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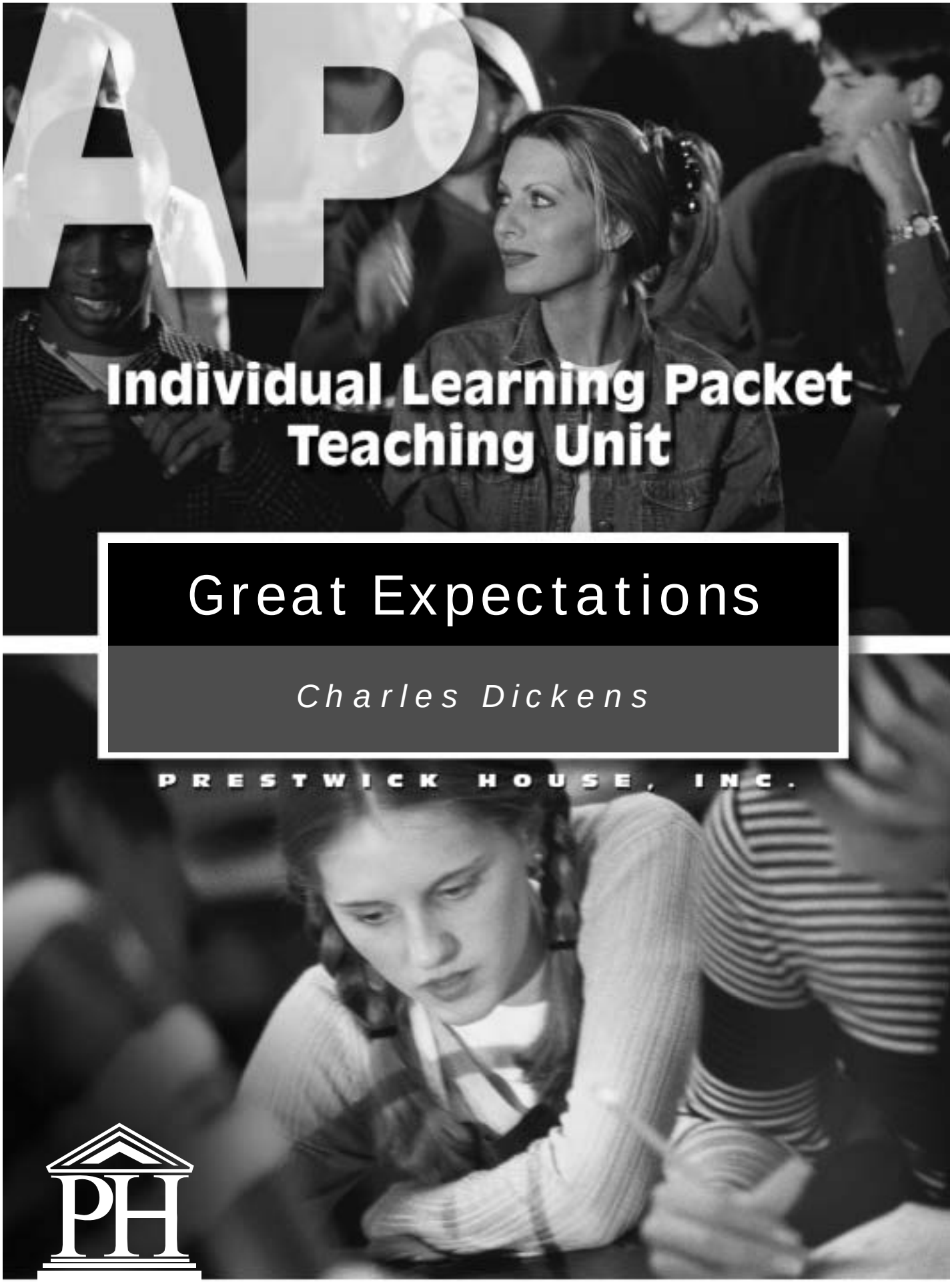

Great Expectations

Charles Dickens

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Advanced Placement in
English Literature and Composition

Individual Learning Packet
Teaching Unit

Great Expectations

by Charles Dickens

Teaching Unit written by Douglas Grudzina

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Great Expectations

Objectives

By the end of this Unit, the student will be able to:

1. analyze the characters of Pip, Miss Havisham, Estella, and Magwitch and their relationships to each other.

2. investigate the various notions of the Victorian gentleman.

3. explain the impact of a first person protagonist narrator on the story.

4. discuss the techniques Dickens uses to convey character and character relationships to his reader.

5. discuss Dickens's use of humor, pathos, and occasionally bathos.

6. analyze the importance of literary elements like irony and foreshadowing on the development of the plot.

7. analyze how Dickens creates suspense, especially at the end of serialized sections of the book.

8. identify and explain Dickens's social themes as expressed in this book.

9. examine characters and character relationships from a variety of literary positions.

10. respond to multiple choice questions similar to those that will appear on the Advanced Placement in English Literature and Composition exam.

11. respond to writing prompts similar to those that will appear on the Advanced Placement in English Literature and Composition exam.

12. offer a close reading of *Great Expectations* and support all assertions and interpretations with direct evidence from the text, from authoritative critical knowledge of the genre, or from authoritative criticism of the novel.

Lecture Notes

I. Charles Dickens and his Times

Born in 1812, Charles Dickens was forty-eight in 1860 when he wrote *Great Expectations*. He had separated from his wife Catherine in 1858, and was haunted by rumors of infidelity that he staunchly denied. A year before the separation, however, he had met an 18-year-old actress named Ellen Ternan with whom he was infatuated. It was revealed sixty-five years after Dickens's death that he and Ellen had maintained a secret relationship from their meeting until his death in 1870. The exact nature of this relationship is still debated, but many historians suggest that if Dickens's passion for Ellen was unrequited, she may in fact have been the basis for Pip's unattainable love, Estella.

The Corn Laws

Between 1815 and 1846, Parliament had enacted a series of laws strictly regulating the import of foreign corn (a general name used for all grains) until domestic (British) corn reached a particular price.

The laws exceedingly favored the wealthy landowners who were profiting from the artificially high cost of corn produced on their land (and from the subsequent increase in the value of their land). However, the laws were disastrous for the poor, especially the urban poor, who found themselves barely able to afford bread and other grain products. By ripple effect, as the poor and working classes found the greater proportion of their wages going to food, they had less money for other goods. Manufacturing suffered, and factory owners found themselves laying off workers. These newly unemployed workers were less able to buy food, or other goods, and the British economy spiraled toward depression until 1846 when the Corn Laws were finally repealed.

Social Class and the Gentleman

The nineteenth century in England was a time of rapid, often confusing, and occasionally violent social change. While wealth had traditionally been measured by land ownership, the eighteenth century had begun a trend toward a cash-based economy, and the industrial revolution created a middle class that was in many ways more economically powerful than their landowning superiors.

As the economic power of the middle class grew, so too did its demand for political power. With the increase in political influence then came the demand for social acceptance.

The concept of the gentleman had to evolve and became, by mid-century, a confusing ideal for the Victorians themselves.

On the one hand, a gentleman was a gentleman by right of birth. Still, the highly moral Victorians were quick to point out that birth alone could not make a gentleman. There had to be something in the man's character that contributed to his status.

Wealthy industrialists claimed the right to be called gentlemen by virtue of their economic and new political power. Clergy of the Church of England, military officers, and members of Parliament were regarded as gentlemen by virtue of their occupations. Ironically, while

those who practiced certain occupations were eligible for gentleman status, others, like engineers, were not. Note how Pip and Herbert talk about Miss Havisham's father having been a brewer and a gentleman, while a baker would never be a gentleman. (Chapter 22)

There was also such a strong moral component to the ideal of the gentleman that the Victorians themselves found it difficult to define.

When Pip is adopted by his benefactor and sent to London to become a gentleman, it is appropriately ambiguous what it is he is to become. If we compare Pip with Herbert Pocket, Matthew Pocket, Bentley Drummle, and finally with Joe Gargery we begin to suspect where Dickens's sympathies lay.

The Hulks and Transportation of Convicts

The Hulks were large ships without masts, which had been used in battle but had been retired and fitted out for the housing of male convicts awaiting transportation to the colonies. These floating prisons were moored near a dockyard or arsenal in order to utilize the labor of the convicts. Most Hulks were moored on the Thames at Woolwych or at Portsmouth. The practice began in the 1770's and continued until 1856, four years before the writing of *Great Expectations.*

Conditions on these floating jails were allegedly wretched, with disease and death rampant. Despite numerous outcries to reform the system and build new prisons, the British government instead continued to search for new places to send her convicts.

This transportation was a common way of dealing with England's worst offenders. Convicts were routinely transported to the British colonies in America (until the Revolutionary War) and then to Australia and Tasmania. The sentence was occasionally for a specified period of time, seven years for example, but increasingly the sentence would be for life. The conditions for the transported convicts were similar to those for slaves being shipped to America. Many died during the four to six-month journey, and many more were ill or dying when they arrived in the colony.

Those who survived were set to work as servants or laborers for the settlers. Some transported convicts were able to work hard, save money, and become settlers themselves or return to England. Those who failed to be reformed, however, were sent to penal colonies where they were chained, whipped, and set to hard labor for the rest of their lives.

Eventually, however, transportation of convicts became expensive, and the legal settlers complained about having to receive the criminals. The British government then began to look at other ways of dealing with convicts, and a new period of penal reform and prison construction began.

II. Pip and Social Struggle

As was the case with many novels written during the second half of the nineteenth century, *Great Expectations* presents a panoramic view of social life. Dickens provides his readers with characters from the full social spectrum: Joe, Mrs. Joe, Orlick, and Biddy from the working class; Pumblechook, the Pockets, Jaggers, Wemmick, Wopsle from the middle class; and Havisham, Estella, Drummle, and Startop from the upper class – with a few of the Pockets having upper-class pretensions as well. Dickens also affords his readers a view of the criminal classes through Magwitch, Molly, and Compeyson.

The action of the novel allows Pip to move through all of these spheres, beginning in the working class, brought up in the forge and apprenticed to a blacksmith; rising to the upper class of independent fortune; and settling to a relatively happy and fulfilled life in the middle class where he works "pretty hard for a sufficient living." (Pg. 380)

III. The Serialization of the Novel

Dickens originally published *Great Expectations* serially in his magazine *All the Year Round*. The first weekly installment of two chapters appeared on December 1, 1860. The 36th and final installment appeared August 3, 1861. This time delay between chapters or episodes influenced the construction of the novel in several ways:

- The parts had to be similar in length and overall proportionate effect.

- Each part needed its own dramatic or compelling effect: a mini-climax, a point of rest, or an element of suspense, to maintain interest in reading the next installment.

- Characters needed to be highly idiosyncratic to make them easily memorable and identifiable. These idiosyncrasies may include speech, action, physical appearance, or name.

To maintain reader interest from one week to the next, Dickens ended each weekly installment with a note of suspense. For example:

- Chapter 2 (the end of the first installment) ends with Pip's stealing the food and the file from Joe's forge and running to the marshes to meet the convict.

- Chapter 4 (the end of the second installment) ends with the discovery of the stolen pork pie imminent and Pip's running away into the arms of soldiers with their muskets and handcuffs.

- Chapter 7 (the end of the third installment) ends with Pip's leaving the Forge to meet Miss Havisham for the first time. Note also the foreshadowing – Pip's emotional leaving of Joe, ostensibly connected with Miss Havisham and Pumblechook.

IV. Literature and the Industrial Revolution

The industrial revolution created a whole new class of wealthy and powerful individuals – factory owners and their investors. Thus wives who a generation before would have spent their days toiling to prepare meals and keep a clean house, now found themselves well able to afford domestic help and in need of things to fill their leisure hours.

At the same time, advancements in technology increased the speed and decreased the cost at which reading materials could be printed. Improvements in the rail system made transport of printed materials easier.

The stage was set for the flourishing of a new literary form: the novel, ideally suited to people who had time to read, who lacked classical University educations, and who longed for entertainment. With writers like Dickens, the Brontës, and Mrs. Gaskel to perfect the infant genre, the novel truly came into its own during the nineteenth century.

For the Victorians, the modern distinction between the literary novel and the popular best seller had not yet developed. The novels of the Brontës, Dickens, George Eliot, and Thomas Hardy were read not merely by a literary elite, but widely throughout the expanding middle class and by the working class as well. This wide readership was aided by new methods of presentation and distribution. Early in the century, Dickens pioneered publication in inexpensive separate parcels, and the practice was followed throughout the century. Then, the novel usually appeared in a three-volume edition, a three-decker, that readers borrowed from private lending libraries. Eventually, the three-deckers were made available in less expensive form; cheap editions and railway editions, the equivalent of modern paperbacks, were distributed through national chains of booksellers, and finally in more expensive collected editions.

