

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA

FACULTY OF LETTERS AND FOREIGN
LANGUAGES

DEPARTMENT OF ENGLISH

N°:.....



DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LITERATURE & CIVILIZATION

Miss Havisham 's Experience with the Gothic
Space in Dickens' s Great Expectations

**THESIS SUBMITTED TO THE DEPARTMENT OF ENGLISH IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
MASTER DEGREE**

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Academic Year: 2016 /2017

ACKNOWLEDGEMENT

We owe this modest work to **ALLAH** who best owed upon us the ability to accomplish it. We would like to express our sincere gratitude to our supervisor Mr. **BOUAZID Tayeb** for his continuous support, motivation, immense knowledge, and for being kind enough to accept directing this work with all his academic engagements.

Great thanks should go to our best teacher Mr. **SENOUSSI Mohamed** who never hesitates to give help whenever needed. We could not have imagined having a better teacher for our Master studies.

We should also thank all the teachers and the members of the jury for proof-reading and examining our paper.

Finally, every challenging work necessitates self-efforts as well as guidance of elders especially those who were very close to our heart.

DEDICATION

*I **dedicate** this modest work from my deep heart to*

*All my **family** and **friends**,*

*Especially my beloved **parents***

Who had given me dreams to look forward to.

With my deepest love & appreciations.

Zahra Azizi.

Dedication

I would like to dedicate my thesis to my beloved parents,

To my family,

To my friends

AICHOUCHE Hanene

ABSTRACT

This thesis “*Miss Havisham’s Experience with the Gothic Space in Dickens’ Great Expectations*” traces over two chapters Charles Dickens’ adaptation of the Gothic elements into his classic Victorian novel “*Great expectations*”. This study extends and focuses on the great gothic characteristics function through a female figure “*Miss Havisham*” and her alteration for the uncanny gothic role within the novel. This investigation aims at laying attention on the way she creates her gothic space, and to show through evidence the position she took in marrying the gothic. The whole work is devoted to explore the main character “*Miss Havisham*” in order to understand her psychological state. The study reports on a minute stand on “*Miss Havisham*” the villainy creature that changed her attitudes and mood from a well set up lady ready for marriage to an intense upheaval of a desperate, degenerated and vengeful woman. This project responds to the Bildungsroman “*Great expectations*” which portrays the degree of extreme hate that a woman can bear to man through “*Miss Havisham*” characterization.

Key words. Victorian Era, Gothic literature, Gothic space.

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GENERAL INTRODUCTION

The literature of the Victorian age (1837 – 1901, a term coined after the reign of Queen Victoria) entered in a new period after the romantic revival. A period of amalgamation between the pure romantic works of Wordsworth and Coleridge and the gross realism expressed through Dickens' work by focusing their intentions on a closer approach to daily life which reflects its practical problems and interests. The Victorian Age was an epoch marked by poets but with more prose writers.

Socially and economically speaking, industrialism was on the rise and various reform movements like emancipation, child labor, women's rights, and evolution were on the heyday. The Victorian literature seems to deviate from "*art for art's sake*"* that once Oscar Wilde praised to assert its moral purpose.

Though the age is characterized as practical and materialistic through the denunciation of social injustices by Dickens' works, most of the writers exalt a purely ideal life where the great ideals like truth, justice, love, brotherhood are emphasized by poets, essayists and novelists. In addition, the Victorian Age is often considered as an age of doubt and pessimism, an age where grotesque gothic atmosphere often reigned.

Gothic imagery in fiction during the early Victorian era was similar to a worm eating-It moves slowly to add melancholy and troubling emotions to the human person. Gothic writings inspired from the dark shadows and hidden corners of modern society where injustice, oppression and unfair equities are abundant. During this era, Gothic moves away from the castles, abbeys and mountain landscapes so beloved to authors like Ann Radcliffe and instead it moves into contemporary urban environments particularly Gothic moves into London.

* The Aesthetic Movement believed that art in its various forms should not seek to convey a moral, sentimental or educational message but should give sensual pleasure. Their aim was "to exist beautifully": Art for Art's sake. It ran from about 1860 to 1900.

Dickens was a master novelist within the Gothic tradition, innovatively building upon Carlyle's natural supernaturalism to create grotesquely Gothic characters whose bodily disfigurements reflect the state of their souls. In this study, the researchers are more motivated to see how Miss Havisham plays this important role in people's life. Hence, their intention is to try to describe, expose and shed some light on the main figure of Great Expectations-A female figure named Miss Havisham who gave the whole novel a pessimistic and grotesque shape of horror, terror and personal transformation.

The work tends to depict Miss Havisham's psychological and physical state to mirror the female drives of her age. Dickens' use of the Gothic deserves a full-length study because he minutely sets out the true merits of the negative side of the domestic life. He made from Miss Havisham an instrument of revenge against the male where Pip stands the victim.

Miss Havisham opted for the gothic role in Great expectations for different reasons- to paint everything gothic including the atmosphere and the setting, to take revenge from the male gender, to fill in the gaps and to appease her loss through her psychological trait of the oppressed woman and the oppressor.

The sad depression and the bad luck that often overwhelms creatures failing to achieve an earthly aim often obscures everything to render the victim all haunted ,uncanny and lost to make it dim for her and for others. Miss Havisham lived a bitter life full of ghosts, repression and revenge to breed Estella to break men's heart. An extreme degree of hatred feelings which persists with her to the end of her life.

The problem is to what extent someone's unrest persists to harm the others, though she is pardoned at the end. Was it possible to veer to another direction in pursuit of the optimistic rather than to full commitment of suicide? This is a delicate human problem that deserves consideration through a research.

The gothic novel started a long time ago with its darkness and sad atmosphere. Hence, the tradition of its grotesque novel of suspense, terror, horror, fear, and superstition that began with Horace Walpole's book *The Castle of Otranto* (1764), continued into the nineteenth-century with other writers as Anne Radcliffe (notably, in her *The Mysteries of Udolpho*), Sir Walter Scott's *The Bride of Lammermoor*, Jane Austen's *Northanger Abbey* (a satire on the form), and Mary Shelley's *Frankenstein*.

Charles Dickens, as other writers, judiciously added to the central characteristics of all Gothic novels - the wide range of horrible, mysterious and supernatural elements. The existence of Gothic elements that include haunted castles, ruins, abbeys, towers, crypts and graveyards, wild landscapes, secrets, supernatural apparitions, hallucinations and dreams.

In the *Great Expectations*, the complexity of the gloom started with the melancholy ruin of Satis House, the time freezing bride; Bentley Drummle, Pip and Miss Havisham. Hence, *Great Expectations* opens up the events in a churchyard with Pip's first encounter with the external world.

In his novels Dickens produces a scary, menacing and mysterious atmosphere and similarly depicts the social problems of the haunted British society that suffered the injustices witnessed by the increasing material gains from the Industrial Revolution that incessantly casts its shadow over the middle class peasants.

Dickens uses these grotesque characters to criticize the society that makes them grotesque. While some individuals naturally tend toward evil making, Dickens also realizes that society and its injustices contribute to the deformity of people's souls and by extension, their bodies that, in the course of time, return haunted.

In *Great expectations*, Dickens presents a female experience in character and action, frequently pointing out the misrepresentation of female characters by male authors, and challenging sexist views and statement-This is well done through Miss Havisham whose presence in the novel

defies man and the previous authors who did neglect her. Hence this a feministic approach that needs to state and through which Miss Havisham really acts.

In terms of literary history, the choice of women domination character seems very symbolic-it draws attention to the work of belittled or neglected female authors, who are considered acting opposite to man in literary outcomes, which is quite false. A historical approach needs to be evoked to solve this regality between man and woman throughout history.

Indeed, the psychoanalytical approach is the most dominant as Miss Havisham plainly faced the male gender and changed her skin all through the novel to show horror and terror and to her own life she confined to admit her own seclusion and her own failure.

What is significant in the story is to show to readers how the great gothic characteristics function and how Charles Dickens did weave Gothic elements into his classic Victorian novel *Great Expectations* from a feminine gender as full and haunted by ghosts, posted by feelings of despair to the misty marshes, social status/levels, and the old decaying house with its hued gloomy dark corners. Hence, what attracts more is the psychological state of Miss Havisham that fluctuates in terror giving the reader other tension degrees of fear and anxiety.

This work attempts to illustrate answers to some questions that are supposed to cover the topic. The fundamental question is why did Miss Havisham opt for the uncanny gothic role in "*Great expectations*"? Some sub questions including how did Miss Havisham explore her gothic space in *Great expectation*? How important is the gothic for her? How did she perfectly portray her gothic role in *Great expectations*? .

This paper will deeply explore the way Miss Havisham creates her gothic space; it will also demonstrate how Miss Havisham opted for her important gothic role in her treatment to the innocent and to show through evidence the position Miss Havisham took in marrying the gothic.

The study of Miss Havisham's adaptation for the uncanny gothic role in "*Great expectations*", and the critical analysis of the main character, requires the use of the Psychoanalytic Criticism, the Feminist Theory and the Marxist Approach.

Psychoanalytic Criticism in literature is an approach used in order to analyze the expression of the personality, state of mind, feelings, and desires of the figures within the literary work. The theory requires the investigation of the psychology, and personality of the character, seeking to show the unconscious factors that affect behavior patterns, relationships, and overall mental health. The study will also employ the Feminist Theory to shed light on the inequality between the sexes in literature and the misrepresentation of female characters by male authors, and challenging sexist views and statement, beside to the social ideology structure according to the male gaze, pointing out the female experience and role models which indicated to women, and men. Beside the use of the Marxist Approach that tends to look for tensions and contradictions within literary works, since it sees literature as intimately linked to social realities, class status, gender, ideology, and economic conditions.

