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„The forge as the glowing road to manhood.“
Spaces, places and identities in *Great Expectations*
(novel and filmic adaptations)

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**In loving memory of my father
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believed in me and I will never
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1. Introduction

There can be no doubt that Charles Dickens's classic novel *Great Expectations* is a masterpiece. Instead of providing another literary analysis of the book, the present thesis adopts a Cultural Studies perspective and aims at applying the concepts of identity, space and place to the novel. First of all, the key terms of identity/identities, space(s) and place(s) will be explained, then they are analysed in relation to the book *Great Expectations*¹.

However, Dickens's *Great Expectations* is not the only primary source; a set of filmic versions of the novel will also be taken into account, including David Lean's *Great Expectations* 1946, *Great Expectations* 1975 by Joseph Hardy, Julian Amyes' BBC mini-series from the year 1981, Alfonso Cuarón's modern version *Great Expectations* 1998, and the South Park episode "Pip", created by Matt Stone and Trey Parker in the year 2000. It will be interesting to consider these films in view of their production context, before actually analysing selected scenes.

The final and major part of the present thesis is then concerned with the scene analysis. Six important scenes were selected, all of which depict places of interest in the protagonist's life and thus, contribute to his identity formation process, namely: the opening scene, the first encounter with Estella and Miss Havisham/Nora Dinsmoor, the announcement of 'great expectations', the protagonist's arrival in London/New York, the revelation of the mysterious benefactor and the closing scene. All of the chosen film versions present these scenes in a different manner and thus, shed a different light on the hero's conflicting identities.

It is the aim of the present study to interpret *Great Expectations*, the novel as well as the filmic versions, from a Cultural Studies perspective. The terms of identity, space and place will prove to be vital concepts in the analysis and hopefully demonstrate that Charles Dickens's *Great Expectations* is indeed a timeless classic of continuing relevance.

¹ direct quotations of the novel *Great Expectations* are marked by the abbreviation GE.

2. Identity/Identities, space(s) and place(s)

2.1. The concept of identity

‘The issue of identity is central to cultural studies’ (Edgar, 183)

The *Longman Dictionary of English Language and Culture* defines identity as follows: ‘who or what a particular person or thing is’, or signifying: ‘sameness; exact likeness’ (Longman Dictionary, s.v. identity). However, this diploma thesis views the concept of identity from a Cultural Studies perspective. Thus, the following definition(s) prove more suitable:

Fuelled by political struggles as well by philosophical and linguistic concerns, ‘identity’ emerged as the central theme of cultural studies in the 1990s. The politics of feminism, of ethnicity and of sexual orientation, amongst others, have been high-profile concerns intimately connected to the politics of identity. (Barker, *Subjectivity and Identity*, 165)

According to Stuart Hall, one of the key representatives of Cultural Studies, there are ‘three very different conceptions of identity’ (Hall, 275), namely those of the Enlightenment subject, sociological subject and post-modern subject. He argues that the Enlightenment subject

[...] was based on a conception of the human person as a fully centred, unified individual, endowed with the capacities of reason, consciousness and action [...]. The essential centre of the self was a person’s identity. (Hall, 275)

‘The notion of persons as unique unified agents has been allied to the Enlightenment’ (Barker, *Subjectivity and Identity*, 168), because this movement claimed that ‘reason and rationality form the basis for human progress’ (Barker, *Subjectivity and Identity*, 168). In contrast to the Enlightenment subject, Stuart Hall defines the sociological subject in the following way:

The notion of the sociological subject reflected the growing complexity of the modern world and the awareness that his inner core of the subject was not autonomous and self-sufficient, but was formed in relation to 'significant others', who mediated to the subject the values, meanings and symbols – the culture – of the world he/she inhabited. (Hall, 275)

Furthermore, Hall argues that 'identity is formed in the 'interaction' between self and society' (Hall, 276) and identity 'bridges the gap between the 'inside' and the 'outside' – between the personal and the public worlds.' (Hall, 276)

'Persons are composed not of one but of several, sometimes contradictory, identities' (Barker, 170), which leads to the post-modern subject, with 'no fixed, essential or permanent identity' (Hall, 277):

The subject assumes different identities at different times, identities which are not unified around a coherent 'self'. Within us are contradictory identities, pulling in different directions, so that our identifications are continuously being shifted about. If we feel we have a unified identity from birth to death, it is only because we construct a comforting story or 'narrative of the self' about ourselves [...]. (Hall, 277)

Hall even claims 'The fully unified, completed, secure and coherent identity is a fantasy'. (Hall, 277) Similarly, Bennett asserts that 'Identity may be regarded as a fiction'. (Bennett, 172) Here, the notion of multiple identities is of great importance; namely '[...] different and potentially contradictory identities at different times and places which do not form a unified coherent self.' (Barker, *Glossary*, 387) For Stuart Hall, different subject positions are different identities²

[...] the concept of identity raises fundamental questions about how individuals fit into the community and the social world and how identity can be seen as the interface between subject positions and social and cultural situations. Identity gives us an idea of who we are and of how we relate to others and to the world in which we live. (Woodward, 1)

The notion of self-identity is absolutely essential for understanding the subject matter of identity, i.e. the 'conception we hold of ourselves' (Barker,

² cf. Hall, 279.

Subjectivity and Identity, 165) and ‘construct unifying narratives of the self.’ (Barker, *Glossary*, 391)

Kathryn Woodward stresses the fact that identity is a major issue and describes how persons acquire their place in life through the concept of identity:

Each of us may experience some struggles between conflicting identities based on our different positions in the world, as a member of a particular community, ethnicity, social class, [...] as worker or as unemployed. However, identity gives us a location in the world and presents the link between us and the society in which we live; this had made the concept the subject of increased academic interest as a conceptual tool with which to understand and make sense of social, cultural, economic and political changes. (Woodward, 1)

She also mentions two other approaches to identity, namely essentialism: ‘identity exists as a universal and timeless core of the self which we all possess’ (Barker, *Subjectivity and Identity*, 166) – and non-essentialism – ‘forms of identity are changeable and related to definite social and cultural conjunctures’ (Barker, *Subjectivity and Identity*, 166):

An essentialist definition of [...] identity would suggest that there is one clear, authentic set of characteristics which *all* [...] share and which do not alter across time. A non-essentialist definition would focus on differences, as well as common or shared characteristics [...]. (Woodward, 11)

Moreover, Woodward describes identity along two levels, namely the ‘global arena’ (Woodward, 13) and a ‘local context’ (Woodward, 13), i.e. ‘relationships of work, family and friends’ (Barker, *Subjectivity and Identity*, 178). Bennett has called this ‘the autobiographical self’ (Bennett, 172), for which ‘character, personality, experience, social position, or lifestyle’ are of great importance. (Bennett, 172)

To find out what makes identity such a key concept, we also need to focus on contemporary concerns with questions of identity at different levels: in the global arena, for example, there are current concerns with national and ethnic identities; and, in a

more 'local' context, there are concerns with personal identity, for example within personal relationships and sexual politics. (Woodward, 13)

It is of essential importance where people are, when, and under which social circumstances. Persons experience their senses of themselves, their subjectivity – 'the condition of being a person and the processes by which we become a person' (Barker, *Subjectivity and Identity*, 165), in a social context, i.e. their social identity, 'the expectations and opinions of others' (Barker, *Subjectivity and Identity*, 165), plays a tremendous role.

Individuals live within a large number of different institutions, or what Pierre Bourdieu calls 'fields', such as families, peer groups, educational settings, work and political groups. We participate in these institutions or 'fields', exercising what we may see as varying degrees of choice and autonomy, but each of them has a material context, in fact a space and a place, as well as a set of symbolic resources. For example, many people live out their familial identities within the 'field' of the home. The home is also one of the places where we are viewers of media representations through which identities are produced [...]. (Woodward, 21-22)

People actually live with a variety of potentially contradictory identities. This is also true for Pip in *Great Expectations*. His conflicting identities are the subject of this thesis. Undoubtedly, the idea of the unique true inner self does not apply. 'Identity is best understood not as a fixed entity but as an emotionally charged description of ourselves.' (Barker, *Subjectivity and Identity*, 166)

Although we may [...] see ourselves as the 'same person' in all our different encounters and interactions, there is also a sense in which we are differently positioned at different times and in different places, according to the different social roles we are playing [...]. (Woodward, 22)

Identity has been increasingly used to refer to the social and historical position of a person, to personality as a construct. It may be chosen by ourselves, depending on contexts, but identities may just as well be given to us by others. For example, the protagonist Pip in *Great Expectations* is given the identity or subject position of a London gentleman by a secret

benefactor; this is a marker of difference from his former identity as a village blacksmith.

In looking how identities are constructed, I have suggested that they are formed in relation to other identities, to 'the outsider' or in terms of the 'other': that is, in relation to what they are not. The most common form in which this construction appears is in binary oppositions. [...] binary oppositions – the most extreme form of marking difference – are essential to the production of meaning [...]. (Woodward, 35)

'An identity [...] derives its distinction from what it is not, from what it excludes, from its position in a field of differences.' (Bennett, 173) It is important to note that identities are relational, that is contingent on the present situation and not permanent or fixed. Pip's identity as a London gentleman, for instance, will not last until the end of his life. Finally he becomes a modest businessman and is able to leave behind his snobbery.

Identities are formed through classification systems that define social groups in terms of similarities and difference. How persons define themselves and how they are seen by others is related to the production and circulation of meaning in a particular society at a particular time and in a particular place. Subject and identity are terms that have to do with constructions or representations of people. According to Kathryn Woodward, representation

[...] includes the signifying practices and symbolic systems through which meanings are produced and which position us as subjects. Representations produce meanings through which we can make sense of our experience of who we are. [...] [T]hese symbolic systems create the possibilities of what we are and what we can become. (Woodward, 14)

Representation as a cultural process establishes individual and collective identities and provides possible answers to the questions *Who am I? What could I be? What do I want to be?* 'To explore identity is to enquire: how do we see ourselves and how do others see us?' (Barker, *Subjectivity and Identity*, 165) In *Great Expectations*, Pip, for instance, believes that he is a noble gentleman, while other people consider him to be an arrogant snob, who leaves his humble origins behind for London society. Here, the notion of

social identity comes in, which can be defined as follows:

Social expectations, normative rights and obligations ascribed to individuals. The notion of what it is to be an individual is social in character and identity is formed from social and cultural resources, notably language. (Barker, *Glossary*, 392)

Furthermore, there are gender identities and possible gendered subject-positions, 'the cultural assumptions and practices which govern the social construction of men, women and their social relations' (Barker, *Subjectivity and Identity*, 187). In this particular context, it is necessary to distinguish between sex and gender; sex refers to the distinction of people into males and females, depending on physical characteristics such as sex organs and hormones, i.e. 'the biology of the body' (Barker, *Subjectivity and Identity*, 187), whereas gender is culturally formed. '[S]ince gender is a cultural construct, it is open to change.' (Barker, *Subjectivity and Identity*, 187) Pip's beloved Estella, for example, is educated to become a lady in France; in the meantime Pip desperately tries to improve his table manners with the help of his friend Herbert Pocket in order to be a proper London gentleman.

It can be said that each person learns to be masculine or feminine, for example due to certain ways of clothing. Females wearing skirts conform to social roles and expectations, and perform their identity as a traditionally feminine woman. Estella has to wear splendid dresses, and if she is able to charm her suitors, Miss Havisham is willing to reward her with jewellery. Pip has to leave behind his working clothes at the forge and buy suits for his new life as a London gentleman. The protagonist Pip and his different identities are the main focus of the present study. However, other characters, like the above-mentioned Estella, or Miss Havisham exert great influence on Pip's life, i.e. his conflicting identities. Hence, those persons are discussed in relation to the protagonist in the course of the scene analysis.

2.2. Space and place in Cultural Studies

Locations can have particular meaning for a person and create an impression which spaces could become places of interest. Space, as used in a Cultural Studies context, is a rather abstract and general spatial definition, while place is the more concrete realisation, a space filled with 'human experience, memory, desire and identity' (Barker, *Cultural space*, 293).

In conventional geographical terms, Cartesian space represents just that: *space*; and heterotopias can be understood as *place*, as the sites we not only live *in* (or on) but which we make our own by investing them with meaning [...]. (Mitchell, 215)

'The terms 'place' and 'space' are often mentioned in connection with each other' (Neustätter, 38). It is therefore necessary to distinguish between those two Cultural Studies keywords, in order to understand the meaning of the related concepts:

It was argued that space and place are social and cultural constructions, with the latter marked by human emotional investment and identifications. Space and place are always matters of the social relations of class, gender, ethnicity, etc., that is, places of power marked by contestation over their meanings. (Barker, *Cultural space*, 317)

Barker clearly points out that spaces become places if they are invested with emotional commitment and identification, which will be relevant later on in the analysis of Charles Dickens's *Great Expectations* and the respective film versions. It is the key focus of Cultural Geography to deal with the issues of space and place:

Places are filled with meanings, and cultural geography is concerned to ensure that the relationship between places and the meanings that adhere to them are not lost sight of. It has also been interested in exploring the ways in which places take on and are shaped by ideas and beliefs which may run counter to those of the people inhabiting a given locale. (Giles, 105)

The focus of the present thesis lies on the concept of place, i.e. all important places in *Great Expectations* will be discussed in terms of their impact on the protagonist's, i.e. Pip's, life. Hence, it is necessary to turn to Bennett's definition of place as he explains the origin of the word and where its meaning:

Possessing many uses, "place" designates some mediating ground between the human body and the arrangement of social life. The word derives from the more focused *plaza* indicating an urban space or **marketplace** [Bennett's emphasis]. By the C16, "place" in English refers to foreign towns, an aristocrat's town residence, or a miscellaneous neighbourhood. (Bennett, 256)

It can be safely assumed that the concept of place plays an essential role in Charles Dickens's *Great Expectations*. As mentioned before, Pip is at the centre of attention and it will be clarified how certain places in his life have an effect on his different identities, since 'who you are subtly changes as you move through a set of locations'. (Giles, 115)

[...] [A] sense of identity is derived from a number of sources, one of which will be the connotations that given locale or region has for an individual. What cultural geography does is to focus on the context from which such connotations arise. It is concerned with teasing out the ways in which places and spaces are shaped by and can themselves come to shape beliefs and values of those who inhabit them. (Giles, 104)

Therefore, every place a person lives in or frequents matters, since 'we all know places, like or dislike places, and visit or stay away from places' (Parkes, 23). Conclusions can be drawn from the connection of place and how they form somebody's identity/identities. "Place" is [...] the outcome of social practice; people determine its shape and meanings.' (Bennett, 257) Edward S. Casey, Professor of Philosophy at the State University of New York, also stresses the importance of place:

we are immersed in it [place] and could not do without it. To be at all – to exist in any way – is to be somewhere, and to be somewhere is to be in some kind of place. Place is as requisite as the air we breathe, the ground on which we stand, the bodies we have. We are surrounded by places. We walk over and

through them. We live in places, relate to others in them, die in them. Nothing we do is unplaced. (Casey, ix)

It can be argued that Casey's definition of place is the evidence for the significance of this concept. In the following section, all major places and locations of *Great Expectations* will be examined and it will be explored how they shape Pip's life and thus all his identities.

2.3. Places and identities in *Great Expectations*

This chapter deals with all the important places the protagonist Pip lives in or frequently visits during his whole life. Furthermore, the concept of place in *Great Expectations* is closely linked to Pip's different identities and are thus analysed in relation to each other. It should be pointed out that in this connection exclusively Charles Dickens's novel will be discussed. The film versions of *Great Expectations* will be taken into account at a later stage. The scene analysis, i.e. the practical part of the present thesis, is concerned with all major places in selected scenes of *Great Expectations*, and Pip's resulting identities.

The protagonist of *Great Expectations* is Pip, a small boy living in an unnamed village, lying 'on the flat in-shore among the alder-trees and pollards, a mile or more from the church' (GE, 4). As mentioned previously, the focus of the present thesis is to explore the places in Pip's life and analyse his different identities. Pip is a rather unusual name for a child; therefore, he introduces himself at the beginning of the novel in the following way:

My father's family name being Pirrip, and my christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip. (GE, 3)

This passage shows that already at this very early stage, Pip becomes aware of himself as a person, creates his own name and is accepted by the

persons in his surroundings. Pip is an orphan boy – ‘I never saw my father or my mother’ (GE, 3) – and lives with his sister, ‘Mrs. Joe Gargery, who married the blacksmith’ (GE, 3). Her husband Joe, who ‘was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow’ (GE, 8) is Pip’s only friend and companion during his childhood: ‘I always treated him as a larger species of child, and no more than my equal’ (GE, 9). Furthermore, Pip and Joe are ‘fellow-sufferers’ (GE, 8), because Mrs. Joe, who ‘was more than twenty years older than [Pip]’ (GE, 7) is a bad-tempered woman, and frequently uses violence against her small brother and Joe. Pip has to be extremely careful, ‘knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me’ (GE, 8). He does not dare to disobey his sister:

My sister’s bringing up had made me sensitive. In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice. [...] Within myself, I had sustained, from my babyhood, a perpetual conflict with injustice. I had known, from the time when I could speak, that my sister, in her capricious and violent coercion, was unjust to me. [...] Through all my punishments, disgraces, fasts and vigils, and other penitential performances, I had nursed this assurance; and to my communing so much with it, in a solitary and unprotected way, I in great part refer the fact that I was morally timid and very sensitive. (GE, 63)

There is no doubt that the concept of home is crucial to a persons’ identity formation process. In his masterpiece *Great Expectations* Charles Dickens’s protagonist Pip clearly lives in a broken home. The house, in which Pip is raised, a humble home in the country, is described as follows:

Joe’s forge adjoined our house, which was a wooden house, as many of the dwellings in our country were – most of them, at that time. When I ran home from the churchyard, the forge was shut up, and Joe was sitting alone in the kitchen. (GE, 8)

It can be said that ‘[t]he home in which he grows up is in many ways a very unpleasant one’ (Armstrong, 131). He lives in a rather small house, together with his elder sister and her kind husband Joe, where he has his ‘garret bedroom’ (GE, 13). The kitchen and the parlour are the most prominent

parts of the house and Joe's adjoined forge is of great importance. Little Pip tries to accommodate himself to his unfavourable circumstances:

Home had never been a very pleasant place to me, because of my sister's temper. But, Joe had sanctified it, and I had believed in it. I had believed in the best parlour as a most elegant saloon; I had believed in the front door, as a mysterious portal of the Temple of State whose solemn opening was attended with a sacrifice of roast fowls; I had believed in the kitchen as a chaste though not magnificent apartment; I had believed in the forge as the glowing road to manhood and independence. (GE, 106-107)

Apparently, 'Pip accepts a standard version of the fiction of home' (Armstrong, 131). On Christmas Eve, Pip and his relatives dine 'in the kitchen, and adjourned, for the nuts and the oranges and apples, to the parlour' (GE, 25); Pip experiences this as 'a change very like Joe's change from his working clothes to his Sunday dress' (GE, 25). The child Pip is impressed by his brother-in-law, the village blacksmith and looking forward to joining his trade. Therefore, the forge is a crucial place for little Pip, where he can watch Joe at work. Pip's admiration for his brother-in-law becomes apparent when Joe is asked by soldiers to act 'on his Majesty's service' (GE, 31) and is ordered to have 'a little job done' (GE, 31):

Joe had got his coat and waistcoat and cravat off, and his leather apron on, and passed into the forge. One of the soldiers opened its wooden windows, and lighted the fire, another turned to at the bellows, the rest stood round the blaze, hammer and clink, and we all looked on. (GE, 32)

Joe represents a kind father figure for little Pip, a positive role model he can look up to. Joe's workplace, the forge, is crucial for Pip's development, since he 'had believed in the forge as the glowing road to manhood and independence' (GE, 107).

However, it can be argued that 'Pip's childhood experience of the rest of the world is small, and is overshadowed by the powerful influence of Satis House.' (Armstrong, 131) Therefore, the following passages are devoted to Pip's discovery of the 'the grim old house' (GE, 96). Pip describes his first impression of Satis House in great detail:

[...] Miss Havisham's house [...] was of old brick, and dismal, and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all the lower were rustily barred. There was a court-yard in front, and that was barred; so, [I] had to wait, after ringing the bell, until some one should come to open it. While [I] waited at the gate, I peeped in [...] and saw that at the side of the house there was a large brewery. No brewing was going on in it, and none seemed to have gone on for a long long time. (GE, 55)

Pip for the first time of his life sees the beautiful girl Estella, who 'locked the gate, and we went across the court-yard' (GE, 55-56). Furthermore, Estella informs Pip about the names of the house, namely 'Manor House' (GE, 56) and 'Satis'³, 'which is Greek, or Latin, or Hebrew, or all three – or all one to me – for enough' (GE, 56) and explains sarcastically 'It meant, when it was given, that whoever had this house, could want nothing else. They must have been easily satisfied in those days, I should think' (GE, 56). Estella guides Pip inside of Satis House where the small boy realizes that everything is in darkness:

We went into the house by a side door – the great front entrance had two chains across it outside – and the first thing I noticed was, that the passages were all dark, and that she had left a candle burning there. She took it up, and we went through more passages and up a staircase, and still it was all dark, and only the candle lighted us. (GE 56-57)

'At last we came to the door of a room' (GE, 57), Miss Havisham's room, and for Pip, 'it's so new here, and so strange, and so fine – and melancholy' (GE, 59). The proud and insulting girl Estella leaves him alone in the darkness; Pip is clearly intimidated by the greatness of the mysterious house and has to force himself to knock at the door:

This was very uncomfortable and I was half afraid. However, the only thing to be done being to knock at the door, I knocked, and was told from within to enter. I entered, therefore, and found myself in a pretty large room, well lighted with wax candles. No glimpse of daylight was to be seen in it. It was a dressing-room, as I supposed from the furniture, though much of it was of forms and uses then quite unknown to me. But

³ *Satis*: the word means 'enough' in Latin, GE 489.

prominent in it was a draped table with a gilded looking-glass, and that I made out at first sight to be a fine lady's dressing-table. (GE, 57)

Pip meets 'the strangest lady I have ever seen, or shall ever see' (GE, 57), Miss Havisham, and is told by her 'I have a sick fancy that I want to see some play' (GE, 59) and is ordered to 'play, play, play!' (GE, 59). Furthermore, Miss Havisham instructs him to '[c]all Estella' (GE, 59), which is equally difficult for the introverted boy Pip:

To stand in the dark in a mysterious passage of an unknown house, bawling Estella to a scornful young lady neither visible nor responsive, and feeling it a dreadful liberty so to roar out her name, was almost as bad as playing to order. But, she answered at last, and her light came along the long passage like a star. (GE, 59)

It becomes obvious that Satis House is a strange place for Pip. However, the boy does not yet know that the two females he meets there, namely Miss Havisham and Estella, will continue to influence the rest of his life. Especially Estella is irresistible, since 'Pip plays on the starlight of Estella's name here as if he could make it literal' (Schor, 158). In fact, the village boy hopelessly falls in love with the haughty girl. It can be summarised that the young protagonist clearly experiences a sense of dislocation, where 'the strangeness of our environment has an impact on how we feel and interact with others' (Giles, 116). 'This dislocation can lead to [...] bafflement or, even, madness.' (Giles, 116) Pip is clearly seduced not only by Estella's beauty, but also of her superiority and the overwhelming surroundings of Satis House.

