Chapter Analysis

Chapter 1

Discussion prompt

Discussion should focus on the way that Magwitch is presented as a frightening and threatening character. Consider how the fact that Pip is a child at the time that he meets Magwitch seems more frightening.

Extract focus

Students should explore the connotations of the colours and significance of the word 'angel' and the likening of Magwitch to an angel (a criminal figure) and a dead one at that (so that he seems like a ghost of fear and our imagination of him as a frightening and threatening character).

Chapter 2

Discussion prompt

Students should discuss how Dickens shows Pip's guilt through the fact that his thoughts are about the consequences of the crime he is going to commit, the fact that he dreams about the consequences, techniques such as the floorboards and his repeated description of the 'mortal terror' Pip finds himself in.

Extended essay question

Students should identify the main idea that, through use of the older narrator, Dickens is presenting a perspective and commentary on the events the young Pip experiences. Students should use the text to show where we hear the voice of the older narrator and comment on the effect. Below are some examples:

'Since that time, which is far enough away now, I have often thought that few people know what it is to be young, under terror.' The narrator states explicitly that he is commenting on something that is true for all young people.

'No matter how unreasonable the terror, so that it be terror. I was in mortal terror of the death of my mother and my sister.' The repetition of 'my terror' and 'mortal terror' is Dickens's way of imitating a child's voice. The older narrator poking fun at his younger self.

'I was in mortal terror of my interlocutor with the same terror as I was in mortal terror of myself. I had been extracted; I had no hope of deliverance. I was in mortal terror of my all-powerful sister, who repulsed me. I think of what I might have done and quailed, in the secrecy of my terror.' The use of 'interlocutor' shows us that this is an educated voice and not that of a young boy. The effect is that we are hearing the older narrator's voice.

Chapter 3

Discussion prompts

Discussion should focus on the theme of guilt itself and the idea that characters who feel guilty are more sympathetic than those who do not feel guilt (for example, Miss Havisham and Compeyson). Students should also discuss how guilt highlights his innate good nature and also his naivety.

With regards to the convict, students should note how Magwitch appears as less terrifying than he seems. However, his aggression returns when Pip tells him about the other man he saw on the riverbank.

Chapter 4

Discussion prompt

Students should consider how Pumblechook is presented as a pompous character through his actions and dialogue. They should discuss how our impression of him is affected by the fact that Pip is the one who is being introduced to him (Pumblechook is pompous) and also the way that other characters respond to him, e.g. Mrs. Havisham. Students should also discuss how Pumblechook's behaviour is particularly like or admire, fawns over Pumblechook.

Chapter 6

Discussion prompt

Students should think about how Chapter 6 adds to our understanding of the relationship between Joe and Pip. Structurally, Dickens introduces here, a couple of chapters before Pip's first visit to Satis House, the relationship between Joe and Miss Havisham and Estella.

Extended essay question

As an overview, students' answers should relate to the closeness of the relationship between Joe and Pip. Comment on some of the following: Pip cares about what Joe thinks of him; Pip loves Joe; Joe cares about Pip (carries him home when he's tired); the contrast between the relationship between Joe and Pip and the relationship between Pip and Mrs Joe.

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Chapter 7

Discussion prompt

Students should examine the way that Dickens ridicules Mr Wopsle and his aunt's method of teaching the students. They may also explore the fact that Pip does not seem to be learning much as he is receiving.

Chapter 8

Discussion prompt

Students should focus on the way that Dickens creates a mysterious and suspenseful mood of Satis House and Miss Havisham herself. The overwhelming fact that we do not know who she is to visit, and we do not get a satisfactory answer in this chapter, also adds to the suspense.

Extract focus

Students should explore how the semantic field of death and burial suggests that Miss Havisham is almost dead (e.g. 'her body outside'). Her life effectively ended when she was jilted at the altar.

Extended essay question

Students should comment on specific examples of the way Miss Havisham is presented. She dresses in white, suggesting purity and innocence but also decay and damage; the hints at her tragic past; the decay of all the objects around her; the significance of her shutting herself away from the world and sunlight in the room.