This dissertation is entitled "***Miss Havisham' s Experience with the Gothic Space in Dickens' Great Expectations –a study case***". Therefore, the work requires two chapters; the first one delineates with theoretical background of the study; on which the first section concentrates on the critical review on Charles Dickens profile and his literary tendency, beside to *Great Expectations'* plot summary and the characters study. The second section focuses on Dickens' Adaptation to the Gothic Space, focusing on the historical background of Dickens' adaptation to the gothic and his own creation of it. The second chapter explores Miss Havisham and the gothic in "*Great Expectations*", this section tackles Miss Havisham as a tool for the mysterious gothic and the conflict with her internal and external worlds.

Introduction

Before turning to study Charles Dickens' *Great Expectations*, it is necessary to have an understanding of the historical context in which the author was writing. According to the purpose of the research, it is important to give hint about Charles Dickens as a witness of the main events that happened during this era and then as the writer of the work. In *Great Expectations*, Charles Dickens adopts the gothic institution to attack the main social issues during the Victorian period with new distinctive style as we will soon discover in this chapter.

PART ONE: CHARLES DICKENS' GREAT EXPECTATIONS

1.1. Dickens' Profile

*“Charles Dickens is much loved for his great contribution to classic English literature. He was the quintessential Victorian author. His epic stories, vivid characters and exhaustive depiction of contemporary life are unforgettable”.*¹

Charles Dickens was one of the greatest authors of English literature because his writing dealt with the issues and problems that concerned the lives of the people around him. He used his own life experiences and incorporated them into creativity for his novels. Three of Dickens' novels, *Oliver Twist*, *Great Expectations*, and *Hard times* illustrate the emotions Dickens felt towards the cruelty of crime, social conditions and life's necessities.

Charles John Huffam Dickens was born in Landport, Portsmouth, on February 7th, 1812. Charles was the second of eight children to John (1786–1851) and his wife Elizabeth Dickens (1789–1863). The Dickens' family moved to London in 1814 and two years later to Chatham, Kent, where Charles spent the early years of his childhood. Due to the financial difficulties, they moved back to London in 1822, where they settled in Camden Town, a poor neighborhood of London.

¹ "BBC - History - Charles Dickens", Accessed. 21 Apr. 2017.

Charles' early childhood was rather rough because his dad was imprisoned because of his debt and his mother did not have enough money to keep him in school. So, at the age of twelve, the child had no option but to drop out of school and started working at Warren's Blacking Factory. This experience left profound psychological and sociological effects on Charles; hence, most people believed that this is where his dark side of his writing came from. Being alone and abandoned, this influenced him to become one of the best authors of all time. On inheriting some money, John repaid his debtors, and was released from prison. Due to his family's inheritance that his father received, Charles could resume his education at the Wellington House Academy located in Camden Town.

In 1832, Dickens began working at the '*House of Commons*' of the United Kingdom's, for '*The Mirror of Parliament*', a journal that reported Parliamentary discussions. He also worked in the '*Morning Chronicle*', writing news articles on election activities in Britain. The following year, in 1833, he published his first work of fiction, '*A Dinner at Poplar Walk*', in '*Monthly Magazine*', a publication managed by political editor, Richard Phillips. In 1834, Dickens became a newspaper reporter; he adopted the famous pseudonym Boz. Dickens's first book, a collection of stories entitled *Sketches by Boz*, was published in 1836. In the same year, he married Catherine Hogarth, the daughter of the editor of the Evening Chronicle. Together, they had 10 children before they separated in 1858. In 1838, the publication of *Nicholas Nickleby* began.

Over the next three years from 1839 to 1842, he published two books and has two more kids. Later in 1842, Charles and Catherine traveled to America and then he began working on *Martin Chuzzlewit*. The next year, one of the most important stories of his career as an author was published '*A Christmas Carol*'. *A Christmas Carol* was eventually made into a movie which just tells you about how successful it was as a book. During 1850-61, he worked for the weekly journal '*Household Words*', as its editor and contributor.

Around the same time, he also published novels like **'Bleak House'**, **'Hard Times' (1854)**, **'Little Dorrit' (1857)**, **'A Tale of Two Cities' (1859)**, and **'Great Expectations' (1861)** that quickly became popular. In 1867; Charles tours America for the second time and in 1868 where he gives his first reading of the story 'Murder of Nancy'. In the closing years of his life, Dickens worsened his declining health by giving numerous readings. During his readings in 1869, he collapsed showing symptoms of mild stroke. He retreated to Gad's Hill and began to work on *Edwin Drood*, which was never completed.

Dickens died at home on June 8th, 1870 after a stroke. He had wished to be buried at Rochester Cathedral in a simple and private manner, but contrary to his wishes, he was buried at Poet's Corner, Westminster Abbey.

"Charles Dickens is known as one of the most successful and inventive English novelists of all time. During the course of his career as a writer, Dickens wrote over 5 million words and created over 2,000 characters. His writing is distinct, rich with humor, drama, satire and his characters are some of the most well known in the history of literature. Dickens was drawn to creating strikingly eccentric, or odd, characters, often from the lower economic classes of nineteenth-century England".²

² "Study Guide for Great Expectations-CHARACTER ANALYSIS." The Best Notes. 11 May 2008 .Accessed 25 Jan. 2017. ", p.09.

1.2. GREAT EXPECTATION -PLOT SUMMARY

"*Great Expectations*" is considered a "coming of age" novel by Charles Dickens centered around an abused orphan named Philip Pirrip 'Pip', in which he narrates his journey from childhood as a poor orphan, to how he matures and grows up to becoming a young man.

The novel starts out with Philip as he was sitting one evening, looking at his parents' tombstones, when he meets an escaped convict who threatens him into bringing back food and a file to break the leg-irons. Even though Pip does everything he is asked for, the convict gets caught anyways. Pip comes back to live the ordinary life with his older sister and her husband, Mrs. and Mr. Joe Gargery in Kent, England. Soon, his uncle Pumblechook takes him to the Satis House where he meets the "*wealthy dowager*"³ Miss Havisham, who is an "*extremely eccentric*"⁴ woman that was jilted on her wedding day long ago. She still wears her wedding gown, keeps all the clocks in her house stopped at the same time, and the wedding cake sits atop her dining room table. During his visits to the Satis House, Pip meets a beautiful girl who had been adopted and raised by Miss Havisham 'Estella', this is the girl that Pip falls madly in love with from the moment he meets her.

Pip is paid to entertain the old lady; everyone thinks this is a great success because he is very happy to enter the house. In fact, the house of Miss Havisham inspires a sense of fear in Pip due to the fact that it is always intentionally dark. Later in the novel, Pip is dismissed from Miss Havisham's service and becomes an apprentice to Joe where he learns to be a blacksmith from his brother-in-law.

One night, his sister, Mrs. Joe is attacked and will only be able to lie in bed until her death where a nice young girl named Biddy is hired to take care of her. Pip uses this opportunity to ask her to teach him all that she knows academically, so that he can better himself in the eyes of Estella. Later, Pip receives a huge fortune, which he believes to have been donated by his patroness

³ Aljack, Hadeel Maysara. "The Hidden Sides Of Major Characters In Great Expectation". Sudan University of Science & Technology College of Languages, 2014. Print.,p.20

⁴ Ibid .,p.06

Miss Havisham who wants to promote his social status. However, the benefactor wishes to remain anonymous, this urges him to travel to London to start his education and pave the way for becoming a gentleman. Pip was very happy as he moves to London, away from the only family and friends he has ever known. He is educated by Mr. Mathew Pocket and strikes a great friendship with his son, Herbert. Pip becomes successful, wealthy and well respected over the years; this new found fortune creates high hopes, or great expectations, for him. His wealth and position changes him, and he thinks his association with Joe and Biddy will lower him in Estella's eyes. Estella continues to be a powerful factor in his life. She has been trained by Miss Havisham to break men's hearts, and is constantly put in Pip's life to toy with him. Even though she warns him, she cannot love him. Pip persists in loving her, and eventually he is utterly heart-broken when he hears news that Estella had married Bentley Drummle, a cruel upper-class gentleman.

On his twenty-fourth birthday, Pip learns that his benefactor is not Miss Havisham, but his former convict, Magwitch, who comes to London to see Pip, risking his life, because he has escaped the deportation and would certainly be executed if discovered, announcing his identity as Pip's secret benefactor all these years. So he commits himself to protecting the fugitive from the police, with the help of his friend, Herbert Pocket. He tries to help Magwitch escape, but in the chaos, Magwitch is injured and caught and eventually dies, but not before Pip discovers that adopted Estella is Magwitch's daughter and tells him how lovely she is. As well, Pip realizes with shame that he has mistreated his good friend Joe, who has always been faithful to him. Pip visits Miss Havisham one last time before her death where she asks for his forgiveness and he agrees despite all the pain that he has suffered. He also goes to Joe and Biddy, who have married one another since the death of Pip's sister.

The novel ends when Pip's returned to his normal lifestyle focusing on his career before he returns many years later to the Satis House where he first met Estella. Once again, Estella and Pip meet in the garden when Estella informs him of the death of her husband and the cruelty that Drummle had treated her with over the years of their marriage. Pip recognizes that Estella's once

cold and bitter eyes have turned warm with compassion as she asks for his forgiveness. He accepts and they walk out of the garden hand in hand, while Pip believes that they will never be apart ever again.

1.3. CHARACTERS STUDY

In *Great Expectations*, as in his other novels, Dickens dramatizes an extraordinary combination of intellectual and moral qualities, as well as he displays the interplay of the characters throughout the novel.

1.3.1. PHILLIP PIRIP

Great Expectations, as a “*Bildungsroman*”⁵ which typically traces the hero's process from childhood innocence to experience, introduces Pip's financial and social rise which results from his expectations accompanied by an emotional and moral decline or deterioration.

As a character, Phillip Pirip or better known as Pip is a protagonist whose actions and decisions make up the entire plot of the story. He tends to be immature and idealistic because he does not like to face the truth, when he is captured by his romantic idealism of Estella. Pip wants to enhance himself and achieve a conceivable advancement. Wealth brings with it many vices and soon Pip starts leading a hollow and purposeless life of luxury. Once he acquires his vast wealth, Pip becomes snobby; he rejects his background and snaps all his old connections.

