

# Great expectations analysis essay sample

[Literature](#), [Novel](#)



Having perused Charles Dickens' Great Expectations, I intend to analyse various extracts from the novel. I strive to discuss the attributes of three significant characters, describe how and why their behaviour differs from one another, and examine their overall effect on Pip, the protagonist. The individuals I shall be scrutinising are: Magwitch, an absconded convict; Miss Havisham, an affluent elitist who was callously abandoned at the altar; and Wemmick, a nonconformist lawyer's clerk.

Great Expectations was originally published in serialized form in a periodical entitled 'The Strand'. The highly commended narrative tracks the existence of Phillip Pirrip, also known as Pip, from his lower-class Victorian upbringing through to later life as a refined gentleman, with him encountering ample predicaments along the way.

Dickens composed many acclaimed titles in the late 1800s including Oliver Twist, Bleak House and A Christmas Carol. The majority of his works highlighted the adversity, suffering and destitution that the Victorian youth were forced to endure. This meticulously resembles Dickens' own poignant childhood, during which his father was imprisoned for failing to disburse taxes. Dickens felt morally obliged to inform the general population of the hardship, anguish and desolation that was tolerated by plebeian citizens, predominantly the younger generation.

During the first extract we are introduced to Pip, through his own reflective narration, who is visiting the gravestones of his parents and brothers in a secluded cemetery within the Kent marshes. Before readers are acquainted

with the protagonist, Dickens evokes sympathy towards Pip by immediately informing the reader of his heartrending past. The phrase

‘...I never saw my father or my mother...’

kindles an empathy of pity for Pip because he has dealt with an overwhelming amount of grief at such a tender age. As I read this particular passage, I suspected that Pip is an extremely strong-willed character for coping so well under such tragic circumstances. Furthermore, I felt remorseful regarding Pip’s despondent background due to the fact that he grew up with no main authoritative figure. On the other hand, Victorian readers may not necessarily have the same sentiments. History reveals that, during this era, there were countless other young children in similar predicaments, therefore they would have classified Pip’s scenario as conventional. Dickens has skilfully crafted his writing with the intention of reciprocating a sense of compassion, which can be developed in subsequent events.

An additional skill which Dickens successfully employs is the use of pathetic fallacy. Readers gain the impression that the weather and surroundings are an inauspicious reflection of the events that may soon transpire when Pip describes the churchyard as a

‘bleak place overgrown with nettles’.

Due to the sombre narrative tone, readers recognise that there is a strong probability of a detrimental incident occurring. As a result of this, the audience will be captivated in anticipation of a culmination of portentous

events. Moreover, the dreary repetition of ‘ dead and buried’ combined with monotonous adjectives such as ‘ dark’ and ‘ low leaden’ have implications which further compound Pip’s desperate situation. This, likewise, further intensifies readers’ sympathy for Pip.

A startling turning point befalls when an escaped convict emerges enigmatically. Instantaneously, a sense of antipathy towards the felon is aroused as he commands Pip to

‘ Hold your noise!’

Readers will agonise over Pip’s welfare as he is besieged by a baleful antagonist. The juxtaposition of this compelling phrase transforms the atmosphere of the scene; it converts the tone from austere and hopeless to pugnacious and frenzied. The extreme altercation also marks an extraordinary turning point in Pip’s life; from this point onwards, Magwitch is indebted to the protagonist. Dickens’ competent use of an exclamation mark emphasizes the trepidation in Magwitch’s voice, accentuating Pip’s vulnerability. Personally, my first impression of Magwitch was that he was a militant menace who posed an ominous threat to defenceless young Pip.

In contrast to this, my personal sentiments towards Magwitch were substantially altered as I read Pip’s rhapsodic account of the convict. Instead of regarding him as a sadistic, malevolent fiend, I began to feel compassion for this prospective adversary through Dickens’ adept depiction. The representation is saturated with negative passive verbs such as:

‘...broken shoes...been soaked in water...smothered in mud and lamed by stones and cut by flints and stung by nettles and torn by briars’.

The detail in the portrayal conjures a pitiful image in readers’ minds, formulating sympathy towards Magwitch, therefore we find him more endearing. As a consequence of this, the reader comprehends that he may not be quite as threatening as we primarily judged, subsequently alleviating our anxiety. Moreover, Dickens adds layers of effect through reiteration of the lexical item ‘ and’, increasing the depth of Pip’s turbulent state of affairs. In addition to this, Dickens has proficiently inserted numerous commas before ‘ and’ in order to construct intentional punctuation errors. These deliberate inaccuracies are positioned where a child would draw breath. Consequently, the readers can put themselves into Pip’s shoes and envisage his frame of mind, thus empathising profoundly with him. Also, Dickens ambiguously characterizes Magwitch as

‘ a fearful man’.

