

Great Expectations

Grote verwachtingen is de dertiende roman van Charles Dickens en zijn voorlaatste voltooide roman. Het toont de opvoeding van een wees met de bijnaam Pip (het boek is een Bildungsroman; een coming-of-age-verhaal). Het is de tweede roman van Dickens, na David Copperfield, die volledig in de eerste persoon wordt verteld. De roman werd voor het eerst als serie gepubliceerd in Dickens' wekelijkse tijdschrift *All the Year Round*, van 1 december 1860 tot augustus 1861. In oktober 1861 publiceerden Chapman en Hall de roman in drie delen.

De roman speelt zich af in Kent en Londen in het begin tot het midden van de 19e eeuw [5] en bevat enkele van de meest gevierde scènes van Dickens, beginnend op een kerkhof, waar de jonge Pip wordt aangesproken door de ontsnapte veroordeelde Abel Magwitch. *Great Expectations* zit vol met extreme beelden – armoede, gevangenisstraffen en kettingen, en vechten tot de dood – en heeft een kleurrijke cast van personages die de populaire cultuur zijn binnengedrongen. Deze omvatten de excentrieke Miss Havisham, de mooie maar koude Estella, en Joe, de ongekunstelde en vriendelijke smid. De thema's van Dickens zijn onder meer rijkdom en armoede, liefde en afwijzing, en de uiteindelijke triomf van het goede over het kwade. *Great Expectations*, dat populair is bij zowel lezers als literaire critici, [6] [7] is in vele talen vertaald en talloze keren aangepast in verschillende media.

Na de release kreeg de roman bijna universele bijval. Hoewel Dickens 'tijdgenoot Thomas Carlyle het minachtend noemde als “die Pip-onzin”, reageerde hij niettemin op elke nieuwe aflevering met “brullen van het lachen”. [8] Later prees George Bernard Shaw de roman en beschreef het als “allemaal uit één stuk en consequent waarheidsgetrouw”. [9] Tijdens de seriële publicatie was Dickens tevreden met de publieke reactie op *Great Expectations* en de verkopen ervan; Toen het complot zich voor het eerst in zijn hoofd vormde, noemde hij het “een heel fijn, nieuw en grotesk idee”. [11]

In de 21e eeuw behoudt de roman goede beoordelingen onder literaire critici [12] en in 2003 stond hij op de 17e plaats in de BBC 's The Big Read- peiling. [13]

Inhoud

Samenvatting van het perceel

Het boek bevat drie “stadia” van Pip's verwachtingen.

Eerste fase

Pip is een wees, ongeveer zeven jaar oud, die met zijn opvliegende oudere zus en haar vriendelijke smid-echtgenoot Joe Gargery in de moerassen aan de kust van Kent woont. Op kerstavond 1812 [14] bezoekt Pip de graven van zijn ouders en broers en zussen. Daar ontmoet hij onverwachts een ontsnapte veroordeelde die hem met de dood bedreigt als hij geen eten en gereedschap terugbrengt. Doodsbang steelt Pip een dossier tussen Joe's gereedschap en een taart en cognac die bedoeld waren voor het kerstdiner, die hij bij de veroordeelde bezorgt.

Die avond staat de zus van Pip op het punt de ontbrekende taart te zoeken als er soldaten arriveren en Joe vragen om wat boeien te repareren. Joe en Pip vergezellen hen naar de moerassen om de veroordeelde te heroveren, die vecht met een andere ontsnapte veroordeelde. De eerste veroordeelde bekent voedsel te hebben gestolen en Pip te hebben opgeruimd. [15]

Pip schaamt zich voor Joe in Satis House, door Francis Arthur Fraser

Er gaan een paar jaar voorbij. Miss Havisham, een rijke en teruggetrokken oude vrijster, vraagt

meneer Pumblechook, een familielid van de Gargerys, om een jongen te zoeken die haar kan bezoeken. Ze werd bij het altaar gedumpt en draagt nog steeds haar oude trouwjurk en woont in het vervallen Satis House. Pip bezoekt Miss Havisham en wordt verliefd op Estella, haar geadopteerde dochter. Estella is afstandelijk en vijandig tegenover Pip, wat juffrouw Havisham aanmoedigt. Tijdens een bezoek gaat een andere jongen een vuistgevecht aan met Pip, waarbij Pip gemakkelijk de overhand krijgt. Estella kijkt toe en laat Pip haar daarna kussen. Pip bezoekt Miss Havisham regelmatig, totdat hij oud genoeg is om een vak te leren. [16]

Joe vergezelt Pip voor het laatste bezoek aan juffrouw Havisham, waar ze het geld geeft om Pip te laten binden als leerling-smid. Joe's norse assistent, Dolge Orlick, is jaloers op Pip en heeft een hekel aan mevrouw Joe. Als Pip en Joe niet thuis zijn, wordt Joe's vrouw op brute wijze aangevallen, waardoor ze niet meer kan praten of haar werk kan doen. Orlick wordt verdacht van de aanslag. Mevrouw Joe verandert en wordt goedhartig na de aanval. Pip's voormalige klasgenoot Biddy voegt zich bij het huishouden om te helpen met haar zorg. [17]
Juffrouw Havisham met Estella en Pip. Kunst door HM Brock

Vier jaar nadat Pip in de leer is gegaan, deelt meneer Jaggers, een advocaat, hem mee dat hij geld heeft gekregen van een anonieme beschermheer, waardoor hij een heer kan worden. Pip gaat naar Londen vertrekken, maar in de veronderstelling dat juffrouw Havisham zijn weldoenster is, bezoekt hij haar eerst. [18]
Tweede podium

Pip vestigt zich in Londen in Barnard's Inn met Herbert Pocket, de zoon van zijn leermeester, Matthew Pocket, die een neef is van Miss Havisham. Pip realiseert zich dat Herbert de jongen is met wie hij jaren geleden vocht. Herbert vertelt Pip hoe juffrouw Havisham werd bedrogen en verlaten door haar verloofde. Pip ontmoet medeleerlingen, Bentley Drummle, een brute man uit een rijke adellijke familie, en Startop, die aardig is. Jaggers betaalt het geld dat Pip nodig heeft. [19] Tijdens een bezoek ontmoet Pip de huishoudster van Jaggers, Molly, een voormalige veroordeelde.

Wanneer Joe Pip bezoekt in Barnard's Inn, schaamt Pip zich om met hem gezien te worden. Joe geeft een bericht door van juffrouw Havisham dat Estella op bezoek zal zijn in Satis House. Pip keert daar terug om Estella te ontmoeten en wordt aangemoedigd door juffrouw Havisham, maar hij vermijdt een bezoek aan Joe. Hij is verontrust om te zien dat Orlick nu in dienst is van juffrouw Havisham. Hij maakt zijn twijfels kenbaar aan Jaggers, die het ontslag van Orlick belooft. Terug in Londen wisselen Pip en Herbert hun romantische geheimen uit: Pip is dol op Estella en Herbert is verloofd met Clara. Pip ontmoet Estella wanneer ze naar Richmond wordt gestuurd om kennis te maken met de samenleving. [20]

Pip en Herbert bouwen schulden op. Mevrouw Joe sterft en Pip keert terug naar zijn dorp voor de begrafenis. Het inkomen van Pip is vastgesteld op £ 500 (gelijk aan £ 45.000 in 2021) per jaar wanneer hij op eenentwintigjarige leeftijd volwassen wordt. Met de hulp van Jaggers' klerk, Wemmick, is Pip van plan Herberts toekomstperspectieven te helpen verbeteren door hem anoniem een baan te bezorgen bij de cargadoor, Clarriker's. Pip neemt Estella mee naar Satis House. Zij en juffrouw Havisham maken ruzie over Estella's kilheid. In Londen maakt Bentley Drummle Pip woedend door een toast uit te brengen op Estella. Later, op een Assembly Ball in Richmond, is Pip er getuige van dat Estella Bentley Drummle ontmoet en waarschuwt haar voor hem; ze antwoordt dat ze er geen moeite mee heeft hem in de val te lokken. [21]

Een week nadat hij 23 jaar oud is geworden, hoort Pip dat zijn weldoener de veroordeelde is die hij op het kerkhof tegenkwam, Abel Magwitch, die na zijn gevangenneming naar New South Wales was

vervoerd . Hij is rijk geworden nadat hij daar zijn vrijheid heeft verkregen, maar kan op straffe van de dood niet terugkeren naar Engeland. Hij keert echter terug om Pip te zien, die de motivatie was voor al zijn succes.

Derde fase

Pip is geschokt en stopt met het aannemen van Magwitch's geld. Hij en Herbert Pocket bedenken een plan voor Magwitch om uit Engeland te ontsnappen. [22]

Magwitch deelt zijn verleden met Pip en onthult dat de ontsnapte veroordeelde met wie hij op het kerkhof vocht, Compeyson was , de fraudeur die Miss Havisham in de steek had gelaten. [23]

Pip keert terug naar Satis House om Estella te bezoeken en ontmoet Bentley Drummle, die haar ook is komen opzoeken en nu Orlick als zijn bediende heeft. Pip beschuldigt juffrouw Havisham ervan hem te hebben misleid over zijn weldoener. Ze geeft toe dat te hebben gedaan, maar zegt dat het haar plan was om haar familieleden te ergeren. Pip verklaart zijn liefde aan Estella, die hem koeltjes vertelt dat ze van plan is met Drummle te trouwen. Met een gebroken hart loopt Pip terug naar Londen, waar Wemmick hem waarschuwt dat Compeyson hem zoekt. Pip en Herbert zetten de voorbereidingen voor de ontsnapping van Magwitch voort. [24]

Bij Jaggers thuis voor het avondeten, vertelt Wemmick aan Pip hoe Jaggers zijn dienstmaagd Molly verwierf en haar van de galg redde toen ze werd beschuldigd van moord. [25]

