

Analysis of Charles Dickens *Great Expectations*, Based on Reader-Response Theory¹

Seba Fadhel Abas
Ministry of Education, Iraq

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ABSTRACT

This article illustrates and explains Charles Dickens's novel, *Great Expectations*, based on reader- narration, themes, techniques, figures of speech, language, and characters. The article applies reader-response theory response theory. It delves into the novel's core to discover its aesthetic elements, decorations, style of in the novel's analysis since this theory sheds light on the interaction and involvement of readers with the text and its elements. Reader-response theory enables readers to be part of the narration and the literary work. As a result, this paper clarifies the impact of readers on literary texts; it shows how readers deal with the text during their journey of analysis. This paper demonstrates the influence of *Great Expectations* as a literary masterpiece of Charles Dickens on the readers who read and analyze its meanings and lessons. The article also clearly looks for an identity for the reader and gives him a real chance to explore the text with more than one concept. This paper includes a lot of information about the Victorian age images and acts and their influence on the characters and readers. The article begins with an introduction regarding the novel and its author. Also, it refers to the reader-response theory, its definition, its qualities, and its influence on the reader. The body paragraphs are great pieces where the novel explores its themes, language, stylistic devices, and techniques. The body paragraphs explain how these aesthetic images clarify the book and how these literary devices can influence readers. The conclusion is more precise; an overview of the things must be seen as good points to realize while studying with a grand finale when the writer summarizes the novel with its aim and function.

Keywords: Charles Dickens; *Great Expectations*; the Victorian era; reader-response theory.

INTRODUCTION

Great Expectations is one of the most well-known and popular novels of Victorian literature master Charles Dickens. Like all of his great works, *Great Expectations* possess Dickens' masterful employment of characters and plot, as well as a surprising perception and sympathy for the way he found the British class system in the nineteenth century. The novel centers on a poor young man named Pip who can become a prominent man by a mysterious philanthropist. *Great Expeditions* offers a remarkable display of class differences during the Victorian era and an enormous sense of comedy and horror. *Great Expectations* is among Dickens's latest works. He wrote it in (1860) when the writer had a prolific life and a creative experience. Dickens addresses the most critical conflicts of his time_ offering bold social generalizations. He criticizes England's political system, parliament, and court. Two major themes raised in Dickens' novel, *Great Expectations*, are the lost delusions and the subject of crime and punishment. They are closely related and embodied in Pip's history and Magwich's fate. Pip tells the story of his life_ full of mysterious

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events, adventures, and trouble. Pages of *Great Expectation* are full of deep sadness and pain, and quiet sadness defines the tone of the novel's final scenes, though Dickens opens up some hope for the characters in changing their destiny.

Great Expectations embodies Dickens' thoughts on the state of modern society and on the pressing problems of that time. The issue of crime and punishment in its social and moral aspects, while still being relevant, is fundamental to the writer. At the same time, increased skill contributes to a new artistic understanding of traditional materials in his work. One of the most critical indicators of society's moral state leads Dickens to look at the attitude to crime and punishment. The crime itself is not the subject but rather its moral consequences. In a fair opinion from Dickens, the criminal's sentence should not provoke brutal instincts for himself or those who abide by that penalty. In *Great Expectations*, the image of the criminal loses the aura of strangeness, eclecticism, and characteristics of former characters to criminals. Yet, his role in the plot is growing, and it is gaining an essential ideological burden, embodying the idea of the corruption of bourgeois society. In *Great Expectations*, the main focus from the event side of the plot shifted to a character.

The author seeks to investigate the causes that lead a person's ability to bypass humanity's laws, revealing the roots of social, moral, and psychological crime. Dickens deprived of mystery and romance by spurring a realism of criminal consciousness. Charles Dickens tries to illustrate the tragedies of the Victorian age and focus on the dynamism of class and social strife between people and the extent to which these relationships affect each other. The world is interdependent in its narrative: a mixture of interactive characters with great hopes and converging motives for comfort and happiness in life. However, this quickly turns into a nightmare at a time when a writer for each character makes a particular dilemma or pariah attribute that diminishes their values, making the protagonists never perfect. Dickens tries to showcase many topics such as classism, wealth, social conflict, love, innocence, education, family, generational conflict, and more. These themes are primarily social ones that, in one way or another, affect the way of life of individuals and communities as in this masterpiece.

