

Anachronisms in Charles Dickens's 'Great Expectations' A Case Study Based on Gerard Genette's Structural Narratology

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Abstract: This paper deals with the narrative order of time in Charles Dickens's novel Great Expectations. Time is crucial in narratological structure as it establishes a logical relation for events in the narrative. Besides, a narrative develops its point of view through the voices in the narrative. This point of view is called focalization. This paper assumes that the sequence of events in Dickens's Great Expectations does not follow a linear order and consequently, the point of focalization changes throughout the narrative.

Accordingly, the current paper intends to investigate the order of narration in the novel. It intends to explore the ultimate thematic concern of the novel as well. The discussion will be in the light of Gerard Genette's narratological structure and will be applied on Dickens's Great Expectations. It is the 13th novel in his independent literary works. It has been published unillustrated in 36 weekly instalments in All the Year Round from 1860 through 1861. Then, it has been published in three volumes by Chapman & Hall in 1861. The narrative voice has a great impact on the story's timeline and on the readers because it is narrated in the first-person voice by the protagonist, Philip Pirrip. (Davis, 2007: P 126)

The analysis is based on Genette's theorization of time order in telling a story and communicating a broader point of view that the author intends to make throughout the whole narrative structure.

Keywords: Anachronisms, Analepsis, Prolepsis, Charles Dickens, Great Expectations, Focalization.

الإيقاع الزمني في رواية تشارلز ديكنز "آمال عظيمة" دراسة حالة في ضوء تقنيات السرد البنائي عند جيرارد جينيت

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المستخلص: تناولت هذه الورقة الترتيب السردى للوقت في رواية "آمال عظيمة" للكاتب تشارلز ديكنز. حيث يعتبر عاملاً أساسياً في البنية السردية لأنه يؤسس العلاقة المنطقية لترايط الأحداث في السرد. بالإضافة إلى أنه يطور الفكرة الأساسية من خلال صوت السارد. وهذه الفكرة هي محور التركيز. وترى هذه الورقة أن تسلسل الأحداث في رواية آمال عظيمة لديكنز لا يتبع ترتيباً طويلاً، وبالتالي تتغير نقطة التركيز أثناء السرد.

وبناءً على ذلك ناقشت الورقة الحالية الترتيب السردى في الرواية. كما أنها هدفت إلى استكشاف موضوع التركيز النهائي للرواية. وتأتي المناقشة في ضوء البنية السردية لجيرارد جينيت وتم تطبيقها على الرواية. والتي تعتبر الرواية الثالثة عشر في ترتيب أعمال ديكنز الأدبية المستقلة. حيث نشرت في 36 فصلاً وبشكل أسبوعي على مدار العام 1860 حتى 1861. ثم نشرتها Chapman and Hall في ثلاث مجلدات في عام 1861.

إن الصوت السردي يؤثر بقوة على البناء الزمني للقصة وعلى القراء لأن بطل الرواية فيليب بيريب هو السارد الذي يتنقل بالسرد. (ديفيس، 2007: ص 126) يعتمد التحليل على نظرية جينيت للترتيب الزمني في سرد الرواية وإيصال الفكرة الرئيسية التي ينوي المؤلف إيصالها عبر بنية السرد بأكملها..

الكلمات المفتاحية: تنوع الإيقاع الزمني، استعادة الرؤية، التوقع السردي، آمال عظيمة، تشارلز ديكنز، التركيز.