Dan, vol wroeging, vertelt juffrouw Havisham aan Pip hoe de baby Estella door Jaggers bij haar werd gebracht en door haar werd opgevoed om gevoelloos en harteloos te zijn. Ze weet niets over Estella's afkomst. Ze vertelt Pip ook dat Estella nu getrouwd is. Ze geeft Pip geld om de positie van Herbert Pocket bij Clarriker's te betalen en vraagt om zijn vergeving. Als Pip op het punt staat te vertrekken, vat de jurk van juffrouw Havisham vlam. Pip redt haar en verwondt zichzelf daarbij. Ze sterft uiteindelijk aan haar verwondingen en betreurt haar manipulatie van Estella en Pip. Pip realiseert zich nu dat Estella de dochter is van Molly en Magwitch. Wanneer Jaggers hiermee wordt geconfronteerd, ontmoedigt Jaggers Pip om naar zijn vermoedens te handelen. [26]

Magwitch maakt zich bekend bij Pip

Een paar dagen voor de geplande ontsnapping van Magwitch wordt Pip door een anonieme brief misleid om naar een sluishuis in de buurt van zijn oude huis te gaan, waar hij wordt gegrepen door Orlick, die van plan is hem te vermoorden en vrijelijk toegeeft Pip's zus te hebben verwond. Terwijl Pip op het punt staat door een hamer te worden geslagen, arriveren Herbert Pocket en Startop en redden Pip's leven. Ze halen alle drie Magwitch op om hem naar de stoomboot naar Hamburg te roeien, maar ze worden opgewacht door een politieboot met aan boord Compeyson, die heeft aangeboden Magwitch te identificeren. Magwitch grijpt Compeyson en ze vechten in de rivier. Magwitch is ernstig gewond en wordt meegenomen door de politie. Het lichaam van Compeyson wordt later gevonden. [27]

Pip is zich ervan bewust dat het fortuin van Magwitch na zijn proces naar de Kroon zal gaan. Herbert, die zich voorbereidt om naar Caïro te verhuizen, Egypte, om het kantoor van Clarriker daar te leiden, biedt Pip daar een baan aan. Pip bezoekt Magwitch altijd in het gevangenisziekenhuis terwijl hij wacht op zijn proces, en vertelt hem op het sterfbed van Magwitch dat zijn dochter Estella nog leeft. Na het vertrek van Herbert naar Caïro wordt Pip ziek in zijn kamer en wordt hij gearresteerd wegens schulden. Joe verzorgt Pip echter weer gezond en betaalt zijn schuld af. Wanneer Pip begint te herstellen, glijdt Joe weg. Pip keert dan terug om Biddy een aanzoek te doen, maar ontdekt dat ze met Joe is getrouwd. Pip vraagt Joe om vergeving, belooft hem terug te betalen en vertrekt naar Caïro. Daar deelt hij onderdak met Herbert en Clara, en uiteindelijk wordt hij derde in het gezelschap. Pas dan komt Herbert erachter dat Pip heeft betaald voor zijn positie in het bedrijf. [28]

Na elf jaar in Egypte te hebben gewerkt, keert Pip terug naar Engeland en bezoekt Joe, Bidy en hun zoon Pip Jr. Dan ontmoet hij in de ruïnes van Satis House de weduwe Estella, die Pip om vergeving vraagt en hem verzekert dat haar ongeluk, en haar gewelddadige huwelijk met Drummle tot aan zijn dood, heeft haar hart geopend. Terwijl Pip Estella's hand vastpakt en ze de maanverlichte ruïnes verlaten, ziet hij "geen schaduw van een ander die van haar afscheid neemt". [29]

Karakters

Pip en zijn gezin

Philip Pirrip , bijgenaamd Pip, een wees en de hoofdrolspeler en verteller van Great Expectations . In zijn jeugd droomde Pip ervan om smid te worden, net als zijn vriendelijke zwager Joe Gargery. In Satis House , ongeveer 8 jaar oud, ontmoet hij Estella en wordt verliefd op hem, en hij vertelt Bidy dat hij een heer wil worden. Als resultaat van Magwitch 's anonieme bescherming, woont Pip in Londen nadat hij het smidse vak heeft geleerd, en wordt hij een heer. Pip gaat ervan uit dat zijn weldoener juffrouw Havisham is; de ontdekking dat zijn ware weldoener een veroordeelde is, schokt hem. Pip, aan het einde van het verhaal, wordt verenigd met Estella.

Joe Gargery, Pip's brother-in-law, and his first father figure. He is a blacksmith who is always kind to Pip and the only person with whom Pip is always honest. Joe is disappointed when Pip decides to leave his home to live in London to become a gentleman rather than be a blacksmith in business with Joe. He is a strong man who bears the shortcomings of those closest to him.

Mrs Joe Gargery, Pip's hot-tempered adult sister, Georgiana Maria, called Mrs Joe, is more than 20 years older than Pip. She brings him up after their parents' death. She does the work of the household but too often loses her temper and beats her family. Orlick, her husband's journeyman, attacks her during a botched burglary, and she is left disabled until her death.

Mr Pumblechook, Joe Gargery's uncle, an officious bachelor and corn merchant. While not knowing how to deal with a growing boy, he tells Mrs Joe, as she is known, how noble she is to bring up Pip. As the person who first connected Pip to Miss Havisham, he claims to have been the original architect of Pip's expectations. Pip dislikes Mr Pumblechook for his pompous, unfounded claims. When Pip stands up to him in a public place, after those expectations are dashed, Mr Pumblechook turns those listening to the conversation against Pip.

Miss Havisham and her family

Miss Havisham, a wealthy spinster who takes Pip on as a companion for herself and her adopted daughter, Estella. Havisham is a wealthy, eccentric woman who has worn her wedding dress and one shoe since the day that she was jilted at the altar by her fiancé. Her house is unchanged as well. She hates all men, and plots to wreak a twisted revenge by teaching Estella to torment and spurn men, including Pip, who loves her. Miss Havisham is later overcome with remorse for ruining both Estella's and Pip's chances for happiness. Shortly after confessing her plotting to Pip and begging for his forgiveness, she is badly burned when her dress accidentally catches fire. In a later chapter Pip learns from Joe that she is dead.

Estella, Miss Havisham's adopted daughter, whom Pip pursues. She is a beautiful girl and grows more beautiful after her schooling in France. Estella represents the life of wealth and culture for which Pip strives. Since Miss Havisham has sabotaged Estella's ability to love, Estella cannot return Pip's passion. She warns Pip of this repeatedly, but he will not or cannot believe her. Estella does not know that she is the daughter of Molly, Jagger's housekeeper, and the convict Abel Magwitch, given up for adoption to Miss Havisham after her mother was arrested for murder. In marrying Bentley Drummle, she rebels against Miss Havisham's plan to have her break a husband's heart, as Drummle is not interested in Estella but simply in the Havisham fortune.

Matthew Pocket, Miss Havisham's cousin. He is the patriarch of the Pocket family, but unlike her other relatives, he is not greedy for Havisham's wealth. Matthew Pocket tutors young gentlemen, such as Bentley Drummle, Startop, Pip and his own son Herbert.

Herbert Pocket, the son of Matthew Pocket, who was invited like Pip to visit Miss Havisham, but she did not take to him. Pip first meets Herbert as a "pale young gentleman" who challenges Pip to a fistfight at Miss Havisham's house when both are children. He later becomes Pip's friend, tutoring him in the "gentlemanly" arts and sharing his rooms with Pip in London.

Camilla, one of the sisters of Matthew Pocket, and therefore a cousin of Miss Havisham, she is an obsequious, detestable woman who is intent on pleasing Miss Havisham to get her money.

Cousin Raymond, a relative of Miss Havisham who is only interested in her money. He is married to Camilla.

Georgiana, a relative of Miss Havisham who is only interested in her money. She is one of the many relatives who hang around Miss Havisham "like flies" for her wealth.

Sarah Pocket, the sister of Matthew Pocket, relative of Miss Havisham. She is often at Satis House. She is described as "a dry, brown corrugated old woman, with a small face that might have been made out of walnut shells, and a large mouth like a cat's without the whiskers".

From Pip's youth

The Convict, who escapes from a prison ship, whom Pip treats kindly, and who in turn becomes Pip's benefactor. His name is Abel Magwitch, but he uses the aliases "Provis" and "Mr. Campbell" when he returns to England from exile in Australia. He is a lesser actor in crime with Compeyson, but gains a longer sentence in an apparent application of justice by social class. Mr and Mrs Hubble, simple folk who think they are more important than they really are. They live in Pip's village.

Mr Wopsle, clerk of the church in Pip's village. He later gives up the church work and moves to London to pursue his ambition to be an actor, adopting the stage name "Mr Waldengarver". He sees the other convict in the audience of one of his performances, attended also by Pip.

Biddy, Wopsle's second cousin and near Pip's age; she teaches in the evening school at her grandmother's home in Pip's village. Pip wants to learn more, so he asks her to teach him all she can. After helping Mrs Joe after the attack, Biddy opens her own school. A kind and intelligent but poor young woman, she is, like Pip and Estella, an orphan. She acts as Estella's foil.

Orlick was attracted to her, but she did not want his attentions. Pip ignores her affections for him as he pursues Estella. Recovering from his own illness after the failed attempt to get Magwitch out of England, Pip returns to claim Biddy as his bride, arriving in the village just after she marries Joe Gargery. Biddy and Joe later have two children, one named after Pip. In the ending to the novel discarded by Dickens but revived by students of the novel's development, Estella mistakes the boy as Pip's child.

Mr Jaggers and his circle

Mr Wemmick and "The Aged P"., illustration by Sol Eytinge Jr.

Mr Jaggers, prominent London lawyer who represents the interests of diverse clients, both criminal and civil. He represents Pip's benefactor and Miss Havisham as well. By the end of the story, his law practice links many of the characters.

John Wemmick, Jaggers's clerk, who is Pip's chief go-between with Jaggers and looks after Pip in London. Wemmick lives with his father, "The Aged Parent", in a small replica of a castle, complete with a drawbridge and moat, in Walworth.

Molly, Mr Jaggers's maidservant whom Jaggers saved from the gallows for murder. She is revealed to be Magwitch's estranged wife and Estella's mother.

Antagonists

Compeyson, a convict who escapes the prison ship after Magwitch, who beats him up ashore. He is Magwitch's enemy. A professional swindler, he was engaged to marry Miss Havisham, but he was in league with her half-brother, Arthur Havisham, to defraud Miss Havisham of part of her fortune. Later he sets up Magwitch to take the fall for another swindle. He works with the police when he learns Abel Magwitch is in London, fearing Magwitch after their first escapes years earlier. When the police boat encounters the one carrying Magwitch, the two grapple, and Compeyson drowns in the Thames. Arthur Havisham, younger halfbrother of Miss Havisham, who plots with Compeyson to swindle her.