Pip further notices 'that everything in the room had stopped, like the watch and the clock, a long time ago'. (GE, 60) The young boy 'glanced at the dressing-table [...] and saw that the shoe upon it, once white, now yellow, had never been worn' (GE, 60). At this point of the story, young Pip is not aware of the fact that Miss Havisham's fiancé has abandoned her shortly before the wedding. Although he recognises every object that indicates the marriage ceremony: 'she had a long white veil dependent from her hair, and she had

bridal flowers in her hair, but her hair was white'. (GE, 57) Pip 'does not yet know [...] Miss Havisham's fiction' (Armstrong, 132):

The initial plan was to make her home an exact reflection of her rejected self, and she thought that would be, as the name of the house suggested, enough; but it proved unsatisfying, because even after having created an environment in which time had been made to stand still, she was not able to prevent change in herself. Satis House was not enough; she went on to adopt a daughter who could reflect more accurately than a building could Miss Havisham's desire for revenge on men. In this she has been successful, but now she needs to carry her intention further, by involving Pip. (Armstrong, 132)

The innocent boy only 'saw that the bride within the bridal dress had withered like the dress' and for him, Miss Havisham represents a mixture of 'waxwork and skeleton' (GE, 58). However, everything about Miss Havisham, Estella and Satis House create a deep impression on Pip, even the room with the rotten 'bride-cake' (GE, 84) is fascinating for the eyes of little Pip, and consequently for the readers of *Great Expectations*, too, after his detailed description:

It was spacious, and I dare say had once been handsome, but every discernible thing in it was covered with dust and mould, and dropping to pieces. The most prominent object was a long table with a tablecloth spread on it, as if a feast had been in preparation when the house and the clocks all stopped together. An epergne or centre-piece of some kind was in the middle of this cloth; it was so heavily overhung with cobwebs that its form was quite indistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus, I saw speckled-legged spiders with blotchy bodies running home to it, and running from it, as if some circumstance of the greatest public importance had just transpired in the spider community. [...] These crawling things had fascinated my attention and I was watching them from a distance [...]. (GE, 84-85)

Pip becomes a frequent visitor in Satis House, 'I went out to the memorable old house that it would have been so much the better for me never to have entered, never to have seen' (GE, 358), because he is obliged to push Miss Havisham in her wheel-chair 'round her own room, and across the landing, and round the other room' (GE, 95). He 'should return every alternate day at

noon for these purposes' (GE, 95), and is somehow fascinated by the eccentric old lady in Satis House:

Pip is naturally not attracted by Miss Havisham's house in itself, but he cannot but be impressed by the power she has exerted over her surroundings. She has cut herself off in space – as the name "Satis" suggests, her house is to be "enough", she and Estella a self-sufficient pair – and she has cut herself off in time, refusing to acknowledge its passing. Even on his first visit Pip begins to see that this is a deliberate fictionalization, a scene set and maintained with care, every object returned to its proper place, and the realization seems to let loose in him his own power of fantasy. (Armstrong, 132)

Pip tries to be satisfied with his working class life, his identity as village blacksmith, but he cannot resist the charms of the rich Estella and her sophisticated upper-class home Satis House. He desperately wants to convince himself that he should be contented with his life at the forge:

I began to consider whether I was not more naturally and wholesomely situated, after all, in these circumstances, than playing beggar my neighbour by candlelight in the room with the stopped clocks, and being despised by Estella. I thought it would be very good for me if I could get her out of my head, with all the rest of those remembrances and fancies, and could go to work determined to relish what I had to do, and stick to it, and make the best of it. (GE, 130)

Nevertheless, Pip is standing in Miss Havisham's room at Satis House and 'thinking how in the progress of time I too had come to be a part of the wrecked fortunes of that house' (GE, 395), and comes to the fatal conclusion that Miss Havisham 'was going to make my fortune when my time was out' (GE, 133). Pip experiences ambivalent feelings, he is determined to lead a simple life in the country, together with his brother-in-law Joe and the pleasant girl Biddy, but he is unable to detach himself from Satis House and Estella:

[...] the plain honest working life to which I was born, had nothing in it to be ashamed of, but offered me sufficient means of self-respect and happiness. At those times, I would decide conclusively that my disaffection to dear old Joe and the forge,

was gone, and that I was growing up in a fair way to be partners with Joe and to keep company with Biddy – when all in a moment some confounding remembrance of the Havisham days would fall upon me, like a destructive missile, and scatter my wits again. (GE, 132)

It is impossible for Pip to stop thinking about Miss Havisham; he imagines her plans for him: ‘She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together.’ (GE, 231)

Apart from Pip’s home and the forge, there is another place in the country where Pip spends his time, namely the pub ‘the Three Jolly Bargemen’ (GE, 74): ‘Of course there was a public house in the village, and of course Joe liked sometimes to smoke his pipe there.’ (GE, 74) In Pip’s formative years, his brother-in-law Joe is more than a father figure, in fact he is Pip’s employer and close friend with whom he frequently visits the Three Jolly Bargeman. Furthermore, Pip describes the locations as follows:

There was a bar at the Jolly Bargemen, with some alarmingly long chalk scores in it on the wall at the side of the door, which seemed to me to be never paid off. They had been there ever since I could remember, and had grown more than I had. [...] I [...] passed into the common room at the end of the passage, where there was a bright large kitchen fire, and where Joe was smoking his pipe [...]. (GE, 74-75)

One night at the Three Jolly Bargeman, a strange man gives Pip ‘a bright new shilling’ (GE, 78), ‘looked it out from a handful of small change, folded it in some crumpled paper, and gave it to [Pip]’ (GE, 78). Before he could do so, he had secretly shown Pip a file, in order to make sure that the small boy ‘knew that he knew my convict, the moment [he] saw the instrument’. (GE, 77-78). The file is a symbolic sign standing for the escaped convict Magwitch, who had terrified little Pip in the village churchyard and forced the boy to bring him food and a file to get rid of his leg iron⁴.

⁴ Pip’s meeting with the convict (the opening scene) in the churchyard is the first focus of the scene analysis, see chapter 4.

This is the first incidence where the convict Magwitch sends money to Pip, many years later he becomes Pip's secret benefactor financing his life as a London gentleman. However, the village pub is the location where another crucial plot point happens; he is informed there that his sister had been attacked. Pip, already an adolescent, passes the three Jolly Bargemen on his way home and notices that something is wrong:

Thus, [I] came to the village. The way by which [I] approached it, took [me] past the Three Jolly Bargemen, which [I] [was] surprised to find – it being eleven o'clock – in a state of commotion, with the door wide open, and unwonted lights that had been hastily caught up and put down, scattered about. (GE, 119)

Therefore, Pip 'dropped in to ask what was the matter' (GE, 119) and learns that while 'Joe had been at the Three Jolly Bargemen, smoking his pipe' (GE, 120), Mrs. Joe 'had been knocked down by a tremendous blow on the back of the head, dealt with some unknown hand when her face was turned towards the fire' (GE, 119). The village pub is a place of recreation for Joe and provides a relief from his violent wife and the hard work at the forge. The attacker knows that and makes use of Joe's being absent and Mrs. Joe's staying alone at home.

Moreover, the Three Jolly Bargemen is also the place where Pip and Joe meet Mr. Jaggers, who asks them 'to have a private conference with you two' (GE, 136). Later on, Pip is informed that he will be a 'fellow of great expectations'. (GE, 138) In order to be educated, Pip has to move to London: 'I think the sooner you leave here – as you are to be a gentleman – the better' (GE, 142), Jaggers lets him know. Nonetheless, it is very difficult for Pip to leave the village where he spent his whole childhood:

I walked at a good pace, thinking it was easier to go than I had supposed it would be [...]. I whistled and made nothing of going. But the village was very peaceful and quiet, and the light mists were solemnly rising, as if to show me the world, and I had been so innocent and little there, and all beyond was so unknown and great, that in a moment with a strong heave and sob I broke into tears.

It was by the finger-post at the end of the village, and I laid my hand upon it, and said, "Good-by O my dear, dear, friend!" (GE, 160)

Another inn Pip frequently visits is the Blue Boar, where people celebrate important events, like Pip being officially apprenticed to Joe, and where the protagonist usually takes a rest when he travels from London to Miss Havisham's Satis House. The *Dickens Encyclopaedia* describes this important place in the novel as follows:

The inn where Pip and Joe, with sundry friends, celebrated the signing of the indentures, and where Pip stayed on subsequent occasions when he went down to Miss Havisham. (*Dickens Encyclopaedia*, s.v. Blue Boar Inn)

'The coffee-room at the Blue Boar was empty, and I had not only ordered my dinner there, but had sat down to it, before the waiter knew me.' (GE, 230) The people working at the inn know the inhabitants of the village and Pip is recognised as the fellow of 'great expectations' (GE, 138).

The Blue Boar also provides a refuge for Pip, who tries to deny his old village life and therefore avoids Joe's house and the adjourned forge: 'I [...] began to invent reasons and make excuses for putting up at the Blue Boar.' (GE, 225) Further, the inn serves as sleeping quarters: 'My guardian lay at the Blue Boar in the next room to mine.' (GE, 243) One reason for Pip's preference for the Blue Boar over Joe's place is Estella, who ridicules Pip's background: 'I never thought there was anything low and small in my keeping away from Joe, because I knew she would be contemptuous of him.' (GE, 243-244) In his new role as gentleman, Pip supposes Miss Havisham to be his secret benefactress, he believes that he is leading a fairy-tale life and marrying Estella would be the ultimate goal:

She [Miss Havisham] reserved it for me to restore the desolate house, admit the sunshine into the dark rooms, set the clocks a going and the cold hearths a blazing, tear down the cobwebs, destroy the vermin – in short, do all the shining deeds of the young Knight of romance, and marry the Princess. (GE, 231)

'Then, a burst of gratitude came upon me, that she should be destined for me, once the blacksmith's boy.' (GE, 243) It is impossible for Pip to deny his past as a blacksmith, he desperately tries to get rid of this former identity, but all his efforts are in vain: a man 'confused [him] very much, by saying [he] had the arm of a blacksmith' (GE, 195). Moreover, he painfully struggles with his new identity as a gentleman: 'I was a blacksmith's boy but yesterday; I am – what shall I say I am – to-day?' (GE, 248)

In London, Pip can be said to be totally frustrated when he takes a close look at Barnard's Inn, the place where he is supposed to live together with Herbert Pocket, a young man about Pip's own age and soon his close friend:

[...] here we were at Barnard's Inn. My depression was not alleviated by the announcement, for, I had supposed that establishment to be a hotel kept by Mr Barnard, to which the Blue Boar in our town was a mere public-house. (GE, 173)

It is argued that 'perceptions of place are shaped by an individual's tendency to 'map' new terrain in terms of that which is already familiar to him or her [...]' (Giles, 118). Pip compares Barnard's Inn in London to the Blue Boar in his village, and he is surprised to see that Barnard's Inn is actually 'the dingiest collection of shabby buildings ever squeezed together in a rank corner' (GE, 273). He further describes this London Inn more detailed:

[I] entered this haven through a wicket-gate, and [was] disgorged by an introductory passage into a melancholy little square that looked to me like a flat burying-ground. I thought it had the most dismal trees in it, and the most dismal sparrows, and the most dismal cats, and the most dismal houses (in number half a dozen or so), that I had ever seen. I thought the windows of the sets of chambers into which these houses were divided, were in every stage of dilapidated blind and curtain, crippled flower-pot, cracked glass, dusty decay, and miserable makeshift; while To Let To Let To Let, glared at me from empty rooms, as if no new wretches ever came there, and the vengeance of the soul of Barnard were being slowly appeased by the gradual suicide of the present occupants and their unholy interment under the gravel. (GE, 173)

Pip's attitude towards Barnard's Inn changes dramatically when he forms a close friendship with Herbert Pocket, his room-mate and comrade. Therefore, their chambers at Barnard's Inn become a cheerful home for Pip, 'the pleasant reality of Herbert Pocket is compensation for' (Armstrong, 133) the ugly appearance of Barnard's Inn:

As to our lodging, it's not by any means splendid [...]. This is our sitting-room – just as chairs and tables and carpet and so forth, you see, as they could spare from home. You mustn't give me credit for the tablecloth and spoons and castors, because they come for you from the coffee-house. This is my little bedroom; rather musty, but Barnard's *is* musty. This is your bedroom; the furniture's hired for the occasion, but I trust it will answer the purpose; if you should want anything, I'll go and fetch it. The chambers are retired, and we shall be alone together, but we shan't fight, I dare say. (GE, 175)

As Armstrong argues, 'for most people home is more than a building; it is a place where people live together'. (Armstrong, 37) The real meaning of a nice home lies in the inhabitants of this shared household, and not primarily in furniture:

With the wrong combination of people it is difficult to create home at its best. [...] [T]he way the inhabitants of a home feel towards one another, and towards the home, is more important to home happiness than ties of blood. (Armstrong, 37)

This is exactly how Pip feels, Mrs. Joe made his home in the country horrible, although she paid attention to cleanliness, but she despised her husband and her brother Pip⁵. In Barnard's Inn, however, Pip lives in a 'shabby building' (GE, 173), where Joe 'wouldn't keep a pig in it' (GE, 221), but it is a pleasant home for Pip, because of his close friend Herbert:

Many of Dickens's happiest homes are those in which the occupants are young and enjoying their first independence, not quite believing that they are really grown up, and here the sense of fictionality does no harm, particularly if the occupants are bachelors [...]. (Armstrong, 27)

Moreover, Pip 'got up early in the morning, and caused the sitting-room and breakfast-table to assume their most splendid appearance.' (GE, 218) In his

⁵ cf. Armstrong, 37.

new role as gentleman, Pip not only seeks to alter his own character and attire, he equally wishes to improve his lifestyle and thus, the appearance of his surroundings in order to feel more comfortable at home:

I had begun to be always decorating the chambers in some quite unnecessary and inappropriate way or other, and very expensive those wrestles with Barnard proved to be. By this time, the rooms were vastly different from what I had found them, and I enjoyed the honour of occupying a few prominent pages in the books of a neighbouring upholsterer. (GE, 218)

Pip shows self-awareness when he states that he 'was not designed for any profession, and [...] I should be well enough educated for my destiny if I could "hold my own" with the average of young men in prosperous circumstances.' (GE, 197) The protagonist further declares: 'I know I have done nothing to raise myself in life, and that Fortune alone has raised me; that is being very lucky.' (GE, 248) At this point of his life, Pip still believes in his great expectations and does not know that the tables will turn.

As I had grown accustomed to my expectations, I had insensibly begun to notice their effect upon myself and those around me. Their influence on my own character, I disguised from my recognition as much as possible, but I knew very well that it was not all good. I lived in a state of chronic uneasiness respecting my behaviour to Joe. My conscience was not by any means comfortable about Biddy. When I woke up in the night [...] I used to think, with a weariness on my spirits, that I should have been happier and better if I had never seen Miss Havisham's face, and had risen to manhood content to be partners with Joe in the honest old forge. Many a time of an evening, when I sat alone looking at the fire, I thought, after all there was no fire like the forge fire and the kitchen fire at home. (GE, 272)

Pip experiences ambivalent feelings. On the one hand, he is very ambitious and wants to rise in status. On the other hand he has a guilty conscience towards his old acquaintance and knows that Miss Havisham and Estella have a negative influence on him; yet he cannot resist the upper-class charms, 'all the identity he has ever had (mists, village fingerposts, the sea, the forge) is suffused – fused with Estella' (Schor, 159):

Yet Estella was so inseparable from all my restlessness and disquiet of mind, that I really fell into confusion as to the limits of my own part in its production. That is to say, supposing I had had no expectations, and yet had had Estella to think of, I could not make out to my satisfaction that I should have done much better. (GE, 272)

For Pip Estella is the 'fairy princess' (Schor, 153), he 'casts his own story as romance, with Estella as at once the beautiful, cold, distant "light" of his existence and reward for his trials' (Schor, 153)

[...] Estella was set to wreak Miss Havisham's revenge on men, and [...] she was not to be given to me until she had gratified it for a term. I saw in this, a reason for her being beforehand assigned to me. Sending her out to attract and torment and do mischief, Miss Havisham sent her with the malicious assurance that she was beyond the reach of all admirers, and that all who staked upon that cast were secured to lose. I saw in this, that I, too, was tormented by a perversion of ingenuity, even while the prize was reserved for me. (GE, 302-303)

Nevertheless, Pip himself has a disastrous impact on others, most importantly on his friend Herbert: 'For myself, I found that I was expressing my tendency to lavish expenditure, and to patronise Herbert, and to boast of my great prospects' (GE, 213). Furthermore, 'I began to contract a quantity of debt. I could hardly begin but Herbert must begin, too, so he soon followed.' (GE, 272-273):

Now, concerning the influence of my position on others, I was in no such difficulty, and so I perceived [...] that it was not beneficial to anybody, and, above all, that it was not beneficial to Herbert. My lavish habits led his easy nature into expenses that he could not afford, corrupted the simplicity of his life, and disturbed his peace with anxieties and regrets. (GE, 272)

'Herbert and I went on from bad to worse, in the way of increasing our debts' (GE, 285), 'But we had looked forward to my one-and-twentieth birthday, with a crowd of speculations and anticipations' (GE, 286), where Pip receives 'a bank-note' (GE, 288) from Mr. Jaggers, 'for five hundred pounds.' (GE, 288) The lawyer Mr. Jaggers further informs Pip that:

It is a present to you on this day, in earnest of your expectations. And at the rate of that handsome sum of money per annum, and at no higher rate, you are to live until the donor of the whole appears. That is to say, you will now take your money affairs entirely into your own hands [...]. (GE, 288)

Pip decides to 'help Herbert to some present income – [...] a hundred a year, to keep him in good hope [...] – and gradually to buy him on to some small partnership' (GE, 295), 'without Herbert's knowledge or suspicion' (GE, 295):

[...] we found a worthy young merchant or shipping-broker, not long established in business, who wanted intelligent help, and who wanted capital, and who in due course of time and receipt would want a partner. Between him and me, secret articles were signed of which Herbert was the subject, and I paid half of my five hundred pounds down, and engaged to sundry other payments: some to fall due at certain dates out of my income: some, contingent on my coming into my property. [...] (GE, 299)

This proves that Pip is capable of being generous and feels pleasure to help his friend Herbert getting a job: 'It was the only good thing I had done, and the only completed thing I had done, since I was first apprised of my great expectations.' (GE, 416)

The whole business was so cleverly managed, that Herbert had not the least suspicion of my hand being in it. [...] At length, the thing being done, and he having that day entered Clarriker's House, and he having talked to me for a whole evening in a flush of pleasure and success, I did really cry in good earnest when I went to bed, to think that my expectations had done some good to somebody. (GE, 299)

Shortly after Pip has turned twenty-three, he experiences 'the turning point of [his] life' (GE, 299). At the opening of chapter 39, Pip announces that 'We had left Barnard's Inn more than a year and lived in the Temple' (GE, 312). The Temple becomes Pip's new home, where 'Pip and Herbert shared rooms in Garden Court' (*Dickens Encyclopaedia*, s.v. Temple, The), 'down by the river' (GE, 312):

Alterations have been made in that part of the Temple since that time, and it has not now so lonely a character as it had then, nor is it so exposed to the river. We lived at the top of the last house, and the wind rushing up the river shook the house that night, like discharges of cannon, or breakings of a sea. When the rain came with it and dashed against the windows, I thought, raising my eyes to them as they rocked, that I might have fancied myself in a storm-beaten lighthouse. (GE, 313)

On this rainy night a stranger arrives at the Temple. Finally Pip recognises the escaped convict Magwitch from his childhood days in the churchyard. Magwitch announces that he is the secret benefactor and tells the astonished Pip: 'I swore [...], sure as ever I earned a guinea, that guinea should go to you' (GE, 319). Moreover, the former convict declares: 'I've made a gentleman on you!' (GE, 319) and is impressed by the result:

"Look'ee here!" he went on, taking my watch out of my pocket, and turning towards him a ring on my finger, [...] "a gold 'un and a beauty: *that's* a gentleman's, I hope! A diamond all set round with rubies; *that's* a gentleman's, I hope! Look at your linen; fine and beautiful! Look at your clothes; better ain't to be got! And your books too," turning his eyes round the room, "mounting up on their shelves, by hundreds! [...] You shall read 'em to me, dear boy! And if they're in foreign languages wot I don't understand, I shall be just as proud as if I did." (GE, 320)

Pip regrets to have met Jaggers, who once told him the news of his 'great expectations' (GE, 138) – 'O, that he had never come! That he had left me at the forge – far from contented, yet, by comparison, happy!' (GE, 321) Pip is deeply depressed: 'I began fully to know how wrecked I was, and how the ship in which I had sailed was gone to pieces.' (GE, 323) As already pointed out before, he previously assumed Miss Havisham to be his benefactress:

Miss Havisham's intentions towards me, all a mere dream; Estella not designed for me; I only suffered in Satis House as a convenience, [...] a model with a mechanical heart to practise on when no other practice was at hand; those were the first smarts I had. But, sharpest and deepest pain of all – it was for the convict, guilty of I knew not what crimes, and liable to be taken out of those rooms where I sat thinking, and hanged at the Old Bailey door, that I had deserted Joe. (GE, 323)

Pip is deeply shocked that all his money comes from a former convict, and under these circumstances, he would rather have remained a village blacksmith: 'I was so wretched in having him [...] near me, [...] I would far far rather have worked at the forge all the days of my life than I would ever have come to this!' (GE, 343)

For the first time, Pip is able to see matters as they really are. He feels extremely guilty towards Joe. Furthermore, Pip can be sure that Miss Havisham is definitely not the 'fairy godmother' (GE, 157) he expected her to be and Estella is out of reach, because she is going to be married to Bentley Drummle, 'the next heir but one to a baronetcy' (GE, 192) and 'a sulky kind of fellow' (GE, 192) whom Pip despises.

Although Pip 'was greatly dejected and distressed' (GE, 329), he has no time to consider his disastrous life, because he has to take care of Magwitch and plans their escape; it is absolutely necessary for the former convict to leave England and Pip is prepared to accompany him. Unfortunately, Magwitch is arrested and dies in prison.

After the unsuccessful escape, Magwitch's sudden death and Herbert's business trip to Cairo Pip feels exhausted and is all by himself at the Temple: 'I [...] went to my lonely home – if it deserved the name, for it was now no home to me, and I had no home anywhere.' (GE, 451)

Now that I was left wholly to myself, I gave notice of my intention to quit the chambers in the Temple as soon as my tenancy could legally determine, and in the mean while to underlet them. At once I put bills up in the windows; for, I was in debt, and had scarcely any money, and began to be seriously alarmed by the state of my affairs. (GE, 461)

Pip not only is heavily in debt, he is in poor health, too; he realises that '[t]he late stress upon me had enabled me to put off illness, but not to put it away; I knew that it was coming on me now' (GE, 461). 'For a day or two, I lay on the sofa, or on the floor [...] with a heavy hand and aching limbs, and no purpose, and no power.' (GE, 461) Pip is left alone in his chambers at the

Temple and imagines to be surrounded by his brother-in-law Joe:

After I had turned my worst point of my illness, I began to notice that [...] [w]hoever came about me, [...] settled down into Joe. I opened my eyes in the night, and I saw in the great chair at the bedside, Joe. I opened my eyes in the day, and, sitting on the window-seat, smoking his pipe in the shaded open window, still I saw Joe. I asked for a cooling drink, and the dear hand that gave it me was Joe's. I sank back on my pillow after drinking, and the face that looked so hopefully and tenderly upon me was the face of Joe. (GE, 463)

Indeed, Joe Gargery has come to the Temple in order to take care of Pip during his severe illness: 'I was slow to gain strength, but I did slowly and surely become less weak, and Joe stayed with me, and I fancied I was little Pip again.' (GE, 466) Joe acts like a tender father who protects his small child; therefore, it is not astonishing that Pip 'would half believe that all my life since the days of the old kitchen was one of the mental troubles of the fever that was gone' (GE, 466-467). His kind brother-in-law does everything that is necessary for Pip to recover:

My bedstead, divested of its curtains, had been removed, with me upon it, into the sitting-room, as the airiest and largest, and the carpet had been taken away, and the room kept always fresh and wholesome night and day. (GE, 464)

Joe quietly leaves after being sure that Pip is strong enough to deal with his life on his own again. Pip forms an imaginative idea to return to the forge and live together with Joe and Biddy for the rest of their lives, unaware that he will be unable to implement this plan.