The reality is that his secret benefactor is a convict who undermines Pip's so called expectations and increases his innately good conscience. As he grows into a man, he begins to have morals. Pip's consequences allow him to realize his wrongdoings and cause him to adapt himself to fiscal matters, the value of friendship, and his evolution from being selfish to selfless. He was able to distinguish what he should do in order to win back the respect he lost when he had acted snobbish and superior towards his friends.

⁵ *Great Expectations: Genre & Bildungsroman*.

1.3.2. ESTELLA

Estella is Dickens' ironic heroine, the opposite of any traditional female protagonist. Ironically, possessing a large amount of wealth and a luxury life doesn't mean salvations all the time; this is the message that Dickens wants to convey throughout Estella's character. Despite all the facts, Estella is victimized twice by her adopted class; once when she is raised by Miss Havisham, who destroys her ability to express emotion and interact normally with the world, and twice when Estella marries the cruel nobleman Drummle, who treats her harshly and makes her life miserable for many years.

Critics have often dismissed Estella as a two-dimensional character without the tug of emotions. Quite to the contrary, Estella is the successful product of Miss Havisham's upbringing in that she truly does what the old lady raised her to do, but she seems to struggle with it. Estella is remarkable for the perceived commentary she makes on social and class distinctions. She is the daughter of a murderer and a convict.

Despite her cold behavior and the damaging influences in her life, Dickens nevertheless, ensures that Estella is still a sympathetic character; by giving the reader a sense of her inner struggle to discover and act on her own feelings rather than on the imposed motives of her upbringing.

1.3.3. MISS HAVISHAM

The character of Miss Havisham is one of the characters to whom Dickens is able to give a very complex and interesting personality; she plays a major role in Charles Dickens' Great Expectations. Throughout the novel, she represents herself as a mad woman, full of sadness, depression, misery and anger.

Miss Havisham the wealthy, eccentric lady that was abandoned on her wedding day; the day she has never recovered from. This emotionally traumatic event defines the rest of Miss Havisham's life and her perspective on men. She never moves past the moment in which Compeyson broke

her heart. As a result, she continues to wear her yellowed wedding dress, although her wedding was years ago. She keeps a banquet set on the table in the great room, complete with her molded wedding cake.

Miss Havisham might be an image, an illusion, and a manifestation of the spiteful, vengeful, and mad lady that is unique in literature.

1.3.4. ABEL MAGWITCH

In Charles Dickens' novel *Great Expectations*, Magwitch, is one of the main characters in the story, has a difficult upbringing and makes a number of bad choices. He never felt accepted or beloved by the society because he committed a series of petty crimes.

In the case of Magwitch, different possibilities of life were not allowed for him since he was a convict, but instead of that he considered to be a self-made man that he teaches himself to read and write. He also gets rich through hard work and living rough and everything he gets, he gives to Pip; becoming the secret benefactor.

Magwitch remembers the generosity of a small boy, feeling the bond of powerlessness and victimization they both shared as convict and child. He recommits his life, this time a conscious choice, to do well. He works hard, so that Pip can live easily.

PART TWO: DICKENS' ADAPTATION TO THE GOTHIC SPACE

2.1. HISTORICAL BACKGROUND OF DICKENS'S ADOPTION TO THE GOTHIC

Gothic fiction enjoyed its greatest popularity during the Victoriana era which took place in the mid Nineteenth century that can be said to have been born with ***The Castle of Otranto (1764)*** **by Horace Walpole**

*"A type of novel that flourished in the late 18th and early 19th century in England. Gothic romances were mysteries, often involving the supernatural and heavily tinged with horror, and they were usually set against dark backgrounds of medieval ruins and haunted castles. The Castle of Otranto by Horace Walpole was the forerunner of the type..."*⁶

And the genre was enormously popular and quickly imitated by other novelists and so the Gothic movement took off.

It is worth noting that Victorian writers have been heavily influenced by this genre that have actively started to borrow qualities from the style of the medieval Gothic dating back to the 1700s, and blended it with more realistic elements, including a focus on science and human. Taking into consideration that the beginning of realism roughly corresponded with the vast and rapid social changes that Industrialization had brought in which they used to show the harsh side of modern era *"the gothic was diffused into sensationalism social critique and the ghost stories as a mean of addressing the domestic dramas and industrialized centuries"*.⁷

⁶ Akendengué, Daniel René. "Elements Of Gothic Romance In Frankenstein (1818) And The Strange Case Of Dr Jekyll And Mr Hyde". (1986),p.02

⁷ Kanarakis, Yannis. "The Gothic And Its Revivals". *Movements And Trends In 19Th- & 20Th-Century English Literature*. Yannis Kanarakis, Katerina Kitsi-Mitakou and Effie Yiannopoulou. 1st ed. Cambridge Scholars Publishing, 2007,pp.9-50, p. 30

However Victorian gothic literature focused on the most recognizable themes and tropes and transplanted them to a more familiar setting, instead of the preoccupation of gloom, dark and stormy nights that featured earlier gothic literature

Arguably, one of the main figures in this rise of Victorian Gothic literature and the most successful, inventive English novelists in all time is Charles Dickens who is, from his early life, passionate with reading such gothic stories of eighteenth century romance as well as his influence by many 19C European writers of grotesquelike Victor Hugo and Charles Baudelaire, Nikolai Gogol, William Makepeace Thackeray and Thomas Hardy "⁸ that maintain him as an excellent representation to this genre particularly his contribution in "**Christmas Ghost**" story that was considered as the first cornerstone to his gothic institution. Even though he was a late contributor to the development of Gothic English literature, his fiction features many gothic elements. The novels that owe a debt to the gothic tradition include: **The Old Curiosity Shop** (1841), **Bleak House** (1853), **Little Dorrit** (1857), **Great Expectations** (1861), and **Our Mutual Friend** (1865).

Through these novels Dickens makes grotesque as a set combining social realism with exaggeration and fantasy to draw attention to the dark shadows and hidden corners of modern society "Charles Dickens did not only restore to Gothic conventions and motifs ... attached a moral and to them by utilizing them as a form of social critiques "⁹. In addition to that, he used fantastic to raise public awareness about social anxieties and the corruption of rapid industrialization during the Victorian era "Dickens's grotesque is rooted in exploration of "the Romantic side of familiar things", and thus serves the representation of a new reality, bearing witness to his conviction that in the wake of the disruptions brought about by the advent of an industrial society ... "¹⁰

⁸ Farrar, Isabelle Hervouet, and Max Vega Ritter. *The Grotesque In The Fiction Of Charles Dickens And Other 19Thcentury European Novelists*. 1st ed. Cambridge Scholars Publishing: Lady Stephenson Library, Newcastle upon Tyne, 2014,p.08

⁹ The Gothic and Its Revivals. 30

¹⁰ The Grotesque in the Fiction of Charles Dickens and Other 19thcentury European Novelists.p.07

Undoubtedly, Dickens believes that through these grotesque pieces, the criminal underworld could be depicted in its colors without any idealism.

2.2. DICKENS'S OWN CREATION OF THE GOTHIC SPACE

Charles Dickens was known for his powerful gothic strain in his novels notably in *Great Expectations*. He was skillful in creating characters, setting and atmosphere and invoking them in dark and supernatural world.

In *Great Expectations*, from the first chapter, Dickens associated the gothic element within their humorous, picaresque structure, employing melodrama, hyperbole and terror through Pip's dreams and hallucinations from the ages of seven to twenty three. Generally, the proper term for this kind of story is the German word "*Bildungsroman*" that "*becomes an appropriate device for Dickens's intention to write an autobiographical novel*"¹¹. Truly, according to Oxford concise Dictionary of Literary terms *Bildungsroman* is "*a kind of novel that follows the development of the hero or heroine from childhood or adolescence into adulthood, through a troubled quest for identity*"¹² and "*as a process of movement and adjustment from childhood to early maturity*"¹³

In the context, it can be said as a study or a focus on the growth and the development of the protagonist Pip from: childhood, youth and maturity. This Pip's journey study from child to man and Dickens' adoption too many of the common concerns in *Bildungsroman* is a very important feature of the genre to which *Great Expectations* belongs to develop plot structure and externalizes the inner workings in Pip's psyche.

To serve this purpose, he is strategically in his selection of the first person narration of the main character Pip; mainly one of the benefits is that Dickens can play with reader that there is a

¹¹ Lunlaporn, Sakchai. "DAVID COPPERFIELD AND THE BILDUNGSROMAN: THEIR CONTRIBUTION TO CHARLES DICKENS' S REPUTATION". *Journal of Humanities Regular* (2015), pp. 59-72.p, 59

¹² Gillespie, Gerald, Manfred Engel, and Bernard Dieterle. "*Romantic Prose Fiction*". 1st ed. Amsterdam: J. Benjamins Pub. Co., 2008, p.265

¹³ Schmid, Matthias. "Great Expectations As A Bildungsroman". *Grin.com*, 2005. Accessed. 22 Apr. 2017.

progression in Pip's moral regeneration as he grows older; the Pip in the first chapter surely is not the Pip of the chapter twenty. In other words, this literary technique of the first person narrative allows the story to have authenticity and realism, and makes it closer to the readers as well.

Needless to say, Charles Dickens is not for nothing- the greatest novelist in English literature. When it comes to style, he is the king. He exhibits superb skills in narratology and stylistics. Therefore, he is characterized for his magnificent descriptive prose. His description often presents people, weather as well as his ability at describing the setting and does well at describing all the depressing and scary places at the beginning of his novel

"Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard.... and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair 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".¹⁴

In a sense, Dickens cleverly uses his descriptive talent from the opening scene depending on imagery to make his readers involved in the story by picturing the scene so vividly in their minds as they can really see it, see Dickens's description «overgrown with nettles."¹⁵ *"The dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered*

¹⁴ *Great Expectations*, p. 06

¹⁵ *Ibid.*, p. viii

cattle feeding on it"¹⁶. He evokes a feeling of mystery and builds up a sense of Pip's isolation and coldness, this effect of mystery sets the mood of the novel and creates hidden secrets and the underlying tone of the nature of the gothic text in order to catch the reader's sympathy and skillfully play with his emotions. More importantly, Dickens is very successful in characterization; his power involves the nature of the grotesque with his caricature.

