

## **I. Charles Dickens and the Politico-cultural context of the *Great Expectations***

The present study is a quest into Charles Dickens' *Great Expectations*, his thirteenth novel, which was first published in the pages of his weekly magazine "All the Year Round" between December 1860 and August 1861. Since its publication, the novel has drawn the attention of numerous critics. The novel was praised, interpreted, appreciated and criticized as a romance, as a representation of various social and economical issues, as an autobiographical novel, as a sentimental novel etc. However, the present study differs from other approaches in the sense that it depicts the elements of Gothic novel with its dark brooding theme of passion, violence, suspense, death, mysterious appearances and disappearances to expose the realm of the irrational and of the perverse impulses and nightmarish terrors that lie beneath the orderly surface of the civilized mind.

The Victorian age was an age of conflicting explanations and theories, and of social and spiritual pessimism, of a sharpened awareness of the inevitability of progress and of deep disgust as to the nature of the present. However, the resultant philosophical and ideological tensions are evident in the literature of the period from Carlyle's diatribes of the 1830s and Dickens' social novels of the 1840s to Arnold's speculations of the 1870s and Morris' socialist prophecies of the 1880s, from the troubled poetry of Tennyson to the often-dazzled theology of Hopkins.

Like all ages, it was an age of paradox. Religion remained a powerful force in Victorian life and literature. There were deep and growing doubts as to the very doctrinal and historical bases of Christianity. They were fostered and emboldened by the appearance in 1859 of Charles Darwin's *On the Origin of Species by Means of Natural Selection*.

The Victorian age had its continuities, its revivals, and its battles of styles in painting and architecture as much as in literature. It was as much an age in which the Greek, the Gothic, and the Italianate could vie with one another as advanced and inventive expressions of the Zeitgeist as it was an age of experimental engineering. It produced both the intricate Gothic of the new Palace of Westminster and the functional classical ironwork of the Great Exhibition pavilion. As the Great Exhibition of 1851 proudly demonstrated, this was the age both of applied art and of the application of new technologies to all aspects of design and production. This first true machine age reaped both the material benefits and the social advantages of the factory system and of vigorous unrestrained capitalism.

The novel in the nineteenth century becomes the leading form of literature. The works by pre-Victorian writers such as Jane Austen and Walter Scott had perfected both closely-observed social satire and adventure stories. This period is often regarded as a high point in British literature as well as in the literature of other countries also. Several types of literature developed in this period like social, political, historical, scientific, and Gothic etc.

Many of the issues and problems of the Victorian period are reflected in the novel. The sufferings of the poor, social inequality, injustice, political upheavals, historical factors etc., are found in the works of various Victorian writers. There was also the development of Gothic tradition in this period. This tradition has continued to be felt in English literature from the time of the Bronte and Dickens until the present day.

Charles Dickens is the most renowned English writer of any era. He took the Victorian literature to its highest peak. His works basically deal with the plight of the poor and oppressed and end with a ghost story cut short by the death. He was highly

influenced by Carlyle and the French Revolution. Echoes of Carlyle can be heard in those of his novels which deal most directly with the 'condition of England Question' (such as "Bleak House" or "Hard Times") and in the most urgent of the Christmas Books of the so called 'Hungry Forties', 'The Chimes' (1844). The influence of French Revolution can be found in his own revolutionary novel, *A Tale of Two Cities*. He also projected the sufferings of the poor, class distinction, social injustice in his novels like *David Copperfield* and *Great Expectations*.

Dickens also carries Gothic tradition in his works. He rarely speculates about the workings of his characters' minds and consciences, but he is perhaps the finest delineator in English of mental aberration and he is the creator of a surprisingly varied line of murderers, self-torments and Gothic villains. He used the Gothic in his own work like *The Haunted Man and the Ghosts Bargain* (1848) as a genre that he enjoyed in order to entertain as well as ratify, modifying and reworking the Gothic mode to make it his own and to create a fictional universe that would highlight for his readers what Dickens viewed as many of the most pressing social issues of his time.

Dickens carries the themes of crime, vice, social abuses etc. in his works. His attitude towards crime, like that of most literary artists, was highly complex. Dickens was drawn to crime by the mere fascination of the ugly and perverse, by the opportunities it gives to a writer for exploiting the sensations of mystery, suspense, and terror, and for throwing the cheerful elements into high relief. He was fond of showing the tragic retribution that follows on crime, and was particularly impressed by the thought of the criminal as haunted by evil. Sometimes, he was content with the mere aesthetic thrill induced by the spectacle of grotesque monstrosity. But more often crime and villainy take their place among social phenomena as inevitable effects of evil in the social body. Nancy Sikes and the Magwitches are bred to crime as to an

honest trade, or driven into it by poverty, ignorance, and injustice. In *A Tale of Two Cities*, it is an entire system of legalized oppression that lies behind the picturesque horrors of the French Revolution. In *Oliver Twist*, it is the inhumanity of the Poor Law; in *Nicholas Nickleby*, that of schools in which poor children were abandoned to the greed of ignorant exploiters. The evils of prison life are a frequent subject. Thus, we can say that Dickens was highly influenced by social injustices and political upheaval while portraying the Gothic in his works. This feature makes him quite distinct from other writers.

The English novel got its stature in the nineteenth century in its generic form. Most critics of literary history tend to view the nineteenth century as a representative genre and the manifestation of contemporary world phenomena. The genre in the eighteenth century was limited in its range and diversity. It was either concentrated on the behavior of one small group of people, or it was dwelling somewhere far countryside with clean stillness and pristine beauty. Jane Austen herself meditates on the habits, taste and appearance of country people, whereas Samuel Richardson deals with the relation between gentility and virtue of small circle. Thus, the scope of English novel was considerably small.

There was rapid change in English society at that time. Middle-class came to power and their importance brought immense changes in society. Various writers try to draw the genre on picaresque tradition and placed their characters on the road, at inns, and in various places. Still they were unable to prove themselves compendious. But with the coming of Charles Dickens, the whole scenario was changed. He dragged the novel to the vast area of social life and raised the whole genre onto a new level of art. He crystallized the master passion of his life. He has deep sympathy for the poor. Such references are found in almost all his novels.

Charles John Huffman Dickens was born in Landport, Portsea on February 7, 1812, the second of eight children of John and Elizabeth Barrow Dickens. By 1824, increasing financial difficulties caused Dickens' father to be briefly imprisoned for debt; Dickens himself was put to work for a few months at a shoe-blackening warehouse. Memories of this painful period in his life were to influence much of his later writing, particularly the early chapters of *David Copperfield*. After studying at the Wellington House Academy in London (1824-27), Dickens worked as a solicitor's clerk, then worked for various newspapers, first the 'True Son' and later, as a political reporter for the 'Morning Chronicle..'

In 1833 Dickens wrote his first sketch for the 'Old Monthly Magazine.' In 1836, a collection of articles contributed to various periodicals appeared in two volumes as 'Sketches by Boz', 'Illustrative of Everyday-Life and Everyday-People.' This was followed by the enormously popular 'Posthumous Papers of the Pickwick Club' (1836-37) by which Dickens established his fame for all time. The same year he married Catherine Hogarth, with whom he had ten children before their separation in 1858.

Between 1837 and 1839, Dickens published a second novel, *Oliver Twist*, in monthly installments in 'Bentley's Miscellany', a new periodical of which he was the first editor. This book is a social criticism which heavily attacks the bogus government administrations and social-institutions for their unrestrained harassment to humble and innocent people. This was followed in 1838-39 by *Nicholas Nickleby* which well displays Dickens' importance to dramatize the oddity of human behavior with all their richness and diversity. Dickens then founded his own weekly 'Master Humphery's Clock' (1840-41), in which appeared his novels *The Old Curiosity Shop* and *Barnaby Rudge*. In 1842, he and his wife visited the United States and Canada,

and after returning home Dickens published *American Notes* (1842), two volumes of impressions that caused much offence in the United States. He then wrote *Martin Chuzzlewit* (1843-44), a novel set partly in America which paves the way for his success as a great novelist.

In 1843, Dickens published *A Christmas Carol*, the first in a series of Christmas books that included *The Chimes*, *The Cricket on the Hearth* (1846), *The Battle of the Life* (1846), and *The Haunted Man and the Ghosts Bargain* (1848). In 1846, Dickens wrote his novel *Dombey and Son*. It exhibits the richness of character and incident, and concentrates on the issues of moral situation.

*David Copperfield* (1849-50) is an autobiographical work in which autobiography is immersed into art with fine dexterity. In *Bleak House* (1852-53), he sheds light on human ambitions and professions with ironical tone. In 1854, he wrote *Hard Times*. *Little Dorrit* (1855-57), *A Tale of Two Cities* (1859) and *Great Expectations* (1860-65) are the significant achievements of Dickens' stage of maturity. If *Little Dorrit* dramatizes the paradoxes of fate and fortune, *Great Expectations* explores the relation between gentility and morality with the touch of melodramatic moments. *A Tale of Two Cities* deals historical subject matter centered on the French Revolution, whereas *Our Mutual Friend* mirrors the effects of financial and social ambition on characters.

During the last twenty years of his life, Dickens still found time to direct amateur theatrical productions, sometimes of his own plays. He died suddenly on June 9, 1870, leaving unfinished his last novel *The Mystery of Edwin Drood* which was first published later that same year. Several editions of his collected letters have been published.

Dickens has been an observer, a vivid poet of the nineteenth century with his eye for the extreme, the grotesque and the abnormal. He seized the essential spirit of people places and atmosphere as he encounters them. In *A Critical History of English Literature*, David Daiches says that, “Dickens demonstrated the variety of human characters so spectacularly that only Chaucer and Shakespeare could do so” (1058). Dickens was undoubtedly the complete artist: the poet and craftsman, the painter of city life and the social prophet, and a magician and statesman. He created no school, and to speak plainly had no successors. He captured the popular imagination of the time so remarkably that no other novelists had done before. His contemporary Thackeray says, “I think Mr. Dickens has in many things quite a divine genius so to speak, and certain notes in his song one so delightful and admirable, that I should never think of trying to imitate them, only hold my tongue and admire him” (772-73). Dickens has deep sympathy for the poor. He was moved by the sufferings and miseries of the poor. In his novel, he had depicted English life from quite the lowest to almost the highest and his readers, in England, ranged from quite the highest to almost the lowest. As Tomlin says, “He knew that his readers expected the tragic-comical vein and the blend of laughter with tears and of satire with sentiment” (157).