After Pip's downfall, i.e. the loss of his 'great expectations' (GE, 138) the news about his tragic fate spread: 'The tidings of my high fortunes having had a heavy fall, had got down to my native place and its neighbourhood, before I got there' (GE, 473), i.e. the village inn is aware of Pip's poor living conditions:

I found the Blue Boar in possession of the intelligence, and I found that it made a great change in the Boar's demeanour. Whereas the Boar had cultivated my good opinion with warm assiduity when I was coming into property, the Boar was exceedingly cool on the subject now that I was going out of property. (GE, 473)

Pip has to face the facts, because there is absolutely nothing he can do to prevent the unfavourable treatment he receives:

The Boar could not put me into my usual bedroom, which was engaged (probably by some one who had expectations), and could assign me a very indifferent chamber among the pigeons and post-chaises up the yard. But, I had as sound a sleep in that lodging as in the most superior accommodation the Boar could have given me, and the quality of my dreams was about the same as in the best bedroom. (GE, 473)

Although it is extremely painful for Pip to return to the old village, '[t]he past must be faced, the home in some way revisited, before any transformation can take place' (Armstrong, 153). This is exactly what Pip intends to do:

Almost fearing, without knowing why, to come in view of the forge, I saw it at last, and saw that it was closed. No gleam of fire, no glittering shower of sparks, no roar of bellows; all shut up, and still. But, the house was not deserted, and the best parlour seemed to be in use, for there were white curtains fluttering in its window, and the window was open and gay with flowers. I went softly towards it, meaning to peep over the flowers, when Joe and Biddy stood before me, arm in arm. (GE, 478)

Pip is informed that Biddy and Joe are married to each other – a surprising announcement Pip had never expected. 'They had taken me to the kitchen, and I had lain my head down on the old deal table.' (GE, 478) However, Pip regains his composure, congratulates those two and takes his farewell of Joe and Biddy:

"Now let me go up and look at my old little room, and rest there a few minutes by myself, and then when I have eaten and drunk with you, go with me as far as the finger-post, dear Joe and Biddy, before we say good-by!" (GE, 480)

'Like all *Bildungsromans* or novels of education, the prime theme of *Great Expectations* is the attempt to find some integration of an individual self into social life.' (Connor, 137) As Pip's return to the forge and Joe and Biddy proves to be ineffective, Pip finally decides to go abroad and join Herbert and his wife Clara:

He does not withdraw from social and economic relations altogether, but nor does he seek to exploit them. As a modestly successful partner in Clarriker and Co., he can occupy an optimal position between being a financial victim and a financial aggressor. (Connor, 144)

It could be claimed that *Great Expectations* 'deals directly in the regeneration of a selfish hero and heroine' (Buckley, 100), since Pip is not exactly 'the young Knight of romance' (GE, 231) he imagines to be the one who finally wins the 'fairy princess' (Schor, 153). However, the ambiguous ending of *Great Expectations*, i.e. the complicated relationship with Estella, is the topic of the closing scene, to be found in section 4.6. of the present thesis. However, I would like to point out that Dickens's Pip is a convincing character, because of all the places he lives in or visits in his whole life, the people he meets there and thus the different identities he develops. Pip, the adolescent dreamer, finally becomes a mature protagonist:

Even Pip is not quite helpless. Although he is given no home of his own at the end of the story, he has learnt to act within an appropriate home ground, within the reach of his own hands. The hands which Estella mocked are active in comforting the dying Magwitch, and it is by taking Estella's hand that he contradicts her belief that they will continue friends apart. Hands are sometimes better than heads; what they can do is real and safely limited, whereas the unlimited power of the imagination can reach too far, beyond the appropriate bounds of home. (Armstrong, 139)

3. The novel and the production context of the films

3.1. Charles Dickens's novel *Great Expectations*

Great Expectations, undoubtedly one of Charles Dickens's masterpieces, still attracts readers and directors all over the world and thus reaches a mass audience. Brian McFarlane explains 'film-makers' fascination with the novel' (McFarlane, 4):

Perhaps the visual possibilities of the bulging, labyrinthine city, with contrasting returns to the marsh country of Pip's birth and childhood, invoking the binarism of village simplicities and metropolitan complexities as well as the continuities of cruelty, snobbery, affectation and benignity, help to explain film-makers' fascination with the novel. That is, this is also a novel preoccupied with matters of on-going significance, as well as with the specificities of time and place. (McFarlane, 4)

It is interesting to note that McFarlane stresses the importance of place in connection with *Great Expectations*. Furthermore, the fact that the novel is a *Bildungsroman*, plays a vital role, too, because it shows 'the development of the protagonist's mind and character, as he passes from childhood through varied experiences – and usually through a spiritual crisis – into maturity and the recognition of his identity and role in the world' (Abrams, 121). However, Morris claims that class consciousness is one of the novel's key themes:

Clearly this novel constructs a parodic fable aimed at an ironic exposure of national enchantment with the myth of great expectations for all. The narrative not only unmask the interconnection of money, crime, and power hiding beneath glamorous spectacle, but also stages a scandalous return of the repressed and criminalized poor. However, fairytale is a rich, archaic form, closely associated with rituals of transformation and with symbolic figuration of desire, and these traditions remain active in the text, adding a polysemic complexity to its exploration of aspiration and social identity. (Morris, 108)

As the concepts of (social) identity, space and place in connection with the novel *Great Expectations* have already been discussed in the previous chapter, the present section will deal with the structure of the book. 'Dickens changed his plan for the novel radically when he found he had to conform it to the weekly format of his magazine *All the Year Round*' (Newlin, 3):

He originally planned *Great Expectations* as a monthly serial, to be published in twenty thirty-two-page instalments, but [...] he had to compress everything in order to fit the weekly format of *All the Year Round*. The instalments had to be brief and crisp, the overall length curtailed.
[...] *Great Expectations* became the opener of each issue, beginning December 1, 1860, and ending August 3, 1861. It accomplished its intended goal. *All the Year Round* thrived for the rest of his life, its 300,000 circulation substantially exceeding that of the London *Times*. (Newlin, xvi)

The creative genius Charles Dickens cleverly achieved 'inner coherence' (McFarlane, 5), because 'each [instalment] required at least a minor sense of climax as well as leaving the reader with the tantalising prospect of the ensuing instalment to answer questions left hanging in the current one' (McFarlane, 5). When it comes to the adaptation of the novel, it can be said that the television mini-series is perfectly suited for that purpose. However, there are many films made of the book; the selected filmic versions of *Great Expectations* will be the focus of the following chapters.

3.2. The production context of the film versions

In his book *Screen Adaptations. Charles Dickens' Great Expectations. The Relationship Between Text and Film* Brian McFarlane, Honorary Associate Professor at Monash University, Australia, and Visiting Professor in Film Studies at the University of Hull, states that *Great Expectations* 'has attracted at least ten versions as well as several television adaptations' (McFarlane, v-vi):

The first recorded film adaptation appears to have been an American silent screen version in 1917, followed by a Danish silent in 1922, a US talkie in 1934, Lean's celebrated 1946 classic, the UK version of 1975 (made for TV but also widely shown in cinemas), an animated Australian film in 1980, and a modern reworking in the US-made adaptation of 1997.

In addition, there have also been at least five major television mini-series derived from the novel: in 1959, 1967, 1981, 1989, and 1999. (McFarlane, vi)

However, the present thesis is concerned with the following three films: David Lean's *Great Expectations* 1946, Joseph Hardy's version of 1975 and the Mexican director's, Alfonso Cuarón's, approach to *Great Expectations* 1998. Furthermore, the 1981 BBC mini-series by Julian Amyes', as well as the South Park episode "Pip" from 2000 are taken into consideration, all versions introduced in the ensuing chapters and interpreted in the scene analysis.

3.2.1. David Lean's *Great Expectations* 1946

According to McFarlane, 'David Lean's 1946 adaptation 'reads' like a metaphor for a better, less class-bound society in post-war England' (McFarlane, 33). 'Lean [...] was working for the most prestigious production company in Britain at the time [...] in a production climate which encouraged British cinema to pursue its literary and realist strengths' (McFarlane, 33):

For a brief shining hour, most of the ablest, most imaginative film-makers in Britain had what may have been idyllic working conditions. J. Arthur Rank, who had assumed a position of increasing dominance in British cinema since the later 1930s, established in February 1942 an umbrella organisation called Independent Producers under which would shelter the following production companies: Individual Pictures (Frank Launder and Sidney Gilliat), The Archers (Michael Powell and Emeric Pressburger), Wessex Films (Ian Dalrymple), the one-man band Gabriel Pascal, and Cineguild. (McFarlane, 131-132)

In connection with *Great Expectations*, the production company Cineguild and its producer Anthony Havelock-Allan is of major importance. Havelock-Allan was interested in working with David Lean, director of *Great Expectations* 1946:

[...] [Cineguild] was set up by producer Anthony Havelock-Allan, who invited David Lean and cinematographer Ronald Neame to join him in the company that was formally constituted as Cineguild and which, in the seven years of its activity, exerted an influence out of proportion to its production output. All these companies were underwritten by Rank, who by all accounts gave his producers a remarkably free hand. (McFarlane, 132)

Unfortunately, the favourable 'conditions did not last beyond the decade but, while they did, they enabled the production of some of the most distinguished films ever made in Britain' (McFarlane, 132). Furthermore, it is worth mentioning that 'Rank sent Neame to America to investigate technical matters to do with cinematography and when he returned he was fired by the urge to' create a movie that should attract the American market⁶. 'The film he had in mind was *Great Expectations*, which he asked Lean to direct, and the resulting film did indeed have a great success in America' (McFarlane, 133). It can be said that Rank wanted Lean as director, because 'Lean had a career as a prized editor in the 1930s' (McFarlane, 134). However, creating a film means collaborating with other people, and therefore Lean's team has to be acknowledged, as well:

Taking the example of the screenwriters, Lean shares the 'Adapted for the Screen' credit with Neame and Havelock-Allan, and there is further writing credit which reads 'With Kay Walsh and Cecil McGivern'. [...] Kay Walsh, married to Lean at the time, and unlike him a voracious reader, had introduced him to the idea of *Great Expectations* by taking him to a 1939 production of a dramatised version of the novel [...]. This play was the work of Alec Guinness, and starred Marius Goring as Pip (with Martita Hunt already in place as Miss Havisham, and Guinness as Herbert Pocket). (McFarlane, 135-136)

Undoubtedly, Lean's wife Kay Wash persuaded her husband to watch the play *Great Expectations*. Nevertheless, David Lean, as well as Ronald

⁶ Cf. McFarlane, 133.

Neame, enjoyed the dramatised version and therefore wanted to produce a film of the novel right after the war⁷. Other people involved in making the movie were the following:

Cecil McGivern, Controller of Television Programmes for the BBC from 1950, died in 1963, but the others lived on for several decades [...] and were clear and mutually corroborative in their recollections of the making of the screenplay. But the writing, whether of Dickens or Lean or any of the other four co-authors, is not all that is comprehended by the term of 'authorship' in relation to this [...] film. In this case, Guy Green's Oscar-winning cinematography collaborates with John Bryan's superlative production design to recreate, not just the 'spirit' of Dickens, but a uniquely rendered feeling for time and place too. (McFarlane, 136)

Interestingly, David Lean and his team opted for a positive conclusion for their film *Great Expectations* 1946⁸. Generally speaking, audiences prefer happy endings, since they make an instant success. Nevertheless, McFarlane argues that there is more at stake:

In this case, it is also possible to mount another case for the film ending as it does: that is, this is a film made in the year after a long hard war has finished, in a period when a new Labour government has ousted the Churchillian wartime condition. There were expectations of a new sort of equality, of a doing away with the dusty outmoded traditions that had relegated some sectors of society to the ranks of the underprivileged – even, of the oppressed. (McFarlane, 151)

However, 'Lean's *Great Expectations* is an example of British prestige film-making, from a prestige company, at a time when British films were enjoying, albeit briefly, a period of high international esteem' (McFarlane, 163). Therefore, *Great Expectations* 1946 acquired well-deserved reputation:

Two of the most influential British reviewers of the day were Dilys Powell and Richard Winnington, writing respectively for the *Sunday Times* and the *News Chronicle*, and both, despite some reservations, wrote warmly about the film. (McFarlane, 168)

⁷ Cf. McFarlane, 136.

⁸ for detailed information see the closing scene in the scene analysis

'One of the few even mildly dissentient notes was struck by Campbell Dixon in the *Daily Telegraph*, but his reservations were chiefly attributed to what he believed to be Dickens's unreal characters and contrived plotting' (McFarlane, 169). In fact, David Lean's *Great Expectations* 1946 proved to be extremely important for the British film industry:

[...] [It is important] to draw attention to the twin preoccupations with the film's dealings with Dickens and with the prestige it was likely to bring to the British film industry. As to the former, Dilys Powell's disclaimer, virtually all the reviewers explicitly comment on what the film has included and/or omitted from the novel, at least implicitly commending the film for its Dickensian qualities. Equally, though, there is a sort of patriotic pride in the film's being a British achievement, and an awareness of its place in this palmy period of British film-making. (McFarlane, 170)

Moreover, *Great Expectations* 1946 became a popular film in America. '[I]t performed well in the still-lucrative art-house market and in college towns' (McFarlane, 172). Furthermore, the movie 'won two Oscars [...]: for Guy Green's cinematography [...] and for John Bryan and Wilfred Shingleton's art direction' (McFarlane, 172). In the year 1999 'it was voted fifth most admired British film ever by 1000 leading industry figures in a poll conducted by the BFI' (McFarlane, 174). Therefore, it can safely be assumed that '[f]or a black-and-white film made sixty years ago, *Great Expectations* seems to be holding its own' (McFarlane, 174).

3.2.2. Joseph Hardy's *Great Expectations* 1975

Considering Joseph Hardy's *Great Expectations* 1975, it is surprising to find out that the film was actually meant to be a musical:

Joseph Hardy's 1975 version, a UK/US co-production, 'started out as musical' [...] and was originally made for television, though it was later shown in cinemas. It was made at a low point in British cinema history when the mounting of an expensive period production might well have been difficult to achieve. (McFarlane, 33)

Like his predecessor David Lean, Joseph Hardy had an exceptionally gifted team to accomplish his 1975 version of *Great Expectations*:

The film is shot in Panavision by triple Oscar-winner Freddie Young; the music is by another triple Oscar-winner, Maurice Jarre, who, like Young, had been much associated with David Lean in his epic mode; there is an undoubtedly distinguished cast; and costumes are by Elizabeth Haffenden and Joan Bridge. In other words, the television director, Joseph Hardy, has surrounded himself with what must have seemed like fail-proof collaborators in this production for Transcontinental Films and Lew Grade's ITC. (McFarlane, 95-96)

In his book *Screen Adaptations. Charles Dickens' Great Expectations. The Relationship Between Text And Film* Brian McFarlane summarises other important matters concerning the production context at work in Joseph Hardy's *Great Expectations* 1975:

The production context includes two factors which probably should be taken into account. First, the film was made for US television exposure but to be shown elsewhere in cinemas [...]. [...] Second, the film was originally intended as a musical. [...] *Great Expectations* is one of Dickens's most closely wrought and darkly imagined works: it would have required major musical talents not simply to interfere with and dilute the dramatic action. (McFarlane, 96)

McFarlane points out that 'there is, in fact, a feeling of such attenuation about the film that it keeps suggesting something is missing, a suspicion that we have been left with a curiously drained film' (McFarlane, 97). However, the cinematographer Freddie Young, and especially costume designer Elizabeth Haffenden, exert powerful effects on *Great Expectations* 1975:

In Freddie Young's Technicolor photography there is no scope for ambiguity, for suggestive darkness: Young is so gifted a cinematographer that we can only assume his hands were tied in this matter, that he was instructed to keep it all flat and bright, suitable not so much for the big screen as for US television screens. That other distinguished collaborator, costume designer Elizabeth Haffenden, has somewhat more success: the costumes sometimes make their point when the screenplay is inhibiting the actors from doing so. (McFarlane, 108)

3.2.3. Julian Amyes' *Great Expectations* 1981

Julian Amyes' television series was 'made for the British Broadcasting Corporation (BBC) which, since the late 1950s, had established a reputation for the discreet serialisation of classic novels' (McFarlane, 33-34). 'The 1981 mini-series is a long (288 minutes), solidly traditional rendering of its great antecedent' (McFarlane, 65) and aired on 4 October 1981 (UK)⁹. 'It might almost be said that the mini-series was invented for the visual realisation of Dickens' (McFarlane, 63). Nevertheless, a mini-series is no guarantee for a successful adaptation:

This is not to suggest that a television mini-series will automatically give greater insights into the story it adapts; merely that it offers more scope for rendering the almost profligate fruits of Dickens's imaginative genius. (McFarlane, 64)

Julian Amyes' *Great Expectations* 1981 is 'with Jerry Sundquist and Sarah-Anne Varley [in the leads]; a BBC-WGBH Boston co-production, in which the young leads are overshadowed by the *réclame* [McFarlane's emphasis] of Jean Simmons as Miss Havisham and Anthony Hopkins as Magwitch' (McFarlane, 65). Finally, it is important to stress the production design of the 1981 BBC mini-series:

It exhibits throughout careful production design (the work of Michael Edwards): Satis House persuasively evokes not just desuetude but *wealth* in desuetude; Pip and Herbert's rooms become subtly more comfortable as Pip gets into the swing of spending his generous allowance [...]. Further, the colour photography differentiates effectively between, say, the bleakness of the marshes and forge, all in muted browns, and the faintly eerie blue light of the Satis House interiors. In the matters of costume, the beauty of the grown Estella (Sarah-Jane Varley) is set off and made to seem more unattainable by the brilliance of magenta, royal blue and dazzling white in the ballroom. (McFarlane, 70)

⁹ See *The Internet Movie Database* „Great Expectations“ (1981).

3.2.4. Alfonso Cuarón's *Great Expectations* 1998

'Alfonso Cuarón's 1998 adaptation relocates the entire plot to modern-day Florida and New York, with stars who could attract international audiences' (McFarlane, 33). It is important to note that director Alfonso Cuarón is Mexican and created the film for a predominantly American market:

When Cuarón [*sic!*] first received the script by Mitch Glazer, he was daunted by the title alone. He loved the book, and [...] knew Lean's film by heart. [...] Nevertheless, he says, it was his Mexican background that gave him the nerve to accept this difficult challenge.

In Mexico, *Great Expectations* is *not* [Katz's emphasis] required reading in school. It does not hold the same revered place in a literary canon. Cuarón [*sic!*] had read it many times, but just for pleasure. (Katz, 9)

'Stars became a vital asset in maintaining the hegemony of the major studios over the whole domestic film industry' (McDonald, 40), and it is clear that the producers of *Great Expectations* 1998 had to rely on 'the assured box-office draw of Paltrow' (Katz, 99) in order to create a successful movie:

Despite the insistence that Gwyneth Paltrow's Estella did not need much updating beyond the loss of her virginity, the studio did change its mind about the prominence of her role in the film. And they did so rather late in the game. Although shooting had already begun, a new demand was placed on Cuarón's [*sic!*] shoulders: "More Gwyneth," because Paltrow's career had exploded near the beginning of the shoot. Her box-office appeal was soaring to unprecedented heights [...]. (Katz, 99)

Therefore, Alfonso Cuarón simply 'used powerful images to enhance Paltrow's already compelling screen presence' (Katz, 99). In fact, the box-office returns of \$9,593,290 (USA) and £672,376 (UK) on the opening weekend¹⁰ prove that *Great Expectations* 1998 was a major success:

Cuarón's *Great Expectations* plays its dues to Dickens and some homage to Lean, but it stands firmly enough on its own to interest those with no knowledge of either of these precursors. It is infinitely to be preferred to [...] the [...] 1975 British screen

¹⁰ See *The Internet Movie Database* „Great Expectations“ (1998).

versions which, like it, preserve the outline from Dickens but fill in that outline with nothing in consequence. (McFarlane, 125)

3.2.5. Stone's and Parker's "Pip" 2000

"Pip" should not be seen as a forum for presenting Dickens so much as Dickens's *Great Expectations* should be seen as a footnote to *Southpark* [sic!]' (Sconce, 184). Directed by Eric Stough and created by Trey Parker and Matt Stone, "Pip", South Park episode 14 of season 4, aired on 29 November 2000¹¹:

By "taking a break from their regular show" [...] and following Pip back to nineteenth-century England for *Great Expectations*, the producers temporarily jettisoned the show's most popular story elements (the four leads and their usually less novelistic adventures). In devoting an entire episode to Pip and *Great Expectations*, the series was actually engaging in a form of "improvisational" self-indulgence rather unique to series television. (Sconce, 184)

However, 'surveys of *Southpark* [sic!] fan websites reveal "Pip" to be the single most unpopular episode of the series to air' (Sconce, 185). It has to be acknowledged that 'beneath the satire, sarcasm, calculated anachronisms, and random potshots at the Brits, there is in "Pip" a rather sincere attempt to come to terms with the "spirit" of the novel¹²' (Sconce, 185):

In their adaptation, writers Stone and Parker attempt to make Dickens relevant to *Southpark's* primary audience – males aged twelve to twenty-four – while simultaneously satirizing that very audience's (perceived) inability to endure any form of narrative complexity (no small challenge). [...] (Sconce, 185)

I have deliberately chosen to include South Park's "Pip" in the present thesis, because transforming a classic novel into a twenty-two-minute comic version is interesting from a Cultural Studies perspective. Parker and Stone humorously tell Pip's compelling life story in their episode, and it is definitely worth analysing, as can be seen in the ongoing sections.

¹¹ See *The Internet Movie Database* „South Park“ *Pip* (2000).

¹² Cf. „Pip“ in the scene analysis.

4. Scene Analysis

The second part of the present thesis deals with the analysis of six scenes in the chosen filmic versions of *Great Expectations* (GE), as well as the novel. The following scenes are taken into consideration: Pip's/Finn's meeting with the convict (the opening scene), the first encounter with Estella and Miss Havisham/Nora Dinsmoor, the announcement of Pip's/Finn's 'great expectations' (GE, 138), Pip's/Finn's arrival in London/New York, the revelation of the mysterious benefactor and the different endings of the protagonist's story (the closing scene). These scenes were chosen, because they are important plot points; therefore, they mark essential stages in Pip's/Finn's life and show the remarkable progress he achieves in order to develop into a responsible human being and are thus crucial plot points.

The main emphasis is placed on Pip's/Finn's conflicting identities and the identities of the other main characters, namely the escaped convict Magwitch, the shrewish spinster Miss Havisham/Nora Dinsmoor, the icy and beautiful Estella, and to a lesser extent, also the lawyer Mr. Jaggers/Ragno and Pip's friend Herbert Pocket. Furthermore, special attention is given to the places where Pip's/Finn's identities are transformed, for example the churchyard/the beach or the enormous influence Satis House/Paradiso Perduto exerts on young Pip/Finn. The interpretation of these scenes was based on various sources of reference¹³.