Reader-response theory is used to comment on this novel and its multiple aspects of excitingly employing this style of the reader himself in dealing with the written literary text. Through this theory, the reader can deal with various types of texts and simulate them by commenting on them from one point of view representing only the writer. The writer can comment on the text very freely, considering what he should comment on his points of view, such as subjects of the novel or aesthetic images and techniques used in it, or even on the language and how it is used in this novel. The reader is convinced others of what he has without prejudice to the writer's viewpoint or other readers. The writer reads the text and forms it in proportion to his ideas as a reaction to the events he observes in the novel. This theory proves the author's superiority in using many aesthetic elements of the text. It gives him an excellent opportunity to navigate the novel's world individually to represent a beautiful critical image imbued with subtle details and themes appropriate to what he likes to read and enjoy. The reader has an influential role in reader-response theory since he can rewrite the text depending on personal experiences. The reader here has to find a sense of critical analysis in himself without showing any interest in critics' commentary and their hypotheses. He tells of his response resulting from a careful reading of the text, its precise details, and its events affecting his lifestyle. The reader treats the text as a realistic and integrated form commensurate with self-criticism. The writer tries to convey his feelings about the situation or the written text. Such theories help readers open their hearts to the literary text since they can appreciate the knowledge of the metaphors, personifications, analogies, themes, and techniques within the text that reflect the text's narrative atmosphere and increase the reader's understanding of the hidden and tiny details. The writer was forced to think about it throughout the writing period. This style develops the reader's ability to interact with literary texts - as one of the most complex texts. He also pushes the reader to have the integrity qualities that force him to strip himself of the qualities of bias towards a particular reader or critic. Thus, the reader excels in conveying the literary image and embodies its different meanings in his final reading and analysis of the text. Patricia Harkin states in *The Reception of Reader-Response Theory* that, "Reader - response was a part of two movements: the (elitist) theory boom of the 1970s and the (populist) political movements of the 1960s and 1970s." (2005, p.56)

ANALYSIS

Thematic Analysis of *Great Expectations*

The author presents classism as one of the most critical themes to adorn his novel showing details of the classism-based life of the Victorian era to criticize a lifestyle that expresses the chaos that fuels conflict between the poor and

the rich and between the powerful the weak. The biggest problem is that this classism contradicts other accounts that the rich in this novel are not happy and cannot be so because of their shortcomings. The poor are unhappy to live because of their misuse of money and the growing pride of wealth and money. Perhaps the narrative here calls for moderation and not focusing on wealth or poverty because they are subjects that increase the plight of society in that era and serve to destroy families, communities, and individuals as a whole. Classism fosters schizophrenia in personalities and makes each character untouched in that each one of them thinks differently_ like those who become rich after poverty and vice versa. Wealth and money are the basis of materialism in Victorian society, which was negligent and struggled to work and build dreams through money to discover later the bitter life and tragedy. The class conflict in this novel is pathetic. Characters live in a constant class conflict to prove themselves and realize their dreams. Pip_ for example,_ tries to be a gentleman, believing that nobility in society is obtained with money. Readers also see Miss Havisham not wanting money, she wants love, and she wants kindness and to get rid of the illness of the loneliness in which she lives. Many are characters who suffer from social class conflict and segregation. For example, we see Joe as a tolerant person with good qualities who simply lives on his day's livelihood while being ostracized in a certain way when he goes to the rich Pip after a while to be the victim of this conflict. Classism embodies the distinction and racism of individuals. It deprives them of their most basic rights of life or happiness, for example, and the great expectations they desire, as in our narrative. That is noticeable when the omniscient narrator says:

“So, leaving word with the shopman on what day I was wanted at Miss Havisham's again, I set off on the four-mile walk to our forge; pondering, as I went along, on all I had seen, and deeply revolving that I was a common laboring-boy; that my hands were coarse; that my boots were thick; that I had fallen into a despicable habit of calling knaves Jacks; that I was much more ignorant than I had considered myself last night, and generally that I was in a low-lived bad way.” (1861, p.71)

In the previous quotation, Pip explains his grumbling about Mr. Joe's hard work as a blacksmith and shows his keen desire to go to Miss Havisham's house and see the beautiful scenery and luxury there. He wants to move from the life of hardship and poverty to the life of wealth, especially after seeing the attractive Estella there and the richness that adorns her cheeks. This paradox that Pip sees here is a good reference of class conflict between individuals. Pip's intense desire to become rich, just to see Miss. Havisham's mansion and to enjoy the money she gives him indifferent to the consequences of this disposition makes Pip a man who wants to walk away from Joe for the askance money. Classism here is the psychological struggle of Pip to choose between Joe and Miss Havisham for cash. Pip is an ideal example for those who want to become rich just because they dream of it_ like all the poor in the world, too. However_ at one moment_ he abandons his family, uncle, and old home to gain status in society. The grumbling here is definitive proof of how culture influences Pip's mindset and psyche because he sees money and welfare in Miss Havisham's home. Pip tries to make himself a person of value when he calls himself ignorant for working as a blacksmith in Joe's house. This analogy is extremely dangerous in that he finds himself unaware because of his work with Joe, forgetting the environment in which he is growing up and his sister screaming at him. Dickens's situation here is exceptional: while Pip is ignorant, will all the poor be innocent because of this approach? A society that urges separation of different social classes is the thing that drives Pip to leave Joe's house and go to Miss Havisham's because he wants to learn something new_. Later we see it as something worthless. Readers can react to this theme as being one of the themes they are experiencing in their life and still are suffering. They may react negatively to Pip's way of escaping his poor life into the wealthy one. Thus, this theme can attract readers and amuse them with its significant impact and influence on their feelings.

Innocence is another theme that dominates the novel because of Pip's existence as part of innocence. The innocence in the book can affect Pip as a child who understands nothing in life because of his introversion and isolation from the outside world. Still, this innocence soon turns into guilt that Pip feels during the thrilling events of the novel. The innocence here is a reason for Pip to move to the upper-class lifestyle without anyone being able to advise or guide him_ except_ at the very least, Mr. Joe. Dickens knows that the innocence of a child-like Pip can be a cause and weakness of his character to attract him towards Miss Havisham's house where Pip finds everything new and unfamiliar to him so that the innocence of Pip diminishes little by little until the end of the novel. When the omniscient narrator says:

“I had never parted from him before, and what with my feelings and what with soap-suds, I could at first see no stars from the chaise-cart. But they twinkled out one by one, without throwing any light on the questions

why on earth I was going to play at Miss Havisham's and what on earth I was expected to play at." (1861, p.57)

Dickens highlights how Pip marvels about the new gameplay at Miss Havisham's house before moving there in the quotation mentioned above. Pip knows in his heart that he will go there to play because his thinking is limited as a child_ and we must rationally accept this. Pip could be innocent at this moment because he does not know what will happen to him soon, but that kind of innocence fades when he knows about his new future and the dreams he wants to achieve. In the previous quotation, Pip says, "I had never parted from him before," to suggest that he had never left Joe and his family before to make a proper decision in that regard. It is also proof of Pip's innocence because Pip is aware that he cannot refuse, for example, to play new games at Mrs. Havisham's home. The games symbolize his absolute innocence because a child-like Pip cannot think otherwise, which drives him to abstain from going there. Perhaps here is an analogy with the paradise in which Adam ate from the prohibited tree so that God became angry at him and sent him to earth as a punishment for what he and his wife Eve committed in heaven. Pip comes out of his warm, innocent home to a house where he will find new kinds of plays that plunge him into darkness. Pip's innocence fades at the end of the novel when Estella, the girl he loves one-sided, comes to him and takes his hand with mocking him and his way of dealing with life. After moving into Ms. Havisham's house to become a man with no feelings - just like her as a victim in a society that denies her innocence. This theme is of great importance to readers since it lets them have some emotional stream of feelings where they can pump their emotions out of their mentalities as they feel a person's innocence. They can generally react to this theme as they see Pip as an innocent character who wants to play nothing else!