It is interesting to see that Dickens overlaps his characters dynamically in the novel and how they are drawn as an element of suspense. Mainly, his gothic creativity is appeared in evoking an association between human and animal forms. An example of that when Magwitch is frequently likened to an animal in the scene when Pip returns the next morning with food for him

*"I had often watched a large dog of ours eating his food; and I now noticed a decided similarity between the dog's way of eating, and the man's. The man took strong sharp sudden bites, just like the dog. He swallowed, or rather snapped up, every mouthful, too soon and too fast; and he looked sideways here and there while he ate, as if he thought there was danger in every direction of somebody's coming to take the pie away... In all of which particulars he was very like the dog"*¹⁷.

Dickens used the words *"growled"*¹⁸ *"whose teeth chattered in his head"*¹⁹ to employ the metaphor of a dog and describe the way that Magwitch eats and how he snaps up the poke pie with *"sharp sudden bites."*²⁰ Subsequently, this literary technique is managed to create a dangerous atmosphere, adding to that, Dickens further continues to describe the character's appearance to emphasize on the mood of the novel including a large amount of rhetorical expressions such as: simile, metaphor, personification....in which he has a great use in manipulating the physical side of

¹⁶ Ibid., p. viii

¹⁷ *Great Expectations*, p. 27

¹⁸ Ibid., p. viii

¹⁹ Ibid., p. viii

²⁰ Ibid., p. viii

the story's characters vividly and graphically. For instance, how Pip describes Miss Havisham when he saw her for the first time is worthy

"she was dressed in rich materials - satins, and lace, and silks - all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair ...dressing. Those trinkets, and with her handkerchief, and gloves, and some flowers, and a prayer-book, all confusedly heaped about the looking-glass... I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. ..., I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress... Now, waxwork and skeleton seemed to have dark eyes that moved and looked at me..."²¹

This vivid description of her style that is all in white which appeared to be like Skelton makes the readers live the scene in their imagination as they feel, touch and see. Dickens writes very descriptively to grippe and involves them to the abnormal sense of the story. In addition to that, this description shows a wonderful eye for details. Thanks to his huge vocabulary knowledge that allows him to weave the very little things in the story *"satins, and lace, and silks-all of white... with her handkerchief, and gloves, and some flowers, and a prayer-book"*²²

Dickens carefully implants such details in the text of narrative to employ melodramatic and illustrate the real descriptive image in order to get the full apprehension of his reader. So as to convey richness and variety of detail, he writes in typical Victorian prose style using compound sentences and complex structure and including repetition.

²¹ Ibid., p. viii

²² Ibid., p. viii

Due to the serial nature of Dickens' novel that allows him to focus so much on the words, he exploits the technique of **parallel structure** * deliberately in the text with great artistry as Brook (1970, 143) states, repetition "*is one of the linguistic devices of which Charles Dickens is very found*"²³. In Dickensian style, he used the technique of repetition which greatly enhanced people's feelings in order to inflame the effect of the description of setting, atmosphere and characters. This shapes Dickens fluency in writing and enhances readability as well, which springs rhythm to his words that maintain Dickens really masters style to correlate poetic devices into a prose perfectly, as many critics state that "*poetic imagination as the source of Dickens's greatness*"²⁴.

Mostly, the colorful style that Dickens obviously engages in, relates to the themes, content and characters which add an emphasis to the mood of the novel and directs the readers to the exact purpose.

2.2.1. THE SETTING:

The aesthetic aspects of the setting are greatly influential in gothic novels. It not only evokes the development of atmosphere, but also portrays the deterioration of its world. In fact, the gothic architecture Dickens creates is a symbolic one which plays an important role in the philosophy of the book. In *Great Expectations*, these fictional locations have an effect on the novel as they reflect the characters' psychologies and create a mood and atmosphere of the story, through the setting the plot can be moved forward. In addition to that, the novel was published in serial form of weekly installment and so needs to grab the reader from the very start in order to keep the readers' attention and to stop them losing their interest.

* **Parallel structure** involves the repetition of certain grammatical structures such as sentence construction, phrasing, repeated use of the same part of speech, similar clauses

²³ Hori, Masahiro, Tomoji Tabata, Sadahiro Kumamoto, and Hiroyuki Ito, *Stylistic Studies of Literature: In Honour of Professor Hiroyuki Ito*, Bern: Peter Lang, 2009

²⁴ Allingham, Philip V, and Andrzej Diniejko. "The Poetic Dickens — A Review Of Joseph P. Jordan's "Novels As Verse" (2012)". *Victorianweb.org*, 2017. Accessed. 22 Apr. 2017.

Great Expectations takes place in 19th century and has no one single setting that defines the novel. The opening pages of the novel set a gothic mood where a dark, dank and terrifying graveyard where Pip's parents were buried in misty marches of the east of England.

Starting the graveyard scene quickly informs the reader of a lot of information about Pip's background as Pip's parents and family were briefly explained via the grave stones and Magwiches barks questions at him: "Now then lookee here" said the man "where's your mother?" "There sir" replied Pip "also Georgiana .that's my mother"²⁵ as he points to his parents and five siblings' gravestones.

Generally, the novel unfolds in the city and the country; both are symbolic of his journey and life lessons to learn. Pip grew up in two places in the countryside; the forge where he is raised by his sister and her husband as a place of warmth, safety and offering the saving help after his boyish sins as Joe says that there's always room at the forge for Pip though his sister wished to turn him away.

In actuality, the forge represents the lower class with a simple life and pip's innocence and warm-hearted without any great expectations as "he believed in the forge as the glowing road to manhood and independence"²⁶. But his experiences with Miss Havisham, the forge becomes Pip's shame of his social background; this transformation directs the plot into another circle where Pip's ambitions started to take off. Besides, the Satis House where Pip was sent to spend time with the upper class Miss Havisham and adopted daughter Estella. There, Pip's first taste of higher society is bitter one and prefigures his expectations of rising social status and wealth.

Originally, Gothic literature takes its themes of terror, darkness, sublimity and confusion from gothic architecture that was popular in the middle of medieval times. It was a style of architecture which famed for grand arched buildings mainly: castles, mansions and abbeys.

²⁵ *Great Expectations*, p. 147

²⁶ *Ibid.*, p. 78

By the time, gothic buildings were the feedbacks in which gothic novels have developed feelings of fear and terror in a reader. Dickens who was prolific inventor in setting his gothic novels in strange, old and mysterious building, in order to elicit his reader's strong emotions, he has used the Satis House among the main gothic elements in conjuring up images of darkness.

More significantly, The Satis House of Ms. Havisham is a symbol of frustrated expectations. The origin of the name comes from the Latin for "*enough*"²⁷ as Estella tells Pip that when it was first built, the builders thought that whoever owned the house could want nothing in life "*when it was given that whoever has this house could want nothing else*"²⁸ but in fact the name of Satis House is contrasted through reality. "*It is ironic that the name of the Satis House means enough and it as well as Miss Havisham appears so neglected and in need.*"²⁹

When Pip arrives at the House for the first time he notices an inhospitable place as an old castle that was deserted for a long time. He describes her house as fellow

*"Within a quarter of an hour we came to Miss Havisham's house, which was of old brick, and dismal, and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all the lower were rustily barred. There was a court-yard in front, and that was barred; so, we had to wait, after ringing the bell, until someone should come to open it. While we waited at the gate...."*³⁰

Even the garden of the house as Pip mentions also was uncared and neglected "*.... The garden of the house, and that it was overgrown with tangled weeds....*"³¹ There, duly the plants and flowers are growing and blooming into a poor state over a long period of time, everything is dead and decaying, inside the house, Pip described the passages as dark since there's no sunlight entering

²⁷ *Great Expectations*, p.98.

²⁸ *Ibid.*, p. viii

²⁹ Clamon, Judy. "*Great Expectations (Max notes Literature Guides)*". 1st ed. united states of America: Research & Education Association, 2013,p.24

³⁰ *Great Expectations*, p. 95

³¹ *Ibid.*,p.111.

and Estella just using one candle light to lead him to Miss Havisham's room "...the first thing I noticed was That all passage was all darkAnd still it was all dark, and only the candle lighted us. "³² and how he is for first time seeing Miss Havisham in dressing room and the decaying banquet table , the smell of grains and beer left for a long time and empty casks, even she had stopped the watches and the clock at the moment of the jilted bride as she wants to froze her time that has stopped living .

From this description, it seems that Satis House is not exactly a place of joy and merriment but a grave of dreams and hopes. It was indeed emphasized Miss Havisham's inner darkness and broken heart " the appearance of Satis House , is strongly connected to Miss Havisham 's character as the house symbolizes Miss Havisham's inner state of soul "³³ .

Moreover, Pip as a tool to describe Satis House, Dickens builds and adds more tension and spooky feelings to the novel in order to make the reader imagine what Satis House was like dark, scary, uncanny and decayed house full of angry and anguish, and this , mainly is the purpose behind using Satis House as a gothic element.

It is interesting to note that the variation and the contrast of the settings that Dickens creates, is on purpose. Switching up to the big city London makes the changes in the characters of personalities more appropriate. As a novelist, *Charles Dickens's works are especially associated with London*³⁴ like no other author which is the setting for many of his novels, usually as the main setting. Victorian London deeply inflamed his imagination and inspired him to write In as a letter, Dickens wrote, to John Forster, in 1846

" a day in London sets me up and starts me', but outside of the city, 'thetoil and labour of writing, day after day, without that magic lantern is IMMENSE!!' Benjamin cites the comment on this in

³² *Great Expectations*,p.98.

³³ Rutner, Sabrina. "The Gothic Elements And Atmosphere In Charles Dickens' "Great Expectations". An Analysis". *Grin.com*. 2014. Accessed. 22 Apr. 2017.

³⁴ "Dickens' London". *En.wikipedia.org*, 2017. Accessed. 22 Apr. 2017.