¹³ for more information please consult: *Dickens on Screen* (2003), *Screen Adaptations. Charles Dickens' Great Expectations. The Relationship Between Text and Film* (2008), *Dickens and the Concept of Home* (1990), as well as the articles "Not Telling the Story the Way It Happened: Alfonso Cuarón's *Great Expectations*" (2008), "A Literary Analysis of *Great Expectations*" (2000), "Great Expectations: A Bought Self" (1991), "Self and System. *Great Expectations*" (1985) and "Great Expectations: the immolations of Pip" (1970).

4.1. The opening scene

4.1.1. The opening scene (novel)

In Charles Dickens's *Great Expectations*, the mature protagonist Philip Pirrip narrates his life story, starting with his early childhood memories, where 'I called myself Pip, and came to be called Pip' (GE, 3). '[O]n a memorable raw afternoon, towards evening' (GE, 3), Pip spends his time in the village churchyard, reading the tombstones of his dead relatives. This activity marks 'the first moments of conscious realization that his parents and his five little brothers are dead and buried and he is an orphan' (Newlin, 16). Through 'visual metaphors that link seeing with a sense of identity' (Johnson, 6) Pip tries to establish his family background:

As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs [...]), my first fancies regarding what they were like, were unreasonably derived from their tombstones. (GE, 3)

'A Sense of self as connected to family and ancestry comes to Pip through his efforts to interpret visually the tombstones of his dead parents and siblings' (Johnson, 6). Pip is established as a sensitive and lonely child, who tries to make sense 'of the identity of things' (GE, 3). The moment when he becomes aware of his own self is described with the following words: 'the small bundle of shivers growing afraid of it all and beginning to cry, was Pip' (GE, 4). The protagonist is interrupted in his contemplations by the escaped convict Magwitch, a 'fearful man, all in coarse grey, with a great iron on his leg' (GE, 4), who violently invades his world:

The man, after looking at me for a moment, turned me upside-down and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself – for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet – when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously. (GE, 4)

Thus, 'Pip's first moment of awareness of self as subject of physical world, is immediately followed by his brutal subjection to human force' (Morris, 109). The convict Magwitch frightens the child, makes use of little Pip and steals his piece of bread. 'Magwitch [...] enters the scene and transforms Pip from gazing subject to looked-at-object [...]' (Johnson, 6):

After darkly looking at his leg and at me several times, he came closer to my tombstone, took me by both arms, and tilted me back as far as he could hold me; so that his eyes looked most powerfully down into mine, and mine looked most helplessly up into his. [...] After each question he tilted me over a little more, so as to give me a greater sense of helplessness and danger. "You get me a file." He tilted me again, "And you get me wittles." He tilted me again. "You bring 'em both to me." He tilted me again. "Or I'll have your heart and liver out." He tilted me again. (GE, 5)

'[...] Dickens depicts through visual metaphors the way Pip's assertion or awareness of self is undermined by the actions of another' (Johnson, 6). Moreover, Magwitch's powerful commands silence Pip and disturb the quiet churchyard environment. It can be said that 'Pip's sudden access to self-awareness is accompanied by the command, uttered by a terrible [...] voice, of 'hold your noise!' (Connor, 116). Pip, 'undersized for my years, and not strong' (GE, 4), is clearly the helpless victim in this scene, 'I was dreadfully frightened' (GE, 5), and has no other choice but to obey Magwitch's orders: 'I said that I would get him the file, and I would get him what broken bits of food I could' (GE, 6), in order to stay alive. The power of Magwitch is emphasized in his gaze over the small child Pip, i.e. 'the gaze represents the power others have over him – [...] to reduce him to a powerless object, or to assault him physically' (Johnson, 6).

4.1.2. The opening scene (adaptations)

David Lean's opening scene 'is often cited as an example of [...] a successful translation of a first-person written narrative to the language of cinema' (Johnson, 7). The spectator is spellbound right from the beginning by David Lean's masterpiece *Great Expectations* (1946) and made curious by the image of the book and its first paragraph being read out aloud:

The movie begins with a shot of the novel *Great Expectations* opened to page one as actor John Mills (who plays the older Pip) reads from the first paragraph in voice-over ("So, I called myself Pip, and came to be called Pip"). As a transition from book to film, the sound effect of wind blowing replaces the voice-over, the pages of the book flutter, and the image dissolves to a long shot of the younger Pip (Anthony Wager) walking down the path through the windswept marshes to the graveyard. (Johnson, 7)

Pip is then shown at the lonely churchyard, visiting his parents' grave. 'Lean often places the camera at young Pip's eye-level [...] to create the illusion of looking from Pip's point of view' (Johnson, 7). This becomes even more obvious when the escaped convict Abel Magwitch appears and frightens the small boy¹⁴:

After Magwitch (Finlay Currie) surprisingly enters the scene and grasps Pip, we cut to a medium close-up of the two as Pip looks up at this captor. Positioned at Pip's eye line, the camera shows Pip's head and shoulders, but we only see Magwitch's torso and arms. Even after Magwitch lifts Pip onto a gravestone and tilts him "back as far as he could," the camera remains at Pip's eye-level so that the frame cuts off the top of Magwitch's head. If Dickens represents power in terms of dominant and submissive gazes (the convict's "eyes looked most powerfully down into mine, and mine looked most helplessly up into his"), Lean uses a sequence of shot/reverse shots, with the camera alternately positioned behind Pip's head looking up at Magwitch or behind Magwitch's head looking down at Pip, to replicate visually the power dynamics of this scene. (Johnson, 7)

Director David Lean 'creates the illusion that we see through Pip's eyes' (Johnson, 7). The audience can relate to the poor village boy's Pip, because

¹⁴ Cf. Fig. 1 in the appendix.

they are constantly shown from his perspective. Pip's sense of self is shattered by the sudden appearance of the strange convict. Magwitch makes use of his power over the small child, threatens him and orders the boy to bring him a file and food. There can be no doubt that Pip is the victim, who has to obey his oppressor in order to stay alive. Pip's submissive behaviour is depicted in great detail by David Lean, who captures the boy's helplessness:

Lean is best when he is giving us the terrified child's perspectives on the incomprehensible world. This is in part, as film critics have noticed, by eye-level shots that express young Pip's fear of the adult world, creating a sustained series of images that emphasize the boy's sense of powerlessness. (Barreca, 42)

The orphan boy Pip awakens our sympathy, and it is understandable that the sensitive child feels even more intimidated after this encounter with the escaped convict Magwitch.

The opening scene 1975

Director Joseph Hardy has a similar approach to the opening scene. Just as his predecessor Lean, he shows the boy Pip in the churchyard, while the mature Pip introduces himself and narrates the event:

Hardy opens the film in near-monochrome as Pip (Simon Gipps-Kent) lingers in the foggy churchyard by his parents' grave, while the voice of the grown Pip (York) is heard on the soundtrack. This verbal echo of the novel, 'My father's family name being Pirrip ...' etc, is peculiarly tenacious in the many adaptations, perhaps because of its way of ending by focusing our attention on [...] Pip, that is, just as the wintry bleakness of the setting is invaded by Magwitch [...]. [...] The encounter between Pip and the convict is tamely rendered, with James Mason playing intelligently, of course, but in such a subdued way that the child's terror doesn't seem as firmly based as it might be. (McFarlane, 99)

The first impression conveyed by *Great Expectations* 1975 is that Pip seems more like a young teenager than a tiny child. Simon Gipps-Kent's performance does not appear very convincing, he does not really seem to be afraid of Magwitch, who attacks him from behind and covers his mouth with his greasy hands¹⁵. I agree with McFarlane on the fact that James Mason's Magwitch is played intelligently; yet, Gipps-Kent's Pip is not intimidated by that powerful man. Pip does not utter anything, and his face shows no expression of fear at all. In fact, he looks rather indifferent. Only when Magwitch forces him to speak, Pip stutters a bit, as if he has to prove that he is nervous or excited. The opening credits state 'and introducing Simon Gipps-Kent as Young Pip'¹⁶; hence the actor is probably rather inexperienced. He tries hard, but unfortunately, fails to show Pip's shyness and intimidation. After Magwitch shouts at him: 'Get home!'¹⁷, Pip runs from Magwitch, who then slowly fades away. This effect leaves a lasting impression and establishes Magwitch as evil person haunting Pip, although Simon Gipps-Kent's Pip does not seem to be intimidated.

The opening scene 1981

The BBC mini-series from 1981 again opens in the graveyard and features the voice-over of the adult Pip. It is worth mentioning that the film actually starts with the mature Pip, looking at himself as a child, running through the marshes and slowly fading away, when the boy Pip is seen among his parents' and his brothers' graves. McFarlane summarises the opening scene as follows:

Like most versions for screen large and small, it starts with the confrontation in the marshes between Pip and the convict Magwitch, and [...] it makes use of the voice-over of the mature Pip. [...] There is a nicely evocative opening shot of the older Pip, in silhouette, contemplating his childhood self coming into the graveyard [...]. [...] The Magwitch in Amyes' mini-series is an appropriately threatening figure in Stratford Johns's

¹⁵ Cf. Fig. 2 in the appendix.

¹⁶ Cf. *Great Expectations* (1974), opening credits (approximately 00:36)

¹⁷ Cf. *Great Expectations* (1974), 0:04:38

performance and the dialogue here, as indeed throughout the whole of the first 'stage' of the production, follows Dickens very closely [...]. (McFarlane, 66)

The actor Stratford Johns playing Magwitch bears resemblance to a wild beast, a rough and dangerous man, frightening the intimidated boy¹⁸. In contrast to the stout Magwitch, the blue-eyed Pip is rather small and helpless. It becomes clear that he is in serious danger and decisively inferior to the escaped convict. In this scene Pip is presented as a vulnerable person, as he is seen crying and falling down to the earth. This is exactly the moment in which Magwitch enters the scene and starts humiliating Pip, covering the child's mouth with his big hands and turning the boy upside down, in order to eat the piece of bread he finds ravenously. Pip not only looks terrified, but also disgusted at the sight of the overbearing Magwitch. It is hardly surprising that little Pip promises to get Magwitch what he wants, namely a file and food, since he clearly has no other choice. It is interesting to note that here actually Magwitch leaves Pip behind and walks away, and only after Magwitch is out of sight Pip runs home. There can be no doubt that Stratford Johns's dominant Magwitch is the more powerful part, and young Pip the victim, as Charles Dickens suggested in his opening pages.

Finally, it has to be mentioned that the BBC mini-series by Julian Amyes with a length of approximately 351 minutes is rather unique in this collection of versions of *Great Expectations*, since all other adaptations of Dickens's novel under study in the present thesis are films. Undoubtedly, due to its length, Julian Amyes version treats every aspect of the novel in great detail.

¹⁸ Cf. Fig. 3 in the appendix.

The opening scene 1998

Alfonso Cuarón's *Great Expectations* 1998 is special in the sense that it transfers Charles Dickens's novel to a contemporary setting. Prior to the analysis of the opening scene, it is worth taking a look at the useful summary provided by Pamela Katz. She describes the changes Cuarón and his team had to make in order to transform Dickens's narrative into a modern film:

[...] the marshes of England [are] replaced by the Florida gulf. Pip is renamed Finn (Finnegan Bell). He and his sister's husband Joe are local fishermen, with a side business in lawn and garden care. Finn is a boy with artistic talent, although he initially has no hopes of becoming an artist. Magwitch the convict becomes Arthur Lustig, an escaped convict and Mafia murderer, who forces Finn to help him before he is recaptured. (Katz, 96)

'An opening long shot of Finn in a small motorboat' (Johnson 7) and 'a long shot that establishes the setting' (Johnson, 7) show the protagonist Finn on the Florida gulf with his sketch book in which he is drawing. Finn's creativity is really impressive and his future ability as gifted artist can already be noticed in this first scene. Johnson refers to Finn's works of art and how these influence the spectators' perception of the main character in the following way:

When we first see young Finn (Jeremy James Kissner), he is engaged in what will be his principle activity throughout the film-looking and drawing. In a shot/reverse shot sequence, a repeated motif throughout the film, a close-up of Finn looking at his sketch book is followed by a match cut to the object of his gaze (for example, fish moving through water) and then a cut to the surface of his drawing to show how he transforms what he sees into art. This opening scene establishes Finn as an active gazing subject, and point-of-view and/or shot/reverse shots establish that we will view the film's events through his eyes and from his perspective. (Johnson, 7-8)

Finn is portrayed as creative genius in an idyllic environment. His romantic loneliness on the boat in the middle of the sea seems to be necessary in order to transform the beauty of his surroundings into art. Nevertheless, the tranquility of the scene is interrupted by the shocking appearance of Arthur

Lustig (played by Robert De Niro):

The initial traumatizing appearance of escaped convict Arthur Lustig produces the first moment of "trembling" in the movie. Visually, Lustig first appears as a blur of color viewed underwater. As Finn squints to make sense of the blur, the convict bursts to the surface and grasps the frightened boy. (Johnson, 16)

'Through drawing, Finn establishes himself as a gazing subject, a position undermined by [...] Arthur Lustig (Robert De Niro)' (Johnson, 9). Similar to Magwitch in the novel, Lustig achieves his aim and terrifies the young boy in order to persuade him 'to bring bolt cutters for his chains' (Johnson, 9). The violent conversation between Arthur Lustig and Finn is shot in a fast and fascinating way by Cuarón emphasising the terrible danger of the threatening convict:

Agitated seagulls whirl around the two, the sound effects of screeching punctuating the shock of Lustig's appearance. Rapid editing-22 separate shots in 22 seconds of screen time [...] conveys the intensity of the moment as Lustig grabs Finn and covers his mouth with his hand: "What's your name? Whisper! What's your name?"¹⁹ [...] Cuarón shoots this sequence with the camera at Finn's eye-level as a way of emphasizing his powerlessness. As a result of tightly framed close-ups, all we see of the convict at times are his hands, his torso, and his nose and chin. Camera angles looking up at Lustig reinforce this view of events from Finn's subjective perspective. (Johnson, 9)

'The convict's sudden and traumatic appearance initiates the innocent child's entry into a fallen world of plots, plotting, and expectations' (Johnson, 9). The spectators deeply sympathize with Finn and his desperate struggle against the overwhelming Arthur Lustig. Compared to the introverted protagonist Pip in the novel, the main character of Cuarón's film Finn is a much more active person:

[...] Cuarón begins in an ocean-setting teeming with life, transforming the cemetery's bleakness and Pip's initial experience of self as involving lack and loss to Finn's experience of a selfhood based on a natural and innocent

¹⁹ Cf. Fig. 4 in the appendix.

sensuality ("The color of the day, the way it felt to be a child, the feeling of saltwater on your sunburned legs."). (Johnson, 9-10)

It can be argued that Finn's personality differs from Pip's awareness of himself. Finn's status as being a talented artist and a gazing subject seems to be more convincing for a contemporary audience than Pip's shyness and passivity, which might have been acceptable old-fashioned virtues for Victorian readers. Nevertheless, Finn is not a classic hero; like Pip, he depends on other people's help to rise in status, as can be seen in the following sections of this thesis.

The opening scene 2000

The South Park version of *Great Expectations* is the television episode called "Pip", where 'the series took the time to explore the background of one of the show's many incidental characters, a schoolmate of the children²⁰ named Pip' (Sconce, 172). However, the comic version of Dickens's tale starts with Malcolm McDowell, a British actor who introduces the timeless classic and the compelling story of Pip:

Pip's special episode (entitled simply "Pip") begins with a non-animated sequence of esteemed British actor Malcolm McDowell seated in his study leafing through a book: "Ah, Dickens, the imagery of cobblestone streets, craggy London buildings, and nutmeg filled Yorkshire pudding." Closing his book, McDowell looks directly into the camera and introduces himself. "Hello, I'm a British person." [...] The cultural authority of the British, so long courted by the American culture industries, serves in this context as little more than fodder for a joke about America's [...] haughty search for cultural enrichment in the English classics. (Sconce, 172)

For me being a German-speaking person, living in Austria and working on my diploma thesis about a great British classic in English, MacDowell's confession 'Hello, I'm a British person' (Sconce, 172) is highly entertaining.

²⁰ Cf. Sconce's concise description of South Park: 'In most episodes *Southpark* [*sic!*] followed the exploits of four foul-mouthed children, Stan, Kyle, Eric, and Kenny, as they pursued satirical and surreal adventures in their small town in Colorado.' Sconce, 172.

The distinguished actor Malcolm McDowell appears to be a charming Englishman and is perfectly suitable for bringing home the idea of the high cultural status of Dickens's *Great Expectations* compared to that of the contemporary television show *South Park*.

'We then cut to Pip back in England on his way to the graveyard to visit his parents, where he quickly meets Magwitch' (Sconce, 172). After talking to the gravestones of 'Phillip Pirrup'²¹ and 'Georgina Pirrup'²² Pip wants to leave the churchyard, when suddenly the convict appears and grasps the screaming boy²³. In order to make a credible 'twenty-two-minute cartoon version of the novel' (Sconce, 172), 'writers Stone and Parker' (Sconce, 185) had to condense the contents of the book to fit their purposes.

Therefore, Pip explains that he is an apprentice blacksmith and immediately cuts Magwitch's chain with a huge pair of scissors. Furthermore, he hands Magwitch a sandwich to prevent him from starving. The escaped convict is sceptical, while Pip cheerfully announces, 'It's not for me to judge you, Sir. We're all the same.'²⁴ Magwitch vanishes in the background, and Pip then comments 'But we don't smell the same, I'm afraid.'²⁵ This statement is necessary in order to make this episode believable for the viewers of *South Park*:

In their adaptation, writers Stone and Parker attempt to make Dickens relevant to *Southpark's* primary audience – males aged twelve to twenty-four – while simultaneously satirizing that very audience's (perceived) inability to endure any form of narrative complexity [...]. Thus, faced with the challenge of capturing [...] Pip [...], the episode resorts to vulgar retorts typical of the series, this time employed in the service of Dickens. (Sconce, 185)

The obligatory swearwords are expected by the audience and thus integrated into this tale about Dickens's *Great Expectations*. I would argue that Stone and Parker aimed at creating something on their own and tried to make the

²¹ Cf. the *South Park* episode „Pip“, season 4.

²² Cf. the *South Park* episode „Pip“, season 4.

²³ Cf. Fig. 5 in the appendix.

²⁴ Cf. the *South Park* episode „Pip“, season 4.

²⁵ Cf. the *South Park* episode „Pip“, season 4.

Victorian Pip as modern as possible so that their contemporary viewers would be able to understand and identify with the character.

4.2. The first encounter with Estella and Miss Havisham

4.2.1. The first encounter with Estella and Miss Havisham (novel)

The first time Pip sees Estella she is looking out of a window of Satis House, demanding 'What name?' (GE, 55) It already becomes clear that this young lady 'seemed very proud' (GE, 55). Nevertheless, little Pip also notices that she 'was very pretty' (GE, 55). Furthermore, Pip describes Estella's superior outward appearance and haughty behaviour in the following way:

[...] [S]he was of about my own age. She seemed much older than I, of course, being a girl, and beautiful and self-possessed; and she was as scornful of me as if she had been one-and-twenty, and a queen. (GE, 57)

Estella leads Pip through Satis House until they reach Miss Havisham's door. Then she walks away, takes her candle with her, thus leaving Pip alone in the dark. The young village boy admits that he 'was very uncomfortable, and [...] half afraid' (GE, 57). Before Pip actually meets Miss Havisham, 'the strangest lady I have ever seen, or shall ever see' (GE, 57), he describes her room in great detail. This is extremely important to understand the character of Miss Havisham, who only functions within her environment:

[...] I knocked, and was told from within to enter. I entered, therefore, and found myself in a pretty large room, well lighted with wax candles. No glimpse of daylight was to be seen in it. It was a dressing-room, as I supposed from the furniture, though much of it was of forms and uses then quite unknown to me. But prominent in it was a draped table with a gilded looking-glass, and that I made out at first sight to be a fine lady's dressing-table. (GE, 57)

'In his initial encounter with Miss Havisham, Pip walks into her room to find her gazing at herself in the mirror' (Johnson, 22). Miss Havisham has clearly made a spectacle out of herself, she controls her image, and to some degree, she enjoys watching herself in the mirror to see how the years went by and the result of her fiancé's rejection. Steven Connor analyses Miss Havisham's state of mind in great detail:

Miss Havisham herself seems clearly to be locked into an Imaginary relationship with her own image. Her masochistic self-immurement is [...] an attempt to close off in advance and master pain and humiliation imposed from the outside – in her case the pain of her rejection by her swindling lover. Her deliberate neglect of herself means that she can reduce herself to an object which she can then possess and control. The looking-glass is therefore extremely important to her, because it is the guarantee of the sado-masochistic bond between the seer and the image. (Connor, 130)

Connor furthermore argues that 'the more Miss Havisham exhibits herself [...] the greater the degree of voyeuristic satisfaction she obtains [...] as both [...] victim and [...] controller of the situation' (Connor, 130). Indeed, Miss Havisham makes a great impression on Pip, and first of all, her appearance seems to be sophisticated and elegant:

She was dressed in rich materials – satins, and lace, and silks – all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair [...]. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on – the other was on the table near her hand – her veil but half arranged [...]. (GE, 57)

Everything changes, when Pip realizes, that the bride is now an elderly lady, who desperately tries to freeze the frame and remain within her state of preparing for the marriage ceremony, as long as she lives. George Newlin correctly claims that Miss Havisham 'experiences disappointment' (Newlin, 6), 'devasted in her joyful expectation as she dresses for the wedding' (Newlin, 6). Miss Havisham turns her youthful state of shock into an identity

crisis never to be overcome and now for Pip her process of degeneration is visible:

[...] I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. (GE, 57-58)

This is the time when the small village boy Pip becomes very much afraid of that woman and compares her with 'some ghastly waxwork' (GE, 58) he had once seen at a fair. Moreover, he states that she reminds him of 'a skeleton in [...] a rich dress' (GE, 58). '[W]axwork and skeleton seemed to have dark eyes that moved and looked at me' (GE, 58). The poor boy is under deep shock, 'I should have cried out, if I could' (GE, 58), but he succeeds in composing himself. 'Pip's position as looked-at-object ironically affords him with the opportunity to establish himself as gazing subject' (Johnson, 22):

It was when I stood before her, avoiding her eyes, that I took note of the surrounding objects in detail, and saw that her watch had stopped at twenty minutes to nine [...]. (GE, 58)

Pip successfully masters his first encounter with Miss Havisham and survives because he has ignored his fear as best as he could and admired the curiosity of Miss Havisham, her room and the objects in it. However, the poor boy does not know yet the deep impact Miss Havisham and her environment will have on his future life.

It seems essential to note that after his first meeting with Estella in Satis House, Pip begins to fall in love with this girl, although she humiliates him on every possible account, for example by calling him a 'common labouring-boy' (GE, 60). Hence, Pip experiences 'an awakening of desire for all that is perceived as uncommon: for the glamour, refinement, and exclusivity of Estella' (Morris, 112). It might be argued that Pip wants to improve himself and become a gentleman on account of Estella, so that he would be worthy

of her. How the disastrous relationship between Estella and Pip ends will be the focus of last chapter of the present scene analysis.