V. Caricatures, Stereotypes, and Conventions:

While many of Dickens's characters seem exaggerated and outlandish, by comparison, they allow the relatively flat main characters to seem normal. Static characters like Joe – unfailing in his goodness – and Miss Havisham – equally unfailing in her bitterness – emphasize Pip's change from contented lad, to social climber, to regretful adult.

Dickens adapted several of the devices of the late eighteenth-century's Gothic novel:

- the eerie setting—the church yard in Chapter 1, Satis House;
- the child or young woman in danger—Pip in Chapter 1, Estella as the prisoner of Miss Havisham's upbringing;
- the evil and deformed monster—Magwitch in Chapter 1;
- the reclusive and villainous aristocrat—Miss Havisham; and so on.

Some other popular literary conventions of his time that Dickens employs effectively include:

- the poor orphan buffeted from home to home and parent-figure to parent-figure;
- the reclusive woman in white;
- the mysterious benefactor;
- unrequited love;
- the country as the seat of morality and happiness, the city as the seat of corruption and despair;
- clarity of thought resulting from sickness and madness;
- the noble savage, kindly criminal, lovable louse;
- mists, moonlight, and ruins.

VI. The First-Person Protagonist Narrator

Great Expectations is only Dickens's second novel told from the first-person protagonist point of view, the first being *David Copperfield.* Rather than limiting his narrative options, telling the story from this point of view actually allows Dickens to explore multiple views, specifically the immediate experience of the young Pip in the story and the distance of the older narrator Pip who can, and often does, comment on the events he is narrating.

Encountering a first person narrator, however, does require some caution on the part of the reader. The reader is given details of the story only as the narrator experienced them or only as the narrator remembers them. The telling of events, then, may not be fully accurate, especially if the narrator admits to illness, madness, or drug use. Further, the narrator may simply be lying, omitting certain details and exaggerating others. The first person narrator is a *tool,* a conscious choice on the part of the author and it is in the reader's best interest to consider why the author has made this choice, and how it impacts on the story the author is telling.

Finally, the reader needs always to be cautioned not to confuse the narrator with the author. While critics and historians can find a number of similarities between Dickens and Pip, they are not the same person. *Great Expectations* is a work of fiction.

VII. The Timing of the Book

Dickens carefully inserts details throughout the narrative to suggest that the events described are very much in the past. For example, since the one-pound notes mentioned in Chapter 10 were out of circulation from 1826 until 1915, the story must open prior to 1826. Since the death sentence, which hangs over Magwitch as a transported felon, was eliminated in 1835, and since the very end of the story transpires eleven years after Magwitch's death, Dickens concludes the story no later than 1846.

Paddle-wheeler boats, a type of which mortally wounds Magwitch, were replaced by the screw-propeller in 1839, thereby reinforcing an ending date some time in the mid-1840s. The gibbet specifically noted at the opening reflects the practice, abandoned in 1832, of leaving condemned criminals to rot where they were hanged.

The king mentioned at the beginning of the novel is George III, who died in 1820, when Pip was seven or eight. Chapter 39 opens a week after Pip's 23rd birthday, so he is thirty-four at the end of the book in 1846. Thus, although the book was written in 1860, Dickens has arranged the scope of the novel to coincide with his own childhood and early adulthood.

VIII. The End of the Story

The current ending of the book is not Dickens's original ending. Dickens's notes seem to indicate that he intended the novel to end with Pip's going to the East to work for Herbert Pocket's firm. Thus, the only selfless use to which he put his money becomes his own salvation in the end. There is no mention of a final meeting with Estella in these notes.

However, Dickens probably wanted to satisfy his readers' desire to see all loose ends tied up, so he ended the book with Estella's marrying a country doctor after the death of her first husband. She and Pip meet by chance one last time in London. Pip is walking with Joe and Biddy's son Pip in London when

> "…a servant came running after me to ask would I step back to a lady in a carriage who wished to speak to me…The lady and I looked sadly enough at one another.
>
> 'I am greatly changed, I know; but I thought you would like to shake hands with Estella too, Pip. Lift up that pretty child and let me kiss it!' (She supposed the child, I think, to be my child.)
>
> I was very glad afterwards to have had the interview; for in her face, and in her voice, and in her touch, she gave me the assurance that suffering had been stronger than Miss Havisham's teaching, and had given her a heart to understand what my heart used to be."

In March of 1861, another serialized novel had ended in *All the Year Round*, the same magazine in which Dickens was publishing *Great Expectations.* This other novel, entitled *A Day's Ride*, ended in an almost identical fashion with a chance meeting of two former lovers after a long separation, and a servant summoning the young man to the *lady's* carriage. Dickens probably saw the close similarities between this and his intended ending, so he once again determined to change it.

Additionally, after sharing a draft of his novel with his mistress Ellen Ternan and his friend, novelist Sir Edward G. D. Bulwer-Lytton, Dickens was convinced that the book should have a happier ending. Thus, the ending was once again rewritten.

Even still, the last part of the final sentence went through further revision as the novel went through subsequent publishings. The original sentence was:

"I saw the shadow of no parting from her but one."

During the proof stage, Dickens dropped the last two words. In 1861, it appeared in *All the Year Round* as:

"I saw the shadow of no parting from her."

In 1862, the final revision was to the first published edition of the novel. The sentence then read:

"I saw no shadow of another parting from her."

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Questions for Research and Discussion

1. What indications are there throughout the book of Pip's kindness and compassion?

2. List four coincidences in the novel, which must be accepted by the reader in order for the story to be believed.

3. Is Estella a static or a dynamic character? Explain your answer with support and illustrations from the text.

4. Discuss the role of each of the male influences or father figures in Pip's life: Joe, Jaggers, Matthew Pocket, Abel Magwitch.

5. Some critics believe that the women featured in Dickens' works are either evil, comical, or the epitome of his ideal of romantic love. Into which of these categories do you think the following characters might fall: Estella, Mrs. Joe, Mrs. Pocket, Miss Havisham, Biddy?

6. Support or refute the following statement by citing incidents from the story: Money is necessary for a person to live a happy life but does not, in itself, guarantee happiness.

7. Reread the endings of the chapters in the book. Which ones are most likely endings of weekly installments? Explain each choice.

8. Discuss Dickens's use of light and dark as symbols in the story. Find an example of this symbol in each of the three parts of the book.

9. What do you think is Dickens's definition of a proper gentleman?

10. Why do you think the following couples decide to marry? What do these marriages suggest that Dickens felt about marriage?
    - Herbert and Clara
    - Wemmick and Miss Skiffins
    - Biddy and Joe
    - Drummle and Estella

11. Research the justice and penal systems of nineteenth-century Britain.

12. How was the social class system structured in nineteenth-century Britain? How easy was it to move from one social class to another? What would be required for such a move?

13. Examine Pip's relationship with (Choose one)
    - Miss Havisham
    - Estella
    - Mrs. Joe
    - Jaggers
    - Magwitch

    from the following perspective(s) (Choose a critical theory)
    - feminist
    - Marxist
    - Freudian
    - epistemological
    - existential
    - reader-response

Multiple Choice Questions

PRACTICE MULTIPLE CHOICE QUESTIONS 1 – 6

Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander,
Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip.

"Hold your noise!" cried a terrible voice, as a man started up from among the graves at the side of the church porch. "Keep still, you little devil, or I'll cut your throat!"

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

"O! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir."

"Tell us your name!" said the man. "Quick!"

"Pip, sir."

"Once more," said the man, staring at me. "Give it mouth!"

"Pip. Pip, sir."

"Show us where you live," said the man. "Pint out the place!"

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

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

"You young dog," said the man, licking his lips, "what fat cheeks you ha' got."

I believe they were fat, though I was at that time undersized for my years, and not strong.

"Darn me if I couldn't eat em," said the man, with a threatening shake of his head "and if I han't half a mind to't!"

I earnestly expressed my hope that he wouldn't, and held tighter to the tombstone on which he had put me; partly, to keep myself upon it; partly, to keep myself from crying.

"Now lookee here!" said the man. "Where's your mother?

"There, sir!" said I.

He started, made a short run, and stopped and looked over his shoulder.

"There, sir!" I timidly explained. "Also Georgiana. That's my mother."

"Oh!" said he, coming back. "And is that your father alonger your mother?"

"Yes, sir," said I; "him too; late of this parish.

"Ha!" he muttered then, considering. "Who d'ye live with - supposin' you're kindly let to live, which I han't made up my mind about?"

"My sister, sir - Mrs. Joe Gargery - wife of Joe Gargery, the blacksmith, sir."

"Blacksmith, eh?" said he. And looked down at his leg. After darkly looking at his leg and me several times, he came closer to my tombstone, took me by both arms, and tilted me back as far as he could hold me; so that his eyes looked most powerfully down into mine, and mine looked most helplessly up into his.

"Now lookee here," he said, "the question being whether you're to be let to live. You know what a file is?"

"Yes, sir."

"And you know what wittles is?"

"Yes, sir."

After each question he tilted me over a little more, so as to give me a greater sense of helplessness and danger.

"You get me a file." He tilted me again. "And you get me wittles."

He tilted me again. "You bring 'em both to me." He tilted me again. "Or I'll have your heart and liver out." He tilted me again.

I was dreadfully frightened, and so giddy that I clung to him with both hands, and said, "If you would kindly please to let me keep upright, sir, perhaps I shouldn't be sick, and perhaps I could attend more."

He gave me a most tremendous dip and roll, so that the church jumped over its own weather-cock. Then, he held me by the arms, in an upright position on the top of the stone, and went on in these fearful terms:

"You bring me, to-morrow morning early, that file and them wittles. You bring the lot to me, at that old Battery over yonder. You do it, and you never dare to say a word or dare to make a sign concerning your having seen such a person as me, or any person sumever, and you shall be let to live. You fail, or you go from my words in any partickler, no matter how small it is, and your heart and your liver shall be tore out, roasted and ate. Now, I ain't alone, as you may think I am. There's a young man hid with me, in comparison with which young man I am a Angel. That young man hears the words I speak. That young man has a secret way pecooliar to himself, of getting at a boy, and at his heart, and at his liver.

It is in wain for a boy to attempt to hide himself from that young man. A boy may lock his door, may be warm in bed, may tuck himself up, may draw the clothes over his head, may think himself comfortable and safe, but that young man will softly creep and creep his way to him and tear him open. I am a-keeping that young man from harming of you at the present moment, with great difficulty. I find it wery hard to hold that young man off of your inside. Now, what do you say?"

I said that I would get him the file, and I would get him what broken bits of food I could, and I would come to him at the Battery, early in the morning.

"Say Lord strike you dead if you don't!" said the man.

I said so, and he took me down.

"Now," he pursued, "you remember what you've undertook, and you remember that young man, and you get home!"

1. Beginning the narrative at the chronological beginning as Pip does in this selection is a literary device known as
   A. ab ovo.
   B. neologism.
   C. tornada.
   D. flashback.
   E. artistic unity.

2. The repetition of the word “and” in lines 15 – 17 is an example of a(n)
   A. epode.
   B. catachresis.
   C. aporia.
   D. polysyndeton.
   E. fabilau.

3. What does Pip mean when he says (lines 2 – 3), “My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening”?
   A. This is where he chooses to begin his story.
   B. He remembers this afternoon very clearly.
   C. The events of this afternoon will prove to be his defining moment.
   D. This is the day he realizes that his parents and siblings are dead.
   E. The churchyard was a frightening place for a young boy.

4. Which of the following does not help establish Pip as a very young child?
   A. calling his mother “also Georgiana” as carved on the tombstone
   B. carrying bread in his pockets
   C. speaking as if the church had been turned upside down and not him
   D. believing that the convict might devour his heart and liver
   E. being so frightened by the ambience of the churchyard that he cries

5. What type of shift occurs in the convict's attitude after he learns that Pip lives with the blacksmith?
   A. aloof to friendly
   B. pensive to recondite
   C. culpable to penitent
   D. threatening to conspiratorial
   E. frightening to benign

6. What effect is Dickens creating with Pip's comment to the convict beginning on line 67?
   A. humor
   B. irony
   C. suspense
   D. empathy
   E. morbidity

PRACTICE MULTIPLE CHOICE QUESTIONS 7 – 11:

She was dressed in rich materials - satins, and lace, and silks - all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table.

Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on - the other was on the table near her hand - her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her handkerchief, and gloves, and some flowers, and a prayer-book, all confusedly heaped about the looking-glass.