*Elmond Jaloux's "le dernier flateur "(le Temps, 22May 1936)" in order to write his novels, Dickens needed the immense labyrinth of London streets where he could prowl about continuously"*³⁵

And *Great expectations* is no exception, London is the second functional location in the novel where is attempted to be the birth of Pip's expectations to be a gentlemen but has very a little idea how dirty and ragged it could be.

The first impression that Pip makes when he comes to London *"...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."*³⁶ Pip's surprise that the big city is not the ideal place and what he sees in the public yard where criminals are whipped, punished, or hanged for anyone to see, disappointed him and realized that London is not the paradise he anticipates it to be *"So imperfect was this realization of the first of my great expectations"*³⁷ Rather than being a gentlemanly perfectness, London is gross, dirty, and criminal.

2.2.2 THE MYSTERIOUS ATMOSPHERE

Dickens noticed that there is no other process than the atmosphere of mystery that can effectively enhance people's feeling of fear *"Fear is the quickest and most effective way of common thing continuous audience's attention"*³⁸. The mysterious atmosphere is a vital gothic element in Dickens's *Great Expectations*. The fact that the writer was successful in his attempts no doubt *"Great Expectations is among many fine examples in Dickens, a supreme exemplar of his gift for"*

³⁵ Ibid

³⁶ *Great Expectations* ,p 286.

³⁷ Ibid.,p.305.

³⁸ "(Re) Imagining the (Neo) Victorian Spinster: Gothic, Sensationalist and Melodramatic Reflections of Miss Havisham." Diss,p.9

atmosphere": the instilling in the reader of an inchoate sense of fear or fun, foreboding or discomfort, hilarity or happiness"³⁹

All within the first paragraph, Dickens prepares his readers for grimacing a world full of harshness, coldness and loneliness through representing a bleak atmosphere. For example : at the beginning of the novel, Dickens is already creating the mood as he describes the child Pip as an orphan, is on a foggy churchyard *"that this bleak place over-grown ...the dark flat wilderness beyond the churchyard"*⁴⁰, *" the marches were just a long black ...not nearly so broad nor yet .so black ... raw of long angry red lines and ... black lines"*⁴¹ through reading these descriptive words, Dickens extremely illustrates a vivid description of the gloomy and terrible atmosphere in which he wants to be.

Furthermore, Dickens in order to immense the suspense, used the technique *"the pathetic fallacy"*^{*} throughout Great Expectations particularly in the form of weather. In other words, the author adopts the weather's form to foreshadow events and expresses Pip's feeling of fear and horror. The dreary, dark and bad weather is equally contributed with unsettled or danger incident that would happen.

In a context, the pathetic fallacy of heavy mist is evoked several times to accompany danger and uncertainty like when Pip meets the convict in that mist *"the mist was heavier yet when I got out upon the marshes..."*⁴² later he is kidnapped by Orlick and nearly murdered in them *"there was a melancholy wind, and the marshes were very dismal... It was beginning to rain fast"*⁴³.

³⁹ Newlin, George. Understanding "Great Expectations": A Student Casebook to Issues, Sources, and Historical Documents, p. 3

⁴⁰ *Great Expectations* ,p. 3.

⁴¹ Ibid., page 9.

^{*} The pathetic fallacy coined by John Ruskin in *Modern Painters*, is a literary device that attributes human qualities and emotions to inanimate objects of nature.

⁴² *Great Expectations* ,p. 26.

⁴³ Ibid., p751.

Whenever Pip goes into the mists, something bad is likely to happen. like, the mists on Pip's journey to London, shortly after receiving his fortune, alarms the reader that this apparently positive development in his life, may have dangerous consequences *"the light mists were solemnly rising, as if to show me the world, and I had been so innocent and little there, and all beyond was so unknown and great"*⁴⁴. But at the end of the story, the atmosphere has considerably changed, the mists rise and the shining of the sun returns that reflects Pip's changing life

*"The June weather was delicious. The sky was blue, the larks were soaring high over the green corn, and I thought all that countryside more beautiful and peaceful by far than I had ever known it to be yet"*³

Mostly, the beauty of atmosphere Dickens is tackled with extensively to achieve many things. Dickens raised the mysterious atmosphere in order to employ ideas, thoughts and values. His investigation builds the mood and foreshadows future events that make his plot more complex and mysterious.

In addition to the pathetic fallacy, Dickens creates a universe of darkness, every part in this novel relates to darkness which makes the story very eerie and enigmatic. Meeting the convict, travelling to Miss Havisham, nearly killed by Orlick, all the main events are witnessed in the darkness, which seems that anything dangerous would happen to Pip, it occurs in the night of darkness.

It is worth noting, like many other gothic writers, the elements of darkness are very important in Dickens' works; he attempts to create a menacing atmosphere from the beginning of the novel. Thus he gives a great value to the use of the word "dark" and its variants "darkness, bleak, gloomy, shadow..." in the book. In fact, Dickens' dark world is not only a way of graphing the physical appearance of the plot, but it is also psychologically the reflection of dark characters' inner like: Miss Havisham's dark inside has reflected to her outside which makes everything around

⁴⁴ Ibid., p 283.

her seems to be like her. This marriage between both sides indeed gives birth to a horrible atmosphere that increases the reader's suspense.

Further quality of Dickens' novel, he undoubtedly creates a mysterious atmosphere in his reader's minds. He uses an advanced language that plants a clear insight to his novel; he has carefully chosen every word in every sentence to create a gloomy mood. His powerful options make his words as a key to understand the hidden corners of the story like his adoption to the formal language particularly in dialogue such as: the words in the dialogue of the convict " *give it mouth*"⁴⁵, " *you young dog...what fat cheeks you ha'got*"⁴⁶, " *darn Me if I couldn't eat 'em*"⁴⁷ this kind of language makes the character of the convict more real which brings a sense of familiarity to the Victorian reader.

In fact, his adoption to various colloquial phrases and expressions by manipulating them with his own techniques that raised some difficulties to understand his diction like his use to idiomatic expressions such as " *Jumped over its own weather-cock*"⁴⁸, " *Hark! Said I ...was that great guns Joe*"⁴⁹, " *The fear of losing Joe's confidence... without thinking that he was meditating on it.* "⁵⁰. Meanwhile, the names of characters and locations are not accidentally selected in this story.

The author chooses symbolic names to convey information about the character, for example the name of protagonist Pip means "seed" that his maturation is effected by several events that happen in the story.

⁴⁵ *Great Expectations*, p. 04.

⁴⁶ *Ibid.*, p.05.

⁴⁷ *Ibid.*, viii.

⁴⁸ *Ibid.*, p.07.

⁴⁹ *Ibid.*, p.21.

⁵⁰ *Ibid.*, p.70.

To sum up, his choice of diction really affected not only the events but also his readers and makes his work among the most distinctive artistic literary accomplishments.

CONCLUSION

Generally, Dickens's gothic investigation in *Great Expectations*, represents a new birth of the gothic literature with distinctive style, he incorporates new stylistic devices in his novel to enhance the general mood of the story. Moreover, what's make his work really a masterpiece is his abnormal character Miss Havisham, that she is portrayed as the main gothic element in the story, throughout her, the author has passed several social themes in the novel as we shall see in the next chapter.

INTRODUCTION

Miss Havisham's Charles Dickens is the most vivid, astonishing character in the book. In fact, she has been considered as the main gothic tool that the author investigates with. So this final chapter involves a deep discussion on how her tragic story affects her and causes her a psychological trauma that makes her a mad woman full of vengeance and anger to all men. Also, we shall discuss the theories to be used for the research study which are: Feminism, psychoanalytical and Marxism.

2.1 MISS HAVISHAM A -TOOL FOR MYSTERIOUS GOTHIC

As one of the most distinctive and memorable characters of Charles Dickens, the virgin queen of Satis House Miss Havisham, in *Great Expectations*. In fact, Dickens is very effective at presenting her in the story, he has a tendency to use gothic techniques through creating an eccentric, mad, revengeful character in Miss Havisham, full of sadness, depression, misery and anger.

As a young woman with all her dreams, she fell in love with a young man called "Compeyson" but he badly left her and run away with her fortune on her wedding day. Ever since the day that Compeyson jilted Miss Havisham, she has a vendetta against all men and secludes herself in her manor for the rest of her life to stay there by her guards of humiliations and heartache. Unable to overcome her past, Miss Havisham leaves all the accessories of her bridal day; white dress, veil and bridal flowers , keeping a decaying feast on her table and even she has effectively stopped all the clocks at twenty minutes to nine in an effort to stop time at the moment of breaking off the engagement. This emotionally traumatic experience makes her like the undead, a living zombie as Pip describes her.

"I saw the bride within the bridal dress that had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. Once, I had been taken to see a ghastly wax-work at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress, that had been dug out of a vault under the church pavement. Now, wax-work and skeleton seemed to have dark eyes that moved and looked at me."⁵¹

The portrayal of Miss Havisham as a ghastly and Skelton constructs her grotesque that makes Pip terrified and afraid, not only that, her Satis House has a dreary atmosphere that was turned as a prison *had a great many bars to it. Some of the windows had been walled up...all the lower were rustily barred*⁵² these claustrophobic environments reinforce the gothic essence that surrounds her.

More than that, Miss Havisham's power is shown through her adoptive daughter Estella. This beautiful young ward is fed with full hatefulness to male's sex and is raised to be cruel and heartless in order to destroy men's hearts. At the end, Miss Havisham feels release when Estella finally does break Pip's heart and makes him feel the same cruelty that she has once been experienced.

Furthermore, with a reference to the feminist theory in the relationship between **marriage and patriarchal society** of 19th century Victorian England where women were oppressed and considered inferior to men and had to depend on men at time of need, and the soul of women were limited only to marry, get birth to children and take part in their husband's interest and business as Walby defines it *"as a system*

⁵¹ *Great Expectations*, p. 101

⁵² *Ibid.*, p. 95

of social structures, and practices in which men dominate, oppress and exploit women".⁵³

Meanwhile, this affects in highlighting one of the main fundamental concept of feminist criticism: **-Patriarchy** is "*central to the diverse aims and methods of feminist criticism is its focus on patriarchy, the rule of society and culture by men*".⁵⁴

In a sense, patriarchy can be seen in Charles Dickens' *Great Expectations* in relation to marriage as we mentioned above. In Victorian age, marriage was possibly one of the most significant points in women's life and Miss Havisham unluckily failed to do so. As a result, she imprisons herself as recluse in her creepy mansion and spends her rest of life blaming herself for her unfortunate marriage.