Chapter 9

Discussion prompt

Students should consider that Pumblechook and Mrs Joe are desperate to believe in the success of the House, as she is the wealthiest person in the neighbourhood, and they are keen to associate with her.

Chapter 10

Discussion prompt

Students should discuss how the stranger deliberately uses the film to show Pip that he is a convict. The image of the banknotes in the place Mrs Joe puts on symbolises Pip's guilt of what he has done. Joe's response to the banknotes shows that he is an honest and hardworking man.

Chapter 11

Discussion prompt

Students should consider how Jaggers is described in a way which might seem quite intimidating but does not appear to frighten Pip. This reflects the way that he appears throughout the novel – he is a powerful man, but not terrifying. He also seems here to be quite inquisitive and perceptive (as part of his job is to question and interrogate in court). Students should also consider that 'nothing' to him at this point: in many ways, Jaggers blends into the background but he is a central figure in the novel as he orchestrates the wishes of his clients and is responsible for organising the marriage of Pip and Estella.

Chapter 12

Discussion prompt

Students may disagree on whether or not it is reasonable for Pip to assume this. Discuss how Mrs Joe wants to believe it so much that she ignores any evidence which might suggest the opposite.

Chapter 14

Discussion prompts

Students should consider the fact that the forge is a symbol of Pip's childhood and his hard work, which originally Pip saw as the route to 'manhood and independence'. Now, however, it is 'common' as he has been exposed to higher-class attitudes towards manual work.

Students should consider that it is Joe who uncovers the truth about the forge, stopping Pip from feeling that he is a fraud. Joe's bond with Pip and does not want to let him down.

Chapter 15

Extended essay question

As an overview, students should identify that Orlick is presented in a negative light in this chapter. Students should identify specific details to show how Dickens has done this: the way his name (Dolge Orlick) sounds; the contrast Dickens draws between Orlick and Cain / the Wandering Jew; Orlick's attitude towards his work and behaviour towards Pip; Orlick's attitude and behaviour towards Mrs Joe; the hints that Orlick is the man who attacked Mrs Joe; the way Orlick speaks; the fact that he appears out of the darkness.

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Chapter 16**Extract focus**

Students should explore how Dickens ridicules the abilities of the police as well as their manner, including the way that they 'take their drink' rather than 'taking' the person who committed the crime.

Discussion prompt

Students might consider that Mrs Joe is trying to indicate that Orlick is the one who has a claim on her, or whether she is trying to appease him because she is still frightened of him.

Chapter 17**Discussion prompt**

Students might explore whether Estella's feelings for Biddy at this point in the novel, which she expresses to herself. They might consider whether Estella is simply a fantasy for Pip at this point and if so, why.

Chapter 18**Discussion prompt**

Students may disagree on whether or not it is reasonable for Pip to believe this. They might consider whether Pip is choosing to ignore the evidence which does not suit what he wants to believe. His feelings about Miss Havisham might also be considered. He thinks that Miss Havisham intends for him to marry her.

Chapter 19**Discussion prompts**

Students might consider the extent to which it suits Miss Havisham to let Pip believe she has a chance with Estella so that he will be even more hurt when she rejects him. Students should discuss how the tone varies in these last two pages. In many ways, there is a sense of optimism as Pip embarks on his adventure. However, there is also a definite sense of sadness at the end of the chapter. The older narrator adds to this sense as we get the feeling that he is judging his young self towards leaving home.

Chapter 20**Discussion prompt**

Students should focus on how Jaggers' office is described and how it makes him seem more powerful. Focus on the way that his array of clients behave towards him and how this adds to our sense of his power. His manner of dealing with them also shows how aware of his precision and intelligence he is, and how he keeps secrets.

Chapter 21**Discussion prompt**

Students should consider the coincidence of Pip meeting Herbert again at this point, when he is at Satis House. Again, they should discuss whether Pip is merely choosing to believe that Miss Havisham is his friend because he wants this to be true.