It was not in the first few moments that I saw all these things, though I saw more of them in the first moments than might be supposed. But, I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress, that had been dug out of a vault under the church pavement. Now, waxwork and skeleton seemed to have dark eyes that moved and looked at me. I should have cried out, if I could.

7. Dickens's use of the past perfect tense when mentioning the wax figure and the church skeleton (lines 16 – 20) indicates that
   A. meeting Miss Havisham is even more horrible an experience.
   B. the wax figure and skeleton were not as real as Miss Havisham.
   C. meeting Miss Havisham reminded the child Pip of those earlier experiences.
   D. the adult Pip is associating meeting Miss Havisham with events that would happen later.
   E. time seems to have stood still in Satis House.

8. When Pip remarks, "It was not in the first few moments that I saw all these things …" he is suggesting that
   A. after this first time, he would never be in this room again.
   B. after this first time, he had occasion to spend considerable time in this room.
   C. his eyes had not yet grown accustomed to the dark of the room.
   D. the details of that first visit were growing unclear in his aging mind.
   E. the young Pip does not understand what he is seeing.

9. The imagery in this selection is most likely intended to create what impression in the reader's mind?
   A. Interrupted preparation
   B. Anxious anticipation
   C. Mournful regret
   D. Pensive humility
   E. Inexplicable waste

10. What does the passage suggest about Miss Havisham?

A. She is arrogant and evil.
B. She is a humble philanthropist.
C. She is more dead than alive.
D. She is an incompetent housekeeper.
E. She wasn't expecting Pip.

11. What shift occurs in the imagery between the second and third paragraphs?

A. From fashionable to tawdry.
B. From squalid to pristine.
C. From sibilant to understated.
D. From elegant to decrepit.
E. From decadent to spoiled.

PRACTICE MULTIPLE CHOICE QUESTIONS 12 – 16

She was a woman of about forty, I supposed - but I may have thought her younger than she was. Rather tall, of a lithe nimble figure, extremely pale, with large faded eyes, and a quantity of streaming hair. I cannot say whether any diseased affection of the heart caused her lips to be parted as if she were panting, and her face to bear a curious expression of suddenness and flutter; but I know that I had been to see *Macbeth* at the theatre, a night or two before, and that her face looked to me as if it were all disturbed by fiery air, like the faces I had seen rise out of the Witches' caldron.

She set the dish on, touched my guardian quietly on the arm with a finger to notify that dinner was ready, and vanished. We took our seats at the round table, and my guardian kept Drummle on one side of him, while Startop sat on the other. It was a noble dish of fish that the housekeeper had put on table, and we had a joint of equally choice mutton afterwards, and then an equally choice bird. Sauces, wines, all the accessories we wanted, and all of the best, were given out by our host from his dumb-waiter; and when they had made the circuit of the table, he always put them back again.

Similarly, he dealt us clean plates and knives and forks, for each course, and dropped those just disused into two baskets on the ground by his chair. No other attendant than the housekeeper appeared. She set on every dish; and I always saw in her face, a face rising out of the cauldron. Years afterwards, I made a dreadful likeness of that woman, by causing a face that had no other natural resemblance to it than it derived from flowing hair, to pass behind a bowl of flaming spirits in a dark room.

Induced to take particular notice of the housekeeper, both by her own striking appearance and by Wemmick's preparation, I observed that whenever she was in the room, she kept her eyes attentively on my guardian, and that she would remove her hands from any dish she put before him, hesitatingly, as if she dreaded his calling her back, and wanted him to speak when she was nigh, if he had anything to say. I fancied that I could detect in his manner a consciousness of this, and a purpose of always holding her in suspense.

Dinner went off gaily, and, although my guardian seemed to follow rather than originate subjects, I knew that he wrenched the weakest part of our dispositions out of us. For myself, I found that I was expressing my tendency to lavish expenditure, and to patronize Herbert, and to boast of my great prospects, before I quite knew that I had opened my lips. It was so with all of us, but with no one more than Drummle: the development of whose inclination to gird in a grudging and suspicious way at the rest, was screwed out of him before the fish was taken off.

It was not then, but when we had got to the cheese, that our conversation turned upon our rowing feats, and that Drummle was rallied for coming up behind of a night in that slow amphibious way of his. Drummle upon this, informed our host that he much preferred our room to our company, and that as to skill he was more than our master, and that as to strength he could scatter us like chaff. By some invisible agency, my guardian wound him up to a pitch little short of ferocity about this trifle; and he fell to baring and spanning his arm to show how muscular it was, and we all fell to baring and spanning our arms in a ridiculous manner.

Now, the housekeeper was at that time clearing the table; my guardian, taking no heed of her, but with the side of his face turned from her, was leaning back in his chair biting the side of his forefinger and showing an interest in Drummle, that, to me, was quite inexplicable. Suddenly, he clapped his large hand on the housekeeper's, like a trap, as she stretched it across the table. So suddenly and smartly did he do this, that we all stopped in our foolish contention.

"If you talk of strength," said Mr. Jaggers, "I'll show you a wrist. Molly, let them see your wrist."

Her entrapped hand was on the table, but she had already put her other hand behind her waist. "Master," she said, in a low voice, with her eyes attentively and entreatingly fixed upon him. "Don't."

"I'll show you a wrist," repeated Mr. Jaggers, with an immovable determination to show it. "Molly, let them see your wrist."

"Master," she again murmured. "Please!"

"Molly," said Mr. Jaggers, not looking at her, but obstinately looking at the opposite side of the room, "let them see both your wrists. Show them. Come!"

He took his hand from hers, and turned that wrist up on the table.

She brought her other hand from behind her, and held the two out side by side. The last wrist was much disfigured - deeply scarred and scarred across and across. When she held her hands out, she took her eyes from Mr. Jaggers, and turned them watchfully on every one of the rest of us in succession.

"There's power here," said Mr. Jaggers, coolly tracing out the sinews with his forefinger. "Very few men have the power of wrist that this woman has. It's remarkable what mere force of grip there is in these hands. I have had occasion to notice many hands; but I never saw stronger in that respect, man's or woman's, than these."

While he said these words in a leisurely critical style, she continued to look at every one of us in regular succession as we sat. The moment he ceased, she looked at him again. "That'll do, Molly," said Mr. Jaggers, giving her a slight nod; "you have been admired, and can go." She withdrew her hands and went out of the room, and Mr. Jaggers, putting the decanters on from his dumbwaiter, filled his glass and passed round the wine.

12. One probable purpose of this episode is to
    A. introduce Molly as an important character.
    B. establish Pip's credibility as a narrator.
    C. present exposition about how Mr. Jaggers runs his house.
    D. suggest a new plot line to be resolved later.
    E. create reader sympathy for the working class.

13. What does this episode reveal about Mr. Jaggers?
    A. He is a brute and a bully even at home.
    B. He has earned the love and respect of his servants.
    C. He is willing to employ people with questionable backgrounds.
    D. He holds interesting dinner parties.
    E. He admires women's hands.

14. Which of the following does *not* foreshadow a later development in the novel?
    A. Jaggers's inexplicable interest in Drummle.
    B. The scars on Molly's wrist.
    C. Jaggers's emphasizing the strength of Molly's hands.
    D. Pip's calling Jaggers his guardian.
    E. Molly's apparent fear of Jaggers.

15. What is the purpose of the sentence in lines 17 – 19?
    A. To show how Molly's appearance haunted Pip.
    B. To establish the image of Molly's face for the reader.
    C. To foreshadow Molly's fate later in the book.
    D. To distract the reader from the true point of the episode.
    E. To offer a hint to how the grown-up Pip will turn out.

16. What notable talent does Jaggers demonstrate in this episode?
    A. He has an apparently hypnotic effect on Molly.
    B. He knows who Pip's benefactor is.
    C. He controls the distribution of sauces and wines around the table.
    D. He is physically stronger than Molly.
    E. He is able to evoke the worst parts of each diner's character.

PRACTICE MULTIPLE CHOICE QUESTIONS 17 – 22

At a certain Assembly Ball at Richmond (there used to be Assembly Balls at most places then), where Estella had outshone all other beauties, this blundering Drummle so hung about her, and with so much toleration on her part, that I resolved to speak to her concerning him. I took the next opportunity: which was when she was waiting for Mrs. Brandley to take her home, and was sitting apart among some flowers, ready to go. I was with her, for I almost always accompanied them to and from such places.

"Are you tired, Estella?"

"Rather, Pip."

"You should be."

"Say rather, I should not be; for I have my letter to Satis House to write, before I go to sleep."

"Recounting to-night's triumph?" said I. "Surely a very poor one, Estella."

"What do you mean? I didn't know there had been any."

"Estella," said I, "do look at that fellow in the corner yonder, who is looking over here at us."

"Why should I look at him?" returned Estella, with her eyes on me instead. "What is there in that fellow in the corner yonder – to use your words - that I need look at?"

"Indeed, that is the very question I want to ask you," said I. "For he has been hovering about you all night."

"Moths, and all sorts of ugly creatures," replied Estella, with a glance towards him, "hover about a lighted candle. Can the candle help it?"

"No," I returned; "but cannot the Estella help it?"

"Well!" said she, laughing, after a moment, "perhaps. Yes. Anything you like."

"But, Estella, do hear me speak. It makes me wretched that you should encourage a man so generally despised as Drummle. You know he is despised."

"Well?" said she.

"You know he is as ungainly within, as without. A deficient, ill-tempered, lowering, stupid fellow."

"Well?" said she.

"You know he has nothing to recommend him but money, and a ridiculous roll of addle-headed predecessors; now, don't you?"

"Well?" said she again; and each time she said it, she opened her lovely eyes the wider.

To overcome the difficulty of getting past that monosyllable, I took it from her, and said, repeating it with emphasis, "Well! Then, that is why it makes me wretched."

Now, if I could have believed that she favoured Drummle with any idea of making me - me–wretched, I should have been in better heart about it; but in that habitual way of hers, she put me so entirely out of the question, that I could believe nothing of the kind.

"Pip," said Estella, casting her glance over the room, "don't be foolish about its effect on you. It may have its effect on others, and may be meant to have. It's not worth discussing."

"Yes it is," said I, "because I cannot bear that people should say, 'she throws away her graces and attractions on a mere boor, the lowest in the crowd.'"

"I can bear it," said Estella.

"Oh! don't be so proud, Estella, and so inflexible."

"Calls me proud and inflexible in this breath!" said Estella, opening her hands. "And in his last breath reproached me for stooping to a boor!"

"There is no doubt you do," said I, something hurriedly, "for I have seen you give him looks and smiles this very night, such as you never give to - me."

"Do you want me then," said Estella, turning suddenly with a fixed and serious, if not angry, look, "to deceive and entrap you?"

"Do you deceive and entrap him, Estella?"

"Yes, and many others - all of them but you. Here is Mrs. Brandley. I'll say no more."

And now that I have given the one chapter to the theme that so filled my heart, and so often made it ache and ache again, I pass on, unhindered, to the event that had impended over me longer yet; the event that had begun to be prepared for, before I knew that the world held Estella, and in the days when her baby intelligence was receiving its first distortions from Miss Havisham's wasting hands.

In the Eastern story, the heavy slab that was to fall on the bed of state in the flush of conquest was slowly wrought out of the quarry, the tunnel for the rope to hold it in its place was slowly carried through the leagues of rock, the slab was slowly raised and fitted in the roof, the rope was rove to it and slowly taken through the miles of hollow to the great iron ring. All being made ready with much labour, and the hour come, the sultan was aroused in the dead of the night, and the sharpened axe that was to sever the rope from the great iron ring was put into his hand, and he struck with it, and the rope parted and rushed away, and the ceiling fell. So, in my case; all the work, near and afar, that tended to the end, had been accomplished; and in an instant the blow was struck, and the roof of my stronghold dropped upon me.

17. The last paragraph of this passage is an example of a(n)
A. extended allusion.
B. extended metaphor.
C. equivoque.
D. aside.
E. allegory.

18. The point of the last two paragraphs of this passage is to establish Pip's sense of
A. futility at loving Estella.
B. jealousy of Estella's attentions to Drummle.
C. elation that he is surely Estella's favorite.
D. confidence in Havisham's plan for Estella and him.
E. disaster that fate is about to deal a fatal blow.

19. When Pip chastises Estella about her attentions to Drummle, she compares herself to
A. a proud, inflexible woman.
B. the subject of others' gossip.
C. a candle attracting moths.
D. a well.
E. a flirt.