Dickens was considered as the voice of England. He encouraged his characters so much as no man has done. “I am a fond father”, he says, “to every child of my fancy” (Chesterson 18). His fictional works are dramatic interaction between characters and events. His comic genius accrued him of a large and receptive readership and he was placed to capture the public imagination and public mind. Haining says about Charles Dickens that he has dedicated his life to hard work. He had seen a lot of world. He produced monthly installment of his works and gave them

public readings. He produced great many pamphlets which contributed too many periodicals and also edited the popular magazine of his time.

Dickens had presented into his works the miseries, sufferings of the poor, their endurance, their weaknesses, their needs and their follies. He voiced against social injustices and the evil of poverty. He presented the sufferings of a child in many of his novels, like *Oliver Twist*, *David Copperfield*, and *Great Expectations* etc. However, his novels and stories have been both praised and censured for their sentimentality and their depiction of larger-than-life characters, such as *Pickwick* or *Mr. Micawber*. Despite his tremendous popularity during and after his own life, it was not until the twentieth century that serious critical study of his work began to appear. Modern critical opinion has tended to favor the later, more somber and complex works over the earlier ones characterized by boisterous humor and broad caricature.

*Great Expectations* is one of the most admirable works of Dickens. It has been receiving a good number of criticisms since its publication. Though some critics charged it differently, yet the work remains a perfect example of its day. Now the book has begun to entertain a very positive reputation. Various critical responses springs from different theoretical realm which bring out the hidden glories of the book.

M. H. Abrams defines *Great Expectations* as a “Bildungsroman, a German term signifying, ‘novel of formation’ or ‘novel of education’ from childhood to adulthood” (193). The novel deals with Pip’s development from his innocence to his maturity.

E. S. Dallas describes, in the introduction of *Great Expectations*, the novel among the ‘happiest’ of Dickens’ works with a ‘flowing humour ... which disarms criticism’ (Dickens vi).



Since the boundaries of literature began to expand, *Great Expectations* gradually began to attract more and more critical attention. Many critics have found ‘autobiographical’ traits in this novel. Lelchurk finds some resemblance between Dickens’ family backgrounds with Magwitch’s one as he says, “Families are essential units on the book, then for understanding society and Pip. With the Magwitch family, we have an example of the punitive autobiography in which his family was broken asunder and their reputation slackened” (425).

George Bernard Shaw claims rather tartly personal difficulties in Dickens’ life colored his portrayal of Estella and other figure. He says:

Estella is a curious addition to the gallery of unamiable women painted by Dickens. Dickens, when he let himself go in *Great Expectations* was separated from his wife and free to make more intimate acquaintances with women than a domesticated man can. The point concerns us here only because it is the point on which the ending of *Great Expectations* turns: namely, that Estella is a born tormentor. She deliberately torments Pip all through for the fun of it. (57)

However, H. M. Daleski, ‘On the Use of the first person in *Great Expectations*’ examines Dickens’ choice of first-person narration which seems to have caused Dickens to unearth many autobiographical details in the portrayal of Pip. He comments:

*Great Expectations* is one of Dickens’ most personal novels, as personal, perhaps, even as *David Copperfield*; and consequently it bears the marks of his own carving to an unusual degree. It has generally been hold that Pip’s passion in the novels to the point, is a reflection of Dickens’ feelings for Ellen Ternan; we may add that his

relationship with the young actress is furthermore reflected in the emphasis in the novel on hidden relationship. (241)

As time passes on, critics have discovered several aspects in *Great Expectations*.

Supporting the Gothic subject matter of the novel, Thomas Loe rightly observes:

In *Great Expectations*, the arch-villains function as they do for the Gothic novel in general: they provide memorable, smoothly coherent actions by allowing the malignant effect of an original evil to be traced through cliff-hanging interruptions. Crime, the manifestation of this evil, is the major metaphor of this plot for all Gothic novels. (107)

A well-known critic Edwin P. Whipple regards *Great Expectations* as a transition from Dickens' early, purely comic works to works of a more serious cast. Comparing Dickens with Thackeray, he says:

In *Great Expectations*, Dickens seems to have attained the mastery of powers, which formerly more or less mastered him. He has fairly discovered that he cannot like Thackeray, narrate a story as if he were a mere 'knowing' observer of what he describes and represents; and he has therefore taken observations simply as the basis of his plot and characterization...there is shown a power of external observation finer and deeper even than Thackeray's; and yet, owing to the presence of other qualities, the general impression is not one of objective reality. (380)

Sylvere Monod finds that the true significance of *Great Expectations* lies in its moral outlook, particularly in its scorn of snobbery and the worship of money. To him:

Much of the significance of *Great Expectations* today comes from the moral and social purport of the book. Here again the extraordinary

wealth of its implications and suggestions in those fields will be best appreciated by each individual reader when he has discovered them for himself, when they have thus become part of his moral experience; and the force of those revelations and confirmations will be increased after each fresh contact with the book. (139)

Harry Stone talks about 'fairy-tale' aspects of *Great Expectations*. To him, the novel incorporates many aspects of the fairy tale something common throughout Dickens' work. He comments:

The magical names of *Great Expectations* and the relationship they mirror or disguise are organic portions of the novel's fairy-tale conception. The conception controls the book again and again. Thus, though Pip fails to marry the true princess in the primary fairy-tale, Joe, the true prince does win her, and so fulfills a minor fairy-tale theme. (678)

As time passed, more and more critics paid their attention to the novel approaching it from a variety of critical perspectives. One critic Murray Baumgarten has talked about 'writing as metaphor' in *Great Expectations*. He focuses on the calligraphy and code of the novel. According to him:

*Great Expectations* is not only about the consumption of words in reading but also their production in language as writing—the latent theme and dialectical subject of the novel... The characters read each other as if they were alphabetic letters. Their most important meanings must be put into writing. Miss Havisham demands that Pip records his feelings in her copybook, for the written statement alone can serve as the testament of his forgiveness. (78)

Shedding light on the 'evil of property' in *Great Expectations*, Monroe Engel identifies the central focus of the novel as rumination on the evil of property. He says that the evil of property lies in its tendency to use its possessors instead of being used by them. He further says:

Pip's first genuine act in *Great Expectations*, and an act from which ensue the consequences that in good part make the novel, is to steal food and a file from his home for the starving escaped convict Magwitch. It is notable that the guilt that haunts his mind has nothing to do with the genuinely serious matter of aiding an escaped and dangerous convict. It is his own theft that he worries about, and not so much the stolen file as the stolen food, the broken vittles. (159)

Harold Bloom, on the other hand, throws light on the main protagonist of the novel, Pip. He says that "Pip is the most inward of all Dickens' major characters, and except for Esther Summerson in *Bleak House*, he also appears to be the Dickens' protagonist most overtly affected by his own pathos" (27).

Likewise, Julian Moynahan finds Pip to be Dickens' most complex hero in his combination of virtues and flaws, demonstrating at once the traits of criminal and gull, of victimizer and victim. He further says:

Pip is victimized by his dream and the dream itself, by virtue of its profoundly anti-social and unethical nature, forces him into relation with a world in which other human beings fall victim to his drive for power. He is, in short, a hero sinned against and sinning; sinned against because in the first place the dream was thrust upon the helpless child by powerful and corrupt figures from the adult world; a sinner because in accepting for himself a goal in life based upon

unbridled individualism and indifference to others he takes up a career which *Great Expectations* repeatedly, through a variety of artistic means, portrays as essentially criminal. (77-78)

Moreover, Carolyn Brown looks at masculinity and modernity as motifs in Dickens' *Great Expectations*. His discussion relies upon these as specific strands in the problem of 'identity.' He says:

*Great Expectations* is an account of development of identity in a 'modern' world, but also (to me) an extraordinarily masculine world. In this text, women are present only to be incorporated into men, to be destroyed, or as narcissistic reflections. In so far as Pip's development of identity can proceed beyond an enclosed narcissism, it operates primarily within a masculine homosocial world, within the dynamics of power of that world, and within relations of love which occur within those relations of power. (40-41)

To conclude, such observation well displays that *Great Expectations* has lived through diverse interpretations and readings. However, as no reading is a final reading, the novel bears the inexhaustible caliber to arrest the attention of any age and its generation. Thus, the present study is but another attempt to reveal the Gothic traits found in Dickensian novel. I will concentrate on both the conventional and modern Gothic traits as per requirement of the text.

The present work has been divided into four chapters. The first chapter presents the life and time of Charles Dickens, a critical literature review, and an outline of the present study.

The second chapter presents the definition, traits and tenets, development and elements of the gothic with special focus on the modern gothic traits.

The third chapter analyzes the text on the basis of the theoretical tool discussed in the second chapter. In order to support the hypothesis of the study, some extracts from the text has been quoted.

The fourth chapter presents the conclusion of this research. The conclusion has been on the basis of textual analysis in the third chapter.

## **II. Traits and Tenets of Gothic Fiction**

The Gothic fiction is a specialized form of the historical romance. It is a form of fantasy about history and alien cultures which has a meaning for its present audience through a variety of cultural and political reflexes. However, the term 'Gothic' is used to describe not only the art of any school or period but all the manifestations of a spirit which permeated the works of art produced in many parts of Europe from the end of the 12th century onwards. Highly influenced by the domain of architecture and by the social evaluation of the period, these works took various forms illuminated books, tapestry, paintings, and literary writing. Human emotions and pathos also found place in these writings. The old sacred or legendary themes were modernized and revived. Various forms, setting and themes were developed with the reaction of the new humanism that led from the Renaissance to this modern day form.

### **The Term "Gothic", Its Origin and Concept**

"Gothic" has come to mean quite a number of things. It could mean a particular style of art, be it in the form of novels, paintings, or architecture; it could mean "medieval" or "uncouth". The term "Gothic" originally referred to the Goths, an early germanic tribe, then came to signify "germanic", then "medieval". It was coined in 5th century which applied to anything wild, barbarous, and destructive of classical civilization. In particular, the word came to be applied to the pointed arch in ecclesiastical architecture between twelfth and fourteenth century. Moreover, it was also used to denote to any style of building that was not classical. Of a fiction, the mysterious and supernatural control over life and death are prominent which are suggestive of an uncanny atmosphere of wilderness, gloom, and horror based on the supernatural. Though "Gothic" has now been perceived from its own arena, however,

it is interesting to acknowledge that the real history of Gothic began not in aesthetic but in political discussion. As the result, many curious scholars have attempted not only to search out its origin, but also its meaning.