Chapter 22**Discussion prompt**

Students should discuss how Herbert clearly doesn't think much of Miss Havisham and Estella and is quite blunt in his opinion of them.

Students should discuss how Mrs Pocket is presented as a fairly comic character but that the depiction of her as someone who is completely self-interested, to the extent that she is willing to sacrifice her own happiness for that of her children.

Chapter 23**Discussion prompt**

Students should consider how Mr and Mrs Pocket conform to traditional gender roles. Mr Pocket is further developed in this chapter but, as above, the more serious suggestion that she is a bad mother to her children is also developed. Students might make comparisons between the relationship between Mr and Mrs Pocket and the relationship between Joe and Mrs Gargery.

Chapter 24**Discussion prompt**

Students should consider how Jaggers is presented as an authority figure here and the sense of his character is strengthened when he is seen in action in the courtroom.

With regards to Wemmick, students should consider how he is presented as loyal to Mr Jaggers. He seems to be an honest and hard-working person, much like Joe, although his type of work is different. However, he is obviously gossiping with Pip here and students might explore whether this is because he is committed as he seems to be.

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Chapter 25

Discussion prompt

Discussion should focus on how the castle, like Wemmick's domestic life, is used for comfort. How it is over the top, much like Wemmick himself in terms of his attitude towards keeping secrets. Discussion might also focus on the significance of Wemmick's home as the highlight of his life. Most he can ever achieved as a clerk, and he values it much more highly than it is actually worth.

Extract focus

Students should focus on exploring how Drummle is portrayed in a over-the-top way and how his appearance and personality are exaggerated. The metaphor of him as a 'sinister' amphibious creature creeping in is a sinister element to his character and the fact that he is sneaking up on Pip reflects the way he is engaged to Estella behind Pip's back.

Chapter 26

Discussion prompt

Obviously, Molly's wrists are suspicious as we do not know what has happened to her. Her story makes it more suspicious and the fact that we do not know much about her background.

Chapter 27

Discussion prompt

Students should consider how we feel sympathy for Joe here: he clearly tries to make things work for his family. We get a clear sense of his love for Pip in this chapter. Pip's harsh response and attitude is very sympathetic towards him.

Chapter 28

Extract focus

Students may comment on any of the words and phrases in bold. They should focus, in this chapter, on how Pip feels physically affected by the presence of the convicts (suggesting his fear of them), the 'marrow' and eating away at him ('acid'). Students may also discuss Pip's paranoia here.

Discussion prompts

Students should understand that Pip is not particularly surprised to discover that Pumblechook's fortune.

In considering the reasons for Pip's sense of guilt here, discussion should aim to explore his feelings towards Joe, the convicts, his time with the convicts or his impending visit to Miss Havisham.

Chapter 29

Discussion prompt

Students should consider how the portrayal of Miss Havisham as a witch here makes her more of a figure than just a sad and lonely old woman. It is worth considering whether anything in her story is sympathetic towards her.

Students should be able to justify their choice for the emotions they choose.

Chapter 30

Discussion prompt

Students should consider how Herbert is trying to suggest that Pip is ungrateful and wants to be happy with what he has been given.

Extended essay question

Students should comment on some of the following: the fact that Pip's relationship with Estella, which suggests worship rather than real love; Pip is materialistic because he wants to be rich and Clara have a mutual love for each other; Herbert and Clara are thinking practically about what needs to happen before they can marry; Herbert knows what he needs to achieve a certain goal; Pip is not materialistic when it comes to choosing his friends; Pip and Herbert feel miserable as they know Estella doesn't return his feelings; Pip is sad because he can't marry Clara at this point.

Chapter 31

Discussion prompt

Students should consider how the fact that it is a bad performance means Pip fails to be happy in the last chapter. It is playing on his mind because, deep down, he is aware that he has done nothing to advance himself. The tragic element of the play also adds to Pip's unease – the play ends in a feeling far from upbeat.