4.2.2. The first encounter with Estella and Miss Havisham (adaptations)

Before the protagonist Pip ever sees the rich and eccentric lady Miss Havisham in her room at Satis House, he meets her beautiful ward Estella (played by Jean Simmons in David Lean's *Great Expectations* from the year 1946):

When he arrives at Satis House, he is literally led up the garden path by Estella [...], who tersely encapsulates the film's concern with class by insolently referring to Pip as 'Boy', and then marches him along the passages and staircases of the gloomy house until they reach Miss Havisham's door. (McFarlane, 139)

Young Pip knocks at Miss Havisham's door and is told to enter. Not only Pip is impressed by the interior, also the spectators are fascinated by this strange lady and the objects in her room²⁶:

In Lean's film we associate Miss Havisham, played with dignity and cunning by Martita Hunt, with candles, and unseen fire, an empty hearth, and her vanity table. The frame's image places her near candle flames, with her face lit by a fire before her which we do not see. The effect of his close juxtaposition of images is to make Miss Havisham seem already damned in some genteel hell, full of cobwebs and old ribbons, or already on her funeral bier lit dimly by candles which offer no warmth. (Barreca, 40)

In his book *Charles Dickens' Great Expectations. The Relationship Between Text and Film* Brian McFarlane praises the performance of Martita Hunt's Miss Havisham:

Martita Hunt is [...] perhaps the definitive Miss Havisham, [...] the role seems to be a gift to an actress, and in adaptations of varying merits the character usually emerges with the

²⁶ Cf. Fig. 6 in the appendix.

Dickensian elements of grotesquerie [*sic!*] and pain intact. The interiors in which she lives her reclusive days are a triumph of John Bryan's art direction, giving her the suggestion of a predatory spider in a web of dilapidation, a malign web in which both Estella and Pip are caught. (McFarlane, 140)

Miss Havisham tells Pip to come closer and take a look at her broken heart²⁷. The timid boy stares on the ground and is barely able to move, he is very afraid of the old woman and seems to be relieved when Estella suddenly enters the room and becomes the centre of attention.

The eccentric lady persuades her ward to play cards with Pip, where the haughty girl takes every opportunity to humiliate the boy. Miss Havisham watches the children closely to see how Estella hurts Pip and intensifies the boy's insecurity, when she questions him what he thinks of Estella. At this stage, the dialogue closely adheres to Dickens's novel, in which Pip claims that Estella is proud, pretty and insulting and that he should rather like to go home. However, Miss Havisham only allows Pip to leave after the game is over.

There can be no doubt that 'Lean was certainly conscious of the power of the hothouse or tomb-like atmosphere of the rooms in Satis House. The boy Pip seems dwarfed by the rooms and by the women' (Barreca, 42). Young Pip suffers greatly in Miss Havisham's room, intimidated by the authoritative lady as well as by Estella's arrogance; the two females indeed make a lasting impression on little Pip.

The first encounter with Estella and Miss Havisham 1975

It is worth mentioning that in the 1975 version of *Great Expectations*, young Estella and mature Estella are exactly one and the same person, played by the actress Sarah Miles, whereas Simon Gipps-Kent portrays little Pip, and Michael York is the actor of the adult Pip. The effect is that Estella's superiority is reinforced, and Pip appears a naïve village lad in her company.

²⁷ Cf. Fig. 7 in the appendix.

Although Estella is portrayed in a childish manner, too, giggling at the name of Pip for instance, she again leads the way. What is more, she even opens Miss Havisham's door for Pip, as if he was too weak or unable to do it all by himself. Pip then sees Miss Havisham for the first time:

[...] [T]he first glimpse of Miss Havisham is genuinely strange, drawing closely on the visual cues of Dickens's account of how Pip first sees her: 'I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow (Ch. VIII).' In Margaret Leighton's interpretation of the jilted recluse, there is less hint of the imperious madness that made Martita Hunt's interpretation seem definitive, but there is instead a potent sense of the perverse pleasure she takes in watching Estella humiliate Pip [...]. (McFarlane, 101-102)

Margaret Leighton's Miss Havisham not only has a ghostly appearance, dressed all in white and with white hair, but also reminds one of a witch, due to her dark make-up. Her reflection can be seen in her looking-class, depicting her vanity or obsession with controlling her image. In contrast to Miss Havisham's whiteness, Pip is depicted in dark clothes²⁸. However, it is Miss Havisham who owns a dark personality, trying to manipulate Estella to break Pip's heart and then rewarding her with jewels one day.

When Miss Havisham orders the children to play cards, she resembles a director closely observing the scene. McFarlane is right when he argues that 'there is a potent sense of the perverse pleasure she takes in watching Estella humiliate Pip' (McFarlane, 101-102), because a close-up of her attentive face shows her amusement after Estella's insults towards Pip.

Miss Havisham tells Estella to give Pip something to eat after the game is over. However, Estella treats Pip like a dog and throws the plate on the garden bench where Pip is sitting outside Satis House. It is understandable that Pip refuses to touch the food, runs to the gate and is about to cry. Estella scornfully mocks him before she lets him go home. It can be said that Sarah Miles portrays a very cruel Estella in this 1975 version of *Great Expectations*,

²⁸ Cf. Fig. 8 in the appendix.

Pip is really powerless and overwhelmed by Estella and her manipulative teacher Miss Havisham.

The first encounter with Estella and Miss Havisham 1981

‘Estella (played by the young Patsy Kensit), who, as usual, seems much older than Pip’ (McFarlane 66-67) at first sight looks like an angel with her white dress, long blonde locks, blue eyes and flawless complexion. However, her sharp tongue, proud looks and terrible insults suggest otherwise. Just as in the other films, Estella from the 1981 version of *Great Expectations* guides Pip through Satis House and leaves him alone in front of Miss Havisham’s door.

After Pip’s knock and entrance, we see a long establishing shot of Miss Havisham sitting in her decaying room²⁹. First of all, it becomes clear that everything around the grim lady is dark, only Miss Havisham’s dress and her hair are white. Only when Pip closes the door, she actually becomes aware of his presence and tells him to come nearer³⁰. The spinster is rather subdued, looking ‘authoritative, [a] less ‘mad’ Miss Havisham’ (McFarlane, 66):

In the 1981 version she is given an outstanding acute reading from Joan Hickson. Best known as TV’s Miss Marple in the 1980s, Hickson was in fact a remarkable actress and here, avoiding mere eccentricity, intuits and conveys Miss Havisham’s bitterly won knowledge of the darker aspects of human behaviour. (McFarlane, 71)

Joan Hickson’s Miss Havisham appears like an elderly queen, with a certain amount of dignity, yet the rejection of by her lover has clearly caused her pain and a sad look upon her sunken eyes. Like her predecessors, Miss Havisham 1981 again wishes to see the children play cards. The game is accompanied by Estella’s harsh words telling Pip that he has coarse hands

²⁹ Cf. Fig. 9 in the appendix.

³⁰ Cf. Fig. 10 in the appendix.

and thick boots; after enduring all this pain the boy is rewarded with food. Estella puts the plate down on the floor and orders Pip to eat, which he cannot do under such unfavourable circumstances. After Estella vanishes, Pip touches the bread, but drops it down. He starts crying dramatically, clearly traumatised after this encounter with Estella and Miss Havisham.

The first encounter with Estella and Nora Dinsmoor 1998

In Alfonso Cuarón's *Great Expectations* 1998 Miss Havisham is called Nora Dinsmoor, whereas Estella remains Estella, her niece. Furthermore, Miss Dinsmoor's home is Paradiso Perduto, a 'Mediterranean-style mansion' (McFarlane, 116).

After Finn has rung the door bell at Paradiso Perduto, Estella opens and says 'Oh, the gardener'³¹. The child Estella 1998, portrayed by Raquel Beaudene, is now visible with her extremely long blonde hair and wearing a green dress. Estella leads Finn through Paradiso Perduto, showing him around until they reach Miss Dinsmoor's room, where she tells him to go ahead and disappears. Finn walks in and sees a lively elderly lady, namely Nora Dinsmoor:

Anne Bancroft's Miss Dinsmoor is first found dancing to "Besame Mucho" [...] while crumbling fabric keeps the sun out of her house with faded tenacity. Coming in from the bright outdoors, our eyes adjust along with Finn's to find Dinsmoor's face in a grotesque close-up, mirroring the desperation of her surroundings. With the help of production designer Tony Burrough, [cinematographer Emmanuel] Lubezki shows us the supernatural decay of Dinsmoor's household so fiercely you can almost smell it. Each location has a dominating color: the dark and dusty brown corridors of her house contrast with the warm daylight outside. (Katz, 101)

It is noticeable that not only Nora Dinsmoor is moving around the room, but she also forces Finn to dance with her. Afterwards, she seems confused at the sight of the young boy and demands Finn's name. Furthermore, Miss

³¹ Cf. Alfonso Cuarón's *Great Expectations* 1998.

Dinsmoor takes his hand to her (broken) heart and asks him what he feels. He answers, 'your boob'³², which is definitely comic relief. Finn is clearly overwhelmed by the whole situation. The spectators share his view and have to laugh at this announcement. Miss Dinsmoor then takes a seat, smokes a cigarette³³ and wants Finn to dance, while he is standing helplessly in front of her. Finn finally announces that he can draw, so he has to call Estella in order to paint her:

On his first visit as a child to Paradise Perduto and Ms. Dinsmoor (Anne Bancroft's cocktail-swilling, dancing, wise-cracking version of Miss Havisham), rather than playing cards, Finn draws Estella's portrait. [...] Dinsmoor's gaze does not dominate, as subjective camera work continues to show Finn's perspective, although Dinsmoor does direct and share his gaze. Estella [...] sits as the silent object of both gazes as the camera cuts back and forth from close-ups of her face to Finn and Dinsmoor conversing about her beauty. (Johnson, 11)

Estella has no choice but to sit for the portrait, while Miss Dinsmoor is enjoying a cocktail and questioning Finn about Estella's outward appearance. Finn confesses that Estella is a pretty girl. This comment is followed by shots of her mouth, nose, eyes and her whole face. Estella is clearly objectified, admired only for her beauty. However, she has her revenge when she throws the portrait on the floor before she guides Finn downstairs. Nevertheless, Estella rewards Finn with a kiss and leaves him behind.

It can be said that Nora Dinsmoor is a much more active and eccentric person than Miss Havisham, because Miss Dinsmoor is seen dancing, drinking and smoking. Although she is a recluse and trapped in her own house like her bird in the cage, she does not only sit around, but moves freely in her room to the sound of her favourite music *Bésame Mucho*. Young Estella 1998 is not only teasing Finn with her beauty and her harsh words, she already dares to kiss him passionately; thus, is portrayed in a more sensual way than Dickens's Estella. An unmarried couple affectionately kissing was out of question in a Victorian setting, whereas a contemporary version demands an intense relationship. I would like to state that Finn is

³² Cf. Alfonso Cuarón's *Great Expectations* 1998.

³³ Cf. Fig. 11 in the appendix.

more self-confident than Pip, he declares that he can draw, this is clearly an accomplishment he is proud of. Furthermore, painting Estella's portrait is more creative than playing cards with her. However, like Pip, Finn is overwhelmed and intimidated by the females.

The first encounter with Estella and Miss Havesham 2000

In the South Park episode "Pip" the tiny boy visits the 'Havesham Estate', i.e. the new name for Satis House, and is given a cool reception by Estella. The comic figure Estella is a petite blonde girl who opens the door, scolds at poor Pip and guides him to Miss Havesham's door:

As Estella leads Pip to meet Miss Havisham [*sic!*], she directs him through the house with such condescending insults as "This way, you pathetic squirt of vaginal discharge" and "Up here, you beef-witted, shriveled [*sic!*]-up monkey's penis". The exchanges serve the scatological vulgarity so loved and expected by the series's main audience while also providing the necessary extremities of narrative economy demanded in a twenty-two-minute adaptation. Even the most untutored student of Dickens will realize after this "Cliff's Notes" dialogue that Pip and Estella have quite different social status in their first meeting. (Sconce, 185)

Even if Pip's and Estella's class difference is not so apparent, the comic version of Estella 2000 is definitely an arrogant and good-looking girl, like all her predecessors, and Pip remains the nice village lad deeply falling in love with her. Miss Havesham reminds one of Miss Havisham 1981, the cartoon spinster is very calm, exactly like Joan Hickson's Havisham, and not as eccentric as Nora Dinsmoor, for example. Pip finds Miss Havesham seated in her chair and demanding him to play. The comic version of Pip immediately starts to dance around, interrupted by Estella's entrance. Miss Havesham suggests that Estella should play with this boy³⁴, which the girl refuses at first. Only when Miss Havesham reminds her that she can break his heart, she is willing to play a game with the village boy. Estella's chosen game is

³⁴ Cf. Fig. 12 in the appendix.

'smack the blonde boy in the head' with a block of wood. However, the carefree boy is fond of that, because it reminds him of his violent sister. This annoys Estella; she calls Pip a stupid boy and storms out of the room. It is interesting to note that here Miss Havesham questions Pip about Estella without her presence, where he confesses that he finds Estella pretty and insulting. Finally, Miss Havesham decides that Pip has to come back again next week in order to play more.

I would like to argue that the South Park version of Estella is equally sharp as all of its predecessors. Pip is characterised as the naïve village boy; however, he does not seem to be very much intimidated and remains friendly. At first sight, Miss Havesham does not appear to be a fearful woman, but this changes later on in the last scenes where she reveals her plans for taking revenge on the male sex.

4.3. The announcement of Pip's/Finn's 'great expectations'

4.3.1. The announcement of Pip's 'great expectations' (novel)

The London lawyer, 'the formidable Jaggers' (Newlin, 12), visits the adult blacksmith apprentice Pip and Joe in their village in order to announce Pip's 'great expectations' (GE, 138). The 'hard-working, hard-headed realist [...] Jaggers' (Newlin, 6) is then Pip's guardian, and it is worth taking a look at his outward appearance:

[...] I stood confronting him with his hand upon my shoulder, I checked off again in detail, his large head, his dark complexion, his deep-set eyes, his bushy black eyebrows, his large watch-chain, his strong black dots of beard and whisker, and even the smell of scented soap on his great hand. (GE, 136)

Mr. Jaggers is an extremely powerful man and an authoritative person; he not only looks strong, he is indeed a strong-minded person and very self-confident. When Mr. Jaggers meets Pip and Joe at the village pub the Three

Jolly Bargemen, he firmly declares: “I wish to have a private conference with you two,”[...]. “[...] Perhaps we had better go to your place of residence” (GE, 136). This announcement makes a deep impression on Pip and Joe, although they are astonished, they do as they are told: ‘Amidst a wondering silence, we three walked out of the Jolly Bargemen, and in a wondering silence walked home’ (GE, 137). The ‘worldly, hard-fisted Jaggers’ (Newlin, 13) takes his time in his revelation of Pip’s good fortune and creates a ceremony out of it, introducing himself at first:

It began with the strange gentleman’s sitting down at the table, drawing the candle to him, and looking over some entries in his pocket-book. [...] “My name,” he said, “is Jaggers, and I am a lawyer in London. [...] I have unusual business to transact with you [...]. [...] [“] (GE, 137)

Mr. Jaggers knows that he is a respected man and really seems to enjoy the power he has over others:

Finding that he could not see us very well from where he sat, he got up, and threw one leg over the back of a chair and leaned upon it; thus having one foot on the seat of the chair, and one foot on the ground. (GE, 137)

The London lawyer is clearly dominating the scene and causes tremendous excitement after the following words: ‘And the communication I have got to make is, that he has great expectations’ (GE, 138). Pip already believes that his dreams of becoming a London gentleman will finally come true. However, ‘Jaggers’s announcement that Pip has “great expectations [...]” (Newlin, 26) is rather vague, therefore, he further explains:

“I am instructed to communicate to him”, said Mr. Jaggers throwing his finger at me, sideways, “that he will come into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman – in a word, as a young fellow of great expectations.” (GE, 138)

‘Now you are to understand, [...] Mr. Pip, that the name of the person who is your liberal benefactor remains a profound secret, until the person chooses to reveal it’ (GE, 138), Juggers goes on. It should be pointed out that Pip suspects Miss Havisham to be his benefactress, because Mr. Juggers is her lawyer and Pip has seen him several times at Satis House. However, it is actually the escaped convict Magwitch who would like to turn Pip into a London gentleman:

[...] it is the arrival of Juggers with the news of Pip’s expectations which brings together to strands of influence – those exerted by Magwitch and by Satis House. It might be argued that there is something too contrived about this arrangement – Pip believing himself singled out for advancement by Miss Havisham, but in fact the beneficiary of a convict who has done well for himself – and perhaps in realist terms this is so. (McFarlane, 15-16)

‘Juggers is a formidable figure [...] to criminals and others, but he also has a flinty insight into human wickedness and suffering that feels very like compassion’ (McFarlane, 19). Although Juggers knows that Magwitch’s plans for Pip are dangerous, he treats the former criminal like any other client, does not destroy Magwitch’s hope or Pip’s dreams, but simply carries on business:

“We come next, to mere details of arrangement. [...] There is already lodged in my hands, a sum of money amply sufficient for your suitable education and maintenance. You will please consider me your guardian. [...] It is considered that you must be better educated, in accordance with your altered position, and that you will be alive to the importance and necessity of at once entering on that advantage.” (GE, 139)

‘The depiction of Juggers’s methods’ (Morris, 110) here serve to illustrate that he is a clever businessman who knows how to handle his clients. However, I would like to stress that Mr. Juggers is also Pip’s guardian in London. Pip leaves Joe and his blacksmith apprenticeship behind in order to become a London gentleman. Therefore, it can be argued that Mr. Juggers turns into a new father figure for Pip. The protagonist is clearly impressed by Juggers’s ways of business; the lawyer presents a successful role model Pip can relate to. At this point of the story, Pip is not aware that the return of Magwitch will

change everything, and his naïve belief in a fairy tale life will soon be destroyed.

4.3.2. The announcement of Pip's 'great expectations' (adaptations)

In David Lean's *Great Expectations* Mr. Jaggers 1946, played by Francis L. Sullivan, is a very stout man with a deep voice. The lawyer from London does not meet Pip and Joe in the village pub the Three Jolly Bargeman, as suggested in the novel; instead, he directly visits their home and finds the two men working at the forge:

[...] Jaggers (Francis L. Sullivan) enters the forge doorway significantly coming between the shadows of the working Joe (Bernard Miles) and the now grown Pip (Mills) [...]. [...] When they move into the kitchen, Jaggers is shot from beneath in a way that reinforces his dominant role, and the camera then stays on Pip's face as he assimilates the news and what it may mean to him. (McFarlane, 140-141)

Mr. Jaggers stands in the doorway and then knocks several times in order to be heard by Joe and the adult Pip, portrayed by John Mills. First of all, he directly asks Joe if he has an apprentice called Pip, while the protagonist himself announces that he is Pip. Mr. Jaggers introduces himself as a lawyer from London, who wishes to have a private conference with the two and suggests going into the house. It is noticeable that all three men sit at first, but after a few seconds Jaggers stands up and starts to talk³⁵. There can be no doubt that Mr. Jaggers is a powerful man, who knows how to make himself be seen and heard. Both Pip and Joe are attentive listeners to Jaggers's announcement of 'great expectations' (GE, 138). At that stage, Jaggers's speech closely follows Dickens's novel. After the lawyer has brought the news of his 'expectations', he wants to leave and Pip quickly gets up in order to open the door for Mr. Jaggers. The close-up of Pip's face at the end of the scene suggests that Pip can hardly believe what he has been told; he is very surprised and clearly has to think about this major event.

³⁵ Cf. Fig. 13 in the appendix.

I would like to stress that Francis L. Sullivan's Jagers is fully credible, because he looks and acts like Dickens's Jagers, the stout and proud man with his businesslike manner; Charles Dickens's Mr. Jagers is the touchstone for the analysis of the London lawyer. Furthermore, the performance of John Mills captures Pip's astonishment and deep thoughts about being 'a young fellow of great expectations' (GE, 138) and what this might imply in the near future.

The announcement of Pip's 'great expectations' 1975

Great Expectations 1975, directed by Joseph Hardy, introduces Mr. Jagers via the servant Biddy. The grown-up Pip, played by Michael York, enters the kitchen door and Biddy informs him that a visitor is here, waiting for him. Joe is already seated, whereas Pip and Jagers are standing. Anthony Quayle's Jagers is a slim and proud gentleman³⁶, who, according to McFarlane, 'has an impressive gravitas' (McFarlane, 106).

It has to be said that Mr. Jagers 1975 is rather sexist, because he wants to have a private conference with Pip and Joe, but without the sewing Biddy. Biddy, in Joseph Hardy's version of *Great Expectations*, already Joe's wife at that point of the story, is annoyed, which becomes obvious in a close-up of her face, but willing to leave. However, her husband Joe declares that he has no secrets from his wife; thus, Biddy remains seated. Mr. Jagers arrogantly tolerates Biddy's presence and goes on with the famous news of Pip's 'expectations'. Mr. Jagers 1975 even tries to persuade Joe to be rewarded for Pip's services as a blacksmith. This is the time when Joe gets rather angry and officially declares that he does not want to profit from Pip's expectations. Joe preserves his dignity and is defended by Biddy, who claims that Mr. Jagers has obviously never had the good fortune of meeting an honest man before. Then Mr. Jagers directly addresses Pip and tells him that the sooner he leaves here, the better, and reminds him that he should prepare himself for the genuine business of becoming a gentleman.

³⁶ Cf. Fig. 14 in the appendix.

McFarlane argues that Anthony Quayle is ‘wisely making no attempt to emulate Francis L. Sullivan’s magisterial incarnation in 1946’ (McFarlane, 106) and I absolutely agree with him. For me, Jagers 1946 is the ultimate Mr. Jagers, resembling Dickens’s creation of Mr. Jagers in every possible way. Anthony Quayle’s Jagers 1975 appears to be extremely posh and insulting towards Joe and Biddy. Nevertheless, it can be said that Jagers’s bushy eyebrows and superior behaviour are perfect manifestations of the self-confident London lawyer.

During Jagers’s speech, Michael York’s Pip is extremely quiet and cautious, only his facial expression shows that he is interested in what is going on. I would like to stress that the married couple Joe and Biddy make a lasting impression here, because they actually stand in for themselves and dare to express their opinion in front of the overbearing Mr. Jagers 1975.

The announcement of Pip’s ‘great expectations’ 1981

Director Julian Amyes in his BBC mini-series of *Great Expectations* from the year 1981 lets Mr. Jagers arrive at the Three Jolly Bargemen village pub with his news of Pip’s expectations. Mr. Jagers 1981, played by Derek Francis, can be described as old man with white hair who is very authoritative. The lawyer directly addresses Joe whether he is the village blacksmith; Joe confirms this and immediately gets up. Furthermore, Mr. Jagers wants to know if Joe’s apprentice Pip is present, who then gets up, too. Interestingly, Mr. Jagers is standing between Pip and Joe³⁷. After the announcement that Mr. Jagers wants to have a private conversation with the two of them, Pip whispers in Joe’s ear that he knows the man, because he met him at Miss Havisham’s years ago. The three men then take a seat at the Three Jolly Bargemen pub and Mr. Jagers introduces himself and explains Pip’s expectations. The adult Pip 1981, portrayed by Gerry Sundquist, is rather curious and wants to know when his secret benefactor

³⁷ Cf. Fig. 15 in the appendix.

will be revealed. Mr. Jaggers is pointing his fingers at Pip³⁸ and reminds the young man that he is not allowed to make any inquiry about that person. Jaggers's speech goes on with the other details of arrangement and he asks Joe Gargery whether he wants a present as compensation for the loss of Pip's services, which Joe not declines and angrily storms out of the door. The lawyer is unimpressed by Joe's behaviour and simply tells Pip that he has to buy new clothes for his London life as a gentleman and leaves him twenty guineas. A close-up of the money is shown and Pip already talks in voice-over that his dream has finally come true and he is looking forward to London and 'greatness'³⁹.