Dolge Orlick, journeyman blacksmith at Joe Gargery's forge. Strong, rude and sullen, he is as churlish as Joe is gentle and kind. He ends up in a fistfight with Joe over Mrs Gargery's taunting, and Joe easily defeats him. This sets in motion an escalating chain of events that leads him secretly to assault Mrs Gargery and to try to kill her brother Pip. The police ultimately arrest him for housebreaking into Uncle Pumblechook's, where he is later jailed.

Bentley Drummle, a coarse, unintelligent young man from a wealthy noble family being "the next heir but one to a baronetcy".[30] Pip meets him at Mr Pocket's house, as Drummle is also to be trained in gentlemanly skills. Drummle is hostile to Pip and everyone else. He is a rival for Estella's attentions and eventually marries her and is said to abuse her. He dies from an accident following his mistreatment of a horse.

Other characters

Clara Barley, a very poor girl living with her gout-ridden father. She marries Herbert Pocket near the novel's end. She dislikes Pip at first because of his spendthrift ways. After she marries Herbert, they invite Pip to live with them.

Miss Skiffins bezoekt af en toe het huis van Wemmick en draagt groene handschoenen. Die groene handschoenen verwisselt ze voor witte als ze met Wemmick trouwt.

Startop is , net als Bentley Drummle, Pip's medestudent, maar in tegenstelling tot Drummle is hij aardig. Hij helpt Pip en Herbert bij hun pogingen om Magwitch te helpen ontsnappen.

Het creatieve proces

Charles Dickens , ca. 1860

As Dickens began writing *Great Expectations*, he undertook a series of hugely popular and remunerative reading tours. His domestic life had, however, disintegrated in the late 1850s and he had separated from his wife, Catherine Dickens, and was having a secret affair with the much younger Ellen Ternan. It has been suggested that the icy teasing of the character Estella is based on Ellen Ternan's reluctance to become Dickens's mistress.[31]

Beginning

In his *Book of Memoranda*, begun in 1855, Dickens wrote names for possible characters: Magwitch, Provis, Clarriker, Compey, Pumblechook, Orlick, Gargery, Wopsle, Skiffins, some of which became familiar in *Great Expectations*. There is also a reference to a "knowing man", a possible sketch of Bentley Drummle.[32] Another evokes a house full of "Toadies and Humbugs", foreshadowing the visitors to Satis House in chapter 11.[32][33] Margaret Cardwell discovered the "premonition" of *Great Expectations* from a 25 September 1855 letter from Dickens to W. H. Wills, in which Dickens speaks of recycling an "odd idea" from the Christmas special "A House to Let " en "de spil waarom mijn volgende boek zal draaien". [34] [35] Het "vreemde idee" betreft een persoon die "zich terugtrekt in een oud eenzaam huis...vastbesloten om de wereld buiten te sluiten en geen gemeenschap ermee". [34]

In een brief van 8 augustus 1860 aan Thomas Carlyle meldde Dickens zijn opwinding telkens wanneer hij een nieuw boek voorbereidde. [32] Een maand later kondigde Dickens in een brief aan John Forster aan dat hij net een nieuw idee had. [36]

Publicatie in het hele jaar door

Advertentie voor hoge verwachtingen in het hele jaar door

Dickens was blij met het idee en noemde het in een brief aan Forster "zo'n heel fijn, nieuw en grotesk idee". Hij was van plan "een klein stukje", een "groteske tragikomische opvatting", te schrijven over een jonge held die bevriend raakt met een ontsnapte veroordeelde, die vervolgens een fortuin verdient in Australië en anoniem zijn eigendom aan de held nalaat . Uiteindelijk verliest de held het geld omdat het verbeurd wordt verklaard aan de Kroon. In zijn biografie van Dickens schreef Forster dat in het vroege idee "de kiem was van Pip en Magwitch, die hij aanvankelijk van plan was de basis te leggen voor een verhaal in de oude twintigcijferige vorm". [37] Dickens presenteerde de relatie tussen Pip en Magwitch die cruciaal was voor *Great Expectations* maar zonder Miss Havisham, Estella of andere personages die hij later creëerde.

Naarmate het idee en de ambitie van Dickens groeiden, begon hij te schrijven. In september zag het weekblad *All the Year Round* echter zijn verkoop dalen en verloor zijn vlaggenschippublicatie, *A Day's Ride* van Charles Lever, de gunst bij het publiek. Dickens "riep een krijgsraad bijeen", en geloofde dat om de situatie te redden "het enige was dat [hem] moest toeslaan". Het "zeer fijne, nieuwe en groteske idee" werd de nieuwe steun van het tijdschrift: weekbladen, vijfhonderd pagina's, iets meer dan een jaar (1860-1861), zesendertig afleveringen, vanaf 1 december. Het tijdschrift bleef de roman van Lever publiceren tot de voltooiing ervan op 23 maart 1861, [39] maar het werd ondergeschikt aan *Great Expectations*. De verkoop werd onmiddellijk hervat en critici reageerden positief, zoals blijkt uit de lof van *The Times*: "Great Expectations is inderdaad niet [Dickens's] beste werk, maar het moet worden gerangschikt onder zijn gelukkigste". [40]

Dickens, wiens gezondheid niet de beste was, vond "De planning van week tot week was onvoorstelbaar moeilijk", maar zette door. [39] Hij dacht dat hij "een goede naam" had gevonden, besloot de eerste persoon "overall" te gebruiken, en vond het begin "overdreven grappig": "Ik heb een kind en een goedaardige dwaze man in relaties gebracht dat lijkt me erg grappig". [41] Vier wekelijkse afleveringen werden in oktober 1860 "van het wiel geslepen", [42] en afgezien van één verwijzing naar de "slavernij" van zijn zware taak, [43] gingen de maanden voorbij zonder de gekwelde kreten die gewoonlijk met het schrijven gepaard gingen. van zijn romans. [39] Hij gebruikte niet eens de nummerplannen of memos; [N 2] hij had slechts een paar aantekeningen over de leeftijden van de personages, de getijdenverschillen voor hoofdstuk 54 en het ontwerp van een einde. Eind december schreef Dickens aan Mary Boyle dat "Great Expectations een zeer groot succes [is] en alom geliefd". [10]

Charles Dickens Jr. (in 1874), mogelijk het model voor Herbert Pocket

Dickens hield zes lezingen van 14 maart tot 18 april 1861, en in mei nam Dickens een paar dagen vakantie in Dover. Aan de vooravond van zijn vertrek nam hij enkele vrienden en familieleden mee voor een boottocht van Blackwall naar Southend-on-Sea. Ogenscheinlijk voor zijn plezier, was de minicruise eigenlijk een werksessie voor Dickens om de oevers van de rivier te onderzoeken ter voorbereiding op het hoofdstuk gewijd aan Magwitch's ontsnaptingspoging. Dickens herzag vervolgens het uiterlijk van Herbert Pocket, ongetwijfeld, beweert Margaret Cardwell, om meer op zijn zoon Charley te lijken. [44] Op 11 juni 1861 schreef Dickens aan Macready dat er grote verwachtingen waren was voltooid en vroeg op 15 juni de redacteur om de roman klaar te maken voor publicatie. [39]

Herzien einde

Na opmerkingen van Edward Bulwer-Lytton dat het einde te triest was, herschreef Dickens het voorafgaand aan publicatie. Het einde dat door Dickens opzij is gezet, laat Pip, die nog steeds vrijgezel is, Estella kort in Londen zien; nadat ze de weduwe van Bentley Drummle was geworden, is ze hertrouwd. [39] [45] Het sprak Dickens aan vanwege zijn originaliteit: "[de] liquidatie zal weg zijn van al dat soort dingen zoals ze conventioneel gaan". [39] [46] Dickens herzag het einde voor publicatie zodat Pip Estella ontmoet in de ruïnes van Satis House, zij is een weduwe en hij is vrijgezel. Zijn veranderingen aan het einde van de roman eindigden niet helemaal met het laatste wekelijkse deel of de eerste gebonden editie, omdat Dickens de laatste zin in de gewijzigde versie uit 1868 verder veranderde van "Ik kon de schaduw zien van geen afscheid van haar" [39] tot "Ik zag geen schaduw van een ander die van haar afscheid nam". [47] Aangezien Pip litotes gebruikt, "geen schaduw van een ander afscheid", is het onduidelijk of Pip en Estella trouwen of dat Pip vrijgezel blijft. Angus Calder, schrijft voor een editie in de Penguin English Library, geloofde dat de minder definitieve bewoording van de gewijzigde versie uit 1868 misschien hintte naar een verborgen betekenis: 'op dit gelukkige moment zag ik de schaduw van ons latere afscheid niet boven ons opdoemen.' [48]

In a letter to Forster, Dickens explained his decision to alter the draft ending: "You will be surprised to hear that I have changed the end of Great Expectations from and after Pip's return to Joe's ... Bulwer, who has been, as I think you know, extraordinarily taken with the book, strongly urged it upon me, after reading the proofs, and supported his views with such good reasons that I have resolved to make the change. I have put in as pretty a little piece of writing as I could, and I have no doubt the story will be more acceptable through the alteration".[49][50]

This discussion between Dickens, Bulwer-Lytton and Forster has provided the basis for much discussion on Dickens's underlying views for this famous novel. Earle Davis, in his 1963 study of Dickens, wrote that "it would be an inadequate moral point to deny Pip any reward after he had shown a growth of character," and that "Eleven years might change Estella too".[51] John Forster felt that the original ending was "more consistent" and "more natural"[52][53] but noted the new ending's popularity.[54] George Gissing called that revision "a strange thing, indeed, to befall Dickens" and felt that Great Expectations would have been perfect had Dickens not altered the ending in deference to Bulwer-Lytton.[N 3][55]

In contrast, John Hillis-Miller stated that Dickens's personality was so assertive that Bulwer-Lytton had little influence, and welcomed the revision: "The mists of infatuation have cleared away, [Estella and Pip] can be joined".[56] Earl Davis notes that G. B. Shaw published the novel in 1937 for The Limited Editions Club with the first ending and that The Rinehart Edition of 1979 presents both endings.[54][57][58]

George Orwell schreef: "Psychologisch gezien is het laatste deel van Great Expectations ongeveer het beste wat Dickens ooit heeft gedaan", maar, net als John Forster en verschillende schrijvers uit het begin van de 20e eeuw, waaronder George Bernard Shaw, vonden dat het oorspronkelijke einde meer consistent was met het concept, evenals de natuurlijke uitwerking van het verhaal. [59] Moderne literaire kritiek is verdeeld over de kwestie.