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prompt

may differ in their opinions here. Some may feel that Estella is a

am.

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ould focus on the impression created of Estella through the

of the following points might include:

up hopes her 'furred travelling-dress' first – this

of her 'beautiful' but also 'delicate' appearance.



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rompt
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Prompts

They consider whether this is because Pip wants to do the right thing. They may also want to help Herbert but be worried that he will be disappointed. They should identify the comic aspects of the way the characters interact. They should also note that their relationship with Pip seems to be a contrast to the relationship Pip has with Estella.

Prompts

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Discussion prompt

Again, students may disagree here. Some may feel that Estella might not believe Pip because of her and may be jealous of Drummle. Others might feel that Estella simply doesn't care and that she is incapable of loving anyone she ends up marrying. Students might also consider whether she feels that she deserves to be married to someone like Drummle, rather than hurt someone else.

Chapter 39**Discussion prompt**

Students should explore how this quote suggests Pip has a very black-and-white view of the world. It is worth considering how this contrasts with what Dickens suggests his own view is in the novel.

Chapter 40**Discussion prompt**

Students should consider the range of options open to Pip, from helping Magwitch escape to staying in London. They should be able to identify what they think Pip will do next.

Chapter 41**Discussion prompt**

Students should consider how Herbert's attitude towards Magwitch is fairly similar to Pip's, judging him on his criminal past.

Chapter 42**Discussion prompts**

Students, in general, should identify how the story Magwitch tells here makes us (as well as Pip) more sympathetic towards him. They should consider how Dickens uses the story to suggest that Magwitch is not necessarily to blame for having fallen into a life of crime. Dickens is making here about how people (such as Pip and Herbert in the previous chapters) often judge people without knowing the full facts of their case.

The extra details bring the different strands of the plot together. Students should also consider how this makes us feel less sympathetic towards Compeyson and perhaps, more sympathetic towards Magwitch.

Chapter 43**Discussion prompt**

Students may vary in their opinions here. Some may feel that Pip returns because he is disappointed that he is not going to see Estella, or that he is worried about what might happen to him in helping Magwitch escape. Others might feel that, now he knows the truth about his benefactor, there is no hope for him marrying Estella.

Chapter 45**Discussion prompt**

Students should focus on how Pip's feelings towards Magwitch have clearly changed here.

Chapter 46**Discussion prompt**

Students should explore the general sense of unease that pervades this chapter. Despite making plans to help Magwitch escape, we cannot help but feel that these will go wrong.

Chapter 47**Discussion prompt**

Students' opinions are likely to vary widely here and this should be an interesting topic for discussion.

Chapter 48**Discussion prompt**

Students should identify the facts about Molly's past which match with what Pip knows about her parentage, as well as the bias he has when Pip sees both Molly and Estella and the conclusion he would be worth considering. It is worth discussing whether Pip is more rational in coming to this conclusion than Miss Havisham was his benefactor. Is his conclusion about Molly based on evidence?

Chapter 49**Discussion prompt**

Again, this is an open topic for discussion and students' opinions are likely to vary. They should consider whether Miss Havisham feels guilty enough to commit suicide or whether it is an accident, which Dickens suggests is natural justice in the world. It would also be worth discussing why Dickens leaves it unclear.

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Chapter 50

Discussion prompts

As in Chapter 48 above, students should consider what has led Pip to come to this conclusion.

Students' opinions may, again, vary widely but they should be able to argue their case.

Chapter 51

Discussion prompts

Students should discuss how Estella's origins are a point of interest on how class is a construction in the novel, she has been perceived as a wealthy member of the higher classes, when in actuality she is a member of the criminal underclass. Therefore, a social construction and the education, rather than the class, is what she is born into. Dickens is using this to make a point as possible. In a similar way, Estella's origins as the child of criminals make an interesting point as more good than evil. Estella has been raised to be, despite it seeming that it should be both these ideas but class and virtue to make a point about how society judges people about them, their background and their character.