Introduction

The Industrial Revolution established an almost impenetrable foundation for the colossal development of industrialization, trade and economy prior to Queen Victoria's accession. In the presence of coal and with the expansion of steam engine in the late eighteenth century, England became the wealthiest nation worldwide. Throughout the period, the accelerating pace of the industrial inventions continued with steadily increasing energy that it helped increase the population from less than thirteen million to more than thirteen million. (Huntington, 2002: 137-138) Therefore, this period of history is generally regarded as a time of great advancement, territorial expansion, and population growth. Originally, the population of London was about two million people. However, by 1901, the population had grown to 6.5 million people. The development of London neighboring towns in the United Kingdom launched a new phase of overall transformation in expectation for a better future and massive shift from a lifestyle established on agriculture to a new style of living based on industrialisation. (Carter & Mcrae, 2017: 243-244)

As a result, people from all over the country drifted away from the country and migrated to London in hopes of a promising future through chances for education, employment, decent living and a higher social status. Driven by the positive benefits of the Industrial Revolution, people moved full of great expectations. Previously, most children died as a direct result of pandemics such as cholera, diarrhoea, and tuberculosis. However, the advancement of science and medicine eradicated such epidemics to a large extent, and they became curable, saving people's lives. (Chandravadiya, 2013)

Nonetheless, regardless of the fact that the Nineteenth century began with optimism and enthusiasm as a result of economic prospering and increasing economic success, that phase was losing its momentum.

It was riddled with some complexities, and social contradictions and impoverished people were forced to live in abject poverty.

As a true representative of his time, Dickens criticized the materialistic ideology of the time, which negatively impacted the social fabric of Victorian society. The industrial revolution heavily influenced Victorian life just as much it affected the plots in Dickens's novel. There, he supported the poor in their battle for a decent life in a world ruled by the materialistic system's grip. And consequently, this system was criticized in Dickens' novel *Great Expectations*.

Hypothesis

The main hypothesis of this study is that:

'Great Expectations' unfolds out of sequential order by taking the narrative backwards and forwards in time. The first-person narrator touches upon other secondary stories that disrupt the narrative structure but at the same time enforces the central thematic concern of the novel.

The first-person voice breaks the linear use of time in order to mimic human memory.

By applying Genette's chronological order of time, an in-depth investigation reveals that all characters share one common challenge under the impact of materialistic philosophy in which money was the driving force behind the major characters' atrocity and isolation.

To prove these assumptions, the current research adopts the analytical-descriptive method, and analyses the inconsistencies in the narratological structure of time to demonstrate the focal theme where all major characters share similar concerns.

Questions of the Study

The designated questions are:

What are other reasons Dickens might use nonlinear order for?

What is the ultimate message the author intends to communicate to readers of Great Expectations?

Great Expectations: Serialisation

As of December 1860 through August 1861, Great Expectations was published periodically once a week in the formula of episodes in All the Year Round and in Harper's Weekly. According to Bloom, despite being tough for the author, these published series provided him with a large number of readers, which boosted his profession as a widely-read author. Later, it appeared as a three-volume novel and was distinctive for its organisational structures because Dickens shaped the plot to match certain features. Like having every number with both beginning and ending while keeping suspense throughout them. (Bloom, 2008: P. 173)

Great Expectations: Narratological Structure

Great Expectations begins at a moment when the internal and subjective conflicts of the main character, Pip, are highlighted in the cemetery yard. With the intense realness of that memory, Pip gives information about his family backgrounds. This introductory scene becomes highly engaging as it provokes the reader by keeping him in suspense longing to know more about the orphaned child. Dickens uses this retrospective scene to depict the protagonist's bitter memories of his dead parents and brothers, at the same time he portrays the gloomy scene that surrounds the grave yard and Pip's emotional isolation. Later on, the narrative unfolds through specific order that is pertinent chronologically to the

protagonist's life. Through this engaging narratological structure, the reader understands that Pip lives with his bad-tempered sister, Miss Joe Gargery and her husband.

The story is narrated by grownup Pip, who is knowledgeable at the time of narration and guides the narrative to a crucial comprehensive idea he himself achieved through experience. To communicate this idea, the novel covers diverse phases in the narrator's story right from his childhood to his adulthood. The chapters are arranged in the in the order events has actually occurred. Accordingly, the chronological order starts retroactively with series of flashbacks beginning with how Pip's toddler tongue shortened his name Philip Pirrip to Pip, and goes through chapter 59 where he has become decisive that if he had the chance to revisit that experience, he would not choose to value materialistic considerations more than true love.