The history of Goths, their conquests, their gradual spread over Europe was to Jordan a magnificent record of Gothic greatness. He developed a theory called "Scandza theory" which relates the Gothic with the Germanic tribes. To him, the entire German tribesmen were generally "Goths", who had migrated from Scandinavia or Scandza to Europe. This theory opened the gate for the revival of interest in Gothic antiquity. Supporting this point Samuel Kliger in the "The 'Goths' in England" writes:

The Goths consequently are in Jordan's theory, the aboriginal folk who spread over Europe and Asia, and dividing into two large branches- the Visigoths and the Ostrogoths- were known in later history by their various separate names, Huns, Vandals, and Lombards etc. Thus, the application of the term "Gothic" to denote all Germans seemed entirely appropriate to the Renaissance geographers. (117-18)

Another speculation helps to relate "Gothic" with the Germanic barbarian invaders. In England the starting- point of speculation about Jordan's Scandza theory dated in Bede- author of *Historica Ecclesiastica*- and the *Anglo Saxon Chronical* in 449, was inevitably the barbarian adventus in England. As Samuel Kliger again writes here:

From Bede downwards, the Angles, Saxons and Jutes were recognized as a Germanic folk- with Jordan's agglutinative Gothic tradition; it was possible to describe the barbarian invaders as "Goths" and their institution as "Gothic" to describe almost everything which was



medieval.... Norse poetry, ballads, cathedrals, native common law, parliaments- all were 'Gothic' in this sense. (118)

Likewise, the etymologizing process of the Seventeenth century writers, John Speed, Sir Henry Spelman, William Samner Aylets Sammes, Lawrence Echard etc. established the Gothic as descriptive of the Jutes, one of the three Germanic tribes which invaded England. This process helps us to know that Gothic institutions were thought to be free or democratic. It also makes clear that the Gothic freedom which flourished in England assumed everything opposed to civilized Augustan classicism of contemporary England. Thus, we can point out that "Gothic" originally referred to Germanic tribes, and had a complicated history with wide varieties of meanings. The critics made their attempt to bring out the meaning of "Gothic", yet there is no meeting point between them. Some critics define it in eulogistic sense while for other in dyslogistic sense due to its very complicated history and origin. However, the concept becomes clear when we come up with its history. Devendra P. Varma in *The Gothic Flame* describes the term "Gothic" as:

The term 'Gothic' is usually associated with the frost-cramped strength, the shaggy covering and the dusky plumage of the northern tribes; and the 'Gothic' ideal wrought in gloomy castles and sombre cathedrals appeared dark and barbarous to Renaissance Mind. At the close of the so-called Dark Ages, the word 'Gothic' had degenerated into a term of unmitigated contempts; it marked a sneer and was intended to imply reproach. (10)

The concept of the term later on extended bearing the religious as well as political meaning. So Victor Sage in *The Gothick Novel* rightly admits:

. . . 'Gothic' could connote any of a wide range of overlapping senses: horrid, barbarous, superstitious, Tudor, Druid, English, German, and even Oriental. Its most obvious reading for a modern reader is perhaps 'anti-classical' or 'medieval'. . . But it is doubtful if all eighteenth century readers saw a schematic way as the opposition between the present and the past in such a schematic way as the opposition between 'classical' and 'anti-classical' implies. 'Anti-classical' covers a whole host of things. One familiar meaning of 'Gothic', for example, assumes that it is barbarous, catholic, feudal and Norman in origin- everything opposed to the civilized 'Augustan' classicism of contemporary England . . . In religio-political terms, Luther's second rejection of the Empire of Roman Catholicism is assimilated to the first rank of Rome by the Goths. 'Gothic' in this tradition, suggests not darkness but a rude form of 'democratic' enlightenment (17-18).

Literary critic, David Morris, believes that the Gothic addresses the horrific, hidden ideas and emotions within individuals and provides an outlet for them. Another critic, Joyce Oates writes of how the repressed emotions, which are personified in the Gothic novel, are horrible not only because of what they are, but also because of how they enslave a person. However, many writers take Gothic as a reaction to the enlightenment. It brought an air of confusion. Rationalism displaced religion as the means to explain, and debate that which the enlightenment test had left unexplained.

In his essay entitled "The Substitution of Terror for Love", Leslie Fiedler holds a different view regarding "Gothic". He says:

Originally, "Gothic" was a thoroughly pejorative word, not only applied to whatever belonged in fact to rude 'medieval' times, i.e., any period before the sixteenth century, but also to any surviving mode of speech or behaviour considered unworthy of enlightened modernity.

(136)

Another critic, Vijay Mishra states that the Gothic novel is a presentation of the unrepresentable. It deals with understanding attained through horror. Mishra also believes the Gothic novel, in the afore-mentioned sense, is a foil to the typical Romantic novel, wherein the sublime is found through temperance.

To conclude, the term Gothic covers a wide range of subjects and areas. Used in both eulogistic as well as dyslogistic sense, the term is an ambiguous one. It includes an intersection of religious belief, of aesthetic taste and political incitation.

### **Development of Gothic Novel**

The Gothic novels were developed by the whole of European literature and tradition. The literary interest in Elizabethan Drama as well as Jacobean Drama, and the fictions of sensibility evolved by the French, Abbe Prevost, which were later on elaborated by Baculard d' Arnaud, became the play-ground for the English Gothic novels. E. A. Baker in *History of English Novel* makes this point clear as he notes, "The exciting adventures, the violent emotions, the gloomy scenes, forests and antres, castles, dungeons, and graveyards, in the Abbe's novels and plays and stories of Baculard, were to be the distinct features of Gothic romance throughout its course" (175).

The influence of Germany is also noteworthy in the development of Gothic fictions. German writers provided a vast quality of materials which were utilized to enrich and elaborate the Gothic fictions. Goethe and Schiller developed three

genres—the Ritter, Rauber and Schauer romance. Goethe's *Gotz Von Berlichingen* or "Gotz with Iron Hand" (1773) introduced the vogue of chivalric romance, medievalism, and tyrannical barons. The second genre, Rauber, which is often called robber novel, was introduced by Schiller's in his *Die Rauber* (1781). It includes banditti, monks, inquisitions, tortures, haunted towers, yelling ghosts, dungeons and confessions. The third German genre, called the Schauer romance which was developed later on held the characteristics of the Ritter and Rauber in the use of machinery, motives, characters and atmosphere. This romance became dominant in the English Gothic novels. The English influences to Germany and French were also noteworthy as Devendra P. Varma in his *The Gothic Flame* states:

When English Gothic fiction reached its efflorescence by 1789, the Germanic Gothic was still lagging a decade behind England in its maturity. It is a factor worthy of note that the supernatural came to be explained in Germany only after 1800, whereas Mrs. Radcliffe's supernatural explication was introduced in England in 1789. (33)

The influences of oriental tales were also considerable for the development of English Gothic novels. The oriental allegory or moral apologue as practiced by Addison in *The Vision of Mirza* (1771), and Samuel Johnson in *Rasselas* (1759) gave some color to Gothic romance. The translation of *Turkish Tales* (1714) and *Persian Tales* (1714) provided color and splendour to the Gothic novel. Elucidating this point, Devendra P. Varma in *The Gothic Flame* admits:

By their extravagant language, thrilling incidents and poetic justice, the oriental tales furnish an interesting parallel to Gothic romance. Although their supernatural is of the fairy kind and never makes one

afraid, their exotic use of the marvelous and magic left definite traces on a quite number of Gothic novels. (37)

The Gothic novel also found its sources in the ghost story as well as the graveyard poetry of England, as Kenneth Clark views that the "Gothic novelists were the natural successors to the graveyard poets and all the elements of graveyard poetry reappeared in the novel" (Varma 27). Horace Walpole's *The Castle of Otranto* helped the Gothic to flourish. It is a tale of passion, bloodshed and villainy. This work set a tradition of historical Gothic school where, in an atmosphere of supernatural terror, distinct panorama of history or chivalry is being portrayed. Historical Gothic novels depict events and personages of a particular historical period emphasizing the local color of the Middle Ages as well as the air of mystery and superstitious dread. This school developed in the works of such writers as Clara Reeve in *The Old English Baron* (1777), the Lee sisters, Sophia Lee and Harriet Lee, Charlotte Smith and others.

However, the Gothic novel is generally divided into two main streams- Radcliffe and the School of Terror, and Lewis and the "German" School of Horror. These two schools are often portrayed as emphasizing, respectively, sensibility versus sensationalism. The concept of terror and horror was first given by Edmund Burke in his philosophical book *A Philosophical Enquiry into the Origin of or Ideas of the Sublime and the Beautiful* (1754). He had given terror an aesthetic respectable by explaining it as a source of sublime. He holds a view: "To make any thing very terrible, obscurity in general is necessary" (34). Moreover, to Burke beautiful objects that would break tenderness and affection were characterized by their smallness, delicacy and smoothness. On the other hand the sublime emotions would be generated by objects that were vast, magnificent and obscure (Burke 33). Therefore, for Burke,

terror, obscurity and power were the sources of sublime. Terror is often characterized by mystery and corner-of-the-eye creepiness, whereas the latter is characterized by violence and raw-head-and-bloody bones. In the former we are often invited to wonder if the events are not really in the mind of the narrator, whereas in the latter our focus is often directed to political agents of oppression. The former is characterized by a common theme of sensibility while that of latter is sadomasochism. Both schools exploit the resources of the subconscious, taboo, trauma and nightmare, sexuality, mental disorientation and madness. Both schools portray social injustice, prisons, and the brutalizing effect of poverty. In other words, both schools are equally "Gothic".

### **Gothic Spirits and Traits of the Gothic Novel**

Gothic architecture which now denotes the medieval type of ecclesiastical architecture inspired the Gothic literature. The architecture is characterized by the use of pointed arch and vault that spread through Western Europe between twelfth and sixteenth centuries. Throughout the long it was acknowledged that the first appeal of the Gothic revival in literature was primarily architectural. The middle ages had influenced literature more strongly through their architecture. Gothic churches and old castles had medieval literary influences on many authors, and thrill of mystery and wonder came much more from Gothic architecture and buildings than from any others. However, Gothic is an accumulation of its features as John Ruskin states, "Pointed arches don't constitute Gothic not vaulted roofs, nor flying buttresses, nor grotesque sculptures, but all or some of these things with them when they came together so as to have life" (Varma 14). So, it is interesting to sketch out the characteristics of Gothic spirits whose characteristics revealed themselves in the novels of the late eighteenth century, and makes the justification of Gothic fiction.