Publicatie geschiedenis

In periodicals

Dickens and Wills co-owned All the Year Round, one 75%, the other 25%. Since Dickens was his own publisher, he did not require a contract for his own works.[60] Although intended for weekly publication, Great Expectations was divided into nine monthly sections, with new pagination for each.[53] Harper's Weekly published the novel from 24 November 1860 to 5 August 1861 in the US and All the Year Round published it from 1 December 1860 to 3 August 1861 in the UK. Harper's paid £1,000 (equivalent to £100,000 in 2021) for publication rights. Dickens welcomed a contract with Tauchnitz 4 January 1861 for publication in English for the European continent.

Publications in Harper's Weekly were accompanied by forty illustrations by John McLenan;[61] however, this is the only Dickens work published in All the Year Round without illustrations. Editions

Robert L Patten identifies four American editions in 1861 and sees the proliferation of publications in Europe and across the Atlantic as "extraordinary testimony" to Great Expectations's popularity.[62] Chapman and Hall published the first edition in three volumes in 1861,[2][3][4] five subsequent reprints between 6 July and 30 October, and a one-volume edition in 1862. The "bargain" edition was published in 1862, the Library Edition in 1864, and the Charles Dickens edition in 1868. To this list, Paul Schlicke adds "two meticulous scholarly editions", one Clarendon Press published in 1993 with an introduction by Margaret Cardwell[63] and another with an introduction by Edgar Rosenberg, published by Norton in 1999.[53] The novel was published with one ending (visible in the four online editions listed in the External links at the end of this article). In some 20th century editions, the novel ends as originally published in 1867, and in an afterword, the ending Dickens did not publish, along

with a brief story of how a friend persuaded him to a happier ending for Pip, is presented to the reader (for example, 1987 audio edition by Recorded Books[64]).

In 1862, Marcus Stone,[65] son of Dickens's old friend, the painter Frank Stone, was invited to create eight woodcuts for the Library Edition. According to Paul Schlicke, these illustrations are mediocre yet were included in the Charles Dickens edition, and Stone created illustrations for Dickens's subsequent novel, *Our Mutual Friend*. [53] Later, Henry Mathew Brock also illustrated *Great Expectations* and a 1935 edition of *A Christmas Carol*, [66] along with other artists, such as John McLenan, [67] F. A. Fraser, [68] and Harry Furniss. [69]

First edition publication schedule

Part Date Chapters

1-5 1, 8, 15, 22, 29 December 1860 1-8
6-9 5, 12, 19, 26 January 1861 9-15
10-12 2, 9, 23 February 1861 16-21
13-17 2, 9, 16, 23, 30 March 1861 22-29
18-21 6, 13, 20, 27 April 1861 30-37
22-25 4, 11, 18, 25 May 1861 38-42
26-30 1, 8 15, 22, 29 June 1861 43-52
31-34 6, 13, 20, 27 July 1861 53-57
35 3 August 1861 58-59

Receptie

Robert L. Patten estimates that *All the Year Round* sold 100,000 copies of *Great Expectations* each week, and Mudie, the largest circulating library, which purchased about 1,400 copies, stated that at least 30 people read each copy. [70] Aside from the dramatic plot, the Dickensian humour also appealed to readers. Dickens wrote to Forster in October 1860 that “You will not have to complain of the want of humour as in the *Tale of Two Cities*,” [71] an opinion Forster supports, finding that “Dickens's humour, not less than his creative power, was at its best in this book”. [37][72] Moreover, according to Paul Schlicke, readers found the best of Dickens's older and newer writing styles. [6]

Overall, *Great Expectations* received near universal acclaim. [6] Not all reviews were favourable, however; Margaret Oliphant's review, published May 1862 in *Blackwood's Magazine*, vilified the novel. Critics in the 19th and 20th centuries hailed it as one of Dickens's greatest successes although often for conflicting reasons: G. K. Chesterton admired the novel's optimism; Edmund Wilson its pessimism; Humphry House in 1941 emphasized its social context. In 1974, Jerome H. Buckley saw it as a Bildungsroman, writing a chapter on Dickens and two of his major protagonists (David Copperfield and Pip) in his 1974 book on the Bildungsroman in Victorian writing. [73] John Hillis Miller wrote in 1958 that Pip is the archetype of all Dickensian heroes. [7] In 1970, Q. D. Leavis suggested “How We Must Read *Great Expectations*”. [74] In 1984, Peter Brooks, in the wake of Jacques Derrida, offered a deconstructionist reading. [75] The most profound analyst, according to Paul Schlicke, is probably Julian Moynahan, who, in a 1964 essay surveying the hero's guilt, made Orlick “Pip's double, alter ego and dark mirror image”. Schlicke also names Anny Sadrin's extensive 1988 study as the “most distinguished”. [76]

In 2015, the BBC polled book critics outside the UK about novels by British authors; they ranked *Great Expectations* fourth on the list of the 100 Greatest British Novels. [12] Earlier, in its 2003 poll *The Big Read* concerning the reading taste of the British public, *Great Expectations* was voted 17th out of the top 100 novels chosen by survey participants. [13]

Achtergrond

Great Expectations's single most obvious literary predecessor is Dickens's earlier first-person narrator-protagonist David Copperfield. The two novels trace the psychological and moral development of a young boy to maturity, his transition from a rural environment to the London metropolis, the vicissitudes of his emotional development, and the exhibition of his hopes and youthful dreams and their metamorphosis, through a rich and complex first person narrative.[77] Dickens was conscious of this similarity and, before undertaking his new manuscript, reread David Copperfield to avoid repetition.[41]

De twee boeken gaan beide in op thuiskomst. Hoewel David Copperfield is gebaseerd op enkele van Dickens 'persoonlijke ervaringen, biedt Great Expectations , volgens Paul Schlicke, “de meer spirituele en intieme autobiografie”. Hoewel verschillende elementen verwijzen naar de setting - Miss Havisham, gedeeltelijk geïnspireerd door een Parijse hertogin, wiens woning altijd gesloten en in het donker was, omringd door “een dode groene groentezee”, herinnerend aan Satis House, [79] [80] aspecten van Restoration House die Satis House inspireerden, [81] [82] [83] [84] en het nabijgelegen platteland grenzend aan Chatham en Rochester. Er wordt geen plaatsnaam genoemd, [N 4] , noch een specifieke tijdsperiode, die over het algemeen wordt aangegeven door onder andere oudere rijtuigen, de titel “His Majesty” in verwijzing naar George III en de oude London Bridge van vóór de 1824 -1831 reconstructie. [85]

Satis House zoals afgebeeld in Great Expectations
 Restauratiehuis van The Vines

Het thema thuiskomen weerspiegelt gebeurtenissen in het leven van Dickens, enkele jaren voorafgaand aan de publicatie van Great Expectations . In 1856 kocht hij Gad's Hill Place in Higham , Kent, waar hij als kind van had gedroomd om in te wonen, en twee jaar later verhuisde hij daarheen vanuit het verre Londen. In 1858, na een pijnlijke huwelijksbreuk, scheidde hij van Catherine Dickens, zijn vrouw van drieëntwintig jaar. De scheiding vervreemde hem van enkele van zijn beste vrienden, zoals Mark Lemon . Hij maakte ruzie met Bradbury en Evans , die zijn romans vijftien jaar hadden gepubliceerd. Begin september 1860 verbrandde Dickens in een veld achter Gad's Hill bijna al zijn correspondentie, waarbij hij alleen brieven over zakelijke aangelegenheden spaarde. [86]Hij stopte met het publiceren van de wekelijkse Household Words op het hoogtepunt van zijn populariteit en verving het door All the Year Round . [78]

The Uncommercial Traveller , korte verhalen en andere teksten die Dickens in 1859 in zijn nieuwe weekblad begon te publiceren, weerspiegelen zijn nostalgie, zoals te zien is in “Dullborough Town” en “Nurses' Stories”. Volgens Paul Schlicke “is het niet verwonderlijk dat de roman die Dickens in die tijd schreef een terugkeer naar de roots was, die zich afspeelt in het deel van Engeland waar hij opgroeide en waarin hij zich onlangs had hervestigd”. [78]

Margaret Cardwell vestigt de aandacht op Chops the Dwarf uit Dickens 'kerstverhaal “ Going into Society ” uit 1858 , die, net als de toekomstige Pip, de illusie koestert een fortuin te erven en teleurgesteld raakt bij het bereiken van zijn sociale ambities. [88] In een andere geest denkt Harry Stone dat gotische en magische aspecten van Great Expectations gedeeltelijk geïnspireerd waren door Charles Mathews ' At Home , dat in detail werd gepresenteerd in Household Words en het maandelijkse supplement Household Narrative . Stone beweert ook dat The Lazy Tour of Two Idle Apprentices , geschreven in samenwerking met Wilkie Collins na hun wandeltocht door Cumberlandin september 1857 en gepubliceerd in Household Words van 3 tot 31 oktober van hetzelfde jaar, presenteert bepaalde vreemde locaties en een hartstochtelijke liefde, een voorafschaduw van Great Expectations . [89]

Afgezien van zijn biografische en literaire aspecten, verschijnt Great Expectations volgens Robin Gilmour als “een representatieve fabel van die tijd”. Dickens was zich ervan bewust dat de roman

“spreekt” tot een generatie die hoogstens het principe van “zelfhulp” toepast, waarvan werd aangenomen dat het de orde van het dagelijks leven had vergroot . Dat de held Pip streeft naar verbetering, niet door snobisme, maar door het Victoriaanse overtuiging van onderwijs, sociale verfijning en materialisme, werd gezien als een nobel en waardig doel. Door de oorsprong van Pip's “grote verwachtingen” echter te herleiden tot misdaad, bedrog en zelfs verbanning naar de koloniën, vergelijkt Dickens de nieuwe generatie op ongunstige wijze met de vorige van Joe Gargery, die Dickens afbeeldt als minder verfijnd maar vooral geworteld in degelijke waarden. het presenteren van een schuine kritiek op zijn tijd. [90]