20. What minor assurance does Estella offer Pip?
A. She will not waste her beauty and talent on a boor like Drummle.
B. She cares for him enough not to toy with him.
C. She will leave the party with Mrs. Brandley.
D. She was not paying attention to Drummle just to make Pip jealous.
E. She will not marry Drummle for his money.

21. What does Pip say bothers him the most about the attentions Estella pays Drummle?
A. Drummle's family is inferior to Estella's.
B. Estella has never paid that type of attention to Pip.
C. Drummle attracts attention from many women.
D. People gossip that Drummle is beneath Estella.
E. Estella is too haughty and proud for a practical man like Drummle.

22. In the next chapter, Pip will learn who his benefactor really is. How does that context change the significance of the last paragraph of this passage?
A. Pip senses the impending collapse of all of his illusions.
B. Pip feels unusually close to winning Estella.
C. Estella knows that she can never marry Pip.
D. Pip and Estella feel Miss Havisham will soon separate them.
E. Pip senses that he will have to fight Drummle for Estella.

PRACTICE MULTIPLE CHOICE QUESTIONS 23 – 30

Twilight was closing in when I went down stairs into the natural air. I called to the woman who had opened the gate when I entered, that I would not trouble her just yet, but would walk round the place before leaving. For, I had a presentiment that I should never be there again, and I felt that the dying light was suited to my last view of it.

By the wilderness of casks that I had walked on long ago, and on which the rain of years had fallen since, rotting them in many places, and leaving miniature swamps and pools of water upon those that stood on end, I made my way to the ruined garden. I went all round it; round by the corner where Herbert and I had fought our battle; round by the paths where Estella and I had walked. So cold, so lonely, so dreary all!

Taking the brewery on my way back, I raised the rusty latch of a little door at the garden end of it, and walked through. I was going out at the opposite door - not easy to open now, for the damp wood had started and swelled, and the hinges were yielding, and the threshold was encumbered with a growth of fungus - when I turned my head to look back. A childish association revived with wonderful force in the moment of the slight action, and I fancied that I saw Miss Havisham hanging to the beam. So strong was the impression, that I stood under the beam shuddering from head to foot before I knew it was a fancy - though to be sure I was there in an instant.

The mournfulness of the place and time, and the great terror of this illusion, though it was but momentary, caused me to feel an indescribable awe as I came out between the open wooden gates where I had once wrung my hair after Estella had wrung my heart. Passing on into the front court-yard, I hesitated whether to call the woman to let me out at the locked gate of which she had the key, or first to go up-stairs and assure myself that Miss Havisham was as safe and well as I had left her. I took the latter course and went up.

I looked into the room where I had left her, and I saw her seated in the ragged chair upon the hearth close to the fire, with her back towards me. In the moment when I was withdrawing my head to go quietly away, I saw a great flaming light spring up. In the same moment, I saw her running at me, shrieking, with a whirl of fire blazing all about her, and soaring at least as many feet above her head as she was high.

I had a double-caped great-coat on, and over my arm another thick coat. That I got them off, closed with her, threw her down, and got them over her; that I dragged the great cloth from the table for the same purpose, and with it dragged down the heap of rottenness in the midst, and all the ugly things that sheltered there; that we were on the ground struggling like desperate enemies, and that the closer I covered her, the more wildly she shrieked and tried to free herself; that this occurred I knew through the result, but not through anything I felt, or thought, or knew I did. I knew nothing until I knew that we were on the floor by the great table, and that patches of tinder yet alight were floating in the smoky air, which, a moment ago, had been her faded bridal dress.

Then, I looked round and saw the disturbed beetles and spiders running away over the floor, and the servants coming in with breathless cries at the door. I still held her forcibly down with all my strength, like a prisoner who might escape; and I doubt if I even knew who she was, or why we had struggled, or that she had been in flames, or that the flames were out, until I saw the patches of tinder that had been her garments, no longer alight but falling in a black shower around us.

She was insensible, and I was afraid to have her moved, or even touched. Assistance was sent for and I held her until it came, as if I unreasonably fancied (I think I did) that if I let her go, the fire would break out again and consume her. When I got up, on the surgeon's coming to her with other aid, I was astonished to see that both my hands were burnt; for, I had no knowledge of it through the sense of feeling.

On examination it was pronounced that she had received serious hurts, but that they of themselves were far from hopeless; the danger lay mainly in the nervous shock. By the surgeon's directions, her bed was carried into that room and laid upon the great table: which happened to be well suited to

the dressing of her injuries. When I saw her again, an hour afterwards, she lay indeed where I had seen her strike her stick, and had heard her say that she would lie one day.

Though every vestige of her dress was burnt, as they told me, she still had something of her old ghastly bridal appearance; for, they had covered her to the throat with white cotton-wool, and as she lay with a white sheet loosely overlying that, the phantom air of something that had been and was changed, was still upon her.

23. Which word best describes the tone of the first half of this passage (lines 1-24)?
   A. bereavement
   B. prescience
   C. suspicion
   D. presumption
   E. apathy

24. Which of the following does not contribute to the mood of the first half of the passage?
   A. the time of day
   B. the emphasis on ruin and decay
   C. Pip's view of Miss Havisham hanging from the door beam
   D. Pip's memories of earlier events in this spot
   E. Pip's securing the money for Herbert's partnership

25. The sentence beginning on line 28 indicates that Pip
   A. carefully deliberated every move of Miss Havisham's rescue.
   B. had the sensation of watching himself performing the rescue.
   C. had no real sense of what he was doing until he afterwards saw what he had done.
   D. hesitated to help the woman who had caused him such pain.
   E. fought heroically to save Miss Havisham's life.

26. The sentence that runs from lines 37 – 40 illustrates
   A. the difference in perspective between the narrator Pip and the younger character Pip.
   B. Pip's generous and heroic nature.
   C. Miss Havisham's helplessness.
   D. The futility of meddling with other people's lives and affairs.
   E. The use of verb tense to establish time sequence.

27. Pip's noting that they laid the injured Miss Havisham in the spot were she predicted her body would one day lie is an example of
   A. dramatic irony.
   B. verbal irony.
   C. situational irony.
   D. Socratic irony.
   E. semantic irony.

28. The shift from active to passive voice at the beginning of paragraph 8 (line 41) indicates that
    A. Pip has been replaced as the center of the narrative.
    B. Miss Havisham is near death.
    C. things were happening too quickly for Pip to narrate.
    D. the adult Pip is narrating events he has only a vague recollection of.
    E. the event is too painful for the narrator Pip to think about.

29. What is significant about the fact that Pip is unaware that he has been injured himself?
    A He is much more concerned about Miss Havisham.
    B. His burns are very minor.
    C. Since he's lost his expectations, he does not care.
    D. He is in shock himself.
    E. He is relieved that Herbert's money is secure.

30. What does the last sentence of the selection mean?
    A. Miss Havisham has not changed, as she is still dressed completely in white.
    B. Though purged by her confession to Pip and the fire, Miss Havisham is still haunted by the past.
    C. Miss Havisham looks like a ghost.
    D. The burns have severely altered Miss Havisham's appearance.
    E. The destruction of the wedding dress signals a new start for Miss Havisham.

Answers and Explanations

1. Beginning the narrative at the chronological beginning, as Pip does in this selection, is a literary device known as
   A. ab ovo.
   B. neologism: a newly-coined word.
   C. tornada: a three-line stanza that contains rhymes from all previous stanzas
   D. flashback: a disruption of chronological order to dramatize a prior event
   E. artistic unity: the condition of all elements of a literary piece working together to achieve the central purpose of the piece.

2. The repetition of the word "and" in lines 15 – 17 is an example of a(n)
   A. epode: the third section of a Greek ode, after the strophe and antistrophe
   B. catachresis: a strong metaphor that uses words in an unusual way.
   C. aporia: speaking to oneself or directly to the reader, especially when contemplating a course of action
   D. polysyndeton.
   E. fabilau.

3. What does Pip mean when he says (lines 2 – 3), "My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening"?
   A. This is where he chooses to begin his story. The lines quoted above possibly explain *why* he chooses to begin his story here, but they do not mean *that* he chooses to begin his story here.
   B. He remembers this afternoon very clearly. Clearly, he does but that is not what the lines mean.
   C. The events of this afternoon will prove to be his defining moment. It is from this experience that he gains his first understanding of how things are – his defining moment.
   D. This is the day he realizes that his parents and siblings are dead. This is implied in the passage, and the realization of his parents' and siblings' deaths are no doubt part of Pip's defining moment, but it is not what the lines quoted mean.
   E. The churchyard was a frightening place for a young boy. Again, this is true, but not a valid interpretation of the quoted lines.

4. Which of the following does not help establish Pip as a very young child?
   A. calling his mother "also Georgiana" as carved on the tombstone: As a child, he has no notion of his mother other than the name on the tombstone.
   B. carrying bread in his pockets
   C. speaking as if the church had been turned upside down and not him: Again, a child's perspective.
   D. believing that the convict might devour his heart and liver: Truly a childish notion.
   E. being so frightened by the ambience of the churchyard that he cries: Again, the action of a young child.

5. What type of shift occurs in the convict's attitude after he learns that Pip lives with the blacksmith?
   A. aloof to friendly: the convict never becomes friendly to Pip.
   B. pensive to recondite: never is the convict quietly thoughtful or deeply mysterious.
   C. culpable to penitent: nor does he repent of anything in this scene.
   D. threatening to conspiratorial: By suddenly changing his tone of voice and asking questions – "do you know what a file is? do you know what wittles is?" he becomes Pip's conspirator.
   E. frightening to benign: even after "convincing" Pip to bring the file and food, he still threatens him with liver-devouring if he does not come through.

6. What effect is Dickens creating with Pip's comment to the convict beginning on line 67?
   A. humor: Dickens is having fun with the character of the child Pip by having him comment about being more helpful if he weren't made to feel ill.
   B. irony
   C. suspense
   D. empathy
   E. morbidity

7. Dickens's use of the past perfect tense when mentioning the wax figure and the church skeleton (lines 16 – 20) indicates that
   A. meeting Miss Havisham is even more horrible an experience.
   B. the wax figure and skeleton were not as real as Miss Havisham.
   C. meeting Miss Havisham reminded the child Pip of those earlier experiences. Past perfect tense is used to present action that happened prior to the past. Hence
   D. the adult Pip is associating meeting Miss Havisham with events that would happen later.
   E. time seems to have stood still in Satis House.

8. When Pip remarks, "It was not in the first few moments that I saw all these things …" he is suggesting that
   A. after this first time, he would never be in this room again: essentially the opposite of what he's saying.
   B. after this first time, he had occasion to spend considerable time in this room. And the impressions he gathered over time are condensed into this description of the room.
   C. his eyes had not yet grown accustomed to the dark of the room. This is essentially too literal and narrow a reading.
   D. the details of that first visit were growing unclear in his aging mind. Again, nearly the opposite of what he is saying, as the details of the room are still very clear to him.
   E. the young Pip does not understand what he is seeing. Clearly the details of the room are being supplied by the adult Pip, remembering what the child Pip did not necessarily comprehend.

9. The imagery in this selection is most likely intended to create what impression in the reader's mind?
   A. Interrupted preparation. Yes, the preparation for the wedding was interrupted by the arrival of the note, but that was years ago, and does not account for the fact that the interrupted preparations were never cleared away.
   B. Anxious anticipation. The room and the occupant suggest that nothing has happened–or is going to happen –for a very long time.
   C. Mournful regret. The decayed cake, the rotted dress do not suggest this.
   D. Pensive humility. Again the focus is on the decayed richness.
   E. Inexplicable waste. Pip first focuses on the richness of the clothing, etc. and then draws the reader's attention to the decay and waste of the opulence.

10. What does the passage suggest about Miss Havisham?
   A. She is arrogant and evil. The focus on the decay and waste do not indicate this.
   B. She is a humble philanthropist. Nothing in the passage suggests this.
   C. She is more dead than alive. Pip likens her to a wax figure of a dead person and a skeleton in a rotted dress.
   D. She is an incompetent housekeeper. A woman of Miss Havisham's position would not be her own housekeeper.
   E. She was not expecting Pip. She has sent for Pip. Clearly she was expecting him.

11. What shift occurs in the imagery between the second and third paragraphs?
   A. From fashionable to tawdry.
   B. From squalid to pristine.
   C. From sibilant to understated.
   D. From elegant to decrepit. The first two paragraphs point out the richness of the materials: the satins, silks, laces, and the jewels. In the third passage Pip begins to explain how what was once white has turned yellow, etc.
   E. From decadent to spoiled.