The term "Gothic" when first applied to fiction, lost all its connections of medieval, and became a synonym for the grotesque, ghastly, and violently supernatural or superhuman. The Gothic romance was, therefore, based on gloom, wildness, fear and horror. The Gothic architecture, its pinnacles and fretted suffices stimulated and rebelled the minds of mid-eighteenth century, who saw in the Gothic art the grandeur of wildness as well as the novelty. These features become the inspiration for the Gothic novelist. Therefore, there is close and agglutinative relationship between the Gothic romances and Gothic architecture because its spirits were the primary source for the Gothic fiction. The Gothic fiction writers drew the Gothic spirits like the spiritual assurance, the unknown, obscure breathing of mystery; the inquisitive spirit of Gothic fiction writer drew the sources of splendor and completion. The Gothic attitudes relate the individual with the infinite universe. Human mind is able to grasp the infinite and the finite, the abstract and concrete, the whole and nothingness as one.

Therefore, from the tension between human and divine emerges the world of Gothic mystery. The Gothic mystery finds the greatest value in the Gothic novel because the probing of the mystery provides the most important reason for the Gothic novelists, who take an important part in liberating the emotional energies that had been so long restrained through common sense and good form. A Gothic cathedral, in the same way, with the pervading qualities of some great spiritual power, expresses subtle intersection of this attitude which by its massiveness strikes terror into the beholders. So, when the Gothic writer attempts the same, he remembers the grand design of cathedral and tries to blend into his fiction the same ingredients of fear and sorrow, wonder, and joy, the nothingness as well infinitude of man. The reader then, is terror-stricken and lost, is carried away in the world of fantasy and morbidity.

Nevertheless, he is found and made whole in the same manner. The Gothic fiction, no doubt becomes a conception as complex as a Gothic cathedral where one can find the same sinister overtones and the same solemn grandeur (Varma 16).

Moreover, Gothic architecture has a variety of characteristics; it has a gloomy grandeur, and an atmosphere as well as color which evokes terror, suspense and gloom; these characteristics have a great effect upon the mind playing upon the ingrained primitive elements of natural and superstitious fear, the Gothic novel touches the imagination with impressiveness and solemnity, which evokes the sensation of awe. Giving terror a close association with Gothic architecture, the ingredient of fear arises only with the union of Gothic spirit with gloom that becomes the atmosphere of Gothic fiction. This is only possible when it contains elements directly associated with Gothic architecture: castles converts, subterranean vaults, granted dungeons dark color and ruined piles. Machineries have been developed out of the earlier varieties. So, the whole possessions of Gothic novel are designed to quicken the imagination that chills the spine and curdles the blood. That's why the castle and convent are joined by the cavern, the Gothic tyrant by banditti, the vaults and galleries by dark forests at midnight, and the love affair scene become the haunt of howling spectres. The castle into surrounding forests, lurking of the banditti, thunder and lightning in addition with devils and black magic, evil monks, the tribunal inquisition, secret societies, enchanted wands, magic mirrors with the phosphorescent glow, imposed sufferings on an innocent heroine by cruel and lustful villain as well as magical curses are also used to quicken the imagination. As such, the above discussed characteristics no doubt, are identified as the stock devices of the Gothic novel. In this regard, the expression of Robert D. Hume in *Gothic Versus Romantic: A Revaluation of the Gothic Novel* is quotable:



It is usually assumed that all Gothic novels are much the same and that the form is defined by the presence of some stock devices. These "Gothic trappings" include hunted castles, supernatural occurrences... secret panels and stairways, time-yellowed manuscripts, and poorly lighted midnight scenes... (282)

The Gothic castle also forms an element of terror, which is an image of power, darkness, and isolation. The castle with dungeons, secret passages, winding stairs, sliding panels, and torture chambers recalls the scene of ancient chivalry. The ruined castle which is frequently displayed in Gothic novel is not only the symbol of mourning, but also the symbol of domestic misery. The ruined castle also contributes to the concept of the picturesque, frequently appears in the Gothic fiction because the convention of ruin played great part in creating a special atmosphere of awe and horror.

Unlike the Gothic castle, the Gothic villain, who has been born as an adjunct to the ruinous castle and whose functions is to frighten the heroine, is the active agent of terror. Besides the villain, the characters are endowed either with villainy or with pure angelic virtue by which either hatred or pathos emerges.

Similarly, an atmospheric condition affects the feature of the landscape. This includes supernatural effect like wild and desolate scenery, screeching owls, hovering bats, feudal halls, tempest and so on. The scenes are set in sober twilight or under the soft radiance of the moon in some ruined abbey, or half demolished tomb, or a vaulted arch wretched with ivy. The Gothic spirits includes the effectiveness of romantic settings, the continuous spell of horror, and the color of melancholy, awe and superstitious etc. These spirits are labeled as the conventional Gothic traits.

With the passing of time, Gothic fiction opened a lot of possibilities to the coming age for the modern criticism with the use of Gothic elements. The term is now used as a description of literary writing. The term is now used in a far broader range of context. Revealing the fragmentation of personality as well as commenting the mental disintegration and cultural decay, in Gothic we find an emphasis of dark side of human psyche. The Gothic is now considered as an attempt to expose and explore the unconscious world of desires and fears that individual and society suppress to maintain stability. It is noteworthy, in this context, to quote David Punter's *The Literature of Terror: The Modern Gothic*:

What is, perhaps, most distinctive about contemporary Gothic is the way in which it has followed the tradition of not merely describing but inhabiting the distorted forms of life, social and psychic, which follow the attempted recollection of primal damage. (178)

The main purpose of Gothic fiction is to arouse the feeling of terror and horror. Ann B. Tracy writes that the Gothic novel could be seen as a description of a fallen world. Readers experience this fallen world through all aspects of the fiction's elements: plot, setting, atmosphere, mood, characterization, and theme.

The plot itself mirrors the ruined world in its dealings with a protagonist's fall. In the end, the protagonist is rewarded through a reunion with a loved one. The setting and atmosphere plays influential role in Gothic fiction. It not only evokes the atmosphere of horror and dread, but also portrays the deterioration of its world. The decaying, ruined scenery implies that at one time there was a thriving world.

Characterization reveals the inner nature and outward reality of the character representation as a Gothic hero. There is always the protagonist, usually isolated either voluntarily or involuntarily. Then there is the villain, who is the epitome of evil,

either by his (usually a man) own fall from grace, or by some implicit malevolence. Insane characters are also present to the isolated decadence of moral, social, and cultural personality.

Gothic fiction slightly move towards the modernity of theme when they are all concerned in one way or the other with the problem of degeneration and essence of the human fallen to the world of inhumanity. Modern Gothic fiction reaches to the higher degree of eerie setting, atmosphere, motif and theme surpassing the medieval and traditional Gothic trappings: pointed arch, haunted houses, ghosts, supernatural, exotic and gloomy atmosphere. Modern Gothic introduces the notions of the uncanny, doppelganger, mystery, fantasy, schizophrenia, revenge, and monstrosity.

The "uncanny" is English equivalent to the German "unheimlich", which means frightening and unfamiliar (Freud 76). It belongs to that which is terrible and arouses dread and horror. It is not only frightful but also has hidden secrecy. Moreover, it derives terror not from something strangely familiar which defeats our efforts to separate ourselves from it. Sigmund Freud in his essay "The Uncanny" illustrates the effects of the uncanny:

...uncanny effect is often and easily produced by effacing the distinction between imagination and reality, such as when something that we have hitherto regarded as imaginary appears before us in reality, or when a symbol takes over the full functions and significance of the theme it symbolizes, and so on. It is this element which contributes not a little to uncanny effects attaching to a magical practices. (85)

Supernatural is the state of the "uncanny" the explained supernatural is a genre of the Gothic in which the laws of everyday reality remain intact and permit an

explanation or even dismissal of allegedly supernatural phenomena. The uncanny tale of terror is distinct in the kind of pleasure.

The word "doppelganger" also comes from German; it means the "doublegoer". A doppelganger is often the ghostly counterpart of a living person who has the same name. It is a psychic projection, which possesses the traits of both complementary and antithetical to the characters involved. It confronts and recognizes the dark aspects of one's personality. Elucidating the concept of the double, Freud in "The Uncanny" writes:

. . . The 'double' has with reflections mirrors, with shadows guardian spirits with the belief in the soul and the fear of death... for the 'double' was originally endurance against destruction to the ego... and probably the 'immortal' soul was the first 'double' of the body. This invention of doubling as preservation against extinction has its counter part in the language of dreams.... (82)

Some Gothic novels possess typical narrative structure which helps to bring out the theme of double. This narrative construction is called *mise en abyme*, the enclosure of one story within another story, or embedding which is also an inclusion of one story inside another. The ideas of 'double' is concerned with persons, shape and degree, who are to be considered identical by reason of looking alike. Freud quotes Hoffman's account about the idea of double in his essay "The Uncanny":

Hoffman accentuates this relation by transferring mental process from the one person to the other- what we should call telepathy- so that the one possesses knowledge, feeling and experience in common with the other, identifies himself with another person, so that this self comes confounded, or the foreign self is substituted for his own- in other

words, by doubting, dividing and interchanging the self. Finally, there is the constant recurrence of similar situations, or even a same name recurring throughout several consecutive generations. (82)

The idea of fantasy is also an important aspect of the Gothic novel. It helps to reveal the dark side of psyche. It is generally accepted that only unsatisfied person have fantasy. Every single fantasy is the fulfillment of a wish. So, the value of fantasy fiction is to provide the denied hopes and aspirations. The writers of Gothic fiction pay their attention to the world of dream and nightmare. Elucidating these points, David Punter in *The Literature of Terror: The Modern Gothic* notes:

Rather than jumping straight from an existence situations to a projection of its opposite, Gothic takes us on a tour through the labyrinthine corridors of repression, gives us glimpses of the skeletons of dead desires and makes them move again... and the phantoms, vampires and monsters of Gothic are for the most part recognizable embodiment of psychological features. (188)

So, the writers of the Gothic novel give their full attention to the world of dream and nightmare, that's why the real world for characters in a Gothic novel is one of nightmare. Gothic fiction is related to the theme of outsider and wandering figure who seeks for some kind of salvation, or else the individual moves entirely outside the norm. Modern Gothic also makes an inescapable link between the world of text and the world of reader, often emphasizing that real horror and terror are not a reaction to such physical entities as monsters, ghosts or vampires. But real terror and horror are lurking in us, at the very moment, now.

Gothic fiction seems to have influenced by the schizophrenic group of illness, marked by a disintegration of thought processes, hallucination, and an unrealistic and

wholly subjective relationship with the outside world, based on fantasy. They all involve disturbances of thought, emotions, and contacts with reality. Schizophrenia is a general label for a number of psychotic disorders with various cognitive, emotional, and behavioral manifestations. Moreover, it is pattern of psychotic features including thought disturbances, bizarre delusions, hallucinations, disturbed sense of self, and loss of reality testing. Therefore, it literally means spitting in the mind, which shows dissociations between the functions of feeling or emotion on the one hand, and those of thinking or cognition on the other.