Structuur

De verhalende structuur van Great Expectations wordt beïnvloed door het feit dat het voor het eerst werd gepubliceerd als wekelijkse afleveringen in een tijdschrift. Dit vereiste korte hoofdstukken, gecentreerd rond één onderwerp, en een bijna wiskundige opbouw. [91]

Chronologie

Pip's verhaal wordt in drie fasen verteld: zijn jeugd en vroege jeugd in Kent, waar hij ervan droomt boven zijn nederige positie uit te stijgen; zijn tijd in Londen na het ontvangen van “grote verwachtingen”; en ten slotte zijn ontgoocheling bij het ontdekken van de bron van zijn fortuin, gevolgd door zijn langzame besef van de ijdelheid van zijn valse waarden. [92] Deze drie fasen zijn verder onderverdeeld in twaalf delen van gelijke lengte. Deze symmetrie draagt bij aan de indruk van voltooiing, waar vaak commentaar op is gegeven. George Gissing, bijvoorbeeld, gaf bij het vergelijken van Joe Gargery en Dan'l Peggotty (van David Copperfield) de voorkeur aan de eerste, omdat hij een sterker personage is, die leeft “in een wereld, niet van melodrama , maar van alledaagse oorzaak en gevolg”. . [93] GB Shaw gaf ook commentaar op de structuur van de roman en beschreef deze als “compact perfect”, en Algernon Swinburne verklaarde: “De gebreken erin zijn bijna onmerkbaar als vlekken op de zon of schaduw op een zonovergoten zee”. [94] [95] Een bijdragende factor is “de levendigheid van de verhalende toon”. [96]

Verhalende stroom

Further, beyond the chronological sequences and the weaving of several storylines into a tight plot, the sentimental setting and morality of the characters also create a pattern.[97] The narrative structure of Great Expectations has two main elements: firstly that of “foster parents”, Miss Havisham, Magwitch, and Joe, and secondly that of “young people”, Estella, Pip and Biddy. There is a further organizing element that can be labelled “Dangerous Lovers”, which includes Compeyson, Bentley Drummle and Orlick. Pip is the centre of this web of love, rejection and hatred. Dickens contrasts this “dangerous love” with the relationship of Biddy and Joe, which grows from friendship to marriage.

This is “the general frame of the novel”. The term “love” is generic, applying it to both Pip's true love for Estella and the feelings Estella has for Drummle, which are based on a desire for social advancement. Similarly, Estella rejects Magwitch because of her contempt for everything that appears below what she believes to be her social status.[98]

Great Expectations has an unhappy ending, since most characters suffer physically, psychologically or both, or die—often violently—while suffering. Happy resolutions remain elusive, while hate thrives. The only happy ending is Biddy and Joe's marriage and the birth of their two children, since the final reconciliations, except that between Pip and Magwitch, do not alter the general order. Though Pip extirpates the web of hatred, the first unpublished ending denies him happiness while Dickens's revised second ending, in the published novel, leaves his future uncertain.[99]

Orlick as Pip's double

Julian Moynahan argues that the reader can better understand Pip's personality through analysing his relationship with Orlick, the criminal laborer who works at Joe Gargery's forge, than by looking at his relationship with Magwitch.[100]

Pip and Biddy followed by Orlick (chapter 17), by John McLenan

Following Moynahan, David Trotter[101] notes that Orlick is Pip's shadow. Co-workers in the forge, both find themselves at Miss Havisham's, where Pip enters and joins the company, while Orlick, attending the door, stays out. Pip considers Biddy a sister; Orlick has other plans for her; Pip is connected to Magwitch, Orlick to Magwitch's nemesis, Compeyson. Orlick also aspires to "great expectations" and resents Pip's ascension from the forge and the swamp to the glamour of Satis House, from which Orlick is excluded, along with London's dazzling society. Orlick is the cumbersome shadow Pip cannot remove.[101]

Then comes Pip's punishment, with Orlick's savage attack on Mrs Gargery. Thereafter Orlick vanishes, only to reappear in chapter 53 in a symbolic act, when he lures Pip into a locked, abandoned building in the marshes. Orlick has a score to settle before going on to the ultimate act, murder. However, Pip hampers Orlick, because of his privileged status, while Orlick remains a slave of his condition, solely responsible for Mrs Gargery's fate.[101][102]

Dickens also uses Pip's upper class counterpart, Bentley Drummle, "the double of a double", according to Trotter, in a similar way.[102] Like Orlick, Drummle is powerful, swarthy, unintelligible, hot-blooded, and lounges and lurks, biding his time. Estella rejects Pip for this rude, uncouth but well-born man, and ends Pip's hope. Finally the lives of both Orlick and Drummle end violently.[102]

Standpunt

Pip before Magwitch's return, by John McLenan

Although the novel is written in first person, the reader knows—as an essential prerequisite—that *Great Expectations* is not an autobiography but a novel, a work of fiction with plot and characters, featuring a narrator-protagonist. In addition, Sylvère Monod notes that the treatment of the autobiography differs from *David Copperfield*, as *Great Expectations* does not draw from events in Dickens's life; "at most some traces of a broad psychological and moral introspection can be found".[103]

However, according to Paul Pickerel's analysis, Pip—as both narrator and protagonist—recounts with hindsight the story of the young boy he was, who did not know the world beyond a narrow geographic and familial environment. The novel's direction emerges from the confrontation between the two periods of time. At first, the novel presents a mistreated orphan, repeating situations from *Oliver Twist* and *David Copperfield*, but the trope is quickly overtaken. The theme manifests itself when Pip discovers the existence of a world beyond the marsh, the forge and the future Joe envisioned for him, the decisive moment when Miss Havisham and Estella enter his life.[104] This is a red herring, as the decay of Satis House and the strange lady within signals the fragility of an impasse. At this point, the reader knows more than the protagonist, creating dramatic irony that confers a superiority that the narrator shares.[105]

It is not until Magwitch's return, a plot twist that unites loosely connected plot elements and sets them into motion, that the protagonist's point of view joins those of the narrator and the reader.[106] In this context of progressive revelation, the sensational events at the novel's end serve to test the protagonist's point of view. Thus proceeds, in the words of A. E. Dyson, "The Immolations of Pip".[107]

Stijl

Enkele van de verhalende middelen die Dickens gebruikt, zijn karikaturen , komische spraakmaniertjes, intriges, gotische sfeer en een centraal personage dat geleidelijk verandert. Earl Davis merkt het hechte netwerk van de structuur en de balans van contrasten op, en prijst de vertelling in de eerste persoon omdat deze een eenvoud biedt die geschikt is voor het verhaal en tegelijkertijd melodrama vermijdt . Davis ziet de symboliek verbonden aan “grote verwachtingen” [vaag] als een versterking van de impact van de roman. [108]

Karakteriseren

Karakter leidmotief

De heer Wopsle als Hamlet, door Harry Furniss

Personages worden dan thema's op zich, bijna een Wagneriaans leidmotief , wiens houdingen bij elk optreden worden herhaald als een muzikale frase die hun intrede aangeeft. Jagers kauwt bijvoorbeeld constant op dezelfde vingernagel en wrijft zijn handen in met geparfumeerde lotion, Orlick slingert zijn enorme lichaam en Matthew Pocket trekt altijd aan zijn haar . Gezien door de verteller is hun houding mechanisch, zoals die van een automaat: in het algemene schema verradt het gebaar het onbehagen van de onvoltooide of geërgerde man, zijn verraden hoop, zijn onbevredigde leven. [109]In deze set wordt elk personage omcirkeld door 'satelliet'-personages. Wemmick is Jagers 'exemplaar op het werk, maar heeft in Walworth een geheime tuin geplaatst, een kasteel met een gezin van een seniele vader en een oude, archetypisch preutse huishoudster waar hij graag beboterd brood verslindt. Wopsle speelt de rol van een arme Pip, een beetje onsuccesvol, maar met zijn afleiding speelt hij uiteindelijk Hamlet in Londen, en Pumblechook aarzelt niet om het instrument van Pip's fortuin te zijn, en vervolgens de mentor van zijn wederopstanding. [111]

Verhalende techniek

Wil de verlossing van Pip geloofwaardig zijn, schrijft Trotter, dan moeten de woorden van de hoofdpersoon goed klinken. [112] Christopher Ricks voegt eraan toe dat Pip's openhartigheid empathie opwekt, dramatiek wordt vermeden [113] en dat zijn goede daden welsprekender zijn dan woorden. De subtiele verteltechniek van Dickens komt ook tot uiting wanneer hij Pip laat bekennen dat hij Herberts partnerschap met Clarriker heeft geregeld, juffrouw Havisham eindelijk het ware karakter van haar neef Matthew Pocket laat zien en Pocket het geld laat weigeren dat ze hem aanbiedt. [114]Daartoe verandert de vertelmethode subtiel totdat, tijdens de gevaarlijke reis over de Theems om Magwitch in hoofdstuk 54 te verwijderen, het verhalende gezichtspunt verschuift van eerste persoon naar het alwetende gezichtspunt. Voor de eerste keer, schrijft Ricks, is het 'ik' niet langer Pip's gedachten en schakelt over naar de andere personages, de focus richt zich meteen naar buiten, en dit wordt weerspiegeld in de beelden van de zwarte wateren gekwelde golven en draaikolken, die hijgt met een angst die het hele universum omvat, de passagiers, de dokken, de rivier, de nacht. [114]

Romantisch en symbolisch realisme

Volgens Paul Davis, hoewel realistischer dan zijn autobiografische voorganger , geschreven toen romans als Adam Bede van George Eliot in zwang waren, is Great Expectations in veel opzichten een poëtisch werk dat is opgebouwd rond terugkerende symbolische beelden: de verlatenheid van de moerassen; de schemering; de ketenen van het huis, het verleden, de pijnlijke herinnering; het vuur; de handen die manipuleren en controleren; de verre sterren van verlangen; de rivier die verleden, heden en toekomst met elkaar verbindt. [115]