Furthermore, when Estella says, "I shall not be that. Come! Here is my hand. Do we part on this, you a visionary boy or man?" (1861, p.91) Here Estella tries to express her innocence to bring herself closer to Pip, who no longer loves him and demands that they be friends. She mocks Pip when she asks him if he wants to call him an innocent child as an innocent man put in the same trap as Estella previously. The theme of innocence is significant in knowing how characters are put in situations they cannot reject because of their integrity. The most incredible innocence in this novel deprives children of playing or even thinking about a promising future full of ambitions and dreams.

Love in this novel is an exciting theme; the question of love that adapts to having some social variables that affect characters prevents them from feeling love or even the value of love between them as ordinary people. Love here cannot be felt in the novel's world because it is material and not ideal. The novel's characters never feel love and do not want to feel it because of their big ambitions and great hopes they want to achieve. For example, a man like Pip intends to marry a beautiful rich woman but cannot marry her. While we see Miss Havisham as a loathsome example of love, she deprives all people of love because of her personal love experience and the betrayal she goes through before that she cannot afford. We also see Mr. Joe as incomprehensible to Ms. Joe, but ultimately gets married and loves a woman Pip wants to marry_, but his love for her comes late. In between this and that, we see the theme of love as a central one that Dickens focuses on to highlight the love relationships of the Victorian era and how people approach these relationships when they see a society that wants to bring wealth without paying attention to emotions. Love in this novel is a punishment for all the characters rather than pleasure or comfort for them. Pip himself loves Estella, but something keeps him away from happiness. Pip says: "I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be." (1861, p.258) Dickens uses love as a way to take revenge on characters who want to seek power, money, and free education_ the fact that there is no free education. Dickens also aims to make characters easy tools to easily shape them in society because they do not think of love in a good way and do not want to live their lives normally. If mixed with bad social things, love will never be considered love. It is noticeable when Ms. Havisham says:

"Before I could answer (if I could have answered so difficult a question at all), she repeated, "Love her, love her, love her! If she favors you, love her. If she wounds you, love her. If she tears your heart to pieces—and as it gets older and stronger, it will tear deeper, love her, love her, love her!" (Dickens, 1861, 56)

Ms. Havisham tries to clarify the concept of love in the novel. She persuades Pip to love Estella, knowing well that Estella is not fit for love now since her love feelings are taken away throughout Miss Havisham's cruelty. This discrepancy does not give Pip much time to think about his love for Estella and marvels at how Miss Havisham insists on repeating her words to him. She urges him to be patient with love, even if he discovers it is difficult to find. Maybe that is a bit cynical. If an old lady like her cannot afford her experience of love, then how will Pip handle that

experience in this case? Miss Havisham_ through her painful words like “wounds”_ emphasizes her intense pain and great psychological agony for her failed experience of love. She repeats the phrase “love her” but does not want him to love her and knows well that Pip will live the same pain because she strips Estella of feelings of love and strips her of her femininity in such a situation. Love here is a quality that cannot be felt because Dickens does not concern about those feelings in his novel. Miss Havisham is a paradoxical example of a character who unsuccessfully searches for love. She uses Pip and Estella and controls their emotions to manipulate them. She wants to deprive them of those feelings, which are essentially human instincts with a high human purpose that brings women and men together in one house to create a good society. Dickens can explain that the Victorian community is a corrupted one that seeks neither the evolution of society nor the love and human happiness of honest feelings of love among people. Thus, he criticizes society through the character of Miss Havisham, who wants to punish the whole community; especially, Pip and Estella. The theme of love creates a load of thoughts that appeal to the readers’ minds to think how deep that love is, its norm, foundation, and sincerity. Thus, readers can behave because love is material, and they will not feel it anyway. Since there is no sincere love or even it exists without real feelings_ the readers will find it is weird to speak about loyal love between any character.