Revenge is characterized as the act of repaying someone for a harm that the person has caused. It may be enacted upon a loved one, a family member, a friend, an object, on whole humanity and also upon society. The Gothic version of revenge is the idea that it can be a guiding force in the provenance of the dead.

Mystery is a term derived from the Latin word *mysterium*. Mystery is also closely related to the Latin word *mysterium tremendum*, which is a term used to express the overwhelming awe and sense of unknowable mystery felt by those to whom some aspect of God or of divine being is revealed. Mystery is an event or situation that appears to overwhelm understanding. Its province is the unnatural, unmentioned, and unseen. There is sudden appearances and disappearances, death often guided by mystery. However, in the end all these complications are resolved.

While analyzing the elements of Gothic fiction, conventions plays very important role. These conventions can be located on these perspectives: wild landscapes, remote or exotic locales, gloomy settings, ruins or isolated crumbling castles, underground room, tombs, secret corridors, family secrets, mysterious creatures, spirits or strangers, enigmatic figures, specific reference to noon, midnight, twilight, and unnatural acts of nature like sudden fierce wind etc. The motif can be

revealed through murder, suicide, madness, ghosts, demons, vampires, exorcism, and witchcraft etc.

Thus, the Gothic, whether in its conventional or modern form, is written to delight as well as to terrify, as demonstrated by its oft-repeated paradoxes of "dreadful pleasure", "delightful horror" and "fearful joy".

### **III. Presentation of Gothic Traits in *Great Expectations***

In *Great Expectations*, Dickens has concentrated on several areas regarding Gothic elements. He uses the elements of surrealism and humor to paint portraits of darkly comic characters who become representatives of moral decay, corruption, greed, and evil in the modern world. But when we try to search the conventional Gothic traits, we can hardly find any. There is nothing supernatural in the novel. There are no castles, no banditti, no decaying monasteries, no heedless nuns, no monks, no black magic, no magic mirrors etc. Yet Dickens attempted to trace the Gothic influences on his work through the use of settings, atmosphere, mysteries, deaths, horror and terror etc. Dickens's ultimate interest was not in the supernatural and thus he was not a pioneer or key figure in Gothic fiction. Rather, the general consensus is that Dickens used the Gothic in his own work as a genre that he enjoyed in order to entertain as well as edify, modifying and reworking the Gothic mode to make it his own and to create a fictional universe that would highlight for his readers what Dickens viewed as many of the most pressing social issues of his time. Thus *Great Expectations* fits within the modern traits of the Gothic.

The story of the novel goes like this: Pip, a young orphan, lives with his sister and her husband in the marshes of Kent. One day, he encounters an escaped convict who grabs him and orders him to bring him food and file for his leg iron. Pip obeys, but the fearsome convict is soon captured away. One day, Pip is taken by his uncle Pumblechook to play at Satis House, the home of the wealthy dowager Miss Havisham, who is extremely eccentric; she wears an old wedding dress and keeps all the clocks in her house stopped at the same time. During his visit, Pip meets a beautiful young girl named Estella, who treats him coldly and contemptuously.



Nevertheless, he falls in love with her and dreams of becoming a wealthy gentleman so that he might be worthy of her.

With Miss Havisham's guidance, Pip is apprenticed to his brother-in-law Joe, who is the village blacksmith. Now Pip works in the forge unhappily, struggling to better his education with the help of simple Biddy and encountering Joe's malicious day laborer, Orlick. One night, after an altercation with Orlick, Pip's sister, Mrs. Joe is viciously attacked and becomes a mute invalid. From her signals, Pip suspects that Orlick was responsible for the attack. One day, a lawyer named Jaggers appears with a strange news: a secret benefactor has given Pip a large fortune, and Pip must come to London immediately to begin his education as a gentleman. Pip happily assumes that his precious hopes have come true—that Miss Havisham is his secret benefactor and that she intends him to marry Estella.

In London, Pip befriends Herbert Pocket and Jaggers' law clerk, Wemmick. He furthers his education by studying with the tutor, Matthew Pocket, Herbert's father. Now, Herbert and Pip began to lead a fairly undisciplined life in London, enjoying themselves and running into debts. Orlick employed as Miss Havisham's porter is fired by Jaggers after Pip reveals Orlick's unsavory past. Mrs. Joe dies, and Pip goes home for the funeral, feeling tremendous grief and remorse. Several years pass, until one night a mysterious figure barges into Pip's room—the convict, Magwitch who stuns Pip by announcing that he is the source of Pip's good fortune as Pip had helped him with the food and file long time ago. Pip is appalled, but he feels morally bound to help Magwitch escape London, as the convict is pursued both by the police and by Compeyson, his former partner in crime. A complicated mystery begins when Pip discovers that Compeyson was the man who abandoned Miss Havisham at the altar and that Estella is Magwitch's daughter whom Miss Havisam rears to have

her revenge. Before Magwitch's escape attempt, Estella marries an upper-class lout named Bentley Drummle and Miss Havisham seeks Pip's forgiveness for the cruelty inflicted upon him. Pip is called to a shadowy meeting in the marshes, where Orlick plans to kill him. However, Herbert arrives with a group of friends to save Pip's life. Pip and Herbert hurry back to affect Magwitch's escape. They try to sneak Magwitch down the river on a rowboat, but they are discovered by police, whom Compeyson tipped off. Magwitch and Compeyson fight in the river, and Compeyson is drowned. Magwitch is sentenced to death and Pip loses his fortune. Pip falls ill, Joe nurses him in London; Miss Havisham had died and left most of her fortune to the Pockets. Pip decides to rush home and marry Biddy but when he arrives there he discovers that she and Joe have married already. Pip decides to go abroad with Herbert to work in the mercantile trade. Returning many years later, he encounters Estella in the ruined garden at Satis House. Drummle is now dead. Pip finds that Estella's coldness and cruelty have been replaced by a sad kindness, and the two leave the garden hand in hand; Pip believing that they will never part again.

Now, a textual analysis of *Great Expectations* will show the presentation of Gothic elements in the novel.

### **Terror and Horror**

Dickens uses terror and horror in *Great Expectations* giving a Gothic tone to it. However, he handles them in different ways. The story opens with a dramatic or almost melodramatic incident with Pip standing in the churchyard. Suddenly a fearful looking man appears and threatens to cut Pip's throat in case the boy produces any noise or raises an alarm. The appearance of this 'fearful' man in a gloomy night itself creates terror in a child's mind who threatens to cut this child's throat. The man has a great iron on his leg. He commands Pip in a threatening manner, to obtain some food

for him from his house and also to bring a file from the Smithy. Pip's terror is greatly intensified when the stranger speaks of a young fellow who will eat Pip's liver and heart in case Pip fails to carry out the instructions given to him. Here, we can see Pip's imagination of being eaten by that dreadful young fellow who has "a secret way peccoliar to himself, of getting at a boy, and at his heart, and at his liver. It is in vain for a boy to attempt to hide himself from that young man" (5). A child as he is, Pip does not in the least doubt the reality of the spectra which the strange man's description of the young fellow conjures up in his imagination. We get a peep into child's psychology as Pip thinks of the possibility of being attacked by the young fellow. It seems convincing as he says:

At other times, I thought what if the young man who was with so much difficulty restrained from imbruing his hands on me, should yield to a constitutional impatience, or should mistake the time, and should think himself accredited to my heart and liver tonight, instead of tomorrow! If ever anybody's hair stood on end in terror, mine must have done so then. But, perhaps nobody's ever did! (11)

This passage clearly heightens the feeling of terror and horror faced by Pip. However, this effect was not caused due to supernaturalism but results from psychological trauma. This uncanny effect gives rise to dread and creeping horror in Pip. The fear in Pip is shown when he steals food and file from the house of his sister. He has all kind of fancies about the man he had met in the churchyard, and his sister's reaction on discovering the theft as evident from this remark:

I was in mortal terror of my interlocutor with the ironed leg; I was in mortal terror of myself, from whom an awful promise had been extracted; I had no hope of deliverance through my all powerful sister,

who repulsed me at every turn; I am afraid to think of what I might have done, on requirement in the secrecy of my terror. (13)

He further says, "If I slept all that night, it was only to imagine myself drifting down the river on a strong spring-tide, to the Hulks; a ghostly pirate calling out to me through a speaking trumpet, as I passed the gibbet-station, that I had better come ashore and be hanged there at once, and not put it off" (13). This clearly shows a probe into Pip's psyche. He is afraid of the strange man who might do some harm to him. At the same time he is terribly afraid of his sister because she is sure to discover the theft. He is unable to sleep because of terror. From all these, we become clear that terror results not from physical entities as vampires, monsters and ghosts, but real terror lies lurking inside human psyche as experienced by Pip.

The horror and terror are further intensified when Pip goes to the village public house called the Three Jolly Bargemen. His sister had instructed him to bring Joe along with him from the public-house where Joe sometimes went to smoke a pipe. There Pip found a stranger who takes a rather unusual interest in him and Joe. Pip experiences a feeling of horror when the stranger takes out a file from his pocket, which Pip at once recognizes as being the one which he had stolen from Joe's forge and handed over to the convict. This stranger started stirring rum and water with the same file. Pip's guilt rises here and he becomes greatly disturbed. This incident gives the full effect of horror and terror as experienced by Pip.

As the story progresses, we find Pip paying visits to Miss Havisham. In one such visit, Pip encounters a pale young gentleman whom Pip had never seen before. This gentleman forced Pip to have a fight with him. The reason for this fight was to get the favor of Estella. In order to defend himself, Pip had to hit the young gentleman so hard that the latter was completely floored. The thought of the fight which Pip had

with the pale young gentleman made Pip very fearful. He becomes afraid of its consequences. He had an apprehension that the matter might be reported by his opponent to the police, and that he might be attacked or taken into custody. He says:

I felt that the pale young gentleman's blood was on my head, and that the law would avenge it . . . with the greatest caution and trepidation before going on an errand, lest the officers of the Custody Jail should pounce upon me. The pale young gentleman's nose had stained my trousers, and I tried to wash out that evidence of my guilt in the dead of the night . . ., and I twisted my imagination into a thousand tangles, as I devised incredible way of accounting for that damnatory circumstances when I should be haled before the Judges. (77)

This incident gives rise to dread and creeping horror in Pip. He is so terror-stricken that he fails to come out of his house and visit Miss Havisham whom he thought would prefer to “take personal vengeance for an outrage done to her house, might rise in those grave-clothes of hers, draw a pistol, and shot me dead” (77)?