Genre

Great Expectations bevat een verscheidenheid aan literaire genres, waaronder de Bildungsroman, gotische roman, misdaadroman, maar ook komedie, melodrama en satire; en het behoort - net als Wuthering Heights en de romans van Walter Scott - eerder tot de romantische dan tot de realistische

traditie van de roman. [116]

Bildungsroman

Complex en veelzijdig, *Great Expectations* is een Victoriaanse bildungsroman, of inwijdingsverhaal, dat zich richt op een hoofdrolspeler die in de loop van de roman volwassen wordt. *Great Expectations* beschrijft Pip's aanvankelijke frustratie bij het verlaten van huis, gevolgd door een lange en moeilijke periode die wordt onderbroken door conflicten tussen zijn verlangens en de waarden van de gevestigde orde. Gedurende deze tijd evalueert hij zijn leven opnieuw en betreedt hij de samenleving opnieuw op een nieuwe basis. [85]

However, the novel differs from the two preceding pseudo-autobiographies, *David Copperfield* and *Bleak House* (1852), (though the latter is only partially narrated in first-person), in that it also partakes of several sub-genres popular in Dickens's time.[117][85]

Comic novel

Great Expectations contains many comic scenes and eccentric personalities, integral parts to both the plot and the theme. Among the notable comic episodes are Pip's Christmas dinner in chapter 4, Wopsle's Hamlet performance in chapter 31, and Wemmick's marriage in chapter 55. Many of the characters have eccentricities: Jaggers with his punctilious lawyerly ways; the contrariness of his clerk, Wemmick, at work advising Pip to invest in "portable property", while in private living in a cottage converted into a castle; and the reclusive Miss Havisham in her decaying mansion, wearing her tattered bridal robes.[118]

Crime fiction

Jaggers asking Molly to show her scarred wrists, by John McLenan

Great Expectations incorporates elements of the new genre of crime fiction, which Dickens had already used in *Oliver Twist* (1837), and which was being developed by his friends Wilkie Collins and William Harrison Ainsworth. With its scenes of convicts, prison ships, and episodes of bloody violence, Dickens creates characters worthy of the Newgate school of fiction.[119]

Gothic novel

Great Expectations contains elements of the Gothic genre, especially Miss Havisham, the bride frozen in time, and the ruined Satis House filled with weeds and spiders.[85] Other characters linked to this genre include the aristocratic Bentley Drummle, because of his extreme cruelty; Pip himself, who spends his youth chasing a frozen beauty; the monstrous Orlick, who systematically attempts to murder his employers. Then there is the fight to the death between Compeyson and Magwitch, and the fire that ends up killing Miss Havisham, scenes dominated by horror, suspense, and the sensational.[117]

Silver-fork novel

Elements of the silver-fork novel are found in the character of Miss Havisham and her world, as well as Pip's illusions. This genre, which flourished in the 1820s and 1830s,[120] presents the flashy elegance and aesthetic frivolities found in high society. In some respects, Dickens conceived *Great Expectations* as an anti silver fork novel, attacking Charles Lever's novel *A Day's Ride*, publication of which began January 1860, in *Household Words*. [85][121] This can be seen in the way that Dickens satirises the pretensions and morals of Miss Havisham and her sycophants, including the Pockets (except Matthew), and Uncle Pumblechook.[85]

Historical novel

George III guinea, a gold coin worth 21 shillings

Though *Great Expectations* is not obviously a historical novel, Dickens does emphasise differences between the time that the novel is set (c. 1812–46) and when it was written (1860–1).

Great Expectations begins around 1812 (the year of Dickens's birth), continues until around 1830–1835, and then jumps to around 1840–1845, during which the Great Western Railway was built.[85] Though readers today will not notice this, Dickens uses various things to emphasise the differences between 1861 and this earlier period. Among these details—that contemporary readers would have recognised—are the one pound note (in chapter 10) that the Bank Notes Act 1826 had removed from circulation;[122] likewise, the death penalty for deported felons who returned to Britain was abolished in 1835. The gallows erected in the swamps, designed to display a rotting corpse, had disappeared by 1832, and George III, de in het begin genoemde monarch, stierf in 1820, toen Pip zeven of acht zou zijn geweest. Miss Havisham betaalde Joe 25 guineas, gouden munten, toen Pip aan zijn leertijd zou beginnen (in hoofdstuk 13); cavia-munten raakten langzaam uit de circulatie nadat de laatste nieuwe in 1799 met het gezicht van George III waren geslagen. Dit markeert ook de historische periode, aangezien het biljet van één pond de officiële munteenheid was ten tijde van de publicatie van de roman. Dickens plaatste de epiloog 11 jaar na de dood van Magwitch, wat de tijdslimiet lijkt te zijn van de gerapporteerde feiten. Gezamenlijk suggereren de details dat Dickens zich identificeerde met de hoofdpersoon. Als Pip ongeveer 23 is tegen het midden van de roman en 34 aan het einde, is hij ongeveer gemodelleerd naar zijn schepper die 34 werd in 1846.[85]

Thema's

The title's "Expectations" refers to "a legacy to come",[123] and thus immediately announces that money, or more specifically wealth plays an important part in the novel.[7] Some other major themes are crime, social class, including both gentility, and social alienation, imperialism and ambition. The novel is also concerned with questions relating to conscience and moral regeneration, as well as redemption through love.

Pip's name

Dickens famously created comic and telling names for his characters,[124] but in *Great Expectations* he goes further. The first sentence of the novel establishes that Pip's proper name is Philip Pirrip – the wording of his father's gravestone – which "my infant tongue could make of both names nothing longer or more explicit than Pip". The name Philip Pirrip (or Pirrip) is never again used in the novel. In Chapter 18, when he receives his expectation from an anonymous benefactor, the first condition attached to it is "that you always bear the name of Pip".

In Chapter 22, when Pip establishes his friendship with Herbert Pocket, he attempts to introduce himself as Philip. Herbert immediately rejects the name: "'I don't take to Philip,' said he, smiling, 'for it sounds like a moral boy out of the spelling-book'" and decides to refer to Pip exclusively as Handel: "'Would you mind Handel for a familiar name? There's a charming piece of music by Handel, called the Harmonious Blacksmith'". The only other place he is referred to as Philip is in Chapter 44, when he receives a letter addressed to "Philip Pip" from his friend Wemmick, which says "DON'T GO HOME".

Pip as social outcast

Mr Pumblechook: "And may I—May I—?", by John McLenan

A central theme here is of people living as social outcasts. The novel's opening setting emphasises this: the orphaned Pip lives in an isolated foggy environment next to a graveyard, dangerous swamps, and prison ships. Furthermore, "I was always treated as if I had insisted on being born in opposition to the dictates of reason, religion and morality".[125]

Pip feels excluded by society and this leads to his aggressive attitude towards it, as he tries to win his place within it through any means. Various other characters behave similarly—that is, the oppressed become the oppressors. Jaggers dominates Wemmick, who in turn dominates Jaggers's clients. Likewise, Magwitch uses Pip as an instrument of vengeance, as Miss Havisham uses Estella.[126]

However, Pip has hope despite his sense of exclusion[127] because he is convinced that divine providence owes him a place in society and that marriage to Estella is his destiny. Therefore, when fortune comes his way, Pip shows no surprise, because he believes that his value as a human being and his inherent nobility have been recognized. Thus, Pip accepts Pumblechook's flattery without blinking: "That boy is no common boy"[128] and the "May I? May I?" associated with handshakes.[129]

From Pip's hope comes his "uncontrollable, impossible love for Estella",[130] despite the humiliations to which she has subjected him. For Pip, winning a place in society also means winning Estella's heart. Wealth

When the money secretly provided by Magwitch enables Pip to enter London society, two new related themes, wealth and gentility, are introduced.

Chapter 20, outside Bartholomew Close, Jaggers threatening a woman with a shawl called Amelia, by F. A. Fraser

As the novel's title implies money is a theme of Great Expectations. Central to this is the idea that wealth is only acceptable to the ruling class if it comes from the labour of others.[131] Miss Havisham's wealth comes not from the sweat of her brow but from rent collected on properties she inherited from her father, a brewer. Her wealth is "pure", and her father's profession as a brewer does not contaminate it. Herbert states in chapter 22 that "while you cannot possibly be genteel and bake, you may be as genteel as never was and brew".[132] Because of her wealth, the old lady, despite her eccentricity, enjoys public esteem. She remains in a constant business relationship with her lawyer Jaggers and keeps a tight grip over her "court" of sycophants, so that, far from representing social exclusion, she is the very image of a powerful landed aristocracy that is frozen in the past and "embalmed in its own pride".[133]

On the other hand, Magwitch's wealth is socially unacceptable, firstly because he earned it, not through the efforts of others, but through his own hard work, and secondly because he was a convict, and he earned it in a penal colony. It is argued that the contrast with Miss Havisham's wealth is suggested symbolically. Thus Magwitch's money smells of sweat, and his money is greasy and crumpled: "two fat sweltering one-pound notes that seemed to have been on terms of the warmest intimacy with all the cattle market in the country",[134] while the coins Miss Havisham gives for Pip's "indentures" shine as if new. Further, it is argued Pip demonstrates his "good breeding", because when he discovers that he owes his transformation into a "gentleman" to such a contaminated windfall, he is repulsed.[133] A. O. J. Cockshut, however, has suggested that there is no difference between Magwitch's wealth and that of Miss Havisham's.[135]

Trotter emphasizes the importance of Magwitch's greasy banknotes. Beyond Pip's emotional reaction the notes reveal that Dickens's views on social and economic progress have changed in the years prior to the publication of Great Expectations.[136] His novels and Household Words extensively reflect Dickens's views, and his efforts to contribute to social progress expanded in the 1840s. To illustrate his point, he cites Humphry House who, succinctly, writes that in Pickwick Papers, "a bad smell was a bad smell", whereas in Our Mutual Friend and Great Expectations, "it is a problem".[136][137]