Techniques and Aesthetic Devices in *Great Expectations*

Dickens then explains some of the Techniques and aesthetic devices in the novel that define the writer’s skills and illustrate the aesthetic images of the text. The author uses many aesthetic, artistic techniques that give the text an additional literary value. By employing these techniques, the writer finds refuge in the readers. He uses irony, Foreshadowing, symbolism, stream of consciousness, narration, and poses. The method of irony dominates the novel’s atmosphere, though the general mood is pessimistic and attacking. Many situations refer to the ironic sense in the story because Dickens is a great writer; he can use irony to minimize the cruelty of his book. The irony here is essential for readers because they cannot sympathize with any of the novel’s characters with no comic relief. Thus, the use of irony is brilliant herein that the novelist can affect his readers with the sarcasm he makes through the characters he presents. Irony makes sense of comedy and amusement to the readers and helps them interact with the novel situations and incidents. The writer uses many types of irony. He uses dramatic irony in which the readers know something the characters themselves do not know. This type of irony prevents the characters from generally acting in that they try to see the truth with many behaviors and acts.

For example, we know that Abel Magwitch is the one who gives and supports Pip by money to be a nobleman in the society – the thing which is later hardly accepted by Pip to know. As a result, this sort of irony clarifies the image of the character of Magwitch with a clear intention to help Pip to complete his education. However, he cannot learn something new; instead, he is a criminal person haunted by the police in London. Situational irony is existent in this novel since Dickens is keen to use several types of irony to verify his book with many funny moments. He uses situational irony in the story of Estella and her parents. In situational irony, the reader expects something that later becomes different from what will happen in the course of the novel. Therefore, readers expected to see situational irony to relieve their stress of thinking about the story’s fate and its character. A clear example is that we expect Estella to be an orphan with no parents in life. This example becomes false when discovering that Magwitch and Molly are her parents, found by Pip, just minutes before Magwitch’s death at the end of the novel.

The writer then uses symbolism as a beautiful technique that leads the play’s plot and text by invoking readers’ mindfulness and understanding. Symbolism is a universal technique the writer uses to express something hidden or unclear in the novel by giving it a new style and ambiguity with multiple meanings to consider carefully. Miss Havisham’s Garden has excellent symbolism. Miss Havisham’s Garden and mansions are likely to express welfare and wealth. However, this is only in appearance, but the truth is different. While the Garden represents greenness and innocence, the writer shows sin and guilt. As soon as Miss Havisham’s house looks beautiful, it has some darkness and a weird state Pip cannot understand yet. Here, the Garden symbolizes the Garden of Eden, as illustrated in the Biblical lines. Pip here is Adam as he eats the apple from that Garden, and he becomes guilty by doing that sin. This analogy is similar to his situation in that his life becomes dark when he decides to settle down at Miss Havisham’s mansion for a time. His loss of love symbolizes the loss of intimacy between Adam and Eve in the Garden to which Pip cannot deal with. The symbolism here is supposed to show the situation in which Pip and Estella are put, and they must bear the consequences because of their life at that mansion. Symbolism gives readers a sense of analytical manner to which readers respond clearly by understanding the meanings these symbols carry in the novel.

Foreshadowing is another technique affecting the novel's plot with all implications and impressions. Foreshadowing is used to hint about actions coming in the future where the character knows their fates and ends. According to this, Foreshadowing helps readers infer many meanings and lets them think more and more before analyzing any action. For example, Pip is ashamed to be with Joe when seeing Miss Havisham because he does not want to be seen with a blacksmith at a high-class mansion and in front of the woman he loves, Estella. He reveals how he does not accept the existence of Joe with him anymore, and it is a hint that he then will marginalize Joe. The cover of the truth is uncovered later when Pip goes to London with his great hopes and dreams and does not even send a message to Joe to ensure if he is well or not. More importantly, when Joe comes to see Pip in London, Pip seems to be unhappy without paying attention to Joe's speech about their memories. Pip feels strange with Joe, and Joe mostly leaves sadly because of the way Pip treats him. Thus, Foreshadowing uncovers the truth later after the readers have a hint and evidence in their hand to think about something hidden in the future of the novel.