Pip experiences the effect of “the uncanny” when he leave for his home town from London to meet Miss Havisham and Estella. He came across two convicts in the coach, who were under the charge of a police official and were traveling by the same coach. Pip was horror stricken when he immediately recognized one who had stirred his rum and water with the same file in the Three Jolly Bargemen which Pip had given to the convict many years ago. Full of remorse and agony, he remarks:

There stood the man whom I had seen on the settle at the Three Jolly Bargemen on a Saturday night, and who had brought me down with his invisible gun! It was easy to make sure that as yet he knew me no more

that if he had never seen me in his life. He looked across at me, and his eye appraised my watch-chain. (187)

Almost terror-stricken Pip begins to hide himself from the eyes of that convict. He takes great pain to keep himself away from the convicts so that the one whom he had met should not recognize him and accost him. Accordingly, when the coach drew near Pip's destination, he actually threw down his baggage and then jumped down the coach. Pip then walked remaining distance to the town. From this incident, we can experience the kind of fear that Pip have. After so many years, he is unable to detach himself from the graveyard incident.

Another incident of terror occurs after Magwitch's dramatic arrival in his apartment in London. Pip fears to share the same room with Magwitch. He is almost horrified when he remarks:

. . . I had seen him with my childish eyes to be a desperately violent man, that I had heard that other convict reiterate that he had tried to murder him; that I had seen him down in the ditch tearing and fighting like a wild beast. Out of such remembrances, I brought into the light of the fire a half-formed terror that it might not be safe to be shut up there with him in the dead of the wild, solitary night. (268)

Pip feels himself insecure in the company of Magwitch. Out of this terror, Pip leaves Magwitch's company and retires to his own room. A more awful terror is generated later by the presence of Compeyson, who is revealed by Mr. Wopsle to have sat behind Pip in the theatre:

I cannot exaggerate the enhanced disquiet into which this conversation threw me, or the special and peculiar terror I felt at Compeyson having been behind me 'like a ghost'. For, if he had ever been out of my

thoughts for a few moments when he was closest to me . . . , and then  
had found him at my elbow. (318)

This effect is created largely because it is a secret and internalized one caused by an imaginative reaction to events.

Thus, Dickens uses horror and terror not in supernatural sense but linking it with the world of text and the world of reader. He probes deeper into the psyche of the character while emphasizing horror and terror in his work.

### **Mystery and Suspense**

*Great Expectations* deals with mystery and suspense. The very opening chapter contains a lot of mystery and suspense. As Pip is looking at the graves of his parents in the churchyard in the evening, suddenly a fearful man appears before him. He is limping, shivering, glaring, growling; and his teeth chatter in his head. There is a lot of suspense and a feeling of curiosity as to who the stranger with the iron on his leg is and what he is doing in the death of the night. Soon we know that he is an escaped convict. After some time, there is the description of the recapture of this man and his fellow-convict, who too had escaped from a prison-ship. This episode contains another sensational incident. The first convict handed the second convict to the Sergeant even at the cost of his own freedom. Why he did so is quite mysterious and beyond our imagination.

Another mysterious incident occurs when Pip finds himself confronted by a stranger in the Three Jolly Bargemen when Pip goes there to meet Joe. This stranger stirs his rum and water, not with a spoon which the waiter brings to him, but with a file, and Pip recognizes that file as the same which he had given to the convict in the graveyard as evident here—“It was not a verbal remark, but a proceeding in dumb-show, and was pointedly addressed to me. He stirred his rum-and-water pointedly at

me, and he tasted his rum-and-water pointedly at me. And he stirred it and tasted it: not with a spoon that was brought to him, but with a file” (64).

This episode contains a lot of mystery and suspense as Pip sits gazing at who the stranger is and how this man has come into possession of this file and what he means by showing him this file. Because of this incident, Pip feels oppressed by his sense of guilt in having stolen Joe’s file and given it to the convict.

The mysterious attack on Mrs. Gargery is another mysterious and sensational occurrence in the novel. She has been knocked down by a tremendous blow on the head, given by some unknown men. The identity of the assailant is not known. This event shocks Pip as Mrs. Gargery has been hit with a convict’s leg-iron which Pip recognizes to be the same that the convict had filed asunder with the implement provided by Pip as he says:

She had been struck with something blunt and heavy, on the head and spine; after the blows were dealt, something heavy had been thrown down at her with considerable violence, as she lay on her face. And on the ground beside her, when Joe picked her up, was a convict’s leg-iron which had been file asunder. (100)

This incident further heightens suspense in the novel. The reason for murderous attack on Mrs. Gargery by an unknown person remains a mystery. Further mystery and suspense is added with the mention of a convict’s leg-iron. How the ‘leg-iron’ came into the accident area remains a mystery.

There is also a lot of mystery and suspense regarding various characters like Miss Havisham, Estella, Molly and Magwitch. All of these characters are linked with each other. Miss Havisham is the most mysterious character in the novel. There is a mystery regarding the old lady’s seclusion. She secluded herself from the rest of the



world. On seeing her, Pip says that she was the strangest lady he had ever seen or would ever see. Pip writes:

I saw that 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. (48)

This 'ghostly' appearance of Miss Havisham signifies some mystery in her life. Pip observes that "her watches had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine" (48). All this reveals the fact that Miss Havisham has suffered some great frustration in her life, and she is leading a secluded life, not allowing even sunlight to enter her room. All these remain mysterious until sometime later when Herbert narrates the details of Miss Havisham's seclusion to Pip. According to Herbert, Miss Havisham was deserted by her lover on their wedding day. From this day onwards, she stopped all the clocks and decided to lead a secluded life. She also decides to take revenge upon all male folks. In order to fulfill this purpose, she rears Estella who can win men's heart and easily break it. The parentage of Estella is mysterious. She was brought to Miss Havisham by a lawyer named Mr. Jaggers.

The character of Molly is also mysterious. Her story as narrated by Wemmick to Pip is also sensational. In a fit of jealousy, Molly had murdered the woman with whom her husband had been carrying on a love-affair. There had been a violent struggle between Molly and the other woman. The other woman was killed while Molly had been bruised and scratched. At the trial, Mr. Jaggers defended her and was also able to secure her acquittal of the charge of murder. Pip gets acquainted with her

in Mr. Jaggers' house. Molly serves Mr. Jaggers as housekeeper. Mr. Jaggers shows her wrist to Pip and others. Pip figures "the last wrist was much disguised—deeply scarred and scarred across and across" (176). Her hands were stronger than man. The strength behind this is quite mysterious. In the course of the novel, we find that Molly is Estella's mother. In order to save the child from the cruel society, Mr. Jaggers had handed her to Miss Havisham.

Magwitch is another mysterious character in the novel. His sudden appearances and sudden disappearances enrich the novel with the element of sensationalism. After his sudden appearance and disappearance in the beginning of the novel, we find again his mysterious appearance in Pip's apartment in London after a gap of nearly fourteen years. Pip hears an equally sensational account from Herbert regarding Magwitch's life. We know that Magwitch's wife had murdered a woman; he was himself criminal associate of a big man and was transported to Australia for his crime. From the account given to Pip by Herbert it becomes clear that Magwitch is Estella's father as Pip says "and the man we have in hiding down the river, is Estella's father" (335)? Molly is Magwitch's wife. Thus, the mystery regarding the parentage of Estella is solved through two sensational 'inset-stories' of Molly and Magwitch, both of melodramatic nature.

Another suspense is created when Pip returns from Miss Havisham's residence to his lodging in London. There he found a note from Wemmick with the words "Please read this here" on the envelope. On opening the note, Pip found the following message: "Don't go home" (300). This creates a feeling of suspense. Obviously something has happened during Pip's absence to add to his trouble. Later on Wemmick informed Pip that his house was watched. He further informed Pip that

Magwitch had been already transferred to a new lodging in a different locality by Herbert to avert coming danger.

Then there is the highly sensational and mysterious episode of Orlick's trapping of Pip through a trick. Pip finds a very dirty letter in his letter box and its contents were:

If you were not afraid to come to the old marshes tonight or tomorrow night at Nine, and to come to the Little sluice-house by the limekiln, you had better come. If you want information regarding your uncle Provis, you had much better come and tell no one and lose no time.

You must come alone. Bring this with you. (344)

Pip should not have gone but the mention of Provis compelled him to respond to the letter. The feeling of suspense is greatly heightened in this chapter. Later we find that Orlick had sent this letter to Pip with a motif of killing him. However, Pip is saved from the brutal clutches of villain Orlick with the help of his friends Herbert and Startop, and Trabb's boy.

However, various incidents regarding the steps taken by Herbert and Pip to struggle Magwitch out of the city are full of suspense. We hold our breath as what is going to happen next. The following of the boat which carries Magwitch by a galley is also full of suspense. Who is following them is quite mysterious. Later on, we find that the police officer along with Compeyson was following Pip's boat. Magwitch is captured and all effort of Pip to save him becomes futile. All these incidents have a sensational quality and gives to the novel a detective character.

### **Revenge**

Revenge is an essential feature of the Gothic. It is done to get satisfaction by deliberately inflicting injury in return for the injury inflicted on oneself. It can be

enacted upon a loved one, a friend, on whole humanity or upon society. The motif of revenge is handled differently in *Great Expectations*. First of all, we see Miss Havisham's grudge against all men-folk. As she has been deceived or deserted by some man, she casts her revenge upon all men folk by training Estella for the role of breaking men's hearts and showing them no mercy. Since the day when her lover deserted her, Miss Havisham had remained confined to her own room, shutting out the day light and living like a recluse. The deep humiliation and frustration that she had suffered because of the desertion by her lover had broken her completely and had cast a permanent shadow of gloom upon her life. She decides to wreak her vengeance upon the male sex. Keeping this point in view, she rears a little girl Estella, whom she proposes to use as an instrument for her revenge motif. She wants Estella to grow into a hard-hearted woman, incapable of feeling any sympathy or pity for any man, and taking a malicious pleasure in arousing a hopeless passion in the heart of everyone who comes into contact with her. Poor Pip becomes the first victim of this revenge motif. He is brought there to be operated upon in the special hope that he may learn to love Estella, and by her means have his heart broken. Miss Havisham feels quite satisfied to see that, while Pip is falling more and more under the influence of Estella's beauty, Estella treats the boy with a kind of haughtiness and arrogance which Miss Havisham had encouraged her to cultivate towards all men. Miss Havisham, time and again, helps in arousing Pip's passion for Estella, "Miss Havisham would often ask me in whisper, or when we were alone, 'Does she grow prettier and prettier, Pip?' And when I said yes, (for indeed she did) would seem to enjoy it greedily" (78).