Joe commenting on Pip's good fortune, by John McLenan

At the time of The Great Exhibition of 1851, Dickens and Richard Henry Horne, an editor of Household Words, wrote an article comparing the British technology that created the Crystal Palace to the few artifacts exhibited by China: England represented an openness to worldwide trade and China isolationism. "To compare China and England is to compare Stoppage to Progress", they concluded. According to Trotter, this was a way to target the Tory government's return to protectionism, which they felt would make England the China of Europe. In fact, Household Words' 17 May 1856 issue, championed international free trade, comparing the constant flow of money to the circulation of the blood.[138] In the 1850s, Dickens believed in "genuine" wealth, which critic Trotter compares to fresh banknotes, crisp to the touch, pure and odorless.[138]

With Great Expectations, Dickens's views about wealth have changed. However, though some sharp satire exists, no character in the novel has the role of the moralist that condemn Pip and his society. In fact, even Joe and Biddy themselves, paragons of good sense, are complicit, through their exaggerated innate humility, in Pip's social deviancy. Dickens's moral judgement is first made through the way that he contrasts characters: only a few characters keep to the straight and narrow path; Joe, whose values remain unchanged; Matthew Pocket whose pride renders him, to his family's astonishment, unable to flatter his rich relatives; Jaggers, who keeps a cool head and has no illusions about his clients; Biddy, who overcomes her shyness to, from time to time, bring order. The narrator-hero is left to draw the necessary conclusions: in the end, Pip finds the light and embarks on a path of moral regeneration.[139]

London as prison

Herbert Pocket and Pip in London, by John McLenan

In London, neither wealth nor gentility brings happiness. Pip, the apprentice gentleman constantly bemoans his anxiety, his feelings of insecurity,[140] and multiple allusions to overwhelming chronic unease, to weariness, drown his enthusiasm (chapter 34).[141] Wealth, in effect, eludes his control: the more he spends, the deeper he goes into debt to satisfy new needs, which were just as futile as his old ones. His unusual path to gentility has the opposite effect to what he expected: infinite opportunities become available, certainly, but will power, in proportion, fades and paralyses the soul. In the crowded metropolis, Pip grows disenchanted, disillusioned, and lonely. Alienated from his native Kent, he has lost the support provided by the village blacksmith. In London, he is powerless to join a community, not the Pocket family, much less Jaggers's circle. London has become Pip's prison and, like the convicts of his youth, he is bound in chains: "no Satis House can be built merely with money".[142][N 5]

Gentility

"Do you take tea, or coffee, Mr Gargery?" by FA Fraser, c. 1877

The idea of "good breeding" and what makes for a "gentleman" other than money, in other words, "gentility", is a central theme of Great Expectations. The convict Magwitch covets it by proxy through Pip; Mrs Pocket dreams of acquiring it; it is also found in Pumblechook's sycophancy; it is even seen in Joe, when he stammers between "Pip" and "Sir" during his visit to London, and when Biddy's letters to Pip suddenly become reverent.

There are other characters who are associated with the idea of gentility like, for example, Miss Havisham's seducer, Compeyson, the scarred-face convict. While Compeyson is corrupt, even Magwitch does not forget he is a gentleman.[143] This also includes Estella, who ignores the fact that

she is the daughter of Magwitch and another criminal.[133]

There are a couple of ways by which someone can acquire gentility, one being a title, another family ties to the upper middle class. Mrs Pocket bases every aspiration on the fact that her grandfather failed to be knighted, while Pip hopes that Miss Havisham will eventually adopt him, as adoption, as evidenced by Estella, who behaves like a born and bred little lady, is acceptable.[144] But even more important, though not sufficient, are wealth and education. Pip knows that and endorses it, as he hears from Jaggers through Matthew Pocket: "I 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".[145] But neither the educated Matthew Pocket, nor Jaggers, who has earned his status solely through his intellect, can aspire to gentility. Bentley Drummle, however, embodies the social ideal, so that Estella marries him without hesitation.[144]

Moral regeneration

Another theme of Great Expectations is that Pip can undergo "moral regeneration".

In chapter 39, the novel's turning point, Magwitch visits Pip to see the gentleman he has made, and once the convict has hidden in Herbert Pocket's room, Pip realises his situation:

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. Miss Havisham's intentions towards me, all a mere dream; Estella not designed for me ... 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.[146]

To cope with his situation and his learning that he now needs Magwitch, a hunted, injured man who traded his life for Pip's. Pip can only rely on the power of love for Estella[147] Pip now goes through a number of different stages each of which, is accompanied by successive realisations about the vanity of the prior certainties.[148]

Joe learns to read by John McLenan

Pip's problem is more psychological and moral than social. Pip's climbing of the social ladder upon gaining wealth is followed by a corresponding degradation of his integrity. Thus after his first visit in Miss Havisham, the innocent young boy from the marshes, suddenly turns into a liar to dazzle his sister, Mrs Joe, and his Uncle Pumblechook with the tales of a carriage and veal chops.[140] More disturbing is his fascination with Satis House – where he is despised and even slapped, beset by ghostly visions, rejected by the Pockets – and the gradual growth of the mirage of London. The allure of wealth overpowers loyalty and gratitude, even conscience itself. This is evidenced by the urge to buy Joe's return, in chapter 27, Pip's haughty glance as Joe deciphers the alphabet, not to mention the condescending contempt he confesses to Biddy, copying Estella's behaviour toward him.[149]

Trabb's boy mocks Pip in the village highstreet outside the post-office by John McLenan

Pip represents, as do those he mimics, the bankruptcy of the "idea of the gentleman", and becomes the sole beneficiary of vulgarity, inversely proportional to his mounting gentility.[150] In chapter 30, Dickens parodies the new disease that is corroding Pip's moral values through the character "Trabb's boy", who is the only one not to be fooled. The boy parades through the main street of the village with boyish antics and contortions meant to satirically imitate Pip. The gross, comic caricature openly exposes the hypocrisy of this new gentleman in a frock coat and top hat. Trabb's boy reveals that

appearance has taken precedence over being, protocol on feelings, decorum on authenticity; labels reign to the point of absurdity, and human solidarity is no longer the order of the day.[151]

Mrs Pocket and her children indulging in idleness by Harry Furniss (1910)

Estella and Miss Havisham represent rich people who enjoy a materially easier life but cannot cope with a tougher reality. Miss Havisham, like a melodramatic heroine, withdrew from life at the first sign of hardship. Estella, excessively spoiled and pampered, sorely lacks judgement and falls prey to the first gentleman who approaches her, though he is the worst. Estella's marriage to such a brute demonstrates the failure of her education. Estella is used to dominating but becomes a victim to her own vice, brought to her level by a man born, in her image.[152]

Dickens uses imagery to reinforce his ideas and London, the paradise of the rich and of the ideal of the gentleman, has mounds of filth, it is crooked, decrepit, and greasy, a dark desert of bricks, soot, rain, and fog. The surviving vegetation is stunted, and confined to fenced-off paths, without air or light. Barnard's Inn, where Pip lodges, offers mediocre food and service while the rooms, despite the furnishing provided, as Suhamy states, "for the money", is most uncomfortable, a far cry from Joe's large kitchen, radiating hearth, and his well-stocked pantry.[142]

Likewise, such a world, dominated by the lure of money and social prejudice, also leads to the warping of people and morals, to family discord and war between man and woman.[N 6] In contrast to London's corruption stands Joe, despite his intellectual and social limitations, in whom the values of the heart prevail and who has natural wisdom.[151]

Pip's conscience

Magwitch's arrest after his capture on the Thames while trying escape to France, by John McLenan

Another important theme is Pip's sense of guilt, which he has felt from an early age. After the encounter with the convict Magwitch, Pip is afraid that someone will find out about his crime and arrest him. The theme of guilt comes into even greater effect when Pip discovers that his benefactor is a convict. Pip has an internal struggle with his conscience throughout Great Expectations, hence the long and painful process of redemption that he undergoes.

Pip's moral regeneration is a true pilgrimage punctuated by suffering. Like Christian in Bunyan's The Pilgrim's Progress, Pip makes his way up to light through a maze of horrors that afflict his body as well as his mind. This includes the burns he suffers from saving Miss Havisham from the fire; the illness that requires months of recovery; the threat of a violent death at Orlick's hands; debt, and worse, the obligation of having to repay them; hard work, which he recognises as the only worthy source of income, hence his return to Joe's forge. Even more important, is his accepting of Magwitch, a coarse outcast of society.[153]

Dickens makes use of symbolism, in chapter 53, to emphasise Pip's moral regeneration. As he prepares to go down the Thames to rescue the convict, a veil lifted from the river and Pip's spirit. Symbolically the fog which enveloped the marshes as Pip left for London has finally lifted, and he feels ready to become a man.[154]

As I looked along the clustered roofs, with Church towers and spires shooting into the unusually clear air, the sun rose up, and a veil seemed to be drawn from the river, and millions of sparkles burst out upon its waters. From me too, a veil seemed to be drawn, and I felt strong and well.[155]

Magwitch's death by John McLenan.

Pip is redeemed by love, that, for Dickens as for generations of Christian moralists, is only acquired through sacrifice.[156] Pip's reluctance completely disappears and he embraces Magwitch.[157] After this, Pip's loyalty remains foolproof, during imprisonment, trial, and death of the convict. He grows selfless and his "expectations" are confiscated by the Crown. Moments before Magwitch's death, Pip reveals that Estella, Magwitch's daughter, is alive, "a lady and very beautiful. And I love her".[158] Here the greatest sacrifice: the recognition that he owes everything, even Estella, to Magwitch; his new debt becomes his greatest freedom.[157]

Pip returns to the forge, his previous state and to meaningful work. The philosophy expressed here by Dickens that of a person happy with their contribution to the welfare of society, is in line with Thomas Carlyle's theories and his condemnation, in *Latter-Day Pamphlets* (1850), the system of social classes flourishing in idleness, much like Karl Marx and Friedrich Engels did.[N 7][159] Dickens's hero is neither an aristocrat nor a capitalist but a working-class boy.[160]

In *Great Expectations*, the true values are childhood, youth, and heart. The heroes of the story are the young Pip, a true visionary, and still developing person, open, sensible, who is persecuted by soulless adults. Then the adolescent Pip and Herbert, imperfect but free, intact, playful, endowed with fantasy in a boring and frivolous world. Magwitch is also a positive figure, a man of heart, victim of false appearances and of social images, formidable and humble, bestial but pure, a vagabond of God, despised by men.[N 8] There is also Pip's affectional friend Joe, the enemy of the lie. Finally, there are women like Biddy.