Students should discuss how we further see Jaggers' ability to keep secrets and confidence in the knowledge and understanding he has.

Students may consider the extent to which Pip wants to protect Estella from finding out and is concerned about the way she will react to it or the way that society will view her.

Chapter 52

Discussion prompt

Students should discuss what has changed to make Pip regret his behaviour towards Joe. He has an option to leave the country here and begins to feel nostalgic towards his childhood. He has found out about Estella's heritage and the realisation that class and virtue are not what he thought. Additionally, it may be as a result of the increased sympathy he now feels towards the parallel character to Joe (as a father figure to Pip).

Chapter 53

Discussion prompt

Again, students may disagree in their opinions here. Discussion should focus on the fact that the motives do not seem particularly realistic. However, it is worth considering that Orlick is a character who embodies evil rather than a convincing character in his own right.

Chapter 54

Discussion prompt

Students should consider how Magwitch is suggesting that the future is impossible to predict and content here to let things happen as they will.

Chapter 55

Discussion prompts

Students should consider how Pip feels that he has a bond with Magwitch and a loyalty to him, taking Herbert up on his offer.

Students should also explore how Pip is feeling despondent throughout this chapter, as a result of his situation for him.

Opinions may vary here about the effectiveness of this technique.

Chapter 57

Discussion prompt

Again, students may vary in their opinions of Pip's feelings for Estella. It is worth discussing whether he just feels very strong affection for her as a childhood friend and so on, or whether he wants to marry her because she is a good, beautiful and domesticity?

Chapter 58

Discussion prompt

Discussion should focus on Pip's sense of nostalgia and homecoming here. It is significant that he has changed on this trip compared to his previous trips home and feels that he has undergone a transformation. This clearly symbolises the personal journey of growing up and discovery that he has actually completed. With the parable of the Prodigal Son in the Bible where the repentant child returns home and is welcomed with open arms.

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Chapter 59

Discussion prompts

Students' opinions will vary but they should consider what each ending suggests and how the reader.

Again, this is an interesting topic for discussion!

Extract focus

Students should focus on the way that the setting is symbolic in both a negative and a positive crucial element here; for example, in the description of the weather. The setting is also symbolic of new plants.

Whole-Text Analysis

Themes

Extract focus

Students should focus on how Dickens highlights the themes of ambition and social class in some of the following points:

- Magwitch's admiration of Pip's possessions – in his view, material things indicate the success of a person.
- Magwitch's belief that Pip's books (which symbolise his education) also show that he is ambitious.
- Magwitch's tale of persistence in the face of hardship reflects his ambition to achieve his goal. The extract indicates the triumph he feels at having achieved his ambition.
- The idea that people still judge Magwitch for his origins suggests that he realises he is not free. Social mobility can only come through what he does for Pip.
- Magwitch's idea that he is the 'owner' of a gentleman and that this reflects on him and Pip, which define the difference between the classes.
- The fact that Pip is repulsed by Magwitch suggests that, like the people Magwitch meets, he is defined by their origins and social class. This reflects the prejudices of society and implies that it is not easy enough to allow for social mobility.

Settings

Extract focus

Students should comment on how Dickens uses the language of decay, neglect and isolation to symbolise Miss Havisham in this extract. They may comment on any of the highlights.

Light and darkness

Extract focus

Students should comment on the use of language and how light is used as a metaphor for love.

- 'the dark confinement of these rooms' – love is shut out from Satis House and Estella is isolated from the house. The 'dark' is symbolic of a life without love.
- 'the daylight by which she had never once seen your face' – the suggestion here is that daylight, which really are and love, too, allows people to know each other properly.
- 'to understand the daylight and know all about it' – the idea here is that you cannot know love if you have never been exposed to, however natural a thing it is (as both the daylight and love are natural). Later in the extract, emphasising that there should be a natural instinct to love, Miss Havisham has destroyed this.
- Estella then continues to explore how Miss Havisham has taught her that love will hurt. This is used as a metaphor. Students should comment here on the choice of words such as 'blight'.

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