Great Expectations covers roughly three decades, and its duration falls into fifty-nine chapters split into three volumes. Volume one includes nineteen chapters dealing with life in the village and frequenting Saltis house up to his departure for London, volume two contains twenty chapters and ends by the reappearance of Magwitch, and volume three comprises twenty chapters up to end of the novel. The narrative implements different narrative aspects but this paper focuses on analepses and prolepses to find out how the voice of narration managed to shine a light on other secondary stories. The paper will also demonstrate how they turned out to be connected tragedies caused by one antagonist represented in the character's tendency to be excessively concerned with wealth more than the wellbeing of one another.

According to Davis, Great Expectations is highly organized and older Pip knows his shortcomings, and criticises his overindulgence in materialism and attaching a lot of importance to money without considering the importance of the spiritual nature.

His story addresses his youthfulness in Kent when he developed an overwhelming tendency to rebel over his meek backgrounds and to grow up as a gentleman. In London, he chooses to live as a man of great expectations. This anticipation filled him with hopes and dreams. Yet, all his dreams fall apart and his disappointments grow knowing the true identity of his secret benefactor. Afterwards, narration takes didactic purpose up to the end of the novel.

Older Pip backwardly reminisce his life. Analepsis as a narrative technique recalls important events that has already formulated his coming-of-age experience. In this stage, the voice of narration recalls the stories that has triggered his ambitions. His sister's damaging insulting remarks, his lack of proper education, his visit to Satis House, and Estella's scornful glances. All are elements that developed his desire for change.

Whereas younger Pip is full of hopes and expects more from life. Prolepsis as a narrative technique is represented in his prospects and his desire to attain gentility. The idea of the secret benefactor allegedly pushed him to think of Miss Havisham's generosity of preparing him to marry Estella. With the end of chapter 39, Abel Magwitch appears and Pip's attitude has totally changed.

This makes Dickens's balanced narratology the most admired and most discussed of Dickens's works. (Davis, 2007: Pp. 126-127)

Anachronisms as a narrative technique has played a comprehensive role in *Great Expectations* because the narrator touches upon secondary stories which help the reader understand the common factor that links all characters together and exposes the central thematic concern of the novel. By the end of the novel, the audience explores the major thematic concerns that highly criticises the materialistic philosophy that jeopardised true love.

The plot is consequently complex because it is told in the first-person voice by Pip who does not know much about characters' relationships with one another. Consequently, both the reader and Pip gradually discover what is going on. The story gradually reveals that many of the characters are somehow connected, or want to keep their ties secret to one another. For instance, Magwitch is Estella's father. Pip who comes to London with the expectations of gentility, wishes to maintain his associations with Gargery as a hidden secret from the Finches of the Grove.

Likewise, Pip's friend Herbert Pocket has to preserve his association with his fiancée Clara as a hidden topic from his arrogant mother, who regards herself as socially superior, and accordingly will not accept her. All we need to ask is how all of these hidden relationship issues demonstrate the conflict between money and love. (Selby, 1989: Pp 33-34)

Great Expectations: Literary Genre

There are numerous ways to categorize literary works, and the most common is genre. Genre means that a literary or artistic composition is characterised by means of style, form or content. Differences can be observed either on the basis of design features, central topic and message within a narrative, or on the basis of purpose or manner of using words to express feelings or actions. The term 'novel' refers to a literary text that depicts its over-all form, and it may or may not be a work of fictitious content because its subject is based on historic actualities or circumstances. This literary text could be consistently distinguished by subject matter, like its political power struggle, a domestic tragedy, an adventure story, and so on. When classifying a work, both its inner and artistic features and its exterior connection with natural life, as well as its openness and rationality of depiction, are taken into consideration.