Imperialism

Edward W. Said, in his 1993 work *Culture and Imperialism*, interprets *Great Expectations* in terms of postcolonial theory about late-eighteenth- and nineteenth-century British imperialism. Pip's disillusionment when he learns his benefactor is an escaped convict from Australia, along with his acceptance of Magwitch as surrogate father, is described by Said as part of "the imperial process", that is the way colonialism exploits the weaker members of a society.[161] Thus the British trading post in Cairo legitimatises Pip's work as a clerk, but the money earned by Magwitch's honest labour is illegitimate, because Australia is a penal colony, and Magwitch is forbidden to return to Britain.[N 9] Said states that Dickens has Magwitch return to be redeemed by Pip's love, paving the way for Pip's own redemption, but despite this moral message, the book still reinforces standards that support the authority of the British Empire.[162] Said's interpretation suggests that Dickens's attitude backs Britain's exploitation of Middle East "through trade and travel", and that *Great Expectations* affirms the idea of keeping the Empire and its peoples in their place—at the exploitable margins of British society.

However, the novel's Gothic, and Romance genre elements, challenge Said's assumption that *Great Expectations* is a realist novel like Daniel Defoe's *Robinson Crusoe*. [116]

Romans beïnvloed door grote verwachtingen

Dickens's novel has influenced a number of writers. Sue Roe's *Estella: Her Expectations* (1982), for example, explores the inner life of an Estella fascinated with a Havisham figure.[163] Miss Havisham is again important in *Havisham: A Novel* (2013), a book by Ronald Frame, that features an imagining of the life of Miss Catherine Havisham from childhood to adulthood.[164] The second chapter of Rosalind Ashe's *Literary Houses* (1982) paraphrases Miss Havisham's story, with details about the nature and structure of Satis House and coloured imaginings of the house within.[165] Miss Havisham is also central to *Lost in a Good Book* (2002), Jasper Fforde's alternate history fantasy novel, which features a parody of Miss Havisham.[166] It won the Independent Mystery Booksellers Association 2004 Dilys Award.[167]

Magwitch is the protagonist of Peter Carey's *Jack Maggs* (1997), which is a re-imagining of Magwitch's return to England, with the addition, among other things, of a fictionalised Dickens character and plot-line.[168] Carey's novel won the Commonwealth Writers Prize in 1998. *Mister Pip* (2006), a novel by New Zealand author Lloyd Jones, won the 2007 Commonwealth Writers' Prize. *Mister Pip* is set in a village on the Papua New Guinea island of Bougainville during a brutal civil war there in the 1990s, where the young protagonist's life is impacted in a major way by her reading of *Great Expectations*. [169]

In May 2015, Udon Entertainment's Manga Classics line published a manga adaptation of *Great Expectations*. [170]

Aanpassingen

Like many other Dickens novels, *Great Expectations* has been filmed for the cinema or television and adapted for the stage numerous times. The film adaptation in 1946 gained the greatest acclaim. [171] The story is often staged, and less often produced as a musical. The 1939 stage play and the 1946 film that followed from that stage production did not include the character Orlick and ends the story when the characters are still young adults. [172] That character has been excluded in many televised adaptations made since the 1946 movie by David Lean. [172] Following are highlights of the adaptations for film and television, and for the stage, since the early 20th century.

Film and television

1917 – *Great Expectations*, a silent film, starring Jack Pickford, directed by Robert G. Vignola. This is a lost film. [173]

1922 – Silent film, and the first adaptation not in English, made in Denmark, starring Martin Herzberg, directed by A. W. Sandberg. [174]

1934 – *Great Expectations* film starring Phillips Holmes and Jane Wyatt, directed by Stuart Walker.

1946 – *Great Expectations*, the most celebrated film version, [171] starring John Mills as Pip, Bernard Miles as Joe, Alec Guinness as Herbert, Finlay Currie as Magwitch, Martita Hunt as Miss Havisham, Anthony Wager as Young Pip, Jean Simmons as Young Estella and Valerie Hobson as the adult Estella, directed by David Lean. It came fifth in a 1999 BFI poll of the top 100 British films.

1954 – the first television adaptation shown as two-part television version starring Roddy McDowall as Pip and Estelle Winwood as Miss Havisham. It aired as an episode of the show *Robert Montgomery Presents*. [175]

1959 – BBC television version aired in 13 parts, starring Dinsdale Landen as Pip, Helen Lindsay as Estella, Colin Jeavons as Herbert Pocket, Marjorie Hawtrey as Miss Havisham and Derek Benfield as Landlord. [172] It was rebroadcast in 1960, but has not been seen since, as Part 8 is missing.

1967 – *Great Expectations* – a BBC television serial starring Gary Bond as Pip and Francesca Annis. BBC issued the series on DVD in 2017. [176]

1974 – *Great Expectations* – a film starring Michael York as Pip and Simon Gipps-Kent as Young Pip, Sarah Miles and James Mason, directed by Joseph Hardy.

1981 – *Great Expectations* – a BBC serial starring Stratford Johns, Gerry Sundquist, Joan Hickson, Patsy Kensit and Sarah-Jane Varley. Produced by Barry Letts, and directed by Julian Amyes.

1983 – an animated version, starring Phillip Hinton, Liz Horne, Robin

Stewart and Bill Kerr, adapted by Alexander Buzo.[177]

1989 – Great Expectations, a Disney Channel two-part film starring Anthony Hopkins as Magwitch, John Rhys-Davies as Joe Gargery, and Jean Simmons as Miss Havisham, directed by Kevin Connor.

1998 – Great Expectations, a film starring Ethan Hawke, Gwyneth Paltrow, Robert De Niro, and Anne Bancroft, directed by Alfonso Cuarón. This adaptation is set in contemporary New York City, and renames Pip to Finn and Miss Havisham to Nora Dinsmoor. The film's score was composed by Patrick Doyle.

1999 – Great Expectations, a film starring Ioan Gruffudd as Pip, Justine Waddell as Estella, and Charlotte Rampling as Miss Havisham (Masterpiece Theatre-TV)

2000 – Pip, an episode of the television show South Park, starring Matt Stone as Pip, Eliza Schneider as Estella, and Trey Parker as Miss Havisham.

2011 – Great Expectations, a three-part BBC serial. Starring Ray Winstone as Magwitch, Gillian Anderson as Miss Havisham and Douglas Booth as Pip.

2012 – Great Expectations, a film directed by Mike Newell, starring Ralph Fiennes as Magwitch, Helena Bonham Carter as Miss Havisham and Jeremy Irvine as Pip.

2012 – Magwitch, a film written and directed by Samuel Supple, starring Samuel Edward Cook as Magwitch, Candis Nergaard as Molly and David Verrey as Jaggers. The film is a prequel to Great Expectations made for the Dickens bicentenary. It was screened at the Toronto International Film Festival and the Morelia International Festival.

A forthcoming six-part BBC and FX co-production, scripted and executive produced by Steven Knight, and starring Olivia Colman as Miss Havisham, Fionn Whitehead as Pip, Johnny Harris as Magwitch, and Shalom Brune-Franklin as Estella.[178]

Stage

1939 – adaptation made by Alec Guinness and staged at Rudolf Steiner Hall, which was to influence David Lean's 1946 film, in which both Guinness and Martita Hunt reprised their stage roles.[179][180]

1975 – Stage Musical (London West End). Music by Cyril Ornadel, lyrics by Hal Shaper, starring Sir John Mills. Ivor Novello Award for Best British Musical.[181]

1988 – Glasgow Mayfest, stage version by the Tag Theatre Company in association with the Gregory Nash group, adapted by John Clifford; the cast included a young Alan Cumming and the staging included dance, and it was a success.[182][183]

1995 – Stage adaptation of Great Expectations at Dublin's Gate Theatre by Hugh Leonard.[184]

2002 – Melbourne Theatre Company four-hour re-telling, in an adaptation by company director Simon Phillips.[185]

2005 – Royal Shakespeare Company adaptation by the Cheek by Jowl founders Declan Donnellan and Nick Ormerod, with Sian Phillips as Miss Havisham.[186][187]

2011 – English Touring Theatre and Watford Palace Theatre production of adaptation by Tanika Gupta.[188]

2013 – West End adaptation written by Jo Clifford[189] and directed by

Graham McLaren. Paula Wilcox as Miss Havisham, Chris Ellison as Magwitch.[190] This was a revival of the 1988 adaptation, without dance.[191] This play was filmed in 2013.[192]
2015 – Dundee Repertory Theatre adaptation written by Jo Clifford and directed by Jemima Levick.[193]
2016 – West Yorkshire Playhouse adaptation written by Michael Eaton and directed by Lucy Bailey. Starring Jane Asher as Miss Havisham.[194][195]
2022 - An one-woman adapted show of Great Expectations performed by Eddie Izzard in New York City at the Greenwich House Theater between 2022-2023, featuring Izzard performing over 20 characters. [196]

Notities

Novels portal Literature portal

Bleak House alternates between a third-person narrator and a first-person narrator, Esther Summerson, but the former is predominant.

Nineteen double sheets folded in half: on the left, names, incidents, and expressions; on the right, sections of the current chapter.

George Gissing wrote: "Great Expectations (1861) would be nearly perfect in its mechanism but for the unhappy deference to Lord Lytton's judgment, which caused the end to be altered. Dickens meant to have left Pip a lonely man, and of course rightly so; by the irony of fate he was induced to spoil his work through a brother novelist's desire for a happy ending, a strange thing, indeed, to befall Dickens."

In Great Expectations, only London is named, along with its neighbourhoods and surrounding communities.

From Latin *satis*, meaning "enough".

Original quote in French: "un monde que dominant l'appât de l'argent et les préjugés sociaux conduit à la mutilation de l'être, aux discordes de famille, à la guerre entre homme et femme, et ne saurait conduire à quelque bonheur que ce soit".

Both Marx and Engels condemned the rejection of Carlyle's democratic system but agreed that the aristocracy remains the dominant class.

Original text in French: "vagabond de Dieu honni des hommes, lépreux porteur de la bonne nouvelle"

Cairo was of course not a British colony at this time, though Egypt became a British protectorate in the 1880s

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