The term ‘ fearful’ is abstruse as it may be interpreted as though Magwitch is someone to be feared or that the convict himself is full of fear at the harrowing situation. Due to the inconclusive expression, readers may be perplexed and unsure of Magwitch’s emotions. Contrariwise, one aspect that is undisputable is Pip’s timorousness. Magwitch’s aggressive actions intimidate the young child, building on the readers’ empathy towards him.

Moreover, a sense of urgency and hysteria is generated when Pip and Magwitch converse in staccato sentences. This may unnerve the reader and

leave them in a state of consternation. The severity of the dialogue is conveyed with the phrases

‘ Tell us your name!’ and

‘ Pip, sir.’

Although Pip is excessively terrified of the convict, he remains immoderately polite, consistently addressing Magwitch as ‘ sir’. Contemporary readers may be taken aback at the fact that the Victorian youth displayed this amount of respect for their elders when in such pressurised scenarios. Furthermore, Dickens has illustrated that Pip remains vulnerable and inferior to Magwitch throughout the scene through use of phrases such as

‘ I pleaded in terror’ and

‘...to keep myself from crying’

Consequently, this strengthens readers’ ability to empathize with the protagonist.

In addition, the convict attempts to emotionally blackmail Pip and deploy his fear. Magwitch manipulates Pip’s anxiety and fabricates a ‘ young man’ to coerce him into obtaining him

‘ a file’ and

‘ wittles’.

The adult reader may deduce that Magwitch is unaccompanied, yet the hypothetical character petrifies Pip. The repetition of ‘ young man’ reinforces the threat, thus compounding Pip’s fear. I believe that this evokes sympathy towards Pip because he is merely a gullible young boy who has no justification to refute Magwitch’s claims.

Readers may suspect that Magwitch is uneducated on account of his numerous grammatical errors and incorrect pronunciation of several lexical items. Dickens has intentionally misspelt certain phrases in order to demonstrate Magwitch’s erroneous delivery of words such as ‘ pecoolier’ and ‘ partickler’.

This literary effect adds a slight comical element to the extract. Additionally, the convict is depicted as wearing ‘ no hat’. During the 1800s this was customary; even the working class citizens complied. Victorian readers would have instantly recognised Magwitch’s desperation, causing them to feel progressively sympathetic towards him. I conclude that Magwitch must have had a miserable upbringing, escalating my compassion towards him.

As Magwitch departs, Dickens refreshes the negative mood and reassures the reader. He does this by divulging an anomalous element of the convict’s personality with aside ‘ I wish I was a frog. Or a eel.’

The shared witticism implies a mutual friendship between the two individuals, rejuvenating the atmosphere. In giving Magwitch a sense of humour, Dickens has allowed the reader to perceive that he is somewhat less antipathetic than we originally presumed. In my opinion, this is a

significant juxtaposition in the novel. I believe that hereafter Magwitch and Pip will possess a substantial emotional connection.

The first extract culminates with another exhaustive description of the melancholy marshes. Dickens adds a sense of despondency to the setting when he expresses the dreary surroundings as

‘...a long, black, horizontal line’.

Black often connotes dejection, which evokes trepidation from readers.

Dickens’ compelling account of the hostile location is strikingly similar to that of the extract’s opening, again evoking apprehension from the reader.

Likewise, a contemptible image is invoked with the description

‘...as if he were the pirate come to life’.

As a result of this, readers may feel remorseful with regard to Pip’s situation.

The second extract I shall be analysing is based on Pip’s eventful visit to Satis House, residence of the idiosyncratic character of Miss Havisham.

Dickens successfully portrays the dwelling as sinister through use of phrases such as

‘ No glimpse of daylight was to be seen in it’.

This suggests to readers that Satis House is a foreboding location, evoking sympathy for Pip as he is confronted with an intimidating situation.

Moreover, Dickens acquires readers’ engrossment by describing Havisham, through Pip’s eyes, as



‘...the strangest lady I have ever seen...’.

As a consequence of this, readers may be curious to discover the full extent of her bizarre plight. Personally, the philological item ‘strangest’ conjured an outlandish image, captivating my attention.