For example, a novel may have the same subject matter and artistic message, but their outstandingly dissimilar construction and formulation could change its genre classification. Most important literary categories are additionally labelled and sectioned on the basis of identifiable structural features in addition to the distinguished topic. For example, the documentary novel which is written as a series of documents or love letters of adolescents entering adulthood is classified as another distinct sub-genre known as *Bildungsroman*. (Tylor, 1981: P. 39)

Bildungsroman is basically taken from the German words 'bildung' for education and 'roman' for novel. It is 'a novelistic form that is adopted by auto biographers to narrate the life journey of a character from childhood through adulthood and education to participation in society and incorporation in normative social individualities. It is the actual engagement with past experiences framed through knowledge and experience.' (Phelan & Rabinowitz, 2005)

Moreover, bildungsroman is a literary style that concentrates on the psychological and ethical maturity of the protagonist from childhood years to adulthood, and this undoubtedly what occurs with Pip. According to Bloom, *Great Expectations* can't be classified in one specific category. Because the novel has elements of home realism in it, this feature was considered, in 1860, as one of Dickens's contemporaries major characteristics. Authors like Thackeray, Eliot, and Trollope, but at the same time it resembles a range of Victorian subgenres like immorality and felony novel that create a reaction in readers. Possibly apparently, the Bildungsroman.

On this basis, *Great Expectations* offers Pip's journey to maturity through his remembrance of the previous experiences that formulated his ideas about life. He is more experienced and telling his story on the basis of his own private observation. He takes the narration backwards in time the place his ideas and attitudes structure the reader's understanding of the story. And in so doing he touches upon sub-plots.

Anachronisms: Analepsis and Prolepsis

Gerard Genette, 1930 –2018, contributed to the formulation of a systematic theory that illustrates the basic techniques of narrative through discourse analysis. In this domain, he pays attention to the relation between the plot of the narrative and time of the story. This relation is categorized with respect to order, duration, and frequency. Order sheds light on how events take place in one linear order yet they are recounted differently. Whereas, pace or duration demonstrates how the narrative dedicates significant area to a transitory practice and then pass over or quickly epitomize several years. Frequency illustrates how the story could repetitively recount an event that happened only once or may recount once what happened frequently.

Anachrony or order includes two narrative techniques known as analepsis and prolepsis. Analepsis occurs when the storyteller describes an event after the fact an incident that occurred sooner than the current point in the basic story. Whereas, prolepsis takes place when the narrator expects incidents that will happen after the main story ends.

According to Gerard Genette, 'The anachronism of the memoirs and their static nature are apparently in connection with each other in that they both arise from the work of memory.' (Lewin, E. 1980:156)

'Anachronisms give the narrative one of its striking abilities: the liberty to travel in time, and particularly in the use of the anachronies of analepsis and prolepsis. From a chronological viewpoint and

at first glimpse, this reflects the way we actually perceive things. Remembrance of past experiences formulate our judgements about life, consequently, our present dictates the highest potentials that are practically inserted between 'a fixed past and an open future'. (Currie, 2007: Pp 5-6)

This roaming helps the readers to expand their understanding of the point the author intends to make. Therefore, Pip is more knowledgeable and telling a story from his own experience and from his own perspective. He provides details throughout the narrative to give the reader a sense of what it is really like living in that story. In this regard, Currie, clarifies that 'narration is comprehended as retrospection more willingly than it is comprehended as expectation, but it cannot really be one without also being the other.' (Ibid, 2007: Pp 5-6)

In this narrative context, anachronisms take the narrative to a specific time that may or may not follow a linear chronological order. It can be a starting or turning point from the past where the main character thinks ahead and call for action on the basis of what is going through a past experience.

Furthermore, anachronisms, in *Great Expectations*, is a very important narrative technique that contributes to the integrity of the novel's subject matter and develops its thematic concerns despite the fact that they did not follow a linear chronological sequence. Jumping the narrative backward in time alongside the voice of narration touches upon other secondary themes that helped explain the basic idea behind them.