12. One probable purpose of this episode is to
   A. introduce Molly as an important character. Although she turns out to be Estella's mother, in terms of the plot of the novel she is never more than a peripheral figure.
   B. establish Pip's credibility as a narrator. Pip's credibility as narrator has never been questioned.
   C. present exposition about how Mr. Jaggers runs his house. This is too broad and general a suggestion.
   D. suggest a new plot line to be resolved later. The scars on Molly's wrist and Jaggers's preoccupation with her alleged strength create suspense that will later be resolved with the story of the murder and her marriage to Magwitch.
   E. create reader sympathy for the working class. Another broad generalization. Dickens's treatment of Joe would be more conducive to this.

13. What does this episode reveal about Mr. Jaggers?
    A. He is a brute and a bully even at home. Despite Molly's pleas and the discomfiture of his guests, Jaggers treats her as an object – a possession.
    B. He has earned the love and respect of his servants. There are no other servants noted in this passage.
    C. He is willing to employ people with questionable backgrounds. Too general, and completely irrelevant.
    D. He holds interesting dinner parties. Again too general and irrelevant.
    E. He admires women's hands. His focus is on her strength and the scars, not a general admiration of women's hands.

14. Which of the following does *not* foreshadow a later development in the novel?
    A. Jaggers's inexplicable interest in Drummle. Foreshadows that Drummle will become important to one of Jaggers's affairs, specifically his Drummle's marrying Estella.
    B. The scars on Molly's wrist. Foreshadows the tale of the murder, Molly's involvement with Magwitch, and Estella's birth.
    C. Jaggers's emphasizing the strength of Molly's hands.
    D. Pip's calling Jaggers his guardian. Jaggers is, in fact, his guardian as specified in the arrangement with the anonymous benefactor.
    E. Molly's apparent fear of Jaggers. Indicates that Molly is, or has been, involved with Jaggers; foreshadows that this involvement will be explained later in the novel.

15. What is the purpose of the sentence in lines 17 – 19?
    A. To show how Molly's appearance haunted Pip. It doesn't.
    B. To establish the image of Molly's face for the reader. It is a rather contrived device, but Dickens is simply trying to establish the wildness of Molly's facial expression.
    C. To foreshadow Molly's fate later in the book. We never learn Molly's fate.
    D. To distract the reader from the true point of the episode. Non sequitor.
    E. To offer a hint to how the grown-up Pip will turn out. This sentence offers no clue to the future Pip's character.

16. What notable talent does Jagger demonstrate in this episode?
    A. He has an apparently hypnotic effect on Molly.
    B. He knows who Pip's benefactor is.
    C. He controls the distribution of sauces and wines around the table.
    D. He is physically stronger than Molly.
    E. He is able to evoke the worst parts of each diner's character. "Dinner went off gaily, and, although my guardian seemed to follow rather than originate subjects, I knew that he wrenched the weakest part of our dispositions out of us."

17. The last paragraph of this passage is an example of a(n)
    A. extended allusion – alluding to "the Eastern story" and adapting it to show its applicability to Pip's situation.
    B. extended metaphor.
    C. equivoque.
    D. aside.
    E. allegory.

18. The point of the last two paragraphs of this passage is to establish Pip's sense of
    A. futility at loving Estella.
    B. jealousy of Estella's attentions to Drummle.
    C. elation that he is surely Estella's favorite.
    D. confidence in Havisham's plan for Estella and him.
    E. disaster that fate is about to deal a fatal blow. Clearly, the adult Pip, who knows the outcome of the story he is telling, recognizes that the process of his undoing has already begun and the crushing blow is soon to fall—just as the sultan was crushed by the stone quarried and prepared for that purpose.

19. When Pip chastises Estella about her attentions to Drummle, she compares herself to
    A. a proud, inflexible woman. He says that she is a proud, inflexible woman. This is not a comparison.
    B. the subject of others' gossip. Likewise, he says he does not like to hear how people say she is throwing herself away, so this is not a comparison.
    C. a candle attracting moths.
    D. a well. Her contribution to the conversation is almost exclusively limited to this word, but there is no comparison.
    E. a flirt. Again, he outright calls her a flirt, does not compare her to a flirt.

20. What minor assurance does Estella offer Pip?
    A. She will not waste her beauty and talent on a boor like Drummle.
    B. She cares for him enough not to toy with him: Estella: "Do you want me then …to deceive and entrap you?" Pip: "Do you deceive and entrap him, Estella?" Estella: "Yes, and many others - all of them but you."
    C. She will leave the party with Mrs. Brandley.
    D. She was not paying attention to Drummle just to make Pip jealous.
    E. She will not marry Drummle for his money.

21. What does Pip say bothers him the most about the attentions Estella pays Drummle?
    A. Drummle's family is inferior to Estella's.
    B. Estella has never paid that type of attention to Pip.
    C. Drummle attracts attention from many women.
    D. People gossip that Drummle is beneath Estella.
    E. Estella is too haughty and proud for a practical man like Drummle.

22. In the next chapter, Pip will learn who his benefactor really is. How does that context change the significance of the last paragraph of this passage?
   A. Pip senses the impending collapse of all of his illusions. That is the point of the story of the sultan and the stone.
   B. Pip feels unusually close to "winning" Estella.
   C. Estella knows that she can never marry Pip.
   D. Pip and Estella feel Miss Havisham will soon separate them.
   E. Pip senses that he will have to fight Drummle for Estella.

23. Which word best describes the tone of the first half of this passage (lines 1-24)?
   A. bereavement
   B. prescience: Pip has a sense that he will never see Satis House again.
   C. suspicion
   D. presumption
   E. apathy

24. Which of the following does not contribute to the mood of the first half of the passage?
   A. twilight
   B. the emphasis on ruin and decay
   C. Pip's view of Miss Havisham hanging from the door beam
   D. Pip's memories of earlier events in this spot
   E. Pip's securing the money for Herbert's partnership: All of the other choices do con tribute to the desolate, lonely sense that Pip will never again return to this familiar spot.

25. The sentence beginning on line 28 indicates that Pip
   A. carefully deliberated every move of Miss Havisham's rescue.
   B. had the sensation of watching himself performing the rescue.
   C. had no real sense of what he was doing until he afterwards saw what he had done.
   D. hesitated to help the woman who had caused him such pain.
   E. fought heroically to save Miss Havisham's life.

26. The sentence that runs from lines 37 - 40 illustrates
   A. the difference in perspective between the narrator Pip and the younger character Pip. The adult Pip doubts that the younger Pip fully comprehended what was happening.
   B. Pip's generous and heroic nature.
   C. Miss Havisham's helplessness.
   D. The futility of meddling with other people's lives and affairs.
   E. The use of verb tense to establish time sequence.

27. Pip's noting that they laid the injured Miss Havisham in the spot were she predicted her body would one day lie is an example of
    A. dramatic irony.
    B. verbal irony.
    C. situational irony. The reader tends to dismiss Miss Havisham's prediction as the product of her melancholic personality and it is therefore surprising when it does in fact come to pass.
    D. Socratic irony.
    E. semantic irony.

28. The shift from active to passive voice at the beginning of paragraph 8 (line 41) indicates that
    A. Pip has been replaced as the center of the narrative.
    B. Miss Havisham is near death.
    C. things were happening too quickly for Pip to narrate. Passive voice obscures agency. The adult Pip knows that things were done without knowing who did them.
    D. the adult Pip is narrating events he has only a vague recollection of.
    E. the event is too painful for the narrator Pip to think about.

29. What is significant about the fact that Pip is unaware that he has been injured himself?
    A He is much more concerned about Miss Havisham. The context in which the narrator Pip admits that he was not even fully aware of what he was doing or who Miss Havisham was belies this.
    B. His burns are very minor. The reader is never actually told the extent of Pip's injuries.
    C. Since he has lost his expectations, he does not care. This is not suggested any where in the text.
    D. He is in shock himself. This is in keeping with the rest of the narrative.
    E. He is relieved that Herbert's money is secure.

30. What does the last sentence of the selection mean?
    A. Miss Havisham hasn't changed as she is still dressed completely in white.
    B. Though "purged" by her confession to Pip and the fire, Miss Havisham is still haunted by the past.
    C. Miss Havisham looks like a ghost.
    D. The burns have severely altered Miss Havisham's appearance.
    E. The destruction of the wedding dress signals a new start for Miss Havisham.

Free Response (Essay) Items

PRACTICE FREE RESPONSE QUESTION 1

Read the following passage from Chapter 22 and write a well-organized essay in which you explain how Dickens uses dialogue to establish the nature of Pip and Herbert Pocket's relationship.

We had made some progress in the dinner when I reminded Herbert of his promise to tell me about Miss Havisham.

"True," he replied. "I'll redeem it at once. Let me introduce the topic, Handel, by mentioning that in London it is not the custom to put the knife in the mouth – for fear of accidents – and while the fork is reserved for that use, it is not put further in than necessary. It is scarcely worth mentioning, only it's as well to do as other people do. Also the spoon is not generally used overhand, but under. This has two advantages. You get at your mouth better (which after all is the object), and you save a good deal of the attitude of opening oysters, on the part of the right elbow."

He offered these friendly suggestions in such a lively way, that we both laughed and I scarcely blushed.

"Now," he pursued, "concerning Miss Havisham. Miss Havisham, you must know, was a spoilt child. Her mother died when she was a baby, and her father denied her nothing. Her father was a country gentleman down in your part of the world, and was a brewer. I don't know why it should be a crack thing to be a brewer; but it is indisputable that while you cannot possibly be genteel and bake, you may be as genteel as never was and brew. You see it every day."

"Yet a gentleman may not keep a public-house; may he?" said I.

"Not on any account," returned Herbert; "but a public-house may keep a gentleman. Well! Mr. Havisham was very rich and very proud. So was his daughter."

"Miss Havisham was an only child?" I hazarded.

"Stop a moment, I am coming to that. No, she was not an only child; she had a half-brother. Her father privately married again – his cook, I rather think."

"I thought he was proud," said I.

"My good Handel, so he was. He married his second wife privately, because he was proud, and in the course of time, *she* died. When she was dead, I apprehend he first told his daughter what he had done, and then the son became a part of the family, residing in the house you are acquainted with. As the son grew a young man, he turned out riotous, extravagant, undutiful – altogether bad. At last his father disinherited him; but he softened when he was dying, and left him well off, though not nearly so well off as Miss Havisham. – Take another glass of wine, and excuse my mentioning that society as a body does not expect one to be so strictly conscientious in emptying one's glass, as to turn it bottom upwards with the rim on one's nose."

I had been doing this, in an excess of attenti9on to his recital. I thanked him, and apologised. He said, "Not at all," and resumed.

"Miss Havisham was now an heiress, and you may suppose was looked after as a great match. Her half-brother had now ample means again, but what with debts and what with new madness wasted them most fearfully again. There were stronger differences between him and her, than there had been between him and his father, and it is suspected that he cherished a deep and mortal grudge against her as having influenced her father's anger. Now, I come to the cruel part of the story – merely breaking off, my dear Handel, to remark that a dinner-napkin will not go into a tumbler."

Why I was trying to pack mine into my tumbler, I am wholly unable to say. I only know that I found myself, with a perseverance worthy of a much better cause, making the most strenuous exertions to compress it within those limits. Again, I thanked him and apologised, and again he said in the cheer-

fullest manner, “Not at all, I am sure!” and resumed.

“There appeared upon the scene – say at the races, or the public balls, or anywhere else you like – a certain man, who made love to Miss Havisham. I never saw him (for this happened five-and-twenty years ago, before you and I were, Handel), but I have heard my father mention that he was a showy man, and the kind of man for the purpose. But that he was not to be, without ignorance or prejudice, mistaken for a gentleman. …

. . .

… This man pursued Miss Havisham closely and professed to be devoted to her. I believe she had not shown him much susceptibility up to that time; but all the susceptibility she possessed, certainly came out then, and she passionately loved him. There is no doubt she perfectly idolized him. He practised on her affection in that systematic way, that he got great sums of money from her, and he induced her to buy her brother out of a share in the brewery (which had been weakly left him by his father) at an immense price, on the plea that when he was her husband, he must hold and manage it all. …

. . .

… The marriage day was fixed, the wedding dresses were bought, the wedding tour was planned out, the wedding guests were invited. The day came, but not the bridegroom. He wrote a letter – ”

“Which she received,” I struck in, “when she was dressing for her marriage? At twenty minutes to nine?”

“At the hour and minute,” said Herbert nodding, “at which she afterwards stopped all the clocks. What was in it, further than that it most heartlessly broke the marriage off, I can’t tell you, because I don’t know. When she recovered from a bad illness that she had, she laid the whole place waste, as you have seen it, and she has never since looked upon the light of day.”