The technique of description is another one the writer uses intensively in his novel to elaborate on the attributes of characters, places, time, and so on. This technique allows readers to have something important about the characters by paying attention to small details mentioned in the novel. It is clear that description gives the readers much information and enhances their generosity of thinking by enriching the minds with helpful hints that lead them to think about the characters profoundly and rationally. For example, Dickens uses description when he describes the life of Pip as a blacksmith with Joe saying:

“that I was a common laboring-boy; that my hands were coarse; that my boots were thick; that I had fallen into a despicable habit of calling knaves Jacks; that I was much more ignorant than I had considered myself last night, and generally that I was in a low-lived bad way.” (1861, p.71)

A “common laboring boy” is the first impression we know about Pip when he is at Miss Havisham's house. He describes him as an ordinary worker, unknown to others and his hands are coarse from the long hours of work. Thus, this description may lead readers to sympathize with him somehow. Moreover, his boots are thick in that he finds walking a problematic practice in his life. “Knaves Jacks” are words called for those who work for long hours like him without stopping. Then, the writer describes him as an ignorant person who does not think about his education and future while living in low social status. From this description, we are to lure Pip's character to analyze it well and build on these qualities, many positives and negatives in his personality, and how his character develops so that the reader can notice any new selections regarding his nature. The reader can thus lay the groundwork for the novel's diverse themes through the accurately described character of Pip. This description shows us a hint for Pip's new manners and his stage of transformation from a low-class society to the upper one – which later is seen as a catastrophic society full of corruption and decay.

Dickens also uses the technique of narration. He successfully creates a well-built plot full of stylistic themes and artistic approaches that beautify the novel's language and its characters' structure. He uses first-person narrative style to show his experience and reflect the events of the Victorian age that affect his mental attitude and manner. The first person point of view gives the novelist a space to free himself from the characters' speech and narrate this text usually without any exaggeration. Readers feel a great sense by reading this kind of narration in which the writer can transform the image of the society to his readers with a high sense of clearness and purification. For example, he narrates how Pip is developed from his childhood and his life with Joe to explain later his life at Miss Havisham's house and his love for Estella to finally express Pip's inner life with his unsuccessful journey of education. Thus, narration here describes the development of Pip's life through many experiences via his life from childhood to adulthood. Readers are supposed to directly react to the text because of its easiness as he uses Pip as a person who narrates the novel's story. This helps the readers be more passionate about his character and think about themselves when experiencing such a situation. For example, Pip speaks from his point of view in the novel many times, saying:

“As I declined the proposal on the plea of an appointment, he was so good as to take me into a yard and show me where the gallows was kept, and also where people were publicly whipped, and then he showed me the Debtors' Door, out of which culprits came to be hanged: heightening the interest of that dreadful portal by giving me to understand that “four on 'em” would come out at that door the day after to-morrow at eight in the morning, to be killed in a row.” (1861, p.182)

Flashback is another technique Dickens uses to link the past with the present. He needs his characters to remind something from the past to influence their current actions and moods. Moreover, some characters make flashbacks to regret their precious memories in life and their wrong decisions affected by their environment. Flashback can influence readers by giving them a sense of retrieving something from the past to live with them spiritually. This makes a significant advancement to the thinking of readers as they are supposed to have some linked ideas related to their established characters drawn in their minds. For example, Pip, after having taken away from his feelings of love, recognizes the weird behavior of Miss Havisham when asking him to play at her mansion. This, however, develops Pip's character and leads him to think carefully of his experience as a child who had nothing to understand. He feels he is deceived by her demand to live a wealthy life full of happiness. Another flashback is evident in the novel when Pip remembers the convict he sees in the graveyard, and his fears rise. This flashback, for instance, clarifies the sentiments Pip has from his childhood and how they make a difference in his character in the future. The whole novel is a flashback to Pip's life and Dickens' experience and thoughts in life.