Through jumping the narration retrospectively, Dickens intends to make sure the reader becomes more aware of the central theme as the plot unfolds. In this case, 'the narratives usually include what the narratologist Gerard Genette has called anachronisms. (Bennett & Royle, 2004: P 53)

Thus, it is noteworthy to say that 'narrative is categorised by its foregrounding of a group of sequential events or actions which are linked in time.' (Ibid, 2004: P 53)

On this basis, we can say that the narratological structure of *Great Expectations* is affected by the act of remembrance. Pip takes the narration backwards in time and touches upon other sub-plot, a secondary plot that runs in correspondence with the major plot. Its main function is helping the reader understand what goes around and why things developed that way specifically.

The novel recounts the narrative of orphaned Pip who is looked after by his irritable sister Georgiana Maria, Mrs Joe, and her kind spouse, Joe Gargery. In his early childhood, Pip is suddenly encountered by a run-away prisoner who is straying aberrantly in the marshes. The runaway coerces Pip to fetch him a file and something to eat. Shortly after that, the run-away convict, Abel Magwitch, is taken back to prison after going through a violent contention with another run-away offender called Compeyson, and each is sent back to their jail ships. Later, Miss Havisham who had been abandoned on her presumptive bridal ceremony, asks for Pip to come and amuse her and Estella. By this time, she has secluded herself from life pleasures by living isolated in Satis House with Estella, whom she has adopted

as daughter. However, Estella is brought up as an unemotional, cruel toddler to inflict her snobbishness on all men. Miss Havisham does this in retaliation for Compeyson's betrayal on her wedding day.

Pip becomes infatuated by Estella's beauty, but she straight away rejects his love. To her he just 'a common-labouring boy'. (GE, ch.8) Accordingly, he starts to loathe his humble backgrounds.

Later, the fourteen-year-old Pip has a chance of visiting Miss Havisham who arranged his apprenticeship training to gain experience from Joe Gargery, the villager smith, thus he is not supposed to frequent Satis House anymore and accordingly he won't be able to see Estella. Some years later, after four years of training, Pip is visited by a proficient solicitor called Jaggers, who he once had met on the stairs at Miss Havisham's Satis House. The lawyer has arrived to notify Pip that he is receiving money to begin his life as a gentleman and that fortunate prospects of exquisite affluence are waiting for him. The cash is to be received on one condition of keeping the identity of the benefactor confidential, and that Pip is not entitled to detect the true character of this mysterious sponsor. In this case, Pip assumes that his true supporter is no one but Miss Havisham, he formulates the delusion that she is nurturing his upbringing as a gentleman to be qualified for marrying Estella. With this thought in mind, Pip goes to London as a gentleman of great prospects presuming that Miss Havisham is his anonymous patroness. He presumes that she is getting him ready to win over Estella's heart. In London, he makes friendship with Herbert Pocket, Miss Havisham's relative nephew who is similar age to Pip. The two become best friends once they remembered the contest, they had at the courtyard of Satis House (Selby, 1989).

In London, Pip becomes arrogant and conceited, neglecting his buddy villagers and acquaintances, especially Joe Gargery, the devoted metalworker. Later on, after joining a club and because of his lavish lifestyle, Pip gradually incurs a lot of debt, and Estella, who is sent to London to be educated as a lady, continues to ignore and scorn him. The true benefactor's identity is exposed to Pip and to his surprise, Abel Magwitch is the prisoner whom he once assisted on the marshes when he was younger and the person who made money while being transported as a prisoner to the penal colony of Australia.

Feeling totally ashamed that his benefactor is a criminal, Pip despises Magwitch's contaminated money. He is embarrassed of the fact that he is receiving wealth from a felonious convict. His depression is exacerbated when he realizes that Estella gets married to the unsophisticated Bentley Drummle who is acting austere to everyone. However, Magwitch who is deceived by Compeyson, gets a worse trial, and is sentenced to death. What intensifies the situation is when Magwitch finally dies in the prison even before he can be executed. He dies in peace knowing that Estella is well and healthy. Pip is sympathetic with him and asks God to forgive him.