As already mentioned before, Mr. Jaggers 1981 is rather authoritative and Pip 1981 is extremely curious and in his own mind already a snob while thinking about his 'great expectations'. Joseph Gargery, played by Phillip Joseph, is portrayed here as a mere village idiot who cannot truly articulate his feelings but is overwhelmed by his emotions. It can be concluded that this episode of Jaggers's arrival in Pip's life is of course an important event in this 1981 BBC mini-series, but not as brilliantly captured as in David Lean's version of *Great Expectations* 1946.

The announcement of Finn's 'great expectations' 1998

Actor Ethan Hawke portrays the mature Finnegan Bell in Alfonso Cuarón's *Great Expectations* from 1998. Finn is seen painting Joe's fishing boat significantly in green, the colour of hope, when Joe tells him that a man is here and wants to talk to him: 'Jerry Ragno (Josh Mostel), a lawyer, arrives with a plane ticket and informs Finn that a mysterious benefactor has offered to bankroll a one-man show in New York [...]' (Johnson, 11).

Jerry Ragno, his name deriving from the Italian word *ragno* is meaning spider, as Nora Dinsmoor tells us later, is a stout man with a beard, and

³⁸ Cf. Fig. 16 in the appendix.

³⁹ Cf. BBC mini-series, episode three.

informs Joe and Finn that he not only is a lawyer in Miami, but also with offices in Manhattan and New York. Ragno goes on to announce that he is empowered by his client to make Finn's dreams come true. Joe immediately starts to laugh, and Finn also has to smile after this confession. It is understandable that Finn is even cynical about Jerry Ragno's ridiculous announcement, because he now is a very down to earth fisherman who has given up living in a dream world:

[...] Finn works on Joe's fishing boat for years, until a secret benefactor offers him, *not* a mysterious fortune, but an [*sic!*] one-man show in New York, (which replaces London), a loft in Tribeca, and a plane ticket. (Katz, 96)

Nevertheless, the three men take a seat near the beautiful seaside⁴⁰, and the lawyer informs them about all the details of arrangement. As mentioned before, Finn receives a one-man show in a Manhattan art gallery, as well as a plane ticket to New York and a budget of 1,000 dollars. Finn is very sceptical and honest enough to tell the lawyer that he has stopped painting seven years ago, (the audience knows why, at that time Estella has left for France).

However, Finn visits Miss Dinsmoor, not a blonde eccentric lady anymore, but a red-haired woman now, which gives her a more dangerous, witch-like appearance, to inquire about the lawyer Ragno. Like Miss Havisham in the novel, Nora Dinsmoor does not confirm whether she is his secret benefactress, but lets Finn actually believe that she is responsible for his good fortune, although she is not. Furthermore, she also informs Finn that Estella is currently in New York. Still, Finn is not the naïve boy he was years ago, but a realistic man and doubts that their paths will cross. Nora Dinsmoor knows that Finn can easily be persuaded and with positive encouragement, Miss Dinsmoor declares that she expects an invitation to the opening of his show in New York. There can be no doubt that Miss Dinsmoor has significant influence over Finn, because the next scene already shows Finn at the airport.

⁴⁰ Cf. Fig. 17 in the appendix.

The lawyer Ragno represents a rather straightforward businessman, and it is Joe's and Finn reaction to his speech that makes this scene so interesting. Joe's hearty laughs and Finn's scepticism are appropriate and their behaviour is understandable in view of their ordinary life as fishermen. It has to be noted that it is rather brave when Finn directly confronts Nora Dinsmoor about the lawyer Jerry Ragno and if she knows anything about his offer. In the novel and the previous film versions of *Great Expectations*, Pip also pays Miss Havisham a visit, but only to show off his new clothes and tell her that he will become a London gentleman, secretly thinking that Miss Havisham is responsible for his 'great expectations'. Miss Havisham lets him make this assumption, without acknowledging anything, whereas Nora Dinsmoor seems to be more evil when she actively encourages the insecure Finn to go to Manhattan. This leads Finn to the conclusion that he is meant to be in New York and with Estella. His doubts are resolved, at least for the moment, and so he decides to fly to New York City.

The announcement of Pip's 'great expectations' 2000

The South Park episode "Pip", created by Stone and Parker in 2000, is fairly straightforward in its depiction of Pip's expectations. At the beginning of the scene, little Pip asks Joe whether he thinks that a rich and educated girl, of course he means Estella, would be interested in a blacksmith apprentice like him, which Joe denies. This is exactly the moment when a knock at the forge door can be heard, Joe opens it and Mr. Jaggers appears. Jaggers 2000 is wearing a hat and looks like a gentleman; furthermore, he has a puffy face, a rounded figure as well as a deep voice. It is interesting that Mr. Jaggers does not tell his name; he simply introduces himself as a lawyer from London in search of a young lad called Pip⁴¹. Little Pip, sitting on a chair, says that he is here; hence Jaggers approaches him, standing on the right hand side, while Joe is depicted on Pip's left side⁴². The lawyer from London then tells Pip and Joe that he has a client who wants to give this child a bright future.

⁴¹ Cf. the South Park episode „Pip“, season 4.

⁴² Cf. Fig. 18 in the appendix.

Moreover, the Mr. Jaggers 2000 declares that there is only one condition: the benefactor wishes to remain anonymous. Pip then exclaims that it must be Miss Havisham, to which Mr. Jaggers replies that if Pip has any suspicion of who that person might be, he has to keep it in his own breast⁴³.

Mr. Jaggers tells them that Pip will be educated as a gentleman in London, and Pip's face brightens. It is agreed that Pip has to come to London in a week; the lawyer leaves him money and then disappears. Finally, it is Joe who takes Pip into his arms and exclaims: 'Pip, a young gentleman of great expectations!'⁴⁴ In the end there is a close-up of Pip's radiant smile on his face.

In my opinion, the South Park version of *Great Expectations* is very delightful; despite the occasional swear words, which add the expected cheeky tone to the series. Mr. Jaggers 2000, who remains anonymous here, is depicted as a snob and less fearful like Mr. Jaggers 1946, for instance. Joe here is a good-natured and simple villager, whereas Pip is a curious, nice and charming little boy.

4.4. Pip's/Finn's arrival in London/New York

4.4.1. Pip's arrival in London (novel)

After the news of Pip's good fortune, he is very excited and eager to leave the village and all his acquaintances behind, in order to go to London and start his new life as a gentleman. However, the city of London is very different than he has it expected to be, Pip confesses: 'I was scared by the immensity of London, I think I might have had some faint doubts whether it was not rather ugly, crooked, narrow and dirty' (GE, 163).

⁴³ Cf. the South Park episode „Pip“, season 4, for the whole dialogue.

⁴⁴ Cf. the South Park episode „Pip“, season 4.

Nevertheless, Pip finds a new home in London; he shares rooms with the equally young man Herbert Pocket, his teacher's son. 'I was to go to "Barnard's Inn" to young Mr. Pocket's rooms, where a bed had been sent in for my accommodation' (GE, 170), Pip describes the next step of his London life. It can be said that the title of Dickens's novel *Great Expectations* is highly ironic: 'I consider his core theme to be the illusoriness of "expectations" or assumptions about what the future holds' (Newlin, 5), argues George Newlin. I agree with him, because Pip is looking forward to London, but is deeply disappointed 'when he sees his new home' (Newlin, 5) Barnard's Inn for the first time:

[...] I had supposed that establishment to be an [*sic!*] hotel kept by Mr Barnard, to which the Blue Boar in our town was a mere public-house. Whereas I now found Barnard to be a disembodied spirit, or a fiction, and his inn the dingiest collection of shabby buildings ever squeezed together in a rank corner as a club for Tom-cats. (GE, 172-173)

'So imperfect was this realisation of the first of my great expectations' (GE, 173), that Pip is really disillusioned. Still, he tries hard not to abandon hope and searches Herbert's apartment. 'MR. POCKET, JUN., was painted on the door, and there was a label on the letterbox, "Return shortly"' (GE, 173). Having found Herbert Pocket's room, Pip has to deal with the next disappointment: Herbert is not at home, therefore, Pip is forced to pass the time until his return. 'I was content to take a foggy view of the Inn through the window's encrusting dirt [...], saying to myself that London was decidedly overrated' (GE, 174), he expresses his frustration. After half an hour, he finally meets his room-mate Herbert Pocket:

Gradually there arose before me the hat, head, neckcloth, waistcoat, trousers, boots, of a member of society of about my own standing. He had a paper-bag under each arm and a pottle of strawberries in one hand [...]. "Mr. Pip?" said he. "Mr. Pocket?" said I. [...] "I am extremely sorry; but I knew there was a coach from your part of the country at midday, and I thought you would come by that one. The fact is, I have been out on your account [...] for I thought, coming from the country, you might like a little fruit after dinner, and I went to Covent Garden Market to get it good." (GE, 174)

Herbert Pocket, 'the pale young gentleman' (GE, 175), a relative of Miss Havisham's Pip once fought in the garden of Satis House and was rewarded with a kiss by Estella, is a blessing for the lonely Pip. Herbert, with his outgoing personality and friendly attitude, makes Pip very welcome in their home and he soon feels comfortable, probably for the first time in his life:

"Pray come in," said Mr. Pocket, Junior. "Allow me to lead the way. [...] As to our lodging, it's not by any means splendid [...]. This is our sitting-room – just such chairs and tables and carpet and so forth [...]. [...] This is my little bedroom; rather musty, but Barnard's *is* musty. This is your bedroom [...]. The chambers are retired, and we shall be alone together, but we shan't fight, I dare say. [...]" (GE, 175)

Herbert Pocket is right, the two young men will not fight anymore, but actually become close friends in the near future. Furthermore, Herbert, with his perfect table manners and 'his honesty and total lack of jealousy in relation to Pip's expectations offer the nearest thing to a workable model for Pip' (McFarlane, 21). It can be said that 'important for Pip's development is the gentle demeanour he shares with Herbert, whose [...] tactful intervention in the matter of London manners, are [...] truly valuable to Pip' (McFarlane, 13).

Although Pip's new apartment at Barnard's Inn is imperfect, the fact that he shares rooms with the sympathetic Herbert Pocket transforms their lodging into a happy home for him:

[...] [T]he pleasant reality of Herbert Pocket is compensation for the lost fiction, and although the meal that follows is in the familiar tradition of Dickens's young bachelors, requiring an element of pretence, it brings satisfaction because its base is real, Pip's new sense of independence and freedom: "It was a nice little dinner [...] and it acquired additional relish from being eaten under those independent circumstances, with no old people by, and with London all around us. [...]" [...] (Armstrong, 133-134)

4.4.2. Pip's arrival in London/New York (adaptations)

In Lean's version of *Great Expectations* 1946, Pip is very impressed by the London sights when his stage coach finally arrives in the city. He is seen on busy streets searching for Mr. Jaggers's office. However, the lawyer is at court. Therefore, Jaggers's clerk Mr. Wemmick (Ivor Barnard) talks to Pip, and when Jaggers arrives, it is arranged that Wemmick escorts Pip to his rooms. First of all, Pip seems discontent at the sight of Bernard's Inn, and then he not only sees 'Mr. Pocket, Jun.' at the door, but his name 'Mr. Pip', too, which pleases him, of course. Like Pip in the novel, Pip 1946 finds Herbert's note that he will return shortly. What is however, different from the novel is that Herbert Pocket, played by Alec Guinness, immediately appears, running upstairs with a smile on his face and a pager bag with fruits from the market in his hands, all shown in a close-up. From the first moment, Herbert Pocket is seen on screen, it becomes obvious that he is a friendly and kind person, which confirmed by the fact that he is warmly shaking hands with Pip⁴⁵. McFarlane summarises Pip's London life and his new room-mate Herbert Pocket in the following way:

There is something rather rushed about Pip's arrival in London [...] and meeting and recognising Herbert Pocket (Alec Guinness), who fills the story of Miss Havisham's jilting and her plans for Estella. The processes of Pip's 'education' are collapsed into a couple of remarks on etiquette from Herbert and a somewhat conventional montage of social activities [...]. (McFarlane, 141)

In my opinion, Pip's life as a London gentleman is accurately rendered in this very short time. Yet, it has to be noted that it is actually more important to portray the friendship between Pip and Herbert, with special emphasis on Herbert's optimism and the positive influence he exerts on Pip. Finally, I also agree with McFarlane's statement that Herbert 'is played with great charm by Alec Guinness' (McFarlane, 150). Especially during their first dinner, Herbert tactfully intervenes when Pip's table manners are inappropriate. On that occasion, he also reveals Miss Havisham's history and her decision to train Estella to break men's hearts. Herbert only gently corrects Pip's behaviour,

⁴⁵ Cf. Fig. 19 in the appendix.

on his own wish, without offending him in any way. He accepts and likes the protagonist the way he is, and makes him feel comfortable and improve his manners. Thus, their relationship is based on mutual respect, and a deep friendship can develop between the two young men, confirmed by Herbert's suggestion that they should drink to London and a very happy future⁴⁶.

Pip's arrival in London 1975

In Joseph Hardy's film *Great Expectations* Pip 1975 waves his relatives and people from the village good-bye and travels by stage coach to the city, announced by the title 'London 1836'⁴⁷. Pip is on a crowded street and looking around, when suddenly Herbert Pocket addresses him and introduces himself, both depicted in a two-shot, in which Herbert is clearly visible and first of all only Pip's back can be seen. After that, Pip speaks and now he is shown and Herbert is shot from behind. This is quite remarkable, because in all other versions, Pip meets Herbert for the first time at their apartment. Here, Herbert Pocket tells the protagonist that Mr. Jaggers asked him to pick Pip up. First of all, Herbert takes Pip to Mr. Jaggers's office, where he gets to know the clerk Wemmick (played by Peter Bull). After business matters with Mr. Jaggers, Herbert shows Pip their lodging. 'The central London section records Pip's relationship with Herbert Pocket (played with engaging cheeriness by [...] Andrew Ray)' (McFarlane, 103). Like his predecessor, Herbert 1946, Herbert 1975 is a nice young man, who becomes Pip's close friend. Here, they do not dine in their rooms, but directly at Barnard's Inn⁴⁸ and talk about Miss Havisham's story of being jilted, and about the adopted girl Estella. Pip reveals that he has feelings for Estella and wants to be a gentleman on her account. The protagonist then asks Herbert to teach him how to become a proper gentleman, in order to make an impression on Estella. Herbert immediately starts his tutoring and informs Pip about various dining rules.

⁴⁶ Cf. the dialogue between Herbert and Pip during dinner in David Lean's *Great Expectations*.

⁴⁷ Cf. *Great Expectations*, by Joseph Hardy.

⁴⁸ Cf. Fig. 20 in the appendix.

It can be said that the way in which *Great Expectations* 1975 depicts Pip's arrival in London and the meeting with Herbert is very similar to David Lean's version. However, Herbert 1946 seems to be more charming than Herbert 1975, who sometimes acts like a qualified teacher and not like a likeminded fellow. Nevertheless, both films show the importance of the relationship between Pip and Herbert for the protagonist's moral growth, and that is what matters for Pip's London life.

Pip's arrival in London 1981

The BBC mini-series *Great Expectations* from the year 1981, directed by Julian Amyes, shows the events of Pip's London life and his resulting close friendship with Herbert Pocket in great detail. Pip 1981 leaves the forge and Biddy and Joe bid him an emotional farewell. Pip then simply walks away from them and in the next scene he is already seen in London, searching for Jaggers's office. It is quite remarkable that Pip is not shot in a stage coach, which has been a popular depiction in the other versions of *Great Expectations*, as mentioned previously. Mr. Jaggers then informs him that he should go to young Mr. Pocket's rooms and ask his clerk Wemmick to take him there. Like Pip in the novel, Pip 1981 has to wait for Herbert Pocket's return. It is made clear that the protagonist has to pass the time; he is trying to open the dusty window and then sitting on the stairs, nearly dozing off, when suddenly he hears a person coming upstairs and whistling. Pip immediately gets up and addresses Mr. Pocket on the staircase⁴⁹, who tells him that he has been out on his account to buy some fruits for after dinner and the two enter their apartment.

In his book *Screen Adaptations. Charles Dickens' Great Expectations. The Relationship between Text and Film*, Brian McFarlane provides an excellent analysis of Pip's arrival in London, Herbert's prospects in life and their ensuing friendship:

⁴⁹ Cf. Fig. 21 in the appendix.

Herbert is Pip's first real friend, and in this version their friendship is treated with an expansiveness not found elsewhere, and that includes even the charming performance of Alec Guinness in Lean's film. The relationship between Pip and Herbert here becomes one of the major 'positives' of the tale. Herbert (Tim Munro) is a young man with no expectations: he has failed to impress Miss Havisham and his father can't help him. He is in love with Clara (Melanie Hughes), whose station is well below his foolish mother's aristocratic fantasies, and the friendship that grows between him and Pip derives partly from their willingness to confide their yearnings to each other. Though the scene in which Herbert tells Pip the story of Miss Havisham's blighted hopes and, in turn, how his father and he have no hopes of her helping them, is too long and expository, the film builds the friendship between the two young men so convincingly that their final parting is unexpectedly very touching. In Herbert, Pip has found a real live sibling to replace those who went untimely to their graves. (McFarlane, 69-70)

The television series by Julian Amyes is rather exceptional, because it extensively focuses on Herbert's love life with Clara and his relationship with his parents. It is made clear that, due to his honesty, Pip can trust Herbert, and therefore the protagonist is able to tell him about his own feelings for Estella and his plans of becoming a gentleman on her account. I do not quite agree with McFarlane that the dinner scene, where Herbert informs Pip about Miss Havisham's life, is too lengthy. On the contrary, their shared meal increases their already developing friendship when Herbert asks Pip whether he would mind 'Handel' for a name. Like Herbert in the novel, Herbert 1981 here shows that he is a cultured person and informs Pip about Handel's charming piece of music "The harmonious blacksmith". Pip then declares that he should like that very much and would assume it as an act of great kindness if Herbert introduced him to the ways of politeness⁵⁰. After a small lecture on table manners, Herbert actually tells the story of Miss Havisham and her ward Estella while the two men enjoy a glass of wine in their sitting room. This is rather unique, because in the other versions of *Great Expectations* this conversation is held during dinner.

It can be stated summarily that the BBC mini-series from 1981 closely follows Dickens's novel *Great Expectations*. Director Julian Amyes puts considerable

⁵⁰ Cf. the dialogue between Pip and Herbert in the BBC mini-series, by Julian Amyes.

emphasis on the friendship between 'Handel' and Herbert and due to the format of the television series, it is possible to depict their harmonious relationship in great detail.

Finn's arrival in New York 1998

In Alfonso Cuarón's film *Great Expectations* from the year 1998, Finn is first seen sitting in a New York means of public transport, after he has parted with Joe at the airport. Next, the protagonist is shot in rainy streets, chasing a yellow cab and being followed by a homeless man who wants to have a dollar. Afterwards, a close-up of Finn's key from The Carter Hotel, room number 831, is depicted. Here, Finn is sitting alone in his hotel room and eating, and he appears to be a bit weary or even lonely⁵¹. Furthermore, Finn looks dolefully out of his window at the great city, and the beautiful skyline of New York is visible. In her article "Directing Dickens: Alfonso Cuarón's 1998 *Great Expectations*" Pamela Katz describes the use of colours in Cuarón's film. Whereas Finn's Florida life is most often characterised by the colour green, shown in nature as well as in people's clothes, New York is defined by blue and yellow colours:

In New York, we go quickly to blue and yellow as taxis glide down the glistening streets of the big city. The sparkling spots of illumination in Finn's fancy art gallery contrast with the gritty neon light of the New York subway.

Locations, such as [...] Finn's loft, and the art gallery, are always shown in wide shots, but sliced by sharp shafts of light and, again, a distinctive use of color. In contrast, faces are seen in tight close-ups, where Lubezki's camera lingers, often in silence, allowing the audience into characters' emotions through the expression of their eyes. (Katz, 101)

The device of showing Finn's loft and the art gallery in wide shots, while depicting a character's face, for example Finn's, in close-ups is an effective tool and draws the spectators' attention to the protagonist's feelings. He seems not only amazed by the immensity of New York City, but also scared

⁵¹ Cf. Fig. 22 in the appendix.

and rather lonely. However, he tries to focus on drawing, in order to create paintings for his exhibition at the art gallery. Estella, played by Gwyneth Paltrow, turns out to be his muse, when they meet again in New York. She visits him in his apartment and sits for portraits, naked, increasing Finn's 'sexual and artistic excitement' (McFarlane, 122). 'It is a startlingly sexy scene, much more so than the scene of their ultimate consummation' (McFarlane, 122). McFarlane is right, the 'modelling session' (McFarlane, 122) at the hotel room is very sensual and inspires Finn in his artistic development.

Finally, it can be argued that Finn's arrival in the big city at first seems rather tiresome and boring. However, later on, his New York City life gets more exciting, especially due to Estella and their complicated love affair. Estella has a wealthy boyfriend, Walter Plane, and uses Finn – as Walter points out – as a "charming little version of a wake-up call" to nudge him into commitment' (McFarlane, 119).

Pip's arrival in London 2000

In the South Park episode "Pip", created by Stone and Parker in 2000, the protagonist travels to London in a stage coach, together with Mr. Jagers. Furthermore, the caption 'London' announces that he is in the city now. The lawyer then tells Pip to stay here with his room-mate Mr. Pocket, a distinguished young lad who should help him on his way to becoming a gentleman⁵². At the door of Pocket's apartment there are already two nameplates: Mr. Pocket, and right underneath: Mr. Pip. When Herbert opens the door, he welcomes Pip with a big smile on his face, whereas the protagonist is portrayed opposite of Pocket, with his two purple suitcases and large hat⁵³. In this scene, the South Park episode closely adheres to Dickens's novel, because Herbert and Pip discuss Miss Havisham's melancholic past over dinner. Similar to Pip in the novel, Pip 2000 confesses

⁵² Cf. the South Park episode „Pip“, season 4.

⁵³ Cf. Fig. 23 in the appendix.

that he is desperately trying to become a gentleman and wants Herbert to help him. Pocket then describes some customs of the London society, whenever he sees Pip making mistakes in his table manners. What is particularly amusing is their dialogue, is when Herbert declares, that “One should never pass gas on the dinner table”, a comment clearly not to be found in Dickens’s novel. Pip excuses himself and Pocket replies, like in Dickens’s version, “Not at all, I’m sure!”⁵⁴

Apart from some additional funny comments at the dinner table, the South Park episode “Pip” is very faithful to Charles Dickens’s original. What is remarkable about this episode is the fact that the British actor Malcolm McDowell acts as narrator and informs the audience that “After weeks of intense schooling Pip was finally a full-fledged gentleman⁵⁵.” McDowell’s narration is a clever device and enables the creators of South Park to tell the events of Pip’s life in a fairly short time.

4.5. The revelation of the mysterious benefactor

4.5.1. The revelation of the mysterious benefactor (novel)

It can be said that in Charles Dickens’s novel ‘the great fortissimo reappearance is the bolt-from-the-blue core of the plot: Magwitch returned from Australia, Pip’s dreams all undone’ (Newlin, 9). On a stormy night, the former convict Magwitch visits Pip in his London apartment. First of all, Pip does not recognize the man and describes him in the following way:

[...] I made out that he was substantially dressed, but roughly; like a voyager by sea. That he had long iron grey hair. That his age was about sixty. That he was a muscular man, strong on his legs, and that he was browned and hardened by exposure of weather. (GE, 314)

⁵⁴ Cf. the South Park episode „Pip“, season 4.