The opening paragraph of this extract is expertly written in long, complex sentences resembling the way Pip would speak in such a state of affairs. Readers gain the impression that Miss Havisham is preparing for her wedding day through phrases such as

‘ long veil dependent from her hair’,

‘ bridal flowers’ and

‘ one shoe on – the other was on the table near her hand’

Furthermore, a scene of disarray is indicated by the expression

‘...all confusedly heaped about the looking glass’

The following paragraph is almost contradictory to this. Diversely, negative active verbs are utilized in abundance to depict Havisham’s self-inflicted circumstances. Phrases including

‘ lost its lustre...faded and yellow...bride within the bridal dress has withered like the dress...skin and bone...skeleton in the ashes...’

assist the reader in visualizing Miss Havisham’s deteriorating scenario. This fastidious description of Havisham’s cadaverous state evokes sympathy;

readers may be filled with pity towards her on account of her abysmal predicament. In addition to this, repetition compounds the situation, intensifying the dull, flat and monotonous tone. I think that Dickens positioned these opposing paragraphs adjacent to one another in order to create a conspicuous contrast.

Miss Havisham speaks with cold, commanding intonation in order to establish a sense of authority. Analogous to Magwitch, she converses with Pip in staccato sentences, for instance

‘ Who is it?’ and

‘ Pip, ma’am’.

The amalgamation of Havisham’s tone of voice and the concise dialogue intimidates Pip, leading to him putting on a façade and replying ‘ No’ when asked if he is afraid of her. Pip is reluctant to disclose that he is daunted by Miss Havisham’s condescending presence; this conveys to the reader the magnitude of her superiority. Consequently, readers empathize with Pip, causing them to feel antipathy towards Havisham.

Readers’ antipathetic feelings with regard to Havisham are escalated when they discover that she is an extremely melodramatic individual. This aspect of her peculiar personality is manifested during her conversation with Pip:

‘ What do I touch?’

‘ Your heart.’

‘ Broken!’

The use of an exclamation mark exemplifies her paroxysm. Dickens continues to state that she exhibited

‘ a weird smile that had a kind of boast to it’.

It may be perceived that Havisham is proud of maintaining her position of stagnation; she revels in her own misery. I, as a reader, am bewildered by the fact that she is brimming with self-pity.

Subsequently, Havisham orders Pip to ‘ play’. Pip is disconcerted as he feels he cannot ‘ play’ on request. The reader is aware that Pip is vulnerable, so this unreasonable command will no doubt intensify their sympathy for him. Dickens employs the lexical item ‘ impatient’ to express the manner in which Miss Havisham moved her hand which suggests to me that she is domineering and demanding. Havisham recognizes that Pip is susceptible; therefore she can control him with ease.

In contrast to this, Pip eventually plucks up the courage to contest Miss Havisham’s commands. Readers can empathize deeply with Pip, therefore respecting his audacity. The evident turning point occurs when he declares

‘ No ma’am, I am very sorry for you, and very sorry I can’t play just now...It’s so new here, and so strange, and so fine – and melancholy...’.

Havisham is obviously taken aback by Pip’s unprecedented aplomb. I think that Dickens has given Pip the opportunity to voice his opinions so that readers gain a sense of admiration towards him. Personally, I appreciate the

fact that Victorian children, such as Pip, remain extraordinarily polite at all instances. Identical to the aforementioned situation involving Magwitch, Pip is mild-mannered throughout.

Moreover, Dickens ingeniously inserts an oxymoron to indicate how dissimilar the two characters are. Miss Havisham is reflecting on her acrimonious feelings with the contrasting phrase,

‘ So new to him, so old to me; so strange to him, so familiar to me; so melancholy to both of us!’

As I read this expression, I assumed that Havisham’s tone of voice would alter from self-assured and authoritative to faint and tormented. For an ephemeral moment, Havisham lets her guard down, allowing the audience to glimpse momentarily at her inner despair. This arouses sympathy from readers as they gain an understanding of her true, poignant emotions.

Contrariwise, Miss Havisham returns to her usual conceited self when her sublime adopted daughter Estella enters the room. Echoing our attitudes towards Miss Havisham and Magwitch, we feel antipathy towards Estella when she subordinates Pip by deeming him a

‘ common labouring boy’.