Before this, Pip comes to the conclusion that Estella is Magwitch's daughter whom he thought to be dead, and that Molly is her real mother who has been defended on a crime account of stabbing a woman in a barn. Later, she becomes Jaggers's housekeeper hence after and that Compeyson is the conspirator who has abandoned Miss Havisham at the bridal ceremonial.

Eventually, Pip falls into financial troubles and after suffering some health problems he is cherished tolerantly by Joe and Biddy. Joe works out all his debts, and Pip begins to comprehend his inactive thoughtlessness and carelessness. Knowing this, he returns to his village with the intention of proposing to Biddy for marriage.

On his return to the village, Pip finds Biddy and Joe the blacksmith in the house getting ready to enjoy their wedding day. At this moment Pip decides to reconsider his lifestyle through hard work with Herbert in shipping. After eleven years, Pip returns to Satis House where Miss Havisham is no longer alive, there, he meets Estella, who was mistreated and abused by Drummle. Despite the fact that she is a widow who endured a lot in the company of her abusing late husband, she is a transformed, loving and friendly lady.

They join their hands together with the aim of getting the bliss of mutual friendship, contentment as well as marriage.

Focalisation in Great Expectations

In Genette's terms if the narrative's view point is expressed through narrator, then discussion depends on whether or not events are focalised through the narrator's consciousness at the moment of narration or at a specific time in the past when events took place. Genette distinguishes between two notions: internal focalization where the narrative is focused through the consciousness of the character and, external focalization where the narrative is focused on a character, not through him.

In Great Expectations, Pip is the character whose point of view directs this narrative perspective. Charles Dickens places his authorial intention and criticism on materialistic philosophy in Great Expectations. In different positions in the novel money represent power or control over people. Throughout Great Expectations, the reader discovers the money, except for Joe who is the eventual representation of good and thoughtfulness in a world encircled by meanness and greediness, is the driving force that led to the character's atrocity.

The theme of money reflects the impact of the materialistic philosophy upon the Victorian society and its morality. The greed for money leads to the corruption of morals. The essence of Charles Dickens' Great Expectations handles the effect of the materialistic philosophy on the major characters. Aside from that, other themes include felony and forfeiture, enactment and regulations, in addition to the self-respect of workers in the workplace.

A lot of characters in the novel confirm through their behaviour their gluttony for financial gains and benefits no matter how. Being wealthy, Miss Havisham's unprivileged relatives, occasionally, pay her frequent visits specifically on her date of birth to acquire her approval and her financial generosity. Besides she is the same woman in the novel who was betrayed by Compeyson and her half-brother

Arthur. Their obsession with money provoked their criminal greediness. As a result, Compeyson stole the lady's fortune, broke her heart, then she was abandoned by him.

Miss Havisham's relatives resent Pip who noticed their abhorrence and loathing in return. Pip realized their concerns about the money she spends for fear that she turns to be the financial supporter of him on account of their personal possible inheritances. He believed her relatives had detested him out of their greediness and embitterment. Unquestionably, when they had flattered Pip's affluence to an excessive degree, yet it came in an obsequious manner and with utter spitefulness.' (GE 2002: 201)

In volume two, Chapter 5, Jaggers is very materialistic as he understood life as something evil in essence. Whereas, in Wemmick's vision life is a mathematical formula of how much one can lose or gain. It is a matter of unsentimental egocentricity and obtaining valuable objects from condemned prisoners to easily transfer to money.