This was an expected result about Victorian society that has been led by patriarchal system in which it believes in spinsterhood as a crime and *spinsters were grim figures of womanhood, often scorned and pitied, considered abnormal, alienated or even mad*"⁵⁵. Unlike the other spinsters, the stigma that Miss Havisham is felt when her fiancé withdraws on their wedding- day, makes her not only bitter and aggressive man-hater, "*but she looked like the Witch of the place*"⁵⁶.

In addition to that, the authority that Miss Havisham exercises over Estella identifies her more with the masculine role. To be precise, "*she represents the male Victorian figure rather than the female: she owns property and she possesses a female-and her own female addition to this is that she also gains power over a male, Pip.*"⁵⁷ Thus, it may be considered here as the most dangerous character by Victorian readers as Ciugureanu points out "*When a woman*

⁵³ Walby, Sylvia. *Theorizing Patriarchy*. the Press Syndicate of the University of Cambridge The Pitt Building, Trumpington Street, 1991,p.20

⁵⁴ "What Is Feminist Literary Criticism?". *Pride and Prejudice.*, 2017, 8 Apr. 2017.

⁵⁵ "(Re)Imagining The (Neo)Victorian Spinster: Gothic, Sensationalist And Melodramatic Reflections Of Miss Havisham". Master of Arts. Aristotle University of Thessaloniki, 2014, p.29

⁵⁶ *Great Expectations*, p.148

⁵⁷ Cellier, Sien. "Faculteit Letteren & Wijsbegeerte Sien Cellier "*The Monstrous Feminine' Female Abjection In The Works Of Charles Dickens*". Master's Dissertation, 2012,p.51

opposes the patriarchal world, [...] she becomes an object of ridicule, a grotesque figure, a monster, a stereotype pitted against that of the angel of the house."⁵⁸

More significantly, Miss Havisham becomes a threat to her society since she challenges men's loyalty and deviates herself from the traditional view about female. Consequently, the author is not utterly kind to her and she is painted as grotesque monster and as a kind of justice, Dickens punishes her at the end of the story to re-establish *the gender disequilibrium*⁵⁹. As Michal Slater mentions in her book *Dickens and Women* where he analyzed the portrayal of female sex in Dickens' fiction novel,

*"sees women only as they have been typecast by men—as angelic ministers of grace and inspiration . . . as tormenting charmers . . . as threateners of male liberty . . . as trying partners . . . as gloriously absurd in their distinct femaleness . . . or as singularly capable of dog-like devotion to men as they love even when they meet with nothing but cruelty and brutality in return."*⁶⁰

Michal stated that women's picture in Dickens's works are simply injustice in such level, Charles Dickens is further not equally dexterous, as many critics agree, which makes him misogynist writer.

⁵⁸ Ibid.,p.52

⁵⁹ Ibid, vii

⁶⁰ Saxena, Shweta. "*Shifting Women from Periphery to the Centre: A Feminist Study of Charles Dickens' Great Expectations*", Vol. 9, No. I, (January 2013),p.1-2

2.2 MISS HAVISHAM AND THE INTERNAL WORLD

In *Great Expectations*, by Charles Dickens, 'Miss Havisham' is an old, absinthian and complex character whose past remains a mystery. The construction of identity of this unnatural and fantastical woman is built upon her appearance, her environment and her ill-fated marriage. The interpretation of Miss Havisham's personality that turned into an oppressed, vengeful, degenerated woman and her inner conflict between sanity and madness through the use of psychoanalytic criticism that concentrates on the human desire and behavior.

2.2.1 MISS HAVISHAM -THE OPPRESSED WOMAN

The traumatic event where Miss Havisham was jilted by her lover and scheming fiancé, leads her to be an oppressed woman by her refusal to forget the past, where she seclude herself voluntarily in her ivory tower, ensured to stay there and not shown her face to society. Miss Havisham's life was ruined afterwards conducting her to create a personal prison in Satis House choosing isolation as a defense to her betrayal and broken heart; she didn't believe in love anymore, as she clearly stated when she told Pip:

*"I'll tell you... what real love is. It is blind devotion, unquestioning self-humiliation, utter submission, trust and belief against yourself and against the whole world, giving up your whole heart and soul to the smiter - as I did!"*⁶¹

This passage shows how deeply Miss Havisham is transformed from a passionate young woman in love to a cold, hardened, and oppressed person.

When Pip visited Miss Havisham in her house, he noticed that all the watches on the house had stopped at twenty minutes to nine, as he conducted in these quotations:

⁶¹ *Great Expectations*, p.425-426.

*“It was when I stood before her, avoiding her eyes, that I took note of the surrounding objects in detail, and saw that her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine.”*⁶²

*“There was a clock in the outer wall of this house. Like the clock in Miss Havisham’s room, and like Miss Havisham’s watch, it had stopped at twenty minutes to nine.”*⁶³

The two passages stated that Miss Havisham in her own world has effectively stopped time from the moment she received Compeyson’s rejection letter. These stopping of the clocks symbolize Miss Havisham’s refusal to move on this tragic event, and that she lost a sense of time track.

Ever since Miss Havisham’s rejection, she becomes a committed woman to her own suffering which reflects her psychological damage, as Pip denoted:

*“Saving for the one weird smile at first, I should have felt almost sure that Miss Havisham’s face could not smile. It had dropped into a watchful and brooding expression -most likely when all the things about her had become transfixed - and it looked as if nothing could ever lift it up again.”*⁶⁴

This phrase by Pip depicts how depressed from life Miss Havisham is. It shows how much she was affected by an event from her past, and how hard it is for her to overcome her sadness. Miss Havisham was experiencing a major conflict with her internal self learning that her "lover" just banded her, she became deeply depressed which made the effect of her abandonment even worse.

⁶² *Great Expectations*, p. 101.

⁶³ *Ibid.*, p 139.

⁶⁴ *Ibid.*, p 106- 107.

Another illustration of Miss Havisham's oppression is the Satis House, where she turned it into dark gloomy place to seem like a prison, as Pip described it:

"Within a quarter of an hour we came to Miss Havisham's house, which was of old brick, and dismal, and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all the lower were rustily barred".⁶⁵

"We went into the house by a side door - the great front entrance had two chains across it outside - and the first thing I noticed was, that the passages were all dark, and that she had left a candle burning there."⁶⁶

Satis House is not just a place where Miss Havisham creates her own personal prison. In fact it also represents her state of mind and choices of loneliness, isolation and oppressive atmosphere. Miss Havisham does not let her emotions of betrayal and humiliations go, this internal conflict with her emotions is what kept her from moving on from the heart break. Her heart, imprisoned by humiliation, caused her to be afraid of facing the world.

2.2.2. MISS HAVISHAM - THE DEGENERATED

The literature of the fantastic was a powerful literary form that reflected late Victorian anxieties; the use of supernatural and fantastic elements which were features of the Gothic, makes the reader feels distanced from the unusual atmosphere of the novel; especially in the case of Dickens's *Great Expectations*; where Miss Havisham portrayed the vulnerable princess.

⁶⁵ *Great Expectations*, p. 95.

⁶⁶ *Great Expectations*, p. 98.

Miss Havisham is the wealthy lady with her eccentricity and feelings of hatred towards men. The way in which she is banished to a cold, desolate place where natural sunlight is forbidden, reveals the loneliness embedded in her soul, as she said to Pip: “‘Look at me,’ said Miss Havisham. ‘You are not afraid of a woman who has never seen the sun since you were born?’”⁶⁷.

Throughout the Novel, Dickens portrays the character of Miss Havisham as a bitter old woman who refuses to live her life due to the heartbreak she suffers from, the first impression of Havisham’s identity dropped from Pip’s description:

*“...I saw that everything within my view which ought to be white, had been white long ago, and had lost its luster, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone.”*⁶⁸

This passage traces the inevitability change of Miss Havisham from young, beautiful woman in love to an old, hardened, and lonely person. Her wedding dress which she remains wearing it on her decaying body became an ironic symbol of her degeneration. Throughout the novel, Miss Havisham epitomizes a diversity of images between development and decay; her aged figure illustrated the degeneration era where various physiological changes were taking place. Her persistence at living in such a decaying environment explores the depths of her oppressed and degenerated identity.

⁶⁷ *Great Expectations*, p.101.

⁶⁸ *Ibid.*, p.100 – 101.

Carol Ann Duffy explores Miss Havisham's tragic life in the poem named 'Havisham', with the use of symbolism, dark themes that could express the degenerative Havisham after her tragic wedding.

Throughout the poem, Duffy uses the narrative voice and tone that makes Havisham feel real to show her mental decay as her language degrades down; which reveals her feeling of hatred for all men and desperate want for revenge:

*"Beloved sweetheart bastard. Not a day since then
I haven't wished him dead. Prayed for it
so hard I've dark green pebbles for eyes,
ropes on the back of my hands I could strangle with.*

*Spinster. I stink and remember. Whole days
in bed cawing Nooooo at the wall; the dress
yellowing, trembling if I open the wardrobe;
the slewed mirror, full-length, her, myself, who did this*

to me? Puce curses that are sounds not words.

*Some nights better, the lost body over me,
my fluent tongue in its mouth in its ear
then down till I suddenly bite awake. Love's
hate behind a white veil; a red balloon bursting
in my face. Bang. I stabbed at a wedding-cake.
Give me a male corpse for a long slow honeymoon.
Don't think it's only the heart that b-b-b-breaks."*⁶⁹

The poem created a sinister mood as Havisham exposes her hatred for men and shows her physical and mental decay as she has been isolated from the world for so long, this isolation and loneliness reveals Miss Havisham the degenerative woman.