Sometimes Pip overhears Miss Havisham whispering to Estella's ears: "Break their hearts, my pride and hope; break their hearts and have no mercy" (78). Estella is Miss Havisham's pride and hope and to her Estella should conquer the hearts of men

with her beauty and charm, and should even go out of her way to arouse their desire for her, but that she should never respond to any man's love. Estella's beauty is thus a great asset to Miss Havisham, and she derives much satisfaction from the fact that Estella is admired by all the men who see her. On one occasion, when Pip comes to see Miss Havisham from London, she draws Pip's head close to her own as she sits in her chair and says to him:

Love her, love her, love her! How does she use you? . . . Love her, love her, love her! If she favors 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! (197)

Miss Havisham forces Pip to love Estella at any cost. If Estella hates Pip, then also Pip should love her. She wanted to see the suffering of Pip. She goes on to say to Pip: "I'll tell you what real love is. It is blind devotion, unquestioning self-humiliation, utter submission, giving up your whole heart and soul to the smiter—as I did" (197). Thus, Miss Havisham would like others to go through the same agony which she herself had experienced. The only thing that can now console her is the suffering of others in their experience of love. Her motive in sending Estella to Richmond is that Estella should get into a larger social circle so as to break the hearts of as many young men as possible.

There is also an element of trickery in Miss Havisham's nature. She allows Pip to harbor the illusion that she is the source of his good fortune. She even encourages him to continue to have such an impression. Later on, when Pip discovers his real benefactor, he mildly scolds Miss Havisham for having deceived him. He asks her if it was an act of kindness on her part to have encouraged him to entertain a false belief. To this, Miss Havisham replied: "Who am I, for God'd sake, that I should be kind! . . .

I did. Why, they would have it so! So would you. What has been my history, that I should be at the pains of entreating either them or you not to have it so. You made your own snares. I never made them” (295). She justifies the deception that she practiced upon Pip because life has not treated her with any kindness. Later on, she falls at Pip’s feet crying in a state of despair: “What have I done! What have I done” (327)! Pip realizes the great folly that Miss Havisham had committed in having taken to a life of seclusion and in trying to extract happiness from the suffering of others. Pip thus describes his reaction to Miss Havisham’s state of mind at this moment:

That she had done a grievous thing in taking an impressionable child to mould into the form that her wild resentment, spurned affection, and wounded pride found vengeance in, I know full well. But that in shutting out the light of day, she had shut out infinitely more; that, in seclusion, she had secluded herself from a thousand natural and healing influences. (328)

Miss Havisham confesses her guilt lastly. She becomes a pathetic creature towards the end of the novel. At least she realizes that she has gone too far in order to fulfill her revenge and that she was wrong.

The theme of revenge in *Great Expectations* is also carried by Orlick. He is the villain of the story. He is a man of strong criminal nature, has no scruples, and no mercy in his heart. We get our first taste of Orlick’s villainy when he enters into a dispute with Mrs. Gargery. As a consequence of this dispute, he takes his revenge by physically assaulting her and incapacitating her. He came from behind and gives a tremendous blow on the back of the head of Mrs. Gargery which makes her invalid and eventually leads to her death. We can imagine the traits of his villainy who doesn’t even resist from taking other’s life in order to fulfill his revenge.

He also bore evil towards Pip. There are many reasons for it. First, Joe chooses Pip as his apprentice while Orlick remains a hired hand. For this reason, Orlick was against Pip. Other reason for his grievance against Pip is that Pip stands in the way of Orlick's trying to win Biddy. Another grievance that Orlick has against Pip is that Pip gets him dismissed from the job of a porter at Miss Havisham's residence because Pip thinks him to be a most undesirable fellow. For all these reasons, Orlick decides to have revenge upon Pip. In order to fulfill his motif of revenge, he calls Pip on the marshes by an anonymous letter and intends to kill him there and burn his body in the lime-kiln. He declares that Pip was responsible for his own sister's death because Orlick attacked Pip's sister on account of the grudge that he bore not against her but against Pip as he says, "You was always in old Orlick's way since ever you was a child . . . I tell you it was your doing. I tell you it was done through you" (351). His complaint was that Pip was favored while he was bullied. For all these reasons, he bore evil against Pip and decides to have revenge upon him. However, in the meantime, Pip's life was saved with the help of his friends.

Magwitch also desires for some sort of revenge upon Compeyson, who was largely responsible for initiating Magwitch into a life of crime. In the beginning of the novel, we find both of them grappling against each other. Magwitch declares that he doesn't mind being captured himself as long as the villain whom he is holding doesn't run away. As he says: "I don't expect it to do me any good. I don't want it to do me more good than it does me now. I took him, and give him up; that's what I done. I not only prevented him getting off the marshes but I dragged him here—dragged him this far on his way back" (30). 'This' here refers to Compeyson. Magwitch fought with him and handed him to the Sergeant even at the cost of his own life. He didn't mind getting himself imprisoned but he didn't want the freedom of Compeyson. The reason

for this is Compeyson was the villain who was responsible for Magwitch's fall. Because of the enmity between both Compeyson and Magwitch, his bid for escape from England was thwarted by Compeyson who has been keeping a watch on the movements of Pip and Herbert. He informed the police against Magwitch's presence in England. When the process of Magwitch's flight from England was made, Compeyson arrives there with police. On seeing him, Magwitch pounced upon him. Both men fell into the water struggling with each other and disappeared under the surface. Pip says, "He told me in whisper that they had gone down, fiercely locked in each other's arms, and that there had been a struggle under water, and that he had disengaged himself, struck out, and swum away" (367). Thus, Magwitch takes his revenge upon Compeyson by killing him.

To conclude, the theme of revenge is dominant in *Great Expectations* which is an essential feature of modern Gothic.

### **Doppelganger**

The motif of the 'double' or doppelganger, which is a frequent motif in many Gothic plots, is also present in *Great Expectations*. However, Dickens handles it in quite a different way.

The 'doubleness' is found in many principle characters. First of all, there is this glittering cold-hearted girl, Estella, and the decayed and hardened old woman, Miss Havisham. These are not two characters but one; or they may be regarded as a single essence with dual aspects. Pip becomes a tool in the hands of these women. Pip's hope of *Great Expectations* results from these two women. For inevitably wrought into the fascinating jewel-likeness of Pip's *Great Expectations*, as represented by Estella is the falsehood and degeneracy represented by Miss Havisham. Estella represents the dark personality of Miss Havisham. She adopts



Estella as her child in order to carry on with her wish which Miss Havisham herself cannot do. Miss Havisham's aspiration to create a beautiful woman out of Estella results from her own ugliness. She decorates Estella with her own jewels as Pip says, "Miss Havisham watched us all the time, directed my attention to Estella's beauty, and made me notice it the more by trying her jewels on Estella's breast and hair" (74). As she is unable to attract any male towards her, thus, she uses Estella. Estella is her pride, she becomes what Miss Havisham have made her. Thus, she is not other, but a part of Miss Havisham.

The boy Pip and Magwitch, the convict form another such continuum. Magwitch is not outside Pip but inside him. The apparition of Magwitch represents Pip's own unwrought deeds. Magwitch aspires to make a gentleman out of Pip. He acts as a surrogate father to Pip. Magwitch in one occasion says to Pip:

Yes, Pip, dear boy, I've made a gentleman on you! It's me who has done it! . . . Look'ee here, Pip. I'm your second father. You're my son—more to me nor any son. . . I see you there a-many times, as plain as ever I see you on them misty marshes . . . but not, if I gets liberty and money, I'll make that by a gentleman! And I done it. (264)

Pip's high expectations are carried through Magwitch. Pip, having adopted "*Great Expectations*", will live making people into Magwitches, into means for his ends.

However, the stronger similarity can be found between Pip and Orlick. Orlick may be looked upon as an embodiment of the evil in Pip's own nature. Orlick too works at the forge like Pip. He assaults Mrs. Gargery with the same leg-iron of the convict whom Pip had helped with the food and file. Pip's affection for Biddy is matched by Orlick's lust for her as Pip says, "However novel and peculiar this

testimony of attachment, I did not doubt the accuracy of the interpretation. I was very hot indeed upon old Orlick's daring to admire her; as hot as if it were an outrage on myself" (109).

Orlick secretly follows Magwitch on the latter's visit to London. Later, he betrays his presence in London to his enemy Compeyson. Finally, Orlick traps Pip in the sluice-house on the marshes and intends to kill him there and throw his body into the lime-kiln. In this last scene, he declares that Pip was responsible for whatever has happened. He bore evil towards Pip as he says, "You was favored and old Orlick was bullied and beat. You done it; now you pays for it" (350). All these may be interpreted to mean some real guilt in Pip's mind. In other words, it is possible for us, in the light of such an interpretation, to regard Pip's mind as containing the evil features of Orlick's character within itself.

Thus, the motif of double is handled through the principal characters in *Great Expectations*.

### **Symbols**

There are various symbols in *Great Expectations* which helps in revealing the Gothic traits. A number of incidents, characters and objects are capable of symbolic interpretation which deals with the Gothic. These symbols give the novel its richness, a wider meaning and an additional interest. The opening scene of the novel creates an atmosphere of depression, alienation, and isolation with the description of the 'marshy land'. This atmosphere symbolizes the environment in which Pip is brought up and the kind of treatment that Pip as a child receives from his sister and from his sister's friends. The description of the tangled, weed-grown graves in the churchyard, and beyond that of the dark, flat wilderness of the marshes, the empty sky, the low leaden

line of the river, and the savage lair of the sea in the distance, all reveals Gothic landscape as Pip rightly observes:

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. (3)

In such an atmosphere, Pip has an encounter with the convict, Magwitch. Magwitch is dressed in coarse gray and covered with mud. He approaches Pip, and together with the prevailing atmosphere, brings the boy to his first vivid and broad impression of the identity of things. As the convict leaves the boy, Pip looks towards him and sees in the distance two black things: a beacon by which sailors steer, and a gibbet where criminals were hanged and then left for public display. The ‘black beacon’ symbolizes the extinguished hope of clarity, while ‘the gibbet’ symbolizes evil and persecution. These foreshadow the delusion and suffering which characterize Pip’s life. Pip also visualizes “the hands of the dead people, stretching up cautiously out of their graves, to get a twist upon his ankle and pull him in” (6). The mention of the ‘dead people’ to grab the convict itself is to enrich the novel with Gothic feature.