The Structure of Plot and Language

The novel's plot is well-structured, full of events that enhance the text and its strong language. The rising action is Pip's transformation to be a noble person in the eyes of the society and when leaving Joe's workshop to live in Havisham's house, not to forget his theft of a file and some food from his sister's house and his meeting with the convict. The Climax is clear in Pip's attitude and hard coexisting with new experiences of love and education in contemporary society, knowing the truth of Magwitch's subsidy for him –not Miss Havisham. The falling actions in this novel are presented by the death of Magwitch and Pip's internal conflict that forces him to help a convict at the end of the story to then find him alone without any feeling of love. This plot structure is more than decorated, hierarchical, and twisted to fit the readers who have experience in such kinds of plots.

The novel's language is powerful since we speak about one of the greatest novelists. Dickens can build a language suitable for the Victorian era and those interested in his writings and critiques. The language is clear and straightforward, giving the readers many perspectives about its presence in real-life situations. His language is powerful because it is replete with many suggestive themes, artistic techniques, symbols, metaphors, stylistic devices, and figures of speech. His language is a masterpiece full of proficiency, decoration, and ornamentation that immediately influences the readers with its tone and style of writing. His language is also convincing, calling people to critically question some issues in their societies. Pip sparkles in showing a text understood for all readers from its simplicity. It is noticeable when he says:

“I do not recall that I felt any tenderness of conscience about Mrs. Joe when the fear of being found out was lifted off me. But I loved Joe—perhaps for no better reason in those early days than because the dear fellow let me love him—and, as to him, my inner self was not so easily composed.” (1861, p.44)

Analysis of Metaphor and The Novel's Tone

The mood in this novel is not stable, and it changes through the course of the book. Readers see the mood as exciting and hopeful at the novel's beginning. Yet, they start having some doubts when discovering the truth of having many troubles in Pip's new lifestyle and ambitions as the mood becomes dramatic. At the end of the novel, the perspective is sad and hopeless, opposite to the novel's beginning. The novel's tone is pessimistic, and all the characters find it hard to achieve the dreams and ambitions they have been seeking for a long time. Pip, for example, fails to see the light at the end of the tunnel of his happiness, Stella is stripped from her feelings of love, Magwitch is dead without finding happiness too, and Miss Havisham cannot afford her life of sorrow.

Metaphor strengthens the text and gives it a flavor for the attractiveness of reading. Analogy clarifies some words and expresses the writer's ability to employ clear language in his novel. Metaphor, for example, is used to explore the exquisite sense of meaning for what is described with a full-powered aesthetic image. Metaphor enhances readers' ability to look at things from different perspectives.

CONCLUSION

In this narrative, Dickens highlights the permanence of social conflict and the extent to which the transition in human life affects society when the Victorian era goes through so many political and social variables that destroy community and increase internal conflict within. Dickens' success in narrating this novel and using many targeted styles and symbols may significantly impact the emotional sense of the novel's rising pattern, which often expresses and criticizes people's lives. Dickens portrays Victorian society as influenced by materialism rather than focusing on socially solid feelings and connections between individuals within a single community. Dickens addresses many social themes such as class conflict, love, social conflict, crime, innocence, punishment, etc. The author comments on some things that would increase an individual's value if, for example, he did not take money and wealth as a guarantee as part of fulfilling great expectations and hopes. No matter how great are they, great expectations are accepted only through good planning without rallying around money, which is a mean, not a goal.

The novel is full of general meanings from which any human being must benefit and learn. The novel often invites the reader to recall the human difference in wealth and education, but they can never disagree on achieving the lofty social goals for which they live. As such, the fictional work that Dickens embodies in this novel gives readers an excellent opportunity to create a new colonial style that they can rely on if they want to reach their goals. Perhaps Dickens tries to show here something of social and human value to all readers who wish to learn from the experiences of Dickens' characters. Dickens' use of many important social themes in this novel and the vision developed to shape this novel make it a universal didactic story. Critics can get a lot of references in analyzing many other literary works.

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