In his house, he exhibited different items that he took from executed convicts saying that they were all valuable objects that he had already taken from condemned prisoners. To him they are of low interest but they are transportable belongings that he can easily change to money. He is teaching Pip a lesson of how to get hold of such portable stuffs that may seem unworthy of obtaining if he handles the matter with his brilliant lookout. He advises Pip to get hold of whatever assets he grips bigger or small, because in his materialistic vision they give money. (GE 2002: 199)

He's entirely materialistic. 'By reducing humanity throughout this manner, he can challenge everything. He studies vulnerable men observe them and then treat them dispassionately and analytically as a physician. Certainly, in chapter 32, Pip recognizes that John Wemmick contemplates the customers as an inanimate lifeless object.

Chapter 32 incorporates nearly all horrendous acts in Great Expectations and this is noticeable the minute Wemmick shows Pip a convicted guy saying that the fleshy standing man whom he was able to see at the moment he was writing dressed in a shabby olivaceous collard coat. With a strange paleness spreading the roseate blush in his skin, and eyes that kept promenading around once he attempted to settle there, he approached and situated himself near a nook of the niches, putting his oily hand over his hat. This greasy hand has a representational meaning of uncleanness of the mind and heart like bloodless object with neither solemn nor merry 'military salute.' (Bloom, 2005: P. 96)

Even Pip, the hero of the novel, is inclined towards financial considerations. He believes that wealth and materialistic benefits are superior to human relationships. To him, human relationships challenges the progress

of materialistic prosperity. Pip's first visit to Satis House prompted his sense lowliness in comparison with Miss Havisham and her adopted daughter. Their social status is much more superior than Pip's. Accordingly, he began to despise himself as a common labouring boy. Being a smith in the forge with coarse hands seems to agitate him like a constant reminder of his inferior background. Now his

falling in love with Estella and his want for gentility is increased. It is also ignited by his fascination of her. Furthermore, Pip's whole attitude of life transforms greatly as soon as, the solicitor arrives at the forge to inform him and Joe that great future prospects are going to transform Pip's life by virtue of financial funding from a hidden benefactor. Learning that he is about to become a man of great expectations, his snobbishness further increases.

Pip driven by his eagerness to money leaves without expressing any sign of regret for leaving Joe. He soon bids him farewell and leaves to London. After getting a message of Joe's expected visit to see him in London, Pip's reaction to the expected visit is so confusing. He becomes upset and feels uncomfortable to meet Joe who in Pip's eyes nothing but a common villager who lacks refined manners of gentlemen. Therefore, he feels embarrassed of meeting him in Herbert's flat. For these reasons, Pip is neither appreciative nor welcoming to Joe's visit to the extent that he shows less gratitude to his thoughtful watchfulness and he is unmindful of his profound devotion. Now, Pip associates his lifestyle to that of town that's the reason why he prefers spending his time in an inn rather than working at the forge when he has returned to his hometown. This action hurts the feeling of both Bidy and Joe who feel deeply offended by that transformation in Pip's attitude, yet they remained exceptionally silent.

Pip's behaviour is badly influenced by the power of money which makes him self-centred and unfriendly. He is no longer affectionate and he intermittently communicate with Joe whom he used to love when he was a little innocent boy. Despite this coldness, he reproaches himself and undergoes internal pangs of conscience for profiting in London while those who honestly care for him suffers from his disregard. Due to this feeling, he evades facing Joe. In other words, he still believes that money is crucial to his survival as a gentleman who is eager to develop a social conduct that conforms to the standards of the highest social rank.

All characters, except Joe, are not living to enjoy modest life, but rather living to hoard money even if they withdraw it from the needy, their excessive gluttony for lavish wealth is represented in their behaviour. Herbert, Pip's friend has limitless desire for money although he is seen an honourable person throughout the novel. He also has an inclination to hold Miss Havisham's attention resulting from his big aspiration that she may favour him in winning over Estella's heart for marriage. Yet, when he undergoes financial problems, feeling remorseful for the way she has raised Estella, Miss Havisham agrees to offer Herbert some money, on Pip's request, in an attempt to make up for this guilt. Generally speaking, the serious tension between materialistic philosophy represented in money and real happiness represented in unconditional love is fundamental in the novel. They are the antagonists that unwilling to compromise and both of them trigger all Charles Dickens's novels.