Prior to this, Pip was oblivious to the fact that he is ‘ common’; he now experiences a feeling of pique. On the other hand, Estella comprehends that she holds a considerable influence over Pip; therefore she manipulates him in order to obtain anything that she desires. Due to Estella’s overbearing and

supercilious disposition, the audience immediately detest her.. Dickens has succeeded in inducing sympathy for Pip; we, the readers, feel increasingly sorry for him due to his unmitigated inferiority. Moreover, Estella repeatedly refers to Pip as ‘ boy’. Her continuous disparaging remarks to Pip diminish his self-confidence, prompting him to feel subservient. Miss Havisham is educating Estella in how to break men’s hearts; she yearns for all men to share her agony.

Succeeding this is a detailed account of Havisham and her ominous surroundings. Dickens has employed long, complex sentences to add layers of effect. In addition to this, Havisham’s ignominious condition is compounded by the repetition of the oxymoron

‘ once white, now yellow’.

Furthermore, the fact that her situation is self-imposed and that she has voluntarily exacerbated her problem is demonstrated by the negative active verb

‘ trodden ragged’

This is contrasting to the negative passive verbs which Dickens has used to depict Magwitch’s scenario in the first extract. As she has made the decision to be in such an execrable situation, readers do not sympathize with her. Throughout the extended metaphor, numerous macabre allusions to death conjure an image of fragility and impassivity for the reader. References including

‘grave clothes’,

‘shroud’ and

‘corpse-like’.

succeed in evoking empathy towards Miss Havisham. Additionally, the death citations strengthen the depressing tone of the extract. I think that Dickens has made ample references to death in order to give readers the impression that Pip’s future is cataclysmic.

Subsequently, Pip eventually receives an opportunity to reveal his true opinion of Estella. Miss Havisham interrogates Pip with the intention of determining whether or not her malevolent plan is succeeding. She is ecstatic when Pip replies

‘I think she is very pretty’.

She has prevailed in her aim to secure Pip’s infatuation with her adoptive daughter. When Havisham recurrently demands

‘Anything else?’

she has identified that Pip feels distressed and awkward, yet she forces him to expand on his thoughts. However, Miss Havisham is unnerved when Pip unexpectedly reciprocates with

‘I think I should like to go home’.

Havisham takes umbrage at the fact that Pip is refusing to comply with her debauchery. This is apparent when she indignantly stipulates

‘ You shall go soon, play the game out’.

Dickens has exerted this distinctive phrase to illustrate Havisham’s perpetual domination. Readers’ sympathy for Pip is strengthened because it is apparent that he remains inferior to Havisham.

Dickens implies that Estella has triumphed both in their game of cards and in compelling Pip to feel deficient by considering him to be of equal significance to a beggar through employment of the ambiguous phrase

‘ she beggared me’.

As I read this particular pronouncement, I envisaged Estella to have an aloof expression towards Pip and be treating him with utter disregard. From this conceptualization, I deduced that Estella is a heartless, self-centred girl who holds no consideration for anybody else’s feelings. My personal enmity towards Estella resulted in my sympathy towards Pip rising. However, I appreciate the fact that Estella has not chosen to be the way she is; Miss Havisham has fashioned her into a spiteful young woman in order to castigate all men. Contemporary readers may also recognize this; therefore their antipathy towards the Machiavellian Miss Havisham intensifies.

Pip is obviously dominated by haughty Estella, as is exemplified when he begins criticizing himself. The protagonist has clearly absorbed Estella’s

abusive remarks and now feels demoralised, as is exemplified when he repeats Estella's exact words. By denoting his

'coarse hands' and

'common boots',

Dickens has conveyed that the harsh censures are embedded in Pip's memory. On perusal of this, readers sympathize with Pip on account of his interminable vulnerability. Furthermore, Pip refers to his hands as

'vulgar appendages'.

Due to Estella's demeaning comments, Pip considers his hands to be repulsive. I inferred that Pip is simply too young to comprehend that Estella is intentionally offending him in order to maintain her supremacy. Her malicious words have a perennial effect on young Pip; this evokes empathy towards the protagonist. Accordingly, readers' animosity towards Estella escalates.

Successively, Pip unscrupulously condemns his dependable Uncle Joe Gargery, displaying Estella's unwarranted impact on the defenceless protagonist. He perversely reviles his trusted relation by reproaching

'I wished Joe had been more genteelly brought up'.