⁵⁵ Cf. the South Park episode „Pip“, season 4.

Magwitch clearly looks dangerous, and it is understandable that Pip is sceptical about this stranger. Nevertheless, 'I took him into the room [...] and, having set the lamp on the table, asked him as civilly as I could, to explain himself' (GE, 315). Magwitch is not yet able to introduce himself, but cannot hold back his feelings for Pip:

He came back to where I stood, and [...] held out both his hands. Not knowing what to do – for, in my astonishment I had lost my self-possession – I reluctantly gave him my hands. He grasped them heartily, raised them to his lips, kissed them, and still held them. (GE, 316)

After a couple of time Pip identifies the man to be his escaped convict from the churchyard of his childhood. "“You acted noble, my boy,” said he. “[...] And I have never forgot it!”” (GE, 316) Although Magwitch is a hardened man, he is extremely grateful for Pip’s kindness as a boy. However, Pip’s first reaction to Magwitch’s revelation is rather sober: "“If you have come here to thank me, it was not necessary”” (GE, 316), he declares. It has to be stated that Pip is not yet aware of Magwitch’s influence on his life. This changes dramatically, when Magwitch states: "“Pip, dear boy, I’ve made a gentleman on you! [...] I swore that time, sure as ever I earned a guinea, that guinea should go to you”” (GE, 319).

There can be no doubt that Magwitch’s original intention towards Pip was meant to be noble, because he tried to improve Pip’s life by turning him into a London gentleman. Nobody told Magwitch to reward Pip for bringing him a file, wittles and food years ago, it was just himself who decided to do so. It must be stated that Magwitch, being a former convict, only has limited possibilities in his own life. Therefore, he uses Pip as a tool to take revenge on cruel society:

It may [...] be the case that Magwitch was seeking to avenge himself on the society that had given him no chance, by perpetrating a “black joke” at its expense, creating a puppet “gentleman” to deceive and symbolically undermine that society from within. (Newlin, 2)

Magwitch even declares: “I’m your second father. You’re my son – more to me nor any son. I’ve put away money, only for you to spend” (GE, 320). In Australia Magwitch felt very lonely and the imagination of the child Pip, being helpful to him at a time when nobody else cared for him, kept him strong and he decided to work hard, in order to enable Pip’s life as a gentleman. It is possible that Magwitch wants to believe in his own kindness and is not fully aware of his underlying motivation:

Magwitch’s desire is the adoption of a gernalized social ambition which it would make no sense for him to fulfil in person; his vengeful project requires him to see his wealth and legitimacy conferred on a surrogate at a distance from him. (Connor, 138)

Furthermore, Magwitch takes great pleasure in looking at the spectacle of Pip’s being a fine gentleman in his fancy clothes and fashionable accessories and stylish interior. In his novel *Great Expectations* Charles Dickens perfectly illustrates the idea of what it means to be a Victorian gentleman through Magwitch’s eyes:

“Look’ee here!” he went on, taking my watch out of my pocket, and turning towards him a ring on my finger, while I recoiled from his touch as if he had been a snake, “a gold ‘un and a beauty, *that’s* a gentleman’s, I hope! A diamond all set round with rubies, *that’s* a gentleman’s, I hope! Look at your linen; fine and beautiful! Look at your clothes; better ain’t to be got! And your books too,” (GE, 320)

Pip’s foster father Magwitch can even be compared to the eccentric Miss Havisham, because both are fond of creating or, in Miss Havisham’s case, pretending to be, responsible for Pip’s good fortune and then see the result in Pip’s outward appearance and altered behaviour. In contrast to Miss Havisham, Magwitch openly acknowledges the pleasure he derives from taking a look at his London gentleman:

After Magwitch appears at Pip’s London apartment to reveal himself as the benefactor, Dickens describes his pleasure in Pip’s gentlemanly appearance in terms that recall Havisham’s devouring glances. Magwitch “steadily looked at me. It was only now that I began to tremble” (240). “It does me good fur to look

at you, Pip," Magwitch states, "All I stip'late, is, to stand by and look at you, dear boy" (248). [...] "I've come to the old country fur to see my gentleman spend his money like a gentleman," Magwitch tells Pip, "That'll be my pleasure" (248). (Johnson, 15)

The former convict goes as far as to admit: "'I says to myself, 'If I ain't a gentleman, nor yet ain't got no learning, I'm the owner of such'" (GE, 321). It is indeed remarkable that Magwitch really tries to own Pip, i.e. the gentleman he has made on him. As mentioned before, George Newlin in his article "A Literary Analysis of *Great Expectations*" states that Magwitch apparently wants to avenge himself on society:

Revenge, primarily as engendered by injustice, is pervasive theme in *Great Expectations*. Society's great injustice to Magwitch, described by him at length, may have been the trigger that induced him to play a "black joke" upon it by making a blacksmith's apprentice into a "gentleman". (Newlin, 9)

Apart from Magwitch's strange behaviour towards Pip, what makes the revelation of the mysterious benefactor so interesting is Pip's reaction to it. The protagonist is deeply shocked and tries to figure out what it means that actually Magwitch is the founder of his good fortune, and not the frustrated spinster Miss Havisham:

For an hour or more, I remained too stunned to think; and it was not until I began to think, that I began fully to know how wrecked I was, and how the ship in which I had sailed was gone to pieces. (GE, 323)

'Only after his illusions have been shattered by Magwitch's revelation that he is the benefactor can Pip begin to base his deductions on clear-sighted observation' (Johnson, 22). Finally, the romantic hero recognizes that Miss Havisham is not at all the fairy godmother he imagined her to be: 'Miss Havisham's intentions towards me, all a mere dream; Estella not designed for me; I only suffered in Satis House as a convenience' (GE, 323). It can be stated that Charles Dickens's novel *Great Expectations* is ironic, sometimes even cynical. Finally, George Newlin points out that it was not exactly the act of turning Pip into a gentleman what was a ridiculous idea, but visiting Pip in

London and so shattering his dreams was Magwitch's disastrous mistake:

The central irony of the novel lies, we think, in Magwitch's establishing Pip's expectations and then destroying his own hopes (and expectations) and the "gentleman" he has made by the simple act of coming to see him. (Newlin, 26)

4.5.2. The revelation of the mysterious benefactor (adaptations)

In *Great Expectations* 1946, David Lean foreshadows Magwitch's arrival in Pip's London apartment with a shot of a dark London night and dreadful weather. The protagonist Pip is seen inside his rooms reading a book, when suddenly a strange man appears. It is important to note that Pip does not yet recognize the man to be the convict of the marshes:

The episode that concludes Dickens's second stage, the return of Magwitch, of what Pip has repressed in his social ascent, is [...] finely handled, in both narrative and visual terms. It begins with a glorious roof-top panning shot of the wet and stormy London night, the shot finally coming to rest on Pip's window. He is snugly within, at ease in a smoking jacket, when Magwitch appears at the doorway, in another of those bravura images in which the great influence of Pip's life are made to appear before him and us. Magwitch looms over Pip as he tells him of his experience in New South Wales [...]. (McFarlane, 142)

After some time, Pip becomes aware that the strange man is the convict he gave food when he was a child. Magwitch is pleased and heartily grasps Pip's hands⁵⁶. It can be said that the return of the former convict Magwitch is presented to the audience in a like manner as the initial encounter between little Pip and Magwitch in the churchyard. In contrast to the sitting Pip, Magwitch is standing and questioning the young man about his property and guardian Mr. Jaggers. Since Magwitch is standing, he clearly has more space to move and thus more power than the protagonist. Pip's facial expression shows that he can already guess what Magwitch is aiming at.

⁵⁶ Cf. Fig. 24 in the appendix.

However, the position of the characters changes when Magwitch finally reveals that he is Pip's secret benefactor:

When Magwitch appears in Pip's apartment in London, Lean repeats the visual representation of the power differential between the two that we saw in the graveyard scene by having Pip sit while Magwitch stands. The convict towers over Pip until the climactic revelation that he is the unknown benefactor is made. That revelation made, Magwitch kneels before Pip and grasps his hands. (Johnson, 22)

Magwitch is seen kneeling before Pip and holding his hands; he then becomes very emotional and tells the protagonist that he made a gentleman of him. Magwitch has become a successful sheep farmer in New South Wales and saved every guinea for Pip to spend a life as London gentleman. It is understandable that Pip is extremely shocked, because he has always suspected Miss Havisham to be his secret benefactress. Nevertheless, there is actually no time for him to consider all the consequences of this revelation. The scene ends when his room-mate Herbert Pocket enters their apartment and becomes aware of the stranger.

To conclude, the establishing shot of the rainy London night before Magwitch's strange appearance is magically rendered by Lean. Like Pip in the novel, Pip 1946, the perfect gentleman, is challenged in his views of living a noble life when he learns that the former convict Magwitch is responsible for his good fortune.

The revelation of the mysterious benefactor 1975

Joseph Hardy's deception of Magwitch's return to London provides an interesting approach. Pip starts to write a letter to Estella to confess his love for her and ask her to become his wife. Furthermore, the protagonist desperately wants avoid the fact that she throws herself at Pip's enemy, the wealthy, but dumb suitor Bentley Drummle. However, Pip is interrupted when he hears something outside. He immediately opens the door to find a strange

gentleman⁵⁷, Magwitch, there. Brian McFarlane argues that the stages of Pip's London life are too rushed in Joseph Hardy's *Great Expectations* 1975 and Magwitch's appearance is not credible enough:

This whole London section leads, as in the novel, to the return of Magwitch (a symbolic return of what Pip has repressed of his origins) on a wild night. [...] [T]he climactic return of the convict whose fortune has endowed Pip goes for less than it might. Mason's Magwitch [*sic!*] is at pains not to replicate the alarming, farouche effect of Finlay Currie's in [...] [Lean's] film, and it is seriously acted in an understated way, but it simply doesn't seem unnerving enough to account for its supposed effect on Pip. In fact he suggests a more or less benevolent country uncle rather than a terrifying revenant. (McFarlane, 104)

I fully agree with McFarlane, since Magwitch 1975 is no longer a coarse or fearful man, but in fact appears to be a kind foster father, just as Joe, only much older. Similar to Lean's film, Magwitch tells Pip the story of his deportation to Australia and how he became a sheep farmer and earned his money. Furthermore, he questions Pip about his own life and drops hints at him. Finally, the former convict joyfully reveals that he has lived roughly so that Pip could live smoothly. Unlike the mad or hardened Magwitch in Dickens's novel, Magwitch 1975 seems to be very content and even happy, whereas Michael York's Pip is at first rather angry and then appears to be very desperate. As Herbert Pocket is away on business, Pip lodges Magwitch in Herbert's room, where Magwitch admits that it will mean death for him if he is found in England and Pip ensures him to be careful.

Apart from the initial shock of Magwitch's revelation, Pip is rather unimpressed by Magwitch's return. In fact, Pip treats Magwitch like an unwelcome guest and it seems that he is not yet aware of all the catastrophic consequences Magwitch's arrival leads to. However, at the beginning of the scene he was writing a letter to Estella, now he has to deal with his benefactor Magwitch. It can be said that even for those viewers who are not familiar with Dickens's novel; it becomes quite clear that it is actually the

⁵⁷ Cf. Fig. 25 in the appendix.

relationship between Pip and Magwitch that is of major importance here, and not Pip's and Estella's.

The revelation of the mysterious benefactor 1981

As already mentioned before, Julian Amyes's BBC mini-series *Great Expectations* from the year 1981 has a total running time of 351 minutes. Hence, it is not surprising that all of the episodes depict Charles Dickens's novel in precise detail. Brian McFarlane points out that it is actually in this adaptation of *Great Expectations* that director Julian Amyes takes his time to focus on Pip's London life, concluding with the surprising arrival of Abel Magwitch:

The allocation of running time between the three stages of the novel is much more evenly done than usual, the film versions in particular tending to privilege the opening stage leading up to Pip's departure to London, and to deal somewhat elliptically with the matters of Pip's London education and his subsequent redemption. Here they are given roughly equally time and weight. (McFarlane, 67)

Thus, the return of the former convict Magwitch closely sticks to the original and is in fact, treated quite extensively. Everything starts when Pip hears a knock at the door and is sceptical to open it. However, he finally does so and soon identifies his old acquaintance from the graveyard. Pip 1981 is extremely impolite, and Magwitch feels deeply hurt and even starts to cry. The protagonist tries to console him then with a glass of wine, but Magwitch seizes the opportunity, takes Pip's hand and gratefully kisses it⁵⁸. What follows next is Magwitch's usual account of how he has been living and his interest in Pip's way of life. It should be noted that after Magwitch has revealed his long kept secret Pip exclaims: 'No, no! Miss, Havisham is my benefactor!'⁵⁹ Magwitch simply ignores that and announces that he is Pip's second father and consequently, Pip is his second son. Similar to the 1975

⁵⁸ Cf. Fig. 26 in the appendix.

⁵⁹ Cf. the BBC mini-series *Great Expectations*, by Julian Amyes, episode six.

film, Magwitch 1981 warns Pip that caution is needed and that he will be executed if he is caught in London. At this stage, the episode ends.

Although the different format of the BBC mini-series allows the director to present the events in a detailed manner, the scene including the revelation of Pip's secret benefactor is less convincing than Lean's version of 1946. In my opinion, Magwitch 1975 is far too emotional, whereas Pip 1975 is too unforgiving, at least in this particular episode, where he hears for the first time that it is Magwitch who has turned him into a gentleman.

The revelation of the mysterious benefactor 1998

In Alfonso Cuarón's *Great Expectations*, Finn is traumatised after he has deserted Joe at his exhibition and learned from a now white-haired Nora Dinsmoor that Estella is already married to Walter. Finn feels miserable and walks to his loft, where a man downstairs whispers if he can use Finn's phone. Finn lets him in; clearly unaware that it is the former convict Arthur Lustig. 'Lustig eventually reappears and reveals that he is Finn's artistic patron, the man who purchased all the paintings at his show' (Katz, 96). Therefore, it can be said that 'the convict's return undermines his vision of himself as an artistic success' (Johnson, 17). Similar to the other film versions, where the churchyard scene with Magwitch is repeated, here, Arthur Lustig re-enacts the first encounter between Finn and Lustig in Florida:

In *Great Expectations* (1998), Cuarón [*sic!*] films the return of Lustig as a "reproduction and reenactment" of the earlier experience. Once inside Finn's studio, Lustig reveals his true identity by literally reenacting [*sic!*] the scene of their initial encounter-covering Finn's mouth with his hand and asserting, "[...] whisper! whisper! whisper!" The traumatic effect of the return of the unmastered past is emphasized by the repetition of "whisper," a word spoken only once in the original scene. Each "whisper" is synchronized with a jump cut to a different angle, both recalling the rapid editing of the earlier scene and expressing Finn's disorientation. A mobile of paper seagulls hanging from the ceiling alludes to the earlier scene's ocean setting, and the background music-high-pitched strings-echoes

the screeching gulls. When Finn backs into the mobile and sets it in motion, the image recalls the whirl of disturbed seagulls from the earlier scene. (Johnson, 17-18)

In his article "Not Telling the Story the Way It Happened: Alfonso Cuarón's *Great Expectations*", Michael K. Johnson analyses Lustig's way of showing Finn how they used to meet years ago. Just as little Finn, the mature Finn is afraid, because his long repressed past has returned in the form of the ex-convict Arthur Lustig. Finn looks stunned, while Arthur has a bright smile on his face and holds on to Finn's hands⁶⁰, as the protagonist tries to escape from his grasp. It is remarkable that here the former convict does not exactly tell the truth, but Finn somehow understands why Arthur is so pleased to see him:

"I remember when you were a little kid, good-hearted little Finn," Lustig tells him, "One person that did a pure and good thing for me," Finn discovers that he is an actor in someone else's story, that someone else's vision of him ("good-hearted little Finn") has determined the shape of his life. (Johnson, 18)

Nevertheless, Finn admits that Arthur makes him feel uncomfortable which causes him to leave. Arthur Lustig assures him that he is happy now, because he has seen Finn. It can be said that the protagonist feels guilty somehow; thus, he follows Lustig and guides him to the subway. On the way there, Arthur suggests that Finn should join him on his trip to Paris and enthusiastically talks about this beautiful city and the women there. Finn declines, and all of a sudden, they meet a few criminals Arthur is acquainted with.

Some time later, Finn 'holds Lustig when he is [...] [stabbed] by a former associate' (McFarlane, 115) in the subway train. Shortly before Arthur dies, he reveals that he 'has insured his success by purchasing all his paintings' (Johnson, 18). Finally, in voice-over Finn informs the audience that he went to Paris after all and worked there as an artist.

⁶⁰ Cf. Fig. 27 in the appendix.

There can be no doubt that Alfonso Cuarón's version of *Great Expectations* differs greatly from Charles Dickens's novel. As mentioned in earlier chapters about Cuarón's film, he and his team creatively transformed the Victorian setting into a contemporary tale. To be more precise, the revelation of the mysterious benefactor takes place in Finn's stylish New York City studio. Here, Arthur Lustig is presented as a good-hearted gangster and Finn is the confused and sad artist. In order to fit the needs of the film, shortly after their meeting Arthur is murdered. However, Finn's regret and empathy for Lustig is very similar to Pip's. Therefore, I would like to argue that although the scene is rather short, it contains everything to enhance Finn's personal development.

The revelation of the mysterious benefactor 2000

Like all the other versions of *Great Expectations*, the South Park episode "Pip", created by Stone and Parker, features the revelation of Pip's secret benefactor. Here, Pip has lost his consciousness in front of Satis House, is found by Joe and brought home to the forge. Little Pip is lying in bed, when Joe announces that a man is here who wants to talk to Pip. Magwitch, who is now dressed like a gentleman, steps forward and explains Pip that he is his benefactor⁶¹, because Pip had been kind to him in the churchyard. Pip is surprised and angry at Miss Havesham, who had told him her plans of breaking men's hearts shortly before. In this South Park episode Pip decides to fight Miss Havesham, together with Joe, Herbert and even Magwitch and declares: 'Let's go kick her ass!'⁶²

Although the scene of Magwitch's return is very concise, it makes clear that Pip has supposed Miss Havesham to be his benefactress. Here, not only Miss Havesham tries to hurt the male sex, but the boys and men are also determined to take revenge. It can be said that it is necessary for the male-

⁶¹ Cf. Fig. 28 in the appendix.

⁶² Cf. the South Park episode „Pip“, season 4.

oriented South Park television show to let the men fight back, because being altogether passive would not meet the spectators' demands.

4.6. The closing scene

4.6.1. The closing scene (novel)

Before analysing the closing scene, for reasons of clarity, it is necessary, to summarise the crucial events of the novel after the revelation of the mysterious benefactor. Unfortunately, Pip's plans of going abroad with Magwitch fail, because Magwitch is arrested and finally dies in prison. Pip's relationship with Estella abruptly ends when she chooses Bentley Drummle for a husband. It is no wonder that Pip, full of debts and sorrows, becomes severely ill. Pip's gentle brother-in-law Joe nurses him back to health and even pays Pip's debts. This is the time when Pip becomes fully aware of his own ingratitude towards Joe and begins to develop tender feelings for Biddy, the servant girl and his former friend in the village. Therefore, he decides to return to the forge in order to thank Joe and propose to Biddy. However, as Pip pays his brother-in-law a visit, the protagonist discovers that Joe is already married to Biddy. First of all, Pip is surprised, but then he comes to the conclusion that the union between humble Joe and the good woman Biddy makes sense, because their relationship is based on mutual respect.

As there is nothing left for Pip in England, he joins his friend Herbert Pocket in the business company Clarriker and Co. and goes abroad with him. Eleven years later, after he has achieved modest success and his financial matters are stable, Pip returns to England and revisits the married couple Joe and Biddy, now with a baby girl and a little boy named Pip. The romantic hero also seizes the opportunity to have a look at Satis House:

There was no house now, no brewery, no building whatever left, but the wall of the old garden. [...] A gate in the fence standing ajar, I pushed it open, and went in. [...] I [...] was looking along the desolate garden-walk, when I beheld a solitary figure in it. The figure showed itself aware of me, as I advanced. It had been moving towards me, but I stood still. As I drew nearer, I saw it to be the figure of a woman. (GE, 482)

The woman is not Miss Havisham, who passed away years ago, but her icy ward Estella, who tells Pip “I am greatly changed. I wonder you know me” (GE, 483). Of course, Pip, the hopeless romantic, notices his longed-for Estella and although the years went by, he is still attracted to her:

The freshness of her beauty was indeed gone, but its indescribable majesty and its indescribable charm remained. Those attractions in it, I had seen before; what I had never seen before, was the saddened softened light of the once proud eyes; what I had never felt before, was the friendly touch of the once insensible hand. We sat down on a bench that was near, and I said, “After so many years, it is strange that we should thus meet again, Estella, here where our first meeting was! [...]” (GE, 483)

Pip and Estella start a conversation about the ruins of Satis House and how Pip spent the last years abroad, before Estella confesses that she has often thought of Pip and ‘of what I had thrown away when I was quite ignorant of its worth’ (GE, 484). It is important to note that the protagonist then reassures her that she has ‘always held [...] [her] place in [...] [his] heart’ (GE, 484). ‘Estella had married and subsequently separated from her husband’ (Barreca, 44) Bentley Drummle, because he ‘had used her with great cruelty’ (GE, 482) and finally died ‘from an accident consequent on his ill-treatment of a horse’ (GE, 482). Pip has heard all this before the meeting with Estella; nevertheless, she is at pains to explain her circumstances:

[...] “[S]uffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but – I hope – into a better shape. [...]” [...] I took her hand in mine, and we went out of the ruined place; [...] the evening mists were rising now, [...] and in all the broad expanse of tranquil light they showed me, I saw the shadow of no parting from her. (GE, 484)

Although Charles Dickens revised the original sad ending of the story, this conclusion to *Great Expectations* 'is not a happy ending; it is ambiguous in meaning' (Dyson, 247). I fully agree with A. E. Dyson and in his essay "A Literary Analysis of *Great Expectations*". George Newlin also shares this opinion:

Remember the last words of the novel: "I saw no shadow of a further parting from her." But we are not told of a happy home and family, [...] if we pay close attention to these words, we might well infer that the incurable romantic in Pip has risen to the surface one more and that further disappointment lies ahead. Such would be the last irony, saved by Dickens in his back pocket and presented so deceptively that most readers and critics over the years have never seen it. (Newlin, 26)

As mentioned before, one particular critic, namely A. E. Dyson, agrees with George Newlin and sees the ambiguity in Dickens's ending to *Great Expectations*. Dyson does not believe in a happy future for Pip and Estella, instead he values Dickens's tone and how he succeeds in making the readers think about the open end:

It is barely possible that Pip and Estella marry, barely possible that they are happy if they do. The final words are profoundly satisfying not because they give certainty about what happens, or any clear moral judgement, but because they complete the peculiar music, silvery and autumnal, of the tale:

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. (Dyson, 247)

It is important to note that Charles Dickens's original ending to the story of *Great Expectations* is also preserved. Most of the time, this conclusion is featured in the appendix to Dickens's novel. As this version differs significantly from the other one, it shall be given space and discussed here, as well:

I had heard of her as leading a most unhappy life, and as being separated from her husband who had used her with great cruelty, and who had become quite renowned as a compound

of pride, brutality, and meanness. I had heard of the death of her husband (from an accident consequent on ill-treating a horse), and of being married again to a Shropshire doctor [...]. I had heard that the Shropshire doctor was not rich, and that they lived on her own personal fortune. (GE, 508)

The protagonist Pip describes Estella's life after her failed marriage with the proud and brutal Bentley Drummle. Her second husband, the Shropshire doctor, seems to be gentler than Drummle. However, he is not wealthy, and the fact that the couple has to live on Estella's fortune, is highly unusual for a Victorian setting. Here, Pip finally meets Estella in London and they share a brief conversation:

I was in England again – in London, and walking along Piccadilly [...] – when a servant came running after me to ask would I step back to a lady in a carriage who wished to speak to me. [...] “I am greatly changed, I know; but I thought you would like to shake hands with Estella too, Pip. [...]” I was very glad afterwards to have had the interview; for, in her face and in her voice, and in her touch, she gave me assurance, that suffering had been stronger than Miss Havisham's teaching, and had given her a heart to understand what my heart used to be. (GE, 509)

Charles Dickens 'originally wrote an ending which had a middle-aged [...] and unmarried Pip encounter the middle-aged, divorced [...] Estella on the London streets, both of them now solitary, dispirited, disillusioned' (Barreca, 42). As Estella is married to the Shropshire doctor, I would like to argue that she is not as lonely as the protagonist Pip. Nevertheless, seeing her first love Pip awakens feelings in her and reminds her that many things have gone wrong in her life. Although this conclusion to the story is rather depressing, some readers, among them scholars, favour this version:

The [...] [original] ending is often preferred; its sobriety of tone and the brief meeting and parting of Pip and Estella in London seem more consonant with the modest realism of the moral plot (Pip working hard to repay his debts and earn decent profits), and with the pervasive sense of guilt and loss constructed by the moral discourse of the adult narrator. (Morris, 118)

In my opinion, it is a matter of taste what ending should be preferred. Personally I am not convinced by the original ending, because it is too destructive and leaves no room for interpretation. Instead, I like the ambiguity of the revised version, where Estella and Pip meet in the ruins of Satis House and it is not quite clear whether they will actually spend their life together or not. Furthermore, Dickens's fellow novelist and close friend Sir Edward Bulwer-Lytton cannot be blamed for persuading Dickens into rewriting the conclusion. It can be said that Charles Dickens was not satisfied with his first draft and simply wished to hear another opinion. As Dickens was a successful novelist, he revised the ending in order to fulfil the needs of his readership and possibly also because he wanted to give Pip and Estella the option of reuniting. Dyson perfectly summarizes Dickens's choice in the following way:

The assertion that Dickens feebly gave in to Bulwer Lytton's pleas for a happy ending does not convince me in the least. Dickens seldom allowed friends to influence him unless he secretly agreed with them, and his first ending was oddly brutal and flat. Pip's final sentence in the original version also seems insensitive and even selfish: 'I was very glad afterwards to have had the interview; for, in her face and in her voice, and in her touch, she gave me the assurance, that suffering had been stronger than Miss Havisham's teaching, and had given her a heart to understand what my heart used to be.' The revised ending turns this from an unspoken assurance into words, and gives the words, far more suitably, to Estella herself. (Dyson, 246-247)

4.6.2. The closing scene (adaptations)

According to Barreca, 'Lean produces a final scene with both a happy ending, and interestingly, a virgin bride' (Barreca, 44). In David Lean's version of *Great Expectations* 1946, Estella is not married, 'but she has been jilted [...], unwilling to acknowledge the passage of time [...], locking herself up in Satis House to avoid the world [...]' (Barreca, 43-44), clearly adopting Miss Havisham's former position. Estella's new role as successor of Miss Havisham is witnessed by Pip on his return to Satis House, where he finds

Estella sitting in Miss Havisham's old chair:

It is interesting to note that Estella's back is to the camera for the entire first part of the scene. The film then cuts to a long shot. The total effect of all this is to eradicate the individuality of Estella and make it easier to see her as Miss Havisham. In rescuing her, Pip gives Estella back a chance of her own identity, the film implies, and we see Estella's face when she is in Pip's arms. [...] Pip becomes a hero in this ending scene, [...] rescuing Estella from her conditioning by ripping down the curtains and allowing the light to enter the dismal chamber⁶³, to rousing music, crying: "I have come back to let in the sunlight!" (Barreca, 44)

'Satis House, not destroyed as in the novel, is now no more than an airless relic of the past, of a past in which lives were cruelly manipulated' (McFarlane, 152). Here, Pip becomes a true hero and represents a bright future, helping Estella to cope with the previous events. The protagonist literally persuades her to start a new life with him:

'You must leave this house, it's a dead house,' he insists to her. He 'defies' Miss Havisham and what she stood for – for stasis and decay and manipulation. 'Come with me out into the sunlight' he urges. 'We belong to each other – let's start together again'. And they run down the same garden path by which he'd first approached Satis House. (McFarlane, 152)

On the one hand, it can be said that David Lean's conclusion to Dickens's *Great Expectations* reflects the popular cliché of a happy ending. On the other hand, Lean's version is ultimately more than just the depiction of a beautiful couple. The protagonist Pip has been passive for most of the time; finally he takes the initiative and fights for his traumatised girlfriend. Furthermore, the icy Estella undergoes a process of understanding and finally valuing Pip's feelings for her, trying to leave behind Miss Havisham's destructive influence on her life:

Estella breaks away from the most important relationship of her life, ultimately choosing Pip over Miss Havisham. Natural replaces unnatural as light replaces darkness [...]. Then, very much echoing images of children running away from big bad

⁶³ Cf. Fig. 29 in the appendix.

houses, Estella and Pip flee through the gate into the quotidian world where time has meaning, back into a world of mortality (when clocks tick, time passes), daily routines, and no particularly great expectations. Such is the ambiguity of even the most happy of endings. (Barreca, 44)

It is remarkable that 'over the final image not [...] the expected words THE END but, instead, GREAT EXPECTATIONS' (McFarlane, 152) is written, followed by the film credits and then 'The End' is seen on screen. After the war, David Lean and his team wanted to spread hope with their film, therefore, *Great Expectations* stands for a promising future. The protagonist Pip and his girlfriend Estella break away from their past and try to begin a new life. There can be no doubt that the audience can relate to this attitude and identify with the screen couple.

The closing scene 1975

As mentioned before, Joseph Hardy's version of *Great Expectations* 1975 is rather faithful to the novel in its depiction of Pip's major events. Therefore, the film does not appear to be creative or exciting, but rather straightforward and sometimes even boring. In other words, one 'can most easily imagine Hardy's film as a Christmas afternoon television programme whose seated viewers won't feel they've missed much if they doze off' (McFarlane, 110). However, it can be said that the final scene of *Great Expectations* 1975 is charming and retains Hardy's dignity as skilled director:

When Pip returns to the village after eleven years abroad, it is Christmas Eve again [...]. Joe has married Biddy in the film's first section and they now have a young son called Pip. The older Pip leaves this cosy domestic scene to visit the now ruined Satis House which is about to be pulled down. As Pip walks through the snowy desolation of its grounds and dilapidated halls [...] he imagines he hears Estella's voice from the past, prior to finding her sitting, veiled, in Miss Havisham's old chair, as in Lean's film. Just for the moment the film achieves a compelling sense of two people having been brought back to this place by forces larger than themselves. [...] Quickly, though, the film gives way to clichés of sentimentality:

Estella improbably tells Pip: 'I loved you from the first moment I saw you', claiming that she has only married Drummle (now dead) to save Pip from ruining his life. (McFarlane, 105-106)

In Satis House, Pip and Estella are caught up in an intimate conversation, because Estella confesses that she has feelings for Pip and the protagonist gently reassures her. The two then take a walk around in the old garden and look very much like bride and groom – Estella all in white with a veil, Pip dressed in dark colours⁶⁴. It is important to note that Estella retains her pride and tells Pip that she does not want to be pitied. However, the harmonious Pip is still in love with her and seems to be grateful that Estella is softened. Estella reminds the audience of her past as a tease when she tells Pip that he may kiss her if he likes, an order Pip joyfully obeys. It is delightful to see the couple smile, and they only look back once at Satis House, before they leave this destructive place:

In these last moments, the film is visually superior (it is after all shot by the Oscar-winning cinematographer [*sic!*] Freddie Young) to its verbal content, and the long, upward back-tracking shot that sees them walking away from Satis House has a certain grace and discretion. (McFarlane, 106)

The closing scene 1981

'It would be a mistake to overpraise this essentially workmanlike adaptation' (McFarlane, 72), but it can be stated that Julian Amyes's *Great Expectations* worships Dickens's novel. Furthermore, it should be mentioned 'that it sometimes casts an unexpected light on familiar things and that it ends by being movingly aware of the costs of loving and living' (McFarlane, 72). Like its predecessor from 1975, *Great Expectations* 1981 has an impressive ending nicely concluding the film.

The protagonist Pip revisits Satis House to find Estella in Miss Havisham's room. While Pip is extremely bitter because of Estella's marriage to

⁶⁴ Cf. Fig. 30 in the appendix.

Drummle, Estella seems to be kind and sensitive. After their serious talk in which it is made clear that both of them are actually single, they go downstairs and shortly before they step into the garden of Satis House, a romantic moment occurs when Pip approaches Estella and gently kisses her⁶⁵. Now they appear to be a couple, walking around in the garden and Pip taking Estella's hand⁶⁶. However, this is not the final image of *Great Expectations* 1981; Julian Amyes opts for a more extraordinary conclusion to the story:

The final sentence of the novel is spoken by Pip in voice-over and he is last seen standing by the gibbet on the marshes: in the decision to end in this way are encapsulated the twin strands of Amyes' production: its closeness to the letter of the novel and its quiet way of stamping it with something new. (McFarlane, 72)

Although the BBC mini-series from 1981 pays close attention to Dickens's masterpiece, the director chose to end his film with the image of a lonely Pip on the marshes, creating the impression of having narrated the last scene with Estella and all the previous events. It is remarkable that the protagonist is shot all by himself, because this might suggest that the relationship with Estella has failed after all, and he reflects upon it while standing by the gibbet. However, this is my personal opinion and it might also be the case that Julian Amyes simply wanted to stress Pip's status as protagonist and therefore ends the film with his image.

The closing scene 1998

In Alfonso Cuarón's *Great Expectations* from the year 1998, Finn, like Pip in the novel, revisits the old mansion that has influenced his life considerably. 'Returning to Paradiso Perduto years later, he finds Estella, now with a young child, and, as in the book, they give the appearance of reuniting' (Katz, 96). The picturesque closing scene is introduced when the mature Finn, played by Ethan Hawke, walks around outside Paradiso Perduto:

⁶⁵ Cf. Fig. 31 in the appendix.

⁶⁶ Cf. Fig. 32 in the appendix.

As the adult Finn wanders through the garden, he re-experiences his initial encounter with Estella. [...] On screen, a young blonde girl [...] steps out of the overgrowth, and Finn follows as she leads him through the garden and the house and back to her mother-the adult Estella. (Johnson, 19)

'The final scene of the film (which takes place seven years after the events in New York)' (Johnson, 18-19) is shot outside *Paradiso Perduto* near the ocean 'at an overlook watching the sunset' (Johnson, 18-19), where Finn and Estella talk about how their lives have changed since they last met. Finn already knows that Estella is divorced and her pretty daughter reminds him of the haughty girl Estella used to be, whereas Estella has heard of Finn's life as an artist in Paris. Furthermore, it is made clear that *Paradiso Perduto* is history after Nora Dinsmoor's death, because 'the land has been sold and will soon be cleared to make room for a housing tract' (Johnson, 18-19). What is more important is that 'Finn and Estella take hands and stare out at the water'⁶⁷ (Katz, 100), an extremely romantic image of the beautiful screen couple:

As they hold hands and watch the sunset, Finn observes in voice-over, "She did know me. And I knew her. I always had. [...] The rest of it. It didn't matter. It was past. [...] There was just my memory of it." The ending undercuts the lesson Finn is supposed to learn throughout the film: that the past cannot be controlled so completely, that memory cannot reorder the past into a fantasy, for the unconscious tells the truth in spite of the conscious mind's efforts to do otherwise. [...] If Finn should have learned one essential lesson from his time in New York, he should have come to the realization that conscious memory, fantasy, and art, are all inadequate to the task of controlling the actions and identities of the others objectified by his painting and storytelling. (Johnson, 21)

'The glowing image of Finn and Estella hand in hand gives a very definitive indication of their future life together' (Katz, 100), on condition that the spectators favour an optimistic point of view. However, as Johnson argued before, there are lessons to be learned for Finn (and Estella as well).

⁶⁷ Cf. Fig. 33 in the appendix.

Therefore, it is not at all sure whether their relationship can stand the test of time, a challenge all couples have to face.

The closing scene 2000

The South Park episode “Pip”, created by Stone and Parker in 2000, tries to offer a ‘thrilling conclusion’⁶⁸ to the story of *Great Expectations*. It is important to note that Miss Havesham ‘exacts her vengeance [...] through a mad plan to harvest the tears of broken-hearted men to power her “Genesis Device”’ (Sconce, 185). Miss Havesham’s desire is to ‘fuse [...] [her] soul into Estella’s once and for all’ (Sconce, 185), because she ‘then [...] can go on breaking men’s hearts for another entire generation’ (Sconce, 185). Pip, together with his male friends, destroys Miss Havesham’s plans and rescues Estella:

Pip, Joe, [Herbert] and Magwitch break into Havisham’s lab where she is about to engage the Genesis Device. “Not so fast you ugly, ancient BITCH!!” yells Pip [...]. Together they kill Havisham and save Estella, but not before [...] [Magwitch] dies in a shower of corrosive acid spat from Havisham’s reptilian mouth. (Sconce, 186)

Together with all broken-hearted men, Joe, Herbert, Pip and Estella leave the Havesham Estate and Pip tells his girlfriend that they now can begin their life together⁶⁹, which Estella heartily approved⁷⁰. In his article “Dickens, Selznick, and *Southpark*”, Jeffrey Sconce argues that ‘this final sequence is actually a joke about contemporary Hollywood’s inability to produce entertainment that does not depend on idiotic spectacle’ (Sconce, 186). Furthermore, he philosophizes what the audience and especially Dickensians can eventually gain from this South Park episode called “Pip”:

Idiots may thumb through Dickens looking for the robotic monkeys; average viewers, even if they have not read a word of Dickens, can appreciate the humor about the “Hollywood process,” while Dickensians themselves, depending on their

⁶⁸ Cf. Malcolm McDowell’s narration in the South Park episode „Pip“

⁶⁹ Cf. Fig. 34 in the appendix.

⁷⁰ Cf. the end of the South Park episode „Pip“.

temperament within postmodernity itself, can ponder what has been gained, lost, and retained over the past 150 years. (Sconce, 186)

The South Park finale of *Great Expectations* is definitely spectacular and indeed “larger than life”. It can be said that this exaggeration is needed in order to make the episode compatible with a contemporary action movie, the kind of film most typical male South Park viewers would like to watch. Jeffrey Sconce’s comparison with the Hollywood entertainment industry is excellent, but I would like to stress that maybe Stone and Parker also wanted to avoid a too trashy ending and therefore, opted for a more unusual conclusion to the story.

5. Conclusion

The aim of the present study was to examine how the concepts of identity, space and place are reflected in Charles Dickens's novel *Great Expectations* and the respective film versions. It can be said that especially the place of Satis House and Pip's London life as a gentleman have a disastrous effect on his identity and turn him into a snob, who has to be redeemed by the loss of his expectations as well as the loss of his beloved Estella. Only when he learns to be thankful for his true friends and relatives, i.e. Herbert, Joe and Biddy, and goes abroad to make his own living, he can re-meet Estella, equally matured by her own experience, and possibly develop a healthy relationship with her.

Furthermore, most of the films depict Pip's struggle for recognition and love beautifully. David Lean's *Great Expectations* 1946, for instant, magically renders Pip's meeting with the convict and portrays Pip as a hero rescuing Estella from leading a reclusive life like Miss Havisham. However, *Great Expectations* 1975 by Joseph Hardy proved to be rather ineffective, except for the impressive performance of a terrifying Magwitch. Julian Amyes' BBC mini-series from the year 1981 is delightful to watch and captures everything there is in Dickens in great detail. The contemporary version of *Great Expectations*, by the Mexican director Alfonso Cuarón's, updates Dickens into the modern world and thus achieves wonderful effects, i.e. the breathtaking screen couple chemistry between the leading actors. Finally, the South Park episode "Pip" is not only entertaining, but adopts a creative approach in adapting Dickens's novel into a cheeky cartoon version.

Overall, *Great Expectations*, whether the book or the films, viewed from a Cultural Studies perspective in connection with identity, spaces and places, turns out to be inexhaustible with endless possibilities for interpretation. Hopefully, this study has presented a concise contribution to the enormous amount of critical work and shown how the places in one's life can indeed have a profound influence on this person's identity or identities.

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8. Illustrations



Fig. 1 *Great Expectations*, by David Lean, 1946



Fig. 2 *Great Expectations*, by Joseph Hardy, 1975



Fig. 3 *Great Expectations*, by Julian Amyes, 1981



Fig. 4 *Great Expectations*, by Alfonso Cuarón, 1998



Fig. 5 “Pip”, by Stone and Parker, 2000



Fig. 6 *Great Expectations*, by David Lean, 1946



Fig. 7 *Great Expectations*, by David Lean, 1946



Fig. 8 *Great Expectations*, by Joseph Hardy, 1975



Fig. 9 *Great Expectations*, by Julian Amyes, 1981



Fig. 10 *Great Expectations*, by Julian Amyes, 1981



Fig. 11 *Great Expectations*, by Alfonso Cuarón, 1998



Fig. 12 "Pip", by Stone and Parker, 2000



Fig. 13 *Great Expectations*, by David Lean, 1946



Fig. 14 *Great Expectations*, by Joseph Hardy, 1975



Fig. 15 *Great Expectations*, by Julian Amyes, 1981



Fig.16 *Great Expectations*, by Julian Amyes, 1981



Fig. 17 *Great Expectations*, by Alfonso Cuarón, 1998



Fig. 18 "Pip", by Stone and Parker, 2000



Fig. 19 *Great Expectations*, by David Lean, 1946



Fig. 20 *Great Expectations*, by Joseph Hardy, 1975



Fig. 21 *Great Expectations*, by Julian Amyes, 1981



Fig. 22 *Great Expectations*, by Alfonso Cuarón, 1998



Fig. 23 "Pip", by Stone and Parker, 2000



Fig. 24 *Great Expectations*, by David Lean, 1946



Fig. 25 *Great Expectations*, by Joseph Hardy, 1975



Fig. 26 *Great Expectations*, by Julian Amyes, 1981



Fig. 27 *Great Expectations*, by Alfonso Cuarón, 1998



Fig. 28 "Pip", by Stone and Parker, 2000



Fig. 29 *Great Expectations*, by David Lean, 1946



Fig. 30 *Great Expectations*, by Joseph Hardy, 1975



Fig. 31 *Great Expectations*, by Julian Amyes, 1981



Fig. 32 *Great Expectations*, by Julian Amyes, 1981



Fig. 33 *Great Expectations*, by Alfonso Cuarón, 1998



Fig. 34 "Pip", by Stone and Parker, 2000

9. Abstract

Die vorgelegte Arbeit beschäftigt sich mit dem britischen Klassiker *Große Erwartungen* (GE). Der berühmte Roman von Charles Dickens wird kulturwissenschaftlich untersucht hinsichtlich der bedeutenden Konzepte Identität/Identitäten der Hauptfigur(en) und wichtige Orte und Plätze, die insbesondere den Protagonisten Pip auf seinem Lebensweg prägen. Beispielsweise Satis House und das Leben als Gentleman in London haben einen negativen Einfluss auf die Persönlichkeit von Pip, er verwandelt sich in einen arroganten Snob. Erst durch den Verlust seines Vermögens und als er die Liebe seines Lebens, Estella, verliert, lernt er seiner Familie und seinen wahren Freunden dankbar zu sein. Gemeinsam mit seinem Freund Herbert und dessen Frau Clara geht Pip schließlich ins Ausland und baut sich seine eigene Existenz auf. Viele Jahre später begegnet er dann Estella, die ebenfalls an ihren Erfahrungen gereift ist, und die beiden erwecken den Anschein, dass sie nun für eine Beziehung bereit sind.

Weiters werden diverse Verfilmungen von *Große Erwartungen* für die Analyse in Betracht gezogen: *Große Erwartungen* 1946, unter der Regie von David Lean, *Große Erwartungen* 1975, von Joseph Hardy, die BBC-Serie von Julian Amyes aus dem Jahr 1981, Alfonso Cuarón's moderne Version *Große Erwartungen* 1998 und die South Park Folge „Pip“, von Matt Stone und Trey Parker aus dem Jahr 2000. Besonders Lean's *Große Erwartungen* 1946, von den Kritikern hoch gelobt, besticht durch eine magische Eröffnungsszene, wo Pip auf Magwitch trifft und zum Schluss Estella vor einem zurückgezogenen Leben, genau wie es einst Miss Havisham geführt hat, rettet. Doch auch der mexikanische Regisseur Alfonso Cuarón, der den Roman von Dickens in die New Yorker Kunstszene versetzt, schafft es, wundervolle Effekte zu erzielen. Selbstverständlich war es auch interessant zu sehen, wie der britische Klassiker *Große Erwartungen* von den Machern von South Park in eine Cartoon Version verwandelt wurde.

Der Hauptteil dieser Arbeit besteht aus der Szenenanalyse, wo sechs bedeutende Szenen ausgesucht wurden, die wichtige Orte im Leben des Protagonisten darstellen und zu seiner Identitätsbildung beitragen. Die folgenden Szenen werden analysiert: die Anfangsszene, die erste Begegnung mit Estella und Miss Havisham/Nora Dinsmoor, die Verkündung der „großen Erwartungen“, die Ankunft in London/New York, die Enthüllung des geheimnisvollen Wohltäters und die Schlussszene. All diese Ausschnitte aus *Große Erwartungen* reflektieren unterschiedliche Facetten der Hauptfigur, und unterstreichen somit seine teilweise widersprüchlichen Identitäten.

Abschließend kann gesagt werden, dass *Große Erwartungen*, sowohl der Roman, als auch die Verfilmungen, unendlich viele Möglichkeiten für eine Interpretation bietet. Anstatt einer ausschließlich literarischen Analyse wurde hier zusätzlich die kulturwissenschaftliche Perspektive in Betracht gezogen, insbesondere im Hinblick auf Identität/Identitäten und Plätze und Orte, die das Leben des Protagonisten prägen. Die vorgelegte Arbeit soll einen kleinen Beitrag zu der enormen Flut an Sekundärliteratur über *Große Erwartungen* beitragen und zeigen, dass die Plätze und Orte, die der Protagonist Pip bereist, tatsächlich seine Identität/Identitäten beeinflussen.

10. Curriculum Vitae

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1997 – 2002 Bundeshandelsakademie Eisenstadt
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2003 (18.08-26.09) Isosport Verbundbauteile GesmbH;
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2002 (19.08-27.09) Isosport Verbundbauteile GesmbH;
Tennisabteilung, diverse Arbeiten, wie z.B. Tennissaiten
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PC – Kenntnisse: Microsoft Office:

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z.B. *Great Expectations*, *Jane Eyre*, *The Picture of
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Reisen (Sightseeing), Fotografie, Musik (Konzerte,
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