PRACTICE FREE RESPONSE QUESTION 2

Read the following passage from Chapter 39 and write a well-organized essay in which you discuss the techniques Dickens uses to create suspense. Include in your discussion such considerations as the impact of word choice and imagery on mood.
Do not merely summarize the passage.

It was wretched weather; stormy and wet, stormy and wet; and mud, mud, mud, deep in all the streets. Day after day, a vast heavy veil had been driving over London from the East, and it drove still, as if in the East there were an Eternity of cloud and wind. So furious had been the gusts, that high buildings in town had had the lead stripped off their roofs; and in the country, trees had been torn up, and sails of windmills carried away; and gloomy accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had accompanied these rages of wind, and the day just closed as I sat down to read had been the worst of all. …

. . .

…I read with my watch upon the table, purposing to close my book at eleven o'clock. As I shut it, Saint Paul's, and all the many church-clocks in the City - some leading, some accompanying, some following - struck that hour. The sound was curiously flawed by the wind; and I was listening, and thinking how the wind assailed and tore it, when I heard a footstep on the stair. What nervous folly made me start, and awfully connect it with the footstep of my dead sister, matters not. It was past in a moment, and I listened again, and heard the footstep stumble in coming on.

Remembering then, that the staircase-lights were blown out, I took up my reading-lamp and went out to the stair-head. Whoever was below had stopped on seeing my lamp, for all was quiet.

"There is some one down there, is there not?" I called out, looking down.

"Yes," said a voice from the darkness beneath.

"What floor do you want?"

"The top. Mr. Pip."

"That is my name. - There is nothing the matter?"

"Nothing the matter," returned the voice. And the man came on.

I stood with my lamp held out over the stair-rail, and he came slowly within its light. It was a shaded lamp, to shine upon a book, and its circle of light was very contracted; so that he was in it for a mere instant, and then out of it. In the instant, I had seen a face that was strange to me, looking up with an incomprehensible air of being touched and pleased by the sight of me.

Moving the lamp as the man moved, I made out that he was substantially dressed, but roughly; like a voyager by sea. That he had long iron-grey hair. That his age was about sixty. That he was a muscular man, strong on his legs, and that he was browned and hardened by exposure to weather. As he ascended the last stair or two, and the light of my lamp included us both, I saw, with a stupid kind of amazement, that he was holding out both his hands to me.

"Pray what is your business?" I asked him.

"My business?" he repeated, pausing. "Ah! Yes. I will explain my business, by your leave."

"Do you wish to come in?"

"Yes," he replied; "I wish to come in, Master."

I had asked him the question inhospitably enough, for I resented the sort of bright and gratified recognition that still shone in his face. I resented it, because it seemed to imply that he expected me to respond to it. But, I took him into the room I had just left, and, having set the lamp on the table, asked him as civilly as I could, to explain himself.

He looked about him with the strangest air - an air of wondering pleasure, as if he had some part in the things he admired - and he pulled off a rough outer coat, and his hat. Then, I saw that his head was furrowed and bald, and that the long iron-grey hair grew only on its sides. But, I saw nothing that in the least explained him. On the contrary, I saw him next moment, once more holding out both his hands to me.

"What do you mean?" said I, half suspecting him to be mad.

He stopped in his looking at me, and slowly rubbed his right hand over his head. "It's disapinting to a man," he said, in a coarse broken voice, "arter having looked for'ard so distant, and come so fur; but you're not to blame for that - neither on us is to blame for that. I'll speak in half a minute. Give me half a minute, please."

He sat down on a chair that stood before the fire, and covered his forehead with his large brown venous hands. I looked at him attentively then, and recoiled a little from him; but I did not know him.

"There's no one nigh," said he, looking over his shoulder; "is there?"

"Why do you, a stranger coming into my rooms at this time of the night, ask that question?" said I.

"You're a game one," he returned, shaking his head at me with a deliberate affection, at once most unintelligible and most exasperating; "I'm glad you've grow'd up, a game one! But don't catch hold of me. You'd be sorry arterwards to have done it."

I relinquished the intention he had detected, for I knew him! Even yet, I could not recall a single feature, but I knew him! If the wind and the rain had driven away the intervening years, had scattered all the intervening objects, had swept us to the churchyard where we first stood face to face on such different levels, I could not have known my convict more distinctly than I knew him now as he sat in the chair before the fire. No need to take a file from his pocket and show it to me; no need to take the handkerchief from his neck and twist it round his head; no need to hug himself with both his arms, and take a shivering turn across the room, looking back at me for recognition. I knew him before he gave me one of those aids, though, a moment before, I had not been conscious of remotely suspecting his identity.

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

"You acted noble, my boy," said he. "Noble, Pip! And I have never forgot it!"

PRACTICE FREE RESPONSE QUESTION 3

Read the following passage from Chapter 39 and write a well-organized essay in which you reflect on what Pip's reaction reveals about his character. In your discussion, consider how this scene contributes to the overall meaning of the work.
Do not merely summarize the passage or assert a theme for the book.

I could not have spoken one word, though it had been to save my life. I stood, with a hand on the chair-back and a hand on my breast, where I seemed to be suffocating - I stood so, looking wildly at him, until I grasped at the chair, when the room began to surge and turn. He caught me, drew me to the sofa, put me up against the cushions, and bent on one knee before me: bringing the face that I now well remembered, and that I shuddered at, very near to mine.

"Yes, Pip, dear boy, I've made a gentleman on you! It's me wot has done it! I swore that time, sure as ever I earned a guinea, that guinea should go to you. I swore arterwards, sure as ever I spec'lated and got rich, you should get rich. I lived rough, that you should live smooth; I worked hard, that you should be above work. What odds, dear boy? Do I tell it, fur you to feel a obligation? Not a bit. I tell it, fur you to know as that there hunted dunghill dog wot you kep life in, got his head so high that he could make a gentleman - and, Pip, you're him!"

The abhorrence in which I held the man, the dread I had of him, the repugnance with which I shrank from him, could not have been exceeded if he had been some terrible beast.

"Look'ee here, Pip. I'm your second father. You're my son - more to me nor any son. I've put away money, only for you to spend. When I was a hired-out shepherd in a solitary hut, not seeing no faces but faces of sheep till I half forgot wot men's and women's faces wos like, I see yourn. I drops my knife many a time in that hut when I was a-eating my dinner or my supper, and I says, 'Here's the boy again, a-looking at me whiles I eats and drinks!' I see you there a many times, as plain as ever I see you on them misty marshes. 'Lord strike me dead!' I says each time - and I goes out in the air to say it under the open heavens - 'but wot, if I gets liberty and money, I'll make that boy a gentleman!' And I done it. Why, look at you, dear boy! Look at these here lodgings o'yourn, fit for a lord! A lord? Ah! You shall show money with lords for wagers, and beat 'em!"

In his heat and triumph, and in his knowledge that I had been nearly fainting, he did not remark on my reception of all this. It was the one grain of relief I had.

"Look'ee here!" he went on, taking my watch out of my pocket, and turning towards him a ring on my finger, while I recoiled from his touch as if he had been a snake, "a gold 'un and a beauty: that's a gentleman's, I hope! A diamond all set round with rubies; that's a gentleman's, I hope! Look at your linen; fine and beautiful! Look at your clothes; better ain't to be got! And your books too," turning his eyes round the room, "mounting up, on their shelves, by hundreds! And you read 'em; don't you? I see you'd been a reading of 'em when I come in. Ha, ha, ha! You shall read 'em to me, dear boy! And if they're in foreign languages wot I don't understand, I shall be just as proud as if I did."

Again he took both my hands and put them to his lips, while my blood ran cold within me.

"Don't you mind talking, Pip," said he, after again drawing his sleeve over his eyes and forehead, as the click came in his throat which I well remembered - and he was all the more horrible to me that he was so much in earnest; "you can't do better nor keep quiet, dear boy. You ain't looked slowly forward to this as I have; you wosn't prepared for this, as I wos. But didn't you never think it might be me?"

"O no, no, no," I returned, "Never, never!"

"Well, you see it wos me, and single-handed. Never a soul in it but my own self and Mr. Jaggers."

"Was there no one else?" I asked.

"No," said he, with a glance of surprise: "who else should there be? And, dear boy, how good looking you have growed! There's bright eyes somewheres - eh? Isn't there bright eyes somewheres, wot you love the thoughts on?"

O Estella, Estella! …

… I got away from him, without knowing how I did it, and mended the fire in the room where we had been together, and sat down by it, afraid to go to bed. 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; I only suffered in Satis House as a convenience, a sting for the greedy relations, a model with a mechanical heart to practise on when no other practice was at hand; those were the first smarts I had. But, sharpest and deepest pain of all - it was for the convict, guilty of I knew not what crimes, and liable to be taken out of those rooms where I sat thinking, and hanged at the Old Bailey door, that I had deserted Joe.

PRACTICE FREE RESPONSE QUESTION 4

Read the following passage from the end of the novel and write a well-organized essay in which you explain how the ambiguity of the ending contributes to the overall meaning of the work. Include in your discussion such considerations as the impact of imagery and dialogue on the ambiguity.
Do not merely summarize the passage or explain how it is ambiguous.

The early dinner-hour at Joe's left me abundance of time, without hurrying my talk with Biddy, to walk over to the old spot before dark. But, what with loitering on the way, to look at old objects and to think of old times, the day had quite declined when I came to the place.
There was no house now, no brewery, no building whatever left, but the wall of the old garden. The cleared space had been enclosed with a rough fence, and looking over it, I saw that some of the old ivy had struck root anew, and was growing green on low quiet mounds of ruin. A gate in the fence standing ajar, I pushed it open and went in.

A cold silvery mist had veiled the afternoon, and the moon was not yet up to scatter it. But, the stars were shining beyond the mist, and the moon was coming, and the evening was not dark. I could trace out where every part of the old house had been, and where the brewery had been, and where the gates, and where the casks. I had done so, and was looking along the desolate garden-walk, when I beheld a solitary figure in it.

The figure showed itself aware of me as I advanced. It had been moving towards me, but it stood still. As I drew nearer yet, it was about to turn away, when it stopped and let me come up with it. Then it faltered as if much surprised, and uttered my name, and I cried out:

"Estella!"

"I am greatly changed. I wonder you know me."

The freshness of her beauty was indeed gone, but its indescribable majesty and its indescribable charm remained. Those attractions in it, I had seen before; what I had never seen before, was the saddened softened light of the once proud eyes; what I had never felt before, was the friendly touch of the once insensible hand.

We sat down on a bench that was near, and I said, "After so many years, it is strange that we should thus meet again, Estella, here where our first meeting was. Do you often come back?"

"I have never been here since."

"Nor I."

The moon began to rise, and I thought of the placid look a the white ceiling, which had passed away. The moon began to rise, and I thought of the pressure on my hand when I had spoken the last words he had heard on earth.

Estella was the next to break the silence that ensued between us.

"I have very often hoped and intended to come back, but have been prevented by many circumstances. Poor, poor old place!"

The silvery mist was touched with the first rays of the moonlight, and the same rays touched the tears that dropped from her eyes. Not knowing that I saw them, and setting herself to get the better of them, she said quietly:

"Were you wondering, as you walked along, how it came to be left in this condition?"

"Yes, Estella."

"The ground belongs to me. It is the only possession I have not relinquished. Everything else has gone from me, little by little, but I have kept this. It was the subject of the only determined resistance I made in all the wretched years."

"Is it to be built on?"

"At last it is. I came here to take leave of it before its change. And you," she said, in a voice of touching interest to a wanderer, "you live abroad still."

"Still."

"And do well, I am sure?"

"I work pretty hard for a sufficient living, and therefore – Yes, I do well."

"I have often thought of you," said Estella.

"Have you?"

"Of late, very often. There was a long hard time when I kept far from me the remembrance of what I had thrown away when I was quite ignorant of its worth. But, since my duty has not been incompatible with the admission of that remembrance, I have given it a place in my heart."

"You have always held your place in *my* heart," I answered.

And we were silent again until she spoke.

"I little thought," said Estella, "that I should take leave of you in taking leave of this spot. I am very glad to do so."

"Glad to part again, Estella? To me, parting is a painful thing. To me, the remembrance of our last parting has been ever mournful and painful."

"But you said to me," returned Estella, very earnestly, "'God bless you, God forgive you!' And if you could say that to me then, you will not hesitate to say that to me now – now, when suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but – I hope – into a better shape. Be as considerate and good to me as you were, and tell me we are friends."

"We are friends," said I, rising and bending over her, as she rose from the bench.

"And will continue friends apart," said Estella.