This illustrates that Pip is aware of his inferiority, therefore he absorbs Estella's unjust insults. In addition to this, Dickens adroitly portrays that Pip is too young to express his emotions through language alone. Pip narrates



‘ I was so humiliated, hurt, spurned, offended, angry, sorry...’

The layers of lexical items manifest the depth of Pip’s misery, all of which has been inflicted by the imperious Estella. In turn, readers empathize tenderly with the central character. The audience may feel a protective instinct towards Pip, resulting in repugnant sentiments regarding Estella.

Estella is proud that she is the solitary motive for Pip’s sorrow and frustration. She emulates Miss Havisham’s misanthropic demeanour and is contented with her abiding impression on the vulnerable child. Dickens has proficiently illustrated Estella’s malignance by stating

‘...the girl looked at me with a quick delight...she gave a contemptuous toss...’

Readers feel profoundly sympathetic towards Pip; his emotions have been malevolently manipulated by a deranged schizophrenic and her self-aggrandizing adoptive daughter. As a consequence of this, I think that readers will experience supreme aversion towards Havisham and Estella.

Contemporary readers may be bemused at the fact that individuals such as Miss Havisham were permitted to exist in such deplorable conditions. In this day and age, agencies such as the social services would be informed and thus support an individual in restoring their usual way of life. Moreover, Havisham would not be authorized to legally adopt Estella if the novel was set in the present day. However, Victorian readers would not have been aware of such modern convolutions, as these matters were sanctioned in their era.

Extracts one and two share several salient similarities. For example, both have a forthright, sombre tone and a theme of death; the action in the first extract takes place in a graveyard, plus Havisham is described as ‘corpse-like’. The two extracts also feature intimidating, antagonistic characters. In both instances, Pip is being controlled, therefore we empathize with him. On the other hand, the extracts often contest one another. Throughout the first extract, Magwitch is physically threatening towards the protagonist. In contrast to this, Havisham is mentally and emotionally threatening. In addition, negative passive verbs are exerted to depict that Magwitch’s situation was enforced, whereas Havisham is portrayed through utilization of negative active verbs which illustrate that her scenario is self-induced. During the opening extract, Magwitch is attempting to move on with his life. In comparison to this, Miss Havisham revels in her self-pity. I think that both extracts are insidiously depressing and have a lugubrious impact on the audience.

In disparity to the intense, infernal tones of the aforementioned extracts, the third passage I shall be analysing retains a light-hearted and humorous atmosphere. In my opinion, extract three is a momentous turning point in the narrative. I believe that Dickens has applied this anomaly in order to offer readers respite from the general pessimistic mood of the novel. Dickens succours the portrayal of an attractive scene through skilful employment of phrases such as

‘...collection of back lanes, ditches, and little gardens...little wooden cottage in the midst of plots of garden’.

This counterbalances the dismal, dilapidated environments of the first and second extracts. The affectionate, amiable tone conveys to readers that Pip's confidence has ameliorated since the previous excerpts, thus reassuring them. Furthermore, the numerous positive adjectives suggested to me that this citation is to be propitious and rapturous, providing the audience with a sense of security as they are aware that Pip is impregnable. Moreover, engaging alliteration including

'crossed a chasm' and

'pleasant to see the pride'

results in buoyant, voluble reading. The coalescence of these linguistic features leaves the audience absorbed in the novel, anxious to ascertain the subsequent events.

The reader will effortlessly decipher that Wemmick is decidedly proud of his humble abode through the cogent language used by Dickens. The audience gain an eminent sense of admiration for Wemmick due to his self-reliance and independence. He boasts

'My own doing. Looks pretty, don't it?'

with an implied air of self-confidence. From this, Likewise, Victorian readers would have revered him because he is self-sufficient, unlike most citizens in that era. In addition to this, Wemmick's grammatical mistake is reminiscent of Magwitch's erroneous grammar in the first extract. The apparent deficiency of education in Wemmick's lineage is affirmed later on in

the extract when the Aged exercises the nonexistent word ‘heard’.

Comparable to Magwitch, this induces sympathy towards Wemmick and the Aged due to their slight lack of linguistic cultivation. Furthermore, Wemmick’s pride is posteriorly substantiated. The incorrect usage of ‘and’ when he is citing his skills appears childlike and the recurrence intensifies Wemmick’s zeal. Additionally, the Aged is profoundly proud of his son, as is manifested with the phrase

‘This is a fine place of my son’s, sir’.