There are also ‘hulks’ or ‘prison ships’ which are moored in the river and hold the convicts. The particular convict whom Pip meets in the opening scene plays an important part in Pip’s high expectations. The ‘leg-iron’ which the convict gets rid of by using the file stolen by Pip from the forge, later proves to be the instrument of an attempted murder. All these—the eerie atmosphere, the gibbet, the chains, the hulks, the leg-iron, the convict etc. symbolize human guilt, crime and imprisonment which constitute an important element in the Gothic novel.

The appearance of Magwitch in the opening scene in the graveyard is not much due to his hunger. Magwitch acts as the negative potential of Pip's *Great Expectations*. The multiplying likenesses in the street as Magwitch draws nearer, coming over the sea, the mysterious warnings of his approach on the night of his reappearance are moral projections as real as the storm outside the windows. The coming of Magwitch on a rainy-night in Pip's apartment further symbolizes the disillusionment in Pip's life. To his great dismay and surprise, Pip found that his visitor was no other than the convict whom he had helped with the food and file long ago, as Pip remarks:

If the wind and the rain had driven away the intervening years, had scattered all the intervening objects, had swept up the churchyard where we first stood face to face on such different levels, I could not have known my convict more distinctly that I knew him now, as he sat in the chair before the file. (261)

The coming of Magwitch on a rainy night in Pip's apartment further symbolizes disillusionment in Pip's life. All hope of marrying Estella shatters totally. Pip suffers from mental torture as he recollects the way he had behaved towards Joe. This incident reveals the psychological trauma experienced by Pip.

The atmosphere of Satis House where Miss Havisham lives in a perpetual semi-darkness also has a symbolic significance. The lady of the house still dressed in the same faded bridal gown of yellowed white satin; the wedding feast remains on the table which is covered with cobwebs; and the room is infested with spiders, black beetles, and mice. The flowerless garden outside is rank, lonely, dreary and deserted. The lurid decay of her surroundings symbolizes Miss Havisham's dark life. The

appearance of Miss Havisham looks like an incredible ghost in her wedding dress, a vampire or a ghoul. Her appearance symbolizes Gothicness in her character.

The house of Wemmick also carries symbolic significance. There is something grotesque about Wemmick's house which has 'the queerest Gothic windows and a Gothic door'. It looks like a mini-castle. It has a flagstaff on the top, moat around it, and a gun placed on one of its malls. In the courtyard of this house are a pig, some fowls, and a few rabbits. There is also the reference of the hoisting of flag and the firing of the gun by Wemmick. All these symbolize that the household of Wemmick is set in perfect Gothic location.

Thus, the reference to eerie atmosphere, Miss Havisham's surrounding, Magwitch's dramatic appearance in Pip's apartment and Wemmick's household symbolize the presentation of Gothic feature in *Great Expectations*.

### **Fantasy**

*Great Expectations* is a fantasy. It is a fantasy which many children have and perhaps all lonely children, all children who feel too wanted or appreciated, who feel the powerlessness of childhood.

Pip is a little orphan boy who has been "brought up by hand" by his much older sister, the harsh and loveless Mrs. Joe Gargery. He will be apprenticed to his brother-in-law, the blacksmith, Joe Gargery and learn the blacksmith's trade. He will live out his days working with Joe at the forge, perhaps some day marrying Biddy, the girl who helps him in his learning. But two powerful, fantastic figures come into his life and change its course. One is the criminal, Magwitch. He makes a sudden dramatic appearance in the first chapter when Pip is out in the graveyard on the marshes on cold Christmas Eve. Magwitch is an escaped convict. He is in leg-irons, cold, hungry, and desperate. He is everything that a weak and passive child fears in

the adult world: its capacity for wicked deeds, the brutality of its emotions, its strength and violence and extreme egoism, and the threat of utterly outcast and utterly alone. This first encounter with the convict leaves a trail across Pip's life—a trail of prisons and criminals and crimes.

The other fantastic figure in Pip's world is Miss Havisham. She is a rich woman who represents the promise of adulthood as much as Magwitch represents its threat. All the time, she sits in her ruined wedding-dress. The very name of her once fine house is a mockery: it is "Satis House", as said by Estella to Pip, "One more. Its other name was Satis which is Greek, or Latin, or Hebrew, or all three—or all one to me—for enough" (46). Thus, Satis House means "enough house".

Miss Havisham is rich and not alone. She has an adopted daughter, Estella, as beautiful and coldly distant as the star whose name she bears. Miss Havisham is extremely indulgent towards Estella whom she keeps as a plaything and rearing her on a principle of vengeance, carefully cultivating Estella's beauty so that she can grow up to break men's hearts.

On account of her impatience to see what effects Estella will have on the male sex, Miss Havisham sends down words that she wants a little boy to come and play in her rooms. On this account, Mrs. Joe Gargery says, "She wants this boy to go and play there. And of course he's going. And he had better play there, or I'll work him" (42).

Thus, Pip is chosen for this purpose. When he appears at Satis House, Miss Havisham has a reason to congratulate herself as Pip is hopelessly smitten by Estella's beauty. In the presence of Estella's superior manners Pip realizes the crudity of his own upbringing and the vast difference that lies between Joe's forge and the higher society. He begins to look at his coarse hands and common boots and remarks:

My opinion of those accessories was not favorable. They had never troubled me before, but they troubled me now, as vulgar appendages. I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteelly brought up, and then I should have been so too.

(51)

Pip dares not to speak of the truth about what happens at Miss Havisham's house. He lies outrageously. To him, Miss Havisham and Estella, being too much to the world of fantasy, have to be shared with others in everyday reality. In their dark candle-lit rooms, they are the fairy godmother and the beautiful princess of a fairy tale, and the badly dressed, thick-figured, ill-mannered boy from the forge must defend them against any suggestion that they might belong to the daylight world.

Few years passed. Pip is now bound to Joe as an apprentice. Miss Havisham gives him a handsome amount of money as a reward for his service and as an indication that his relationship with Satis's House is at an end. He was good enough for Estella to practice heart-break on when she was a little girl, but now Estella is being trained for bigger game. Cut off from the persons who have nourished his fantasy, Pip sees in the very landscape of the village a token of his lost hopes: he sees himself like the lowly marshes, while Estella is more distant than ever. He says:

What I wanted, who can say? How can I say, when I never knew?

What I dreaded was, that in some unlucky hour. I, being at my grimmest and commonest, should lift up my eyes and see Estella looking in at one of the wooden windows of the forge . . . she would, sooner or later, find me out, with a black face and hands, doing the

coarsest part of my work, and would exult over me and despise me.

(89)

Then comes the most fantastic stroke in his life. Suddenly from London, a lawyer named Mr. Jaggers, appears with the news that Pip has “*Great Expectations*”. An anonymous benefactor has decided to lavish luxury and education on him and to turn him into a gentleman. The magical transformation that will put him on an equal footing with Estella, is going to take place. The shower of wealth begins to fall. Someone, most probably the fairy godmother, has moved a magic wand. Surely, the boy from the forge is destined for the glittering princess. But this illusion does not last long as Pip soon discovers his real benefactor. He comes back to the world of reality from the world of illusion. However, he is rewarded with the hand of the beautiful princess towards the end of the novel as he claims:

I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her.

(399)

Thus, our hero is rewarded with the hand of his heroine. All these shape the story as a fantasy novel. We have Magwitch, the terrible ogre; Miss Havisham, a wildly eccentric fairy godmother; and a sudden magical transformation.



#### IV. Conclusion

*Great Expectations* is unquestionably one of the greatest novels with immense suggestive power that fully justifies Dickens reputation as a major Victorian novelist. Dickens made full use of many of the basic attributes of the novel in his *Great Expectations*. However, there is something more in the novel than a series of supernatural terror. Dickens did not handle the conventional Gothic traits in his novel. Rather he tries to reveal the features of modern Gothic. The Gothic in this novel is handled to much better purpose than most of the contemporary Gothic novel.

*Great Expectations* reflects the society riddled by greed, injustice, cruelty and punishment. It exposes many of the evils and abuses that were rampant in the society of that period. Moreover, it reflects the negative consequences of the society upon individual.

While drawing the effect of 'uncanny' Dickens did not use supernatural elements like the monsters, the vampires etc. He mainly concentrates on the psychology of the character. The terror and horror which Pip experiences are not caused by some ghost but results from psychological effect. The novel makes an inescapable link between the world of text and the world of reader emphasizing that terror and horror does not results from outside but they are within us. *Great Expectations* also seems like a detective story with a series of mystery and suspense. The mystery and suspense starts from the opening of the novel and as the novel progresses all the complications are solved. This is also a story of the discovery, by a man risen from an orphaned infancy to good fortune, that the basis of his prosperity is not what he thought it was, and that a strange Fate has loaded him with guilt.

*Great Expectations* also handles the motif of revenge giving it a Gothic tone. But it is handled here in a different way. Miss Havisham desires her revenge upon

entire men-folk and not on any particular individual. Estella becomes her weapon for taking revenge. Likewise, Magwitch and Orlick also desire revenge. Dickens also sets his novel in the eerie setting and atmosphere. The opening is set in a graveyard which itself reflects terror and horror in an individual's mind. The grotesque presentation of Miss Havisham's and Wemmick's household and their surrounding, supports the theme of Gothic in the novel. The mention of the convict, the leg-iron, prison-ships, Sergeant, prison etc., further helps in supporting this theme.

The novel also shows that Estella is Miss Havisham's doppelganger and both Magwitch and Orlick are Pip's doppelganger, acting out the forbidden desires, and an expression of the darker side of psyche. Orlick acts as the presentation of the repressed aggression and desire in Pip. Dickens also uses fantasy in *Great Expectations*. The imaginative ground-plot of this novel is a fantasy adjusted to the taste and needs of the mature, adult mind. It caters for an adult sense of disillusionment with the haphazard gifts of fortune, and at the same time it feeds the subconscious desire and dreams of all men for a perfectionist world, an earthly paradise in which magic has a place and where transforming events can really occur, like Pip's change from the smithy to a "gentleman." Although Dickens shows a very clear perception of social evils, he never loses sight of what may be described as the "vision splendid."

*Great Expectations* thus provides a crucial example of Gothic novel. As a literary historian Dianna Neill comments on this novel:

To the last phase of Dickens's literary career belongs *Great Expectations*, a work regarded by many critics as his best. The story of the benevolent convict, young Pip, the proud Estella and the tragically eccentric Miss Havisham is well told, while the description of the great

Salt Marsh where Pip first meets the convict creates an atmosphere of cold horror that challenges comparison with Hardy's study of Egdon Heath in *The Return of the Native*. (73)

It enforces the sense that *Great Expectations*, though published in 1861, is the specimen of the modern Gothic.

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