I took her hand in mine, and we went out of the ruined place, and, as the morning mists had risen long ago when I first left the forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her.

PRACTICE FREE RESPONSE QUESTION 5

Many authors skillfully blend elements of the comic, the tragic, and the grotesque in their novels. In a well-organized essay, show how Dickens blends these three elements in *Great Expectations* to create a tale that is at once humorous, melancholy, and sentimental. Do not merely summarize the plot.

PRACTICE FREE RESPONSE QUESTION 6

The first-person narrator offers the novelist the opportunity to relate a single event from the dual views of the immediate participant and the older, wiser, detached observer, who knows how the event, and the entire story, is going to turn out. Write a well-organized essay in which you explore how Pip's telling his story from both of these views creates suspense and contributes to the overall meaning of the novel.

PRACTICE FREE RESPONSE QUESTION 7

The "Literary Quality" of a piece of literature is often measured by the extent to which the plot and situation are character driven, the natural results of character action and interaction. In a well-written essay, defend the position that *Great Expectations* is just such a character-driven novel. Avoid plot summary.

Great Expectations

Advanced Placement in English
Literature and Composition

Study Guide
Teacher's Copy

Chapter I

Vocabulary

beacon – a signal or guidance device like a lighthouse
bleak – exposed and barren; desolate; gloomy
derived – taken from, received, or obtained from a source
elude – evade or escape from by cunning or strength
explicit – fully expressed; leaving nothing implied
inscription – wording, dates, etc., carved or engraved on a coin, stone, book, etc.
lair – den of a wild animal
leaden – made of lead; gray or heavy like lead
pollards – trees cut back so that the lower branches are removed and the crown or upper branches form a decorative ball
ravenous – extremely hungry
stout – bulky; strong; sturdy
vivid – creating a strong or clear impression on the senses

1. How does Dickens begin his story?

   The story begins with two paragraphs of exposition: the history of Pip's name, the marriage of Pip's sister to Joe Gargery, the deaths of Pip's parents and siblings, even the geographical location of this part of the story.

2. What narrative point of view has Dickens chosen for this novel?

   The story is told in the first person protagonist point of view with Pip, the main character, as narrator.

3. What can the reader expect in a story told from this point of view?

   The story will be highly subjective. The reader will learn only what the narrator observes and remembers and only how the narrator interprets or remembers them. The reader must watch for any possible bias on the part of the character/narrator, any inconsistencies, any evidence that the narrator is not being fully honest with the reader, etc.

4. How does the action of the story begin?

   The action of the story begins with Pip's encountering the convict.

5. Briefly, describe the convict. What evidence is there that the convict has human qualities and is not merely a criminal?

   The convict is wearing a leg iron. His gray clothes are soaking wet. The convict is cold and hungry. After he threatens Pip, he says that he wishes he were a frog so he could better endure his night in the marshes.

6. How does Dickens establish that Pip is a young child in this part of the story?

   Pip's speculations about his parents are child-like; his referral to his mother, not as Georgiana but as "also Georgiana" and his father as "late of this parish;" his being afraid of the churchyard and crying; his ready belief that the convict might actually cut his throat and that he is accompanied by a mysterious "young man" with supernatural powers all contribute to the effect that Pip is a young child.

7. Does Pip know the convict is a convict?

   Because Pip consistently calls him "the man," and first describes him as "a fearful man," Pip does not seem to know he is an escaped convict. The reader knows because Pip notes the leg iron the convict is wearing.

8. How does Dickens establish the social class of the convict?

   Dickens uses different dialects to establish different social classes, especially of the lower classes. The convict, for example, says "wittles" instead of "vittles," "sumever" for "whatever" or "whatsoever," "partickler" for "particular," and "pecooliar" for "peculiar."

9. On what note of potential foreshadowing does the first chapter end?

   Pip watches the convict limp towards the gibbet, silhouetted against the dusky sky. This could foreshadow death, especially death associated with criminal activity and prosecution.

10. How does Dickens create some sympathy for the convict?

    By emphasizing how the convict is apparently suffering in the cold and dampness, Dickens shows him to be more human than a mere beast. The image of him limping off into the evening ends the chapter on a sympathetic note.

Chapter II

Vocabulary

augmented – increased
connubial – relating to marriage
consternation – utter amazement or paralyzing dismay
disconsolately – cheerlessly
dismal – gloomy; dreary
elixir – a liquid concoction used as a medicine
emphatic – with emphasis
imbrue – to make soaking wet
impart – to pass on; give; grant; bestow
interlocutor—one who takes part in formal or official dialogue or conversation
interpose – to put oneself between; to insert an idea into a conversation
pall – a cloth to cover coffin, usually of a heavy black or purple material; any dreary or depressing covering
prevailing – to triumph through strength or superiority
remonstrance – a protest or complaint
reproach – to rebuke or show disapproval; a rebuke or statement of disapproval
squall – brief or sudden storm with gusty winds
trenchant – keen, sharp

1. "My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed herself with a nutmeg-grater instead of soap. She was tall and bony, and almost always wore a coarse apron, fastened over her figure behind with two loops, and having a square impregnable bib in front, that was stuck full of pins and needles." (Pg. 5)

   How does the above description of Mrs. Joe Gargery help the reader understand her character?

   Everything about Mrs. Joe is harsh and unapproachable— her rough skin (suggesting that she abuses not only others but herself as well), her bony structure, the coarseness of her apron. The pins and needles stuck in her apron make her appear formidable. Hers is not a plump, soft, inviting presence.

2. What effect does Dickens achieve by describing Pip as having been "brought up by hand"?

   The phrase "brought up by hand" is ambiguous and can mean either that Mrs. Joe is raising him by her work and efforts, or it can mean that she frequently punishes him by hitting him with her hand.

3. Contrast Pip's description of Mrs. Joe with his description of Joe.

   While Mrs. Joe is tall, bony, dark, and rough, Joe is fair (pale) with fine blonde hair and pale blue eyes. Pip comments on his physical strength, but also notes that he has a gentle character.

4. What important exposition is the reader given in this chapter?

   By having Pip ask about the firing of the guns, Dickens has occasion to explain about the prison ships, which were no longer in use when Great Expectations was released.

5. "Since that time, which is far enough away now, I have often thought that few people know what secrecy there is in the young, under terror. No matter how unreasonable the terror, so that it be terror. I was in mortal terror of the young man who wanted my heart and liver; I was in mortal terror of my interlocutor with the leg iron; I was in mortal terror of myself, from whom an awful promise had been extracted; I had no hope of deliverance through my all-powerful sister, who repulsed me at every turn; I am afraid to think of what I might have done on requirement, in the secrecy of my terror." (Pg. 11)

   What is Dickens hoping to achieve in the above passage?

   This is the first instance of the adult Pip pausing in his narrative to offer insight from his mature viewpoint, removed from the situation of the story by many years. It also established how terrified of the entire situation and its ramifications the young Pip really is. This terror will accompany Pip throughout the novel and will play a very significant role in later events.

6. How does learning about the Hulks and the escaped convicts intensify Pip's horror?

   In Chapter I, Pip probably did not realize that the man in the graveyard was an escaped convict. Here is where he learns that he has pledged to assist an escaped murderer or robber, and fears that he will likely end up a convict himself.

Chapter III

Vocabulary

cravat – a scarf worn around the neck; the forerunner of the necktie
fetter – a chain for the feet
impel – to cause action or motion
imprecation – a curse
rank – having a highly unpleasant smell
riveted—held someone's attention completely
shroud – a covering for the dead; any gloomy or dismal covering

1. What weather condition seems to mirror Pip's state of mind?

   The mists rising on the marshes mirror Pip's confused and guilty state of mind. Dickens will use mist, fog, and clouds to reflect doubt, uncertainty, and fear throughout the book.

2. In what ways does Pip show himself to be a compassionate young boy?

   Pip is concerned about the convict's health after spending the cold night in the marshes. He also is pleased the convict likes the food. Finally, he is concerned about the pain the convict must be feeling when the escaped man roughly files off his leg iron.

Chapter IV

Vocabulary

abhorrence – deep hatred
aspiration – audible exhaling
chandler – a merchant, a dealer of a specific good or product
commiseration – to feel sorrow for; empathize with
conciliatory – attempting to gain or regain one's good favor or friendship
contumacious – rebellious
conventional – ordinary, unoriginal
countenances – approving expressions
declamation – a strongly worded speech delivered with emotion
deduce – to infer from a general idea
despair – to lose all hope
dispose – to get rid of; throw out
divulge – reveal
ensue – to come after, often to come as a result of
expectorate – to spit
goad – to urge to action
imperious – haughty, marked by proud assurance
indignation – anger caused by something unfair or mean
intimate – to announce publicly; or to hint indirectly
oblige – to perform a favor and thus make another indebted
omnipotent – having unlimited influence, authority, or power
presentiment – an inkling that something is about to happen
prodigal – ridiculously extravagant
prodigious – enormous, bulky
regale – to entertain lavishly
retort – to answer back; reply, especially in an exchange of arguments or opinions
terse – succinct; brief
trifle – to treat in an insignificant manner
vengeance – revenge
vicariously – experienced through imagined participation in another's experience
blithe – lighthearted

1. How does Chapter IV begin and end?

   Chapter IV begins with Pip entering his house, expecting to be met by a Constable. It ends with Pip running from the house—the discovery of the theft of food is imminent—only to be met by soldiers with muskets and handcuffs.

2. What observation does Pip make about Joe's dress and appearance?

   Pip observes that, while Joe looks appropriate in his working clothes ("a well-knit characteristic-looking blacksmith"), in his "holiday clothes" he looks out of place, possible even ridiculous ("like a scarecrow in good circumstances"). (Pg. 17)

3. What are the sources of humor in this chapter?

   There are several: Pip's descriptions of the dinner guests; Mrs. Joe's newfound "affability," Joe's ladling gravy onto Pip's plate at every unpleasant turn of the conversation; Pip's terror of the discovery of the theft; the discovery that the water Pip used to refill the brandy bottle (Chapter II) was the tar-water bottle.

Chapter V

Vocabulary

apparition – ghost
arid – excessively dry
asunder – into parts
dispel – scatter
disperse – to cause to break up and scatter in different directions
dissociate – to separate from association with another
diverge – to move in different directions
exasperate – to bother; to make extremely angry
execrate – to declare to be evil
grovel – crawling and creeping near the ground as a sign of humility, penance
inference – deduction; guess
interposition – intervention
joviality – state of jolly happiness
liberality – broadmindedness; generosity
stifle – to smother or repress growth or creativity
stipulate – to demand an exact item or condition in an agreement

1. Why does Pip say to Joe that he hopes the soldiers do not catch the escaped convicts?

   First, Pip is compassionate and does not want the convicts to suffer. Second, Pip is afraid that "his" convict will recognize him and assume it was Pip who betrayed him to the authorities.

2. How is the capture of the two convicts ironic?

   It is ironic that they are both glad to see the soldiers instead of sorry to lose their freedom again. Pip's convict is glad to see them, so he does not need to continue to drag the other convict back. The other convict is glad to see them because he fears his companion will kill him.

3. What does Pip's convict mean when he says the following to the soldiers after he is caught?

> "Mind!" said my convict, wiping blood from his face with his ragged sleeves, and shaking torn hair from his fingers: "I took him! I give him up to you! Mind that!" (Pg. 27)

The convict wants it to be known that he dragged the other man back. He does not want any special treatment from the guards. He just wants everyone to know that he could have murdered the second convict, but he wants to make the "gentleman" convict suffer a fate worse than death: imprisonment on the Hulks. His need for revenge is so strong that he is willing to be imprisoned himself in order to ensure the recapture of the other man.

4. What facts do we learn about the convicts in this chapter?

They apparently know each other, and they were involved in some crime together. Pip's convict says he could not let the other convict go free, using a means that Pip's convict had discovered. He says that the other convict had used him in the past and he was not going to be used again.

The other convict makes reference to their having been tried together.

5. What does the treatment of the stolen pie suggest about the characters of the convict and Joe?

The convict shows gratitude and decency to Pip when he takes the blame for stealing the pie and does not implicate Pip.

Joe's forgiving the convict for stealing the pie shows him to be humane and compassionate.

6. Why does the convict go out of his way to clear Pip of any blame for the missing food?

He does it because he is a man with some honor. He wants to repay Pip for the food, which gave him the strength he needed to fight the other convict.