⁶⁹ Havisham by Carol Ann Duffy.

2.2.3 MISS HAVISHAM' S STATE BETWEEN SANITY AND MADNESS

Throughout the novel of "*Great expectations*", Dickens actuated the reader into a world of dream and gothic fantasy. In fact, he used several genres such as: Gothic and sensationalist fiction to create *Miss Havisham* character. Therefore, the figure of *Miss Havisham* in the novel as an exaggerated model represented the spinsterhood which reflected the Victorian anxieties concerning unmarried women whom considered being social threat. The case of Miss Havisham as the jilted bride within *Great Expectations*, revealed the state between sanity and madness; her hunting past symbolized oppression and degeneration of her psychological, and mantel stage, where she struggled between normal and abnormal, this uncertainty advocated the Freudian concept "*the uncanny*"⁷⁰ where something that is familiar in the mind becomes foreign and frightening.

For many instances, Pip saw Miss Havisham as a ghostly figure "... *I saw Miss Havisham going along it in a ghostly manner...*"⁷¹ even though he knew that she is a tangible person. This supernatural event illustrated her psychological damage. Enhancing her terrifying experience where the shattered emotions averted the human sense moved by anger and hatred because of the betrayal she suffers from the man she was supposed to be married to, she completely isolated herself from the external world, the symbols of the frozen time and the dark atmosphere of the Satis House depicted Miss Havisham's uncertainty of living and not living; this embodied the loss, isolation, and mental illness. The strangeness of Miss Havisham identity constructed by means of her clothes "*The Woman in White*", her appearance and her surroundings that revealed the state of a diseased soul "*madness [has] a necessary tendency to produce alterations of appearance*"⁷².

⁷⁰ Hager, Kelly. Dickens and the Rise of Divorce The Failed-marriage Plot and the Novel Tradition.

⁷¹ *Great Expectations*, p. 547.

⁷² Bennett, Susanna. "Representations And Manifestations Of Madness In Victorian Fiction". Master of Arts. The University of Waikato, 2017,p.38

Miss Havisham's failed relationship pushed her to rebel against the stereotypical Victorian woman and choose quite the opposite of this, as the angry spinster depending on the manifestation of her deviation from the norm. This transformation was due to Miss Havisham's trauma where she imprisoned her mental state in confusion between sanity and madness. This confusion was a reflection of her emotional disorder about her ill-fated marriage that caused her hysteria of seeking revenge from all men. So, as a result she adopted Estella where she raised her to be a beloved person and to have a cold heart to break men's hearts, as Miss Havisham said to Pip: "*Hear me, Pip! I adopted her to be loved. I bred her and educated her, to be loved. I developed her into what she is, that she might be loved.*"⁷³ Eventually, Miss Havisham becomes an avenger person from the pain she suffers where she used Estella in her darker purpose of a revenge game.

Miss Havisham's state between sanity and madness illustrated the depth of her transformation after the black day of her life where she lost faith in love and imprisoned herself in a personal prison, being a prisoner of her haunting past. Throughout the novel Dickens creates the theme of madness through Miss Havisham's characterization, where he draws the border line between sanity and insanity. Furthermore, the character of Miss Havisham depicted the Freudian notion "*the uncanny*" where she was confused or uncertain of making the best choice by moving on with her life, instead of frozen time of the ill-fated marriage.

⁷³ *Great Expectations*, p. 425.

2.3 MISS HAVISHAM AND THE EXTERNAL WORLD

As a dynamic character in Charles Dickens *Great Expectations*, Miss Havisham highlighted as a bitter, odd old woman who is vengeful and uncompromising. Throughout the story, Miss Havisham's life is defined by a tragic event, from the moment that she was left by her groom at the altar, she hardened her heart towards the man folk, and isolated herself in her mansion in her own making with " *its seared red brick walls, blocked windows, and strong green ivy clasping even the stacks of chimneys with its twigs and tendons* " ⁷⁴. In other words, she has isolated herself from her society that has inured herself from developing social relationships with any one; she does not communicate with many people only those she has been selected purposely.

Blinded by hate, her inability to do that, she entertains herself by living vicariously through her adoptive daughter Estella. The latter that is used as an agent of her revenge on all male sex. She lives in victimized environment where her foster mother exploited her innocence and makes her as *unattainable sexual object* ⁷⁵.

Pip, the protagonist of the story, is the one who is used as scapegoat to all Miss Havisham's dreadful plans. Miss Havisham exploited Pip's class inferiority to make him as a toy for her adoptive daughter to damage his emotions and heart.

Miss Havisham, in order to satisfy her egotism, she breaks two innocent persons. Dorothy Van Ghent believes "*Miss Havisham is guilty of aggression against life in using the two children, Pip and Estella, as inanimate instruments of revenge for her broken heart, and she has been changed retributively into a fungus*" ⁷⁶ that really makes her a guilty and cruel character throughout the plot of story.

⁷⁴ *Great Expectations*, p.410

⁷⁵ Margolyes, Miriam, Sonia Fraser, " *Dickens' Women*", Hesperus Press, 2012.

⁷⁶ "Pip, Estella, And Miss Havisham". *Academic.brooklyn.cuny.edu*. (Nov 2005), Accessed. 21 Apr. 2017.

2.3.1 MISS HAVISHAM AND ESTELLA RELATIONSHIP

Estella is often considered as the most Dickens's ingenious, ironic character. Estella, Miss Havisham's beautiful young ward, is one who harshly identifies the concept of romantic love and serves as a merciless criticism against the hierarchical class system in which she is grown up.

The princess of the Satis House, the natural daughter of Magwitch and Molly, is raised from the age of three by her step mother Miss Havisham to be her weapon for her revengeful plan on all mankind "*break their hearts*"⁷⁷. As Herbert says "*That girl's hard and haughty and capricious to the last degree, and has been brought up by Miss Havisham to wreak revenge on all the male sex*"⁷⁸.

As a result to her unfortunate love story, Miss Havisham was seeking a baby girl to adopt her, she finally found Estella but in reality not to love her, she brings her to train her how to be cruel, heartless, loveless to all mankind, that makes her relation with her ward daughter cold and seeds no tenderness "*Sending her out to attract and torment and do mischief, Miss Havisham sent her with the malicious assurance that she was beyond the reach of all admirers, and that all who staked upon that cast were secured to lose.*"⁷⁹

Ironically, Estella's life with the aristocratic lady Miss Havisham in her big castle, does not offer freedom for her, rather than being as an object for other's plan, she is encouraged not to love men or to treat them with kindness. Unlike to the ideal heroine of love story, she was cruel, bitter and heartless. Her beauty captivates Pip and she has succeeded in winning Pip's deepest love. But Estella was very rude with him; she does not hesitate to break his heart and to hurt his emotions.

⁷⁷ *Great Expectations*, p. 167

⁷⁸ *Ibid.*, p.311

⁷⁹ *Ibid.*, p. 539.

However, she warns him several times that she has no heart *"You must know... that I have no heart...I have no softness there, no - sympathy – sentiment – nonsense"*⁸⁰, Dickens helps to justify Estella's cruelty and what things that make Pip love her. When Estella rejects Pip's love, she wants him to get his happiness by leaving her behind and it is unfair to him to be with such woman like her.

At this point, the author ensures that she is really not an evil person, she may have emotions to Pip but in reality she has not habituated to show her feelings to any one as Miss Havisham raised her to be cold and emotionless.

Interestingly, these haltered feelings evoke Miss Havisham to use her adoptive daughter Estella's beauty as commodity to achieve her revenge to attract men's attention and break their hearts. Miss Havisham, the one who exploited an innocent, an orphan girl under the name of motherhood and fed her with the spoon of hate, revenge and aggressiveness just to make the other test the same pain that she has had before, without caring about Estella's emotions and her needs to love and to be loved.

It is important to note that Miss Havisham indeed grows up ***femme fatale***^{*} in her, she destroys Estella's ability to express feelings and live normally with the world and she creates ghost woman to wreck other's emotions *"according to Brenda Ayres, Estella is not "gentile, kind, and tender, she is calculating, malicious and hard... she inflicts suffering on men"*⁸¹

⁸⁰ *Great Expectations*, p. 421

^{*} **Femme Fatale** : The term "femme fatale" was coined in nineteenth-century French literature to denote a woman who consciously or unconsciously seduces and destroys men .

⁸¹ Fisher Jerilyn, Ellen S. Silber." *Women in Literature: Reading Through the Lens of Gender*". Greenwood Publishing Group, 2003,p.125

As a result, Estella, as a personal property to the queen of Satis House Miss Havisham, the one who gives herself the right to take a control over her as Pip observes that the older women that " *hung upon Estella's beauty, hung upon her words, hung upon her gestures, and sat mumbling her own trembling fingers while she looked at her, as though she were devouring she reared*".⁸²

From these words, Pip describes how Miss Havisham thingifies Estella as a beautiful doll and how she values her beauty as a commodity to torture men that leads Estella to believe in Miss Havisham's ownership "*clearly, Estella views herself as Miss Havisham's ornamental object, to be dangled before men to tantalize them and break their hearts*"⁸³, in a context. Miss Havisham merciless neglects Estella's soul and her emotions and she wraps her nature by abusing her childhood.

Thus, Charles Dickens portrays Estella as a passive character who is seen as a vehicle rather than a whole person, she takes her directions from her foster mother Miss Havisham *We have no choice, you and I, but to obey our instructions* "⁸⁴ which results in losing her personality as she says to Miss Havisham *«I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me.*"⁸⁵ Estella has never given the chance to show herself or to express her feelings, Miss Havisham raised this girl as a product of avenge to her failed marriage.

Throughout the picture of Estella in the novel, Dickens shows that individual's happiness never relates to high social class or wealth. And Estella might be happy person if she was from the lower class.

⁸² *Great Expectations*, p. 538

⁸³ Houston, Gail Turley. "'PIP' AND 'PROPERTY': THE (RE)PRODUCTION OF THE SELF IN 'GREAT EXPECTATIONS.'" *Studies in the Novel*, vol. 24, no. 1, 1992, pp. 13–25, p.15 JSTOR

⁸⁴ *Great Expectations*, p. 470

⁸⁵ *Great Expectations*, p. 539.