The Aged’s gratitude for Wemmick’s residence is infectious; momentarily the readers adulate the dwelling and concur with the Aged when he infers that it ought to be a national treasure.

Contrary to Magwitch and Havisham, Wemmick is loquacious and congenial. Dickens expresses Wemmick’s benevolent disposition through layers of complex sentences which accentuate the exhilaration in his voice. Dickens has also inserted an exclamation mark to add emphasis to the phrase

‘There he is, you see!’

This punctuation enables readers to empathize with Wemmick’s excitement. Although we have barely got to know him, the audience instantly approve of Wemmick. I think this is down to the fact that Dickens has bestowed him so many endearing qualities.

Likewise, Dickens exemplifies Wemmick’s compassionate attributes by personifying the cannon. Through entitling the gun ‘Stinger’, the author has

allowed readers to fathom Wemmick's solicitude and leniency. Readers may be charmed by his philanthropic demeanour, escalating their appreciation of his character. Similarly, the lexical item 'protected' indicates that Wemmick treats 'the Stinger' of equivalent importance to a relation and that he is defending 'him' from danger. Overall, this makes Wemmick appealing to readers. I believe that his caring nature highlights his eccentricity; the fact that Wemmick is extremely considerate towards an entity is alluring.

Unlike the circumstances in the preceding extracts, where Pip is peripheral, Wemmick esteems Pip. Due to Pip now being a refined gentleman, he is in a superior position. Dickens illustrates Wemmick's inferiority by him repeatedly titling Pip

'Sir' and

'Mr Pip'.

This also demonstrates that Wemmick is respectful, as opposed to Magwitch and Miss Havisham who were irreverent towards Pip. Moreover, when Dickens is elucidating Wemmick's domicile, through Pip's eyes, he compounds the fact that Pip is supreme by reiterating subsidiary words such as

'little' and

'small'.

At this instant, my personal opinion is that Wemmick is a courteous individual who is well-mannered towards his seniors. Readers may think

highly of Pip after reading this because his social stature has amended since the prior excerpts. I think that Dickens has granted Pip a preferable status to add a glimmer of hope to the novel; lower class Victorian readers may have aspired to emulate Pip's enhanced situation.

The first and second passages are discouraging and monotonous. On the other hand, the third extract possesses a comical theme. This amusement provides the audience with considerable relief and a merited opportunity to delight in Dickens' winsome sense of humour. The substantial exaggeration

'...a dozen years off...'

will instigate smiles upon innumerable readers' countenances. Furthermore, Dickens exploits his eloquent literary expertise by connoting a forthcoming humour is with the expression

'...but intensely deaf'.

Readers might feel sympathy for the Aged due to his lamentable impairment, yet Dickens somehow manages to formulate a comedic element without it being facetious. In addition to this, I think the fact that Wemmick's father is simply termed 'the Aged' may be droll to some readers. Personally, I was enthralled that a man would give such a bizarre name to his parent; this corroborates the fact that Wemmick is outlandish. Additionally, the repetition of

'tremendous one'

to portray the manner in which Wemmick is nodding conjures a hilarious image for the audience. On the whole, readers will be satisfied with the comedy inserted in the novel; it is heartening and captivating.

Dickens utilizes various literary devices throughout the work of fiction, including figurative language. Similes and metaphors assist the reader in visualizing the scene. The warm-hearted simile

‘...like winking’

is blithe and nonchalant; it rolls off one’s tongue. This is affable, convivial and attention-grabbing. An alternative linguistic feature frequently employed by the novelist is alliteration. The agreeable ambiance is supplemented by the light intonation of the tripartite assonance

‘...present pitch of perfection’.

The delicate sound has an uplifting effect on readers both Victorian and contemporary. I believe that Dickens is exceptionally competent at applying literary techniques; therefore readers are guaranteed to be entertained by his novels.

When Wemmick invites Pip to his house, the protagonist presumes that Wemmick summons all his acquaintances, including Jaggers, to his dwelling. Wemmick confirms readers’ suspicions that Pip is a genuine friend when he declares

‘ When I go into the office, I leave the Castle behind me, and when I come into the Castle, I leave the office behind me’.

Pip is honoured that he is so privileged; henceforth he cherishes Wemmick's companionship. Readers favour Wemmick because he is sociable and responsive. Moreover, Wemmick recurrently verbalizes his abhorrence at the prospect of his work and private lives overlapping with the negative lexical item

'never'.