Generally speaking, capitalism absolutely intricates the countenance of true love. It is mostly a central topic within Great Expectations. Nevertheless, sharing one thing in common is principally thrilling. All characters with no exception has the need for romance and for a healthy human relationship with

every other person, but that is regularly constantly violated and overlooked by monetary concerns. In such a situation characters turn out to be devices coming out from a place of self-interest. This case of infringement involves many victims. For instance, Estella is submitted to Miss Havisham as a kind of compensation where Jaggers claims his fees for winning Molly's case and protecting her from capital punishment; Pip is transferred to Satis House with the intention of amusing Estella and adopting mother Miss Havisham. He frequents their mansion but after finalising flirting with his tender feelings, he is sent away to obtain an apprenticeship with Joe Gargery, the smith; also the infidelity of Compeyson and his betrayal of Miss Havisham intensify the theme of over indulgence in monetary considerations. Eventually, the entire narrative revolves around one broader idea which results in the tension between romance and money, this tension that inhabits most characters.

Accordingly, Pip leaves behind Joe's pure paternal care, he willingly relinquishes the village lifestyle and the people he has already had any connection with during his life there to follow his desires for gentility and great prospects of London. There, he has everything close to him, money within arm's reach, and life at its best where he spends lavishly and foolishly without reservation. Yet, the pang-of-conscience make his head spins and coerces him to reconsider his actions. He feels guilty for not retaining his affiliation with Joe by keeping it his big hidden clandestine; he re-evaluates his love for Estella seeing how she disregards and despises him, he also reassesses his association with the Finches Club in an attempt to be a gentleman, but he is rejected by them. He discovers that they have nothing to do with true gentility only spending money. Pip also discovers that he is sentimentally isolated and deprived from true love.

This proposes that most characters have a strange willingness to belittle the importance of true love that is fundamental for all humans whether they are wealthy or deprived. In this context, Pip began to recognize his responsibility about his feeling of loss that was mostly a result of a choice he made himself. He chose to believe that wealth and self-interest is the ultimate goal through which he could easily buy love. Yet, based on a coming-of-age evidence, he discovers that all characters are mostly in need of love and that they could not afford it despite the wealth they possess. Money could not secure the warm, honest love or pure friendship. This would be impossible to achieve in the presence of materialistic gluttony and its manifestations. (Selby, 1989: P 34)

Conclusion

Great Expectations as a narrative recounts two times and is basically oriented to a broader point of view regarding the negative impact of capitalism on the individual. The novel eventually displays the aftermath damage of this antagonistic condition that could be seen in the deterioration of friendly relations and depreciating birth culture while clinging to the quest of money.

Between Pip's childhood and his adulthood, strong ramifications exist and echo regretting his choice of drifting away from his village backgrounds and from his pure heart. The novel depicts a number of tragedies victimised by their decisions of belittling love and drifting away from their true nature that has strong inclination towards healthy social relationships that are based on all kinds of altruism.

The behaviour of some characters explains this tendency. For instance, Jaggers washes his hands obsessively. Miss Havisham deeply regrets raising up Estella with intention of breaking men's heart in reaction to the harm Compeyson, who pretended to be her fiance, has caused to her. Pip regrets his reaction and feel of embarrassment when Joe has visited him in London. Orlick is responsible for the attack on Mrs Joe. Magwitch regrets his wicked scheme with Compeyson and her half-brother Arthur to rob Miss Havisham. Psychologically, they all share in remorse and guilty conscience. This orientation is shown up throughout the narrative at different times and is determined within different phases of the character's lifetime.

Thus, the order of narration mimics the narrator's way of memorising events arranged in the chronological order they appeared to him. Thus, he touches upon other stories that helps the reader understand the focal point of the narrative as the audience discovers that all characters share the similar concerns.

Money is the driving force behind their atrocities because they naturally can't live without love.

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