2.3.2 MISS HAVISHAM AND PIP A FEIGNED RELATIONSHIP

Great Expectations is set in early Victorian England; a time when the important social changes took place in England following the Industrial Revolution and the effect they had on Victorian society. However this period was an extensive period of prosperity, peace and development. In reality, not everyone would share in the country's wealth. Despite that British society which has always class distinction, this era could not survive itself from the social class system nearly as wide as never.

Furthermore, Dickens investigates a large number of Marx's notions in almost his works that a text cannot be separated from its cultural context and any piece of writing is a mirror to the writer's society. Thus, he further explores the social class as a fundamental theme in his novel.

Moreover, based on the book of ***The communist Manifesto*** that has been drafted by Karl Marx and Friedrich Engels in which they have discussed that a person, in each society, mainly is identified of his class position "*the history of all society hitherto to is the history of class struggle*"⁸⁶, in a sense, the antagonism that is structured on the socioeconomic interests and desires between the members of society, indeed creates a sharp separation between the rich and poor people in all societies, and Victorian one is not an exception.

In *Great Expectations*, Dickens's characters are influenced greatly by Marxism, where Victorian people were obsessed with properties and who owns the means of production, he can immediately have a control over society politically, economic and socially (Miss Havisham).

Additionally, it demonstrates the corrupting influence and the evil effects of money in capitalist society such as the Victorian one.

⁸⁶ Marx, Karl, and Frederick Engels. *Manifesto Of The Communist Party*. " Marx/Engels Selected Works" ,vol. one, 1st ed. Moscow, 1848,pp 98-137;p.14

In darkened room ,Miss Havisham, as a part of bourgeois, presents the perfect image of rich class, who sets in her House, lives her broken engagement and keeps the accessories of her unfinished bride " *as in bourgeois society ... the past dominates the present*"⁸⁷, an event that changes her life forever. In order to wreck men's hearts, she adopts Estella as the perfect tool to achieve her goals. And to see how much stronger Estella could do that, Miss Havisham asks Pip to come to her Satis House and play "*she wants this boy to go and play there*"⁸⁸. As a result, he is sent immediately "*and of course he's going and had better play there*" said my sister"⁸⁹ to gain more money to support his family.

Most importantly, Marxism's reading of the text would focus on Miss Havisham's exploitation to Pip's inferior position and his need in order to profit and gain from him. This symbolizes **Marx's Exploitation theory**^{*} in which he further criticizes the harsh treatment of the capital society towards the other classes, exploiting their economic lack to benefit from them as much as they could, by using them as a **commodity** to gain more values and power.

In fact, Miss Havisham, in order to make the others experience the pain that she has felt many years ago, she uses Pip as commodity to achieve her quest for revenge by encouraging him to love Estella from one side "*Love her, love her, love her! If she favours you, love her. If she wounds you, love her. If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – love her, love her, love her!*"⁹⁰, and from the other side, she pushed Estella to break his heart and leave him. As a result to her selfish deeds, she makes his heart broken and painful.

⁸⁷ Manifesto of the Communist Party, p.23

⁸⁸ *Great Expectations*, p. 101

⁸⁹ *Ibid.*, vii

^{*} **Marx's Exploitation theory**: To exploit someone is to take unfair advantage of them. It is to use another person's vulnerability for one's own benefit

⁹⁰ *Great Expectations*, p.425

Taking into consideration, as Marx believes, this strained relationship exposed the evils, injustice and greediness of the upper classes. Not only that, Miss Havisham's dehumanization to Pip as a "thing", just to entertain and enjoy herself, in high extreme, she demonstrates how money could possibly manufacture the upper's class mentality as Miss Havisham exploited her money and status to abuse Pip like an object to carry on her purposes.

As a result, this exploitation, according to Marx's perspective, drives Pip to ***Alienation*** * from his lower class after his first visit to Miss Havisham, when Estella called him "*he is a common-labouring boy!*"⁹¹. Thus, he feels a shame of the forge and his own inferiority "*they had never troubled me before, but they troubled me now*"⁹² which makes his ambitions to be a gentleman, begins to dominate over him that results in him what's called ***Rugged Individualism*** *. Meanwhile, this is shown in Pip's rejecting to Joe, Biddy and put his own benefit before anything else in order to reach his goals.

On the other hand, an element of Mrs. Joes' acceptance to the offer that was presented by Pumblechook to send Pip to Miss Havisham, would be interesting to a Marxist critic is the **lower class's subjection to the upper class**. The latter is clearly evident throughout the plot of the story. When Miss Joe sent her little brother to a strange woman and strange place without questioning the real purposes behind this invitation, just because Miss Havisham from the high strata of society. This behavior is an indicator to what extent the proletariats have subjected to the upper class and how they are blindly satisfied with the bourgeoisie's dictatorship over them.

To sum up, from the Marxist perspective, the portrayal of Miss Havisham is a flaw in the story; Dickens is clearly critiquing the upper class's life through this character. Perhaps, Miss Havisham appears to have everything, but in reality she has never been content with what

* Marx's theory of **Alienation** refers to the separation of things that naturally belong together, or to putting antagonism between things that are properly in harmony.

⁹¹ *Great Expectations*, p. 104

⁹² *Ibid.*, p. 108

Rugged Individualism Marxism—Putting self-interest above the needs of the community *

she has. As Marx mentions that the wild gap between the poor and the rich has produced only ill and unhealthy society which earns everything but in fact it has never seen satisfaction.

CONCLUSION

Miss Havisham is a strange woman who prefers to shut on herself away since being abandoned by her bridegroom on her wedding day. From that moment, she chooses willfully to live her psychological trauma. More than that, she decided to take her revenge on all men kind by challenging her social traditions and exploiting her social position to harm other innocent people just to accomplish her purposes. Her evil deeds really make her grotesque character and portray her as a ghost in the story.

GENERAL CONCLUSION

In the Victorian era, the term gothic fiction has ceased to be the dominant literary genre. But more than just a genre with established conventions, the classic writers have found in this space the appropriate chance to present a wider and colourful picture of the social anxieties, borrowing elements from the Gothic literature of the previous century and blended it with more realistic way. Yet , the hangover of the Gothic form seems indelibly marked on this period of time around the beginnings of the Industrial Revolution in England. Hence, many literary works have investigated the rapid and the social downhill that industrialization has created..

Generally, Gothic literature deals with psychological and physical terror, mystery, supernatural and madness. These themes can be seen in Charles Dickens 's *Great Expectations*, as one of the main literary figures within the gothic literature, in which he went further in discovering the dark side of human nature through his bizarre, mysterious and mad character Miss Havisham. In fact, Miss Havisham plays a major role in developing the gothic body of the novel.

In the first chapter, we attempted to give an overview about Dickens's life as a great novelist within the Victorian literature and explore the historical and social motivations that inspired him to write his novel *Great Expectations*.

Truly, Charles Dickens's work is mainly prized for not only of his social comment via the great social problems of the age, but also for his own gothic contribution in his novel. In fact, Dickens skilfully associated his gothic investigation through his characters, setting and atmosphere by invoking them into a dark and supernatural world.

Dickens effectively engages realism with the devices of Gothic literary conventions in his book. *Great Expectations* is a Bildungsroman written in the first person narration ; it is the

autobiography of the protagonist Pip from the childhood to the maturity. In order to achieve the effect of reality, Dickens depends on his powerful description and details in the story.

Furthermore, Dickens combines the rich atmospheric, thematic and metaphorical repertoire of Gothic elements through creating his gothic architecture. He portrays different and controversial locations and depicts the mysterious and scary atmosphere to achieve the general mood of the story. Thus, this distinctive style that Charles Dickens writes in, evokes many critics to consider him as the father of British literature after Shakespeare.

In the second chapter, we shed light on the main gothic elements in the novel that is the character of Miss Havisham. Through this female character, the author tried to pass the gothic mood of the novel in more realistic way. However, Dickens keeps the same familiar themes of the earlier gothic literature; he develops them into more uncanny space where he focuses *on the psychic state of the individual as the key of his personality and actions*⁹³

Miss Havisham's identity is known for her tragic story that she subdued due to her fiancé on the wedding day. This event changes her life forever and pushes her to leave everything behind her, and isolate herself in her Satis House. In fact, this woman lived a bitter life full of oppression and hatefulness to all mankind, that leads her to declare a war of love and seeks to educate her adoptive daughter Estella in her own way to have her revenge on all males where Pip is her victim upon which she wrecks havoc on his life.

To conclude, through this mad woman, Dickens employs the gothic technique to show the effects of the individual spiritual state of a person on himself and on his society where the gothic web surrounding Miss Havisham is a representation of her psychological crisis that leads her to hate life as well as people –hence, she becomes a haunting ghost and harmful character.

⁹³ Kaplan, Fred. *Dickens And Mesmerism*. 1st ed. Princeton University Press, 2015.p,234

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تناقش هذه □□□□□ من خلال فصلها □□□□□ "تشارلز ديكنز" □□□□
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 أعماله الكلاسيكية "□□□□□ الكبرى". وتهدف هذه المذكرة من خلال دراسة شخصية "□□□□□
 هافيشام" الغربية □□□□□□□□□□ أهم خصائص هذا □□□□□□□□□□ تسليط الضوء على حياتها الشخصية
 و معاناتها النفسية التي دفعتها لتبني كل ما هو "لا مألوف" و خارج عن نطاق العادة. هدف
 الدراسة هو لفت الانتباه للتغير الحاصل لـ "الآنسة هافيشام" من آنسة مريحة و محبة للحياة
 إلى سيدة يائسة و بائسة تسعى للانتقام. رواية "الآمال الكبرى" قصة تجسد مدى الكره الكامن
 الموجه من المرأة للرجل من خلال "السيدة هافيشام".

الكلمات المفتاحية. العصر الفيكتوري, الأدب القوطي, الفن القوطي .