The repetition signifies the depth of Wemmick's feelings, reinforcing the influence on Pip and the audience. After reading this paragraph, I personally thought of Wemmick as virtuous and staunchly dependable. I think that Wemmick is a trustworthy friend for Pip and that their amity will flourish in forthcoming proceedings.

Dickens has validated Wemmick's peculiarity with the comedic ceremonial custom of detonating the cannon daily at nine o'clock. Readers are expectant and eager to ascertain the extent of the eccentric endeavour. The phrase

'Getting near gun-fire, it's the Aged's treat'

educes anticipation amongst readers. I was stupefied by Wemmick and his unconventional traditions. I assume that the readers' general consensus will be that Wemmick is bizarre yet mirthful. I believe that readers will find it hilarious that he is so idiosyncratic, therefore his appeal proliferates.

Moreover, as 'the Stinger' fires, Dickens endearingly defines Wemmick's 'Castle' as a



'...crazy little box of a cottage'.

This has a charming eminence that is appealing to the readers. The term 'crazy' may initially appear offensive but I think that it is applied in an affectionate manner. I believe that readers will class Wemmick's residence as remarkably thought-provoking rather than 'crazy'.

To summarise, each and every character has an incessant ramification on Pip. They all kindle his impeccable manners, exemplifying his complaisance. Wemmick awakens many of Pip's assets including his trustworthiness and allegiance, demonstrating that Pip would make a superlative companion. In correspondence with Wemmick, Magwitch evokes Pip's dependability as well as his co-operative nature, succouring the portrayal of Pip as an appealing and well-rounded individual. On the contrary, Miss Havisham and Estella transpire several of the protagonist's deficiencies including his insecurity and perturbation when confronted by a pressurized scenario. Adversely, Havisham also induces Pip's fortitude and persistence; these characteristics assist him in dealing with such threatening situations. Additionally, both Magwitch and Havisham bring out Pip's vulnerability and inferiority, evoking empathy from the audience. On the other hand, some readers may feel imperceptibly antipathetic regarding Pip when he is slightly arrogant and superior towards Wemmick. However, overall readers will admire Pip due to his audacity and congeniality.

Personally, my preferred character is the arcane Miss Havisham. Although Wemmick is genial and charming, I find him too frivolous to be taken seriously; I alternatively favour Havisham's inscrutability and complexity. I

discern that Dickens has incorporated Havisham into the novel to augment the mystifying tone. This equivocal atmosphere is further supplemented by Magwitch's impetuous actions. Despite the fact that Miss Havisham is my favourite character, I prefer the effect that Wemmick has on the protagonist. In general, Wemmick is benign and urbane; his optimistic qualities are contagious. As a result of this, Pip begins to be more appreciative and sanguine.

In conclusion, Dickens has achieved his intention of depicting an intriguing amalgamation of characters and a riveting coalition of situations. These enthralling predicaments maintain the audience's fascination with the novel and sustain readers' infinite captivation. 'Great Expectations' is a reflection of Pip's capricious journey through life; Dickens has proficiently evinced how fundamental eventualities in the past can determine an individual's future. Dickens' novel appeals to a wide audience because the principles of the occurrences can be effortlessly linked to contemporary society.

This enhances the aspect of reality in 'Great Expectations', ensuring that the narrative remains perpetually popular. During the Victorian era, when the novel was primarily published, Dickens was classed as controversial due to his pioneering opinions and innovative outlook. Victorian readers would have been astounded at his audacity to bring to light the horrific plight of working-class children; this developed a contentious dissent and a furore surrounding Dickens. The pandemonium that encompassed the author was furthered by his portrayal of a convict as a virtuous individual. Largely, Victorian readers were bigoted and prejudiced and had not heretofore comprehended that a

criminal can reform. I think that Dickens' polemic argument transformed the views of the populace, henceforth revolutionizing civilization.

I believe that Dickens was so successful because his works of fiction were written from an impartial perspective and he represented both underprivileged and affluent characters, meaning that indigent and wealthy citizens alike could relate to the individuals. Personally, I delighted in reading the novel since it gave me an insight into life in the Victorian epoch whilst also highlighting significant social issues such as the Victorian class structure. Although I may not favour all the characters, I appreciate that an antagonist can add to the readers' enthrallment. I predominantly enjoyed perusing the graveyard scene as it is exceedingly tense and exhilarating. Overall, I think that 'Great Expectations' is an outstanding novel and that Charles Dickens is a tremendously copasetic author.