7. What indications are there that the plotline of the convict is not over?

The way the convict looks at Pip so intensely before taking responsibility for the theft of the food, and Pip's noting at the end of the chapter that the torch fizzled out "as if it were all over with him) suggest that we have not yet seen the last of Pip's convict." (Pg. 31)

Chapter VI

Vocabulary

dregs – the worst part; the residue or sediment that settles to the bottom of a container of liquid
excommunicate – to exclude; officially remove from membership in a group, especially a church
exonerated – cleared from accusation
impel – to push forward; give motion to
pilfer – to steal, especially a small amount at a time
restorative – having the power to restore; something that has the power to restore

1. Why does Pip love Joe? What reason does he give for keeping the truth of his crimes from Joe?

   Pip loves Joe because Joe allows it. He does not tell Joe the truth because he does not want to risk losing Joe's confidence.

Chapter VII

Vocabulary

ablution – an act of bathing, especially for religious purposes; a ritual bath; the liquid used in a ritual bath
alight – to settle as after a flight; to dismount from a horse or vehicle
callous – emotionally hard; unfeeling
contrive – to devise or plan cleverly
couplet – two consecutive rhyming lines of poetry
drudge – hard, menial work; a person who performs this work
epistle – a long letter
erudition – deep and extensive knowledge
indispensable – absolutely necessary
infirmity – weakness
oration – a formal speech
patronage – encouragement or support, often financial, for the work or cause of another
penitent – a feeling of sorrow or remorse for wrongdoings
perspicuity – the quality of being clear and understandable
rasp – to speak with a grating or irritated voice
retort – to answer back; reply, especially in an exchange of arguments or opinions
sagacious – wise; showing keen judgment, insight, and foresight
truss – to gather into a bundle; secure tightly
venerate – to regard with deep respect

1. Chapter VII is the end of the third weekly installment of the book. What structural purpose does it serve?

   There is very little plot advancement in this chapter, but there is a great deal of important exposition. It is in this chapter that the reader is first introduced to Biddy. The narrator also explores Joe's background, the history of their relationship, and Joe's marriage to Mrs. Joe. As Pip's leaving the Forge for the first time is the only plot event in the chapter, and as Dickens chooses to end not only a chapter but also a weekly installment on this incident, the reader must assume that this is extremely significant.

2. How again does Dickens indicate Pip's youth and lack of learning?

   He misreads the inscription on his parents' tombstone ("Georgiana, wife of the Above" meaning "wife of the exalted one," rather than "wife of him whose name appears above"). Similarly, he believes the Catechism admonition to "walk in the same all the days of [his] life" means he is to walk through his village always in the same way with no digressions or diversions.

3. What do we learn about Mr. Wopsle?

   In addition to his desire to enter the church, he enjoys dramatic reading. The students in Mrs. Wopsle's school hear him when he is in his upstairs room, and their examination is to serve as audience while he performs dramatic recitations.

4. How are Biddy and Pip alike?

   Biddy and Pip are both orphans dependent on their relatives. They are both described as being "brought up by hand."(Pg. 75)

5. Why did Joe not learn to read as a child? What made him marry Pip's sister?

   Joe's father beat him and his mother. She tried to send him to school, but his father wanted Joe to stay home. Eventually, Joe learned enough about blacksmithing to support his parents. Joe married Pip's sister because he thought she was a fine woman, and he wanted to give Pip a home at the forge.

6. Compare Joe's dialect with the convict's in Chapter I.

   Both pronounce "v" as "w", "wittles" for vittles, "wain" (for vain), "wigour" (for vigour); both use "'sumever" for "soever" or "whatever." Both use non-standard pronunciations for words: "partickler" (for particular), "pecooliar" (for peculiar), "on-common" (for uncommon), ("bile" for boil).

7. What might Dickens be suggesting by having Joe and the convict use such similar dialects?

   The ability to dress nicely and speak properly is not what gives a person his or her worth. The convict might not be bad, simply poor and uneducated like Joe.

8. What does Dickens accomplish at the end of this chapter?

   > "… 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." (Pg. 40)

   First, Dickens gives the reader a glimpse of Pip's emotional state. His tears—from sorrow at leaving Joe for the first time and from getting soap in his eyes—blind him so that he cannot see the stars. Gradually, he calms down and stops crying, but he still cannot understand why he is going to Miss Havisham's or what he is to do there.

   Second, as when the convict turned Pip upside-down in Chapter I, Pip described it as the church tumbling instead of him. Dickens will use this technique often having a character ascribe what is happening within them to an outward phenomenon.

Chapter VIII

Vocabulary

affinity – an attraction or feeling of belonging to one another
bedstead – bed frame
capricious – impulsive
contemptuous – showing contempt or strong dislike; condescending
discomfit – to make uneasy; to thwart the plans of another; to defeat in battle
disdain – an attitude of arrogance or contempt
disputatious – provoking argument
dogged – stubborn, tenacious
farinaceous – having a mealy or powdery texture
gilded – covered with a thin layer of gold
insolent – insultingly arrogant; audaciously rude
obstinate – stubborn; not easily restrained or moved
pompous – excessively elevated; proud
recluse – a person who lives in seclusion
sullen – gloomy
transfix – to hold motionless

1. How does Dickens ridicule the city businessmen in this chapter? What does the reader learn about Mr. Pumblechook from a glimpse into his home life?

   Dickens describes the shopkeepers as being very busy watching each other. They are more interested in what the others are doing than they are at conducting their own business. The watchmaker is the only exception, but he is totally absorbed in his work.

   Pumblechook is stingy and unkind. While he eats bacon and sausages, he feeds Pip crusts of bread and watered-down milk. He makes no conversation with Pip except to demand math sums from him.

2. Why is the Manor House also called Satis House?

   Satis is a word meaning enough. The people who built the house called it Satis because the house is all anyone could ever want.

3. How is the name of the house ironic?

   The name of the house means "enough," but it is a ruin. There is no evidence of satisfaction either in the house or in its occupants.

4. What can the reader infer about Miss Havisham from this first introduction?

   Miss Havisham is an intensely unhappy woman. She indicates to Pip that her heart is broken. From the appearance of her room—she herself seems to be partially dressed for her wedding and the trunks partly filled with traveling clothes indicate that she was in the process of preparing for her wedding trip—one might assume that something happened to interrupt her wedding plans.

5. What sympathetic connection does Pip begin to forge with Miss Havisham?

   Pip admits to Miss Havisham that he finds the surroundings of her room to be strange, fine, and melancholy. Miss Havisham acknowledges that while the surroundings are old and familiar to her, they are similarly melancholy.

6. Why does Miss Havisham make Estella play cards with Pip? Why is she interested in Pip's opinion of Estella?

   There are a few reasons. First, Miss Havisham asked for a boy she could watch play. Pip has admitted his willingness, but his inability to play. Miss Havisham has him summon Estella to help him play.

   Second, Miss Havisham wants to see how he reacts to Estella. She seems to want Estella to break his heart. Miss Havisham is interested in Pip's opinion, especially if Pip wants to see Estella again even though she insults him.

7. Explain the new ambivalence developing in Pip's character.

   Pip finds himself strangely attracted to Estella despite her cruel and unjust treatment of him. He is, for the first time, ashamed of his background, his upbringing, Joe, and himself.

Chapter IX

Vocabulary

adamantine – hard and unyielding
caparisoned – dressed in richly ornamental clothing
ignominious – shameful
inquisitive – curious
metaphysics – the branch of philosophy that examines the nature of reality.
obtrusive – forward in manner
plait – to braid
reticence – quiet reserve; shyness or aloofness
ruminate – to reflect on repeatedly in one's mind
vanquish – defeat

1. What does Pip mean when he says he did not think his sister and Uncle Pumblechook would understand Miss Havisham even though he did not understand her himself?

   He doubted they would accept his account of her way of life, as it would be completely different from what they probably expected. He also somehow feels as if he might be betraying Miss Havisham to make her private life public. He feels free to make up lies when he realizes Mr. Pumblechook has never met Miss Havisham.

2. How does Dickens reinforce Pip and Joe's closeness?

   Pip confesses his lies about Miss Havisham to Joe so that Joe will not be demeaned by believing them.

Use the following passage from the book to answer the next two questions.

> "That was a memorable day to me, for it made great changes in me. But, it is the same with any life. Imagine one selected day struck out of it, and think how different its course would have been. Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day." (Pg. 55)

3. What "links" in Pip's "chain" are begun the day he visits Satis House?

   Pip learns that he is common and that he wants to be uncommon. He also becomes fascinated with Estella. Pip truly begins to want an education.

4. What effect is created by Dickens allowing his adult narrator to pause in the narrative and address the reader directly?

   First, this creates emphasis. The point is important enough for the adult Pip to point out to the reader. Second, it helps build suspense. The changes begun in Pip because of this first meeting with Miss Havisham and Estella will be important later in the book—as they apparently are important to the adult Pip.

Chapter X

Vocabulary

ascertain – to make certain; to discover by experimentation or examination
cogitate – to think deeply and carefully about something
derision – the use of ridicule to show scorn
felicitous – appropriate
fortuitous – happening by chance; lucky
indiscriminate – random; not carefully selective or exclusive
ophthalmic – relating to the eye
refractory – resisting control
reverence – a feeling of profound respect

1. What steps does Pip take to improve himself?

   Pip asks Biddy to teach him everything she knows. While the other children carelessly waste their school time, Pip decides to learn as much as possible.

2. How does Dickens suggest the character of the stranger in the pub?

   Dickens combines hints of character description with physical description to provide subtle hints to a character's nature. Pip says of the stranger, "He was a secret-looking man whom I had never seen before." (Pg. 57) Later he says, "As he looked at the fire, I thought I saw a cunning expression, followed by a half laugh, come into his face." (Pg. 58)

3. What two things does the stranger do to suggest a connection with the convict from the beginning of the book?

   The stranger rubs his leg like a man who might have worn a leg iron. He also stirs his drink with the file Pip gave to the convict in the graveyard.

4. What is the most likely reason the stranger is at the pub?

   Because the stranger makes it a point to know that he is sitting with the blacksmith, and because he has such an interest in Pip (his relationship to Joe, the origin of his name), the fact that he shows Pip and Pip alone the file, and the fact that he gives Pip money indicates that he is there to find Pip.

5. What is the "invisible gun" referred to in Dickens' description of the stranger? Why does Pip have nightmares after meeting the stranger in the pub?

   Pip comments that the stranger's one half-shut eye makes him look as though he is aiming an invisible gun. Every time the stranger looks at Pip, Pip feels as though the stranger has him in the sights of an invisible gun.

6. What two major plotlines begin to converge at the end of this chapter?

   Just as Pip goes to bed that night, he thinks—with dread—of his convict and the fact that his involvement with him might be disclosed. He also thinks—with some anticipation—of his approaching second visit to Miss Havisham. Dickens is suggesting that both of these relationships will be important, and somehow connected, through the course of the novel.

Chapter XI

Vocabulary

condescend – to act in a patronizingly superior manner
consolatory – comforting
corrugated – shaped with folds and ridges
denude – to strip, make bare
dexterous – skillful use of the hands; or mentally agile
discernible – perceptible
divined – to know by intuition or instinct
inefficacy – powerlessness, ineffectiveness
obtruded – forced or imposed
ponderous – massive or heavy; weighty in thought
sanguinary – bloody; accompanied by or strongly desiring bloodshed
supercilious – haughty; disdainful
transpire – to occur; to take place

1. Who are the Pockets and why are they visiting Miss Havisham? What is revealed about Matthew Pocket, a relative who is not present at the gathering?

   The Pockets are relatives of Miss Havisham. As their name and Miss Havisham's condemnation of them suggest, they are there in an attempt to ingratiate themselves into Miss Havisham's favor and line their pockets with her money. Matthew is not there, so he is apparently not a sycophant. His refusal to purchase extravagant mourning clothes might indicate his unwillingness to be bound by the ridiculous convention of his time.

2. What is the significance of Pip's saying of the man he meets on the stairway, "He was nothing to me, and I could have had no foresight then, that he ever would be anything to me."? (Pg. 64)

   The adult narrator is intimating that the man on the stairs will prove to be something to Pip in the future.

3. Explain what effect Dickens is creating by using the first person protagonist narrator.

   Several times now Dickens has allowed the narrator—the adult Pip—to pause in the story in order to insert judgements, insights, and reflections. This has helped to build suspense by foreshadowing certain events or relationships. The adult narrator has also been able to editorialize somewhat about childhood, the rights of children, and the unjust treatment of children.

4. What suspicions are confirmed for the reader in this chapter?

   The reader learns that Miss Havisham did indeed suffer an interrupted wedding that was supposed to take place many years before, on her birthday.

5. What potential role has Estella played in the fight between Pip and the pale young man?

   Pip mentions that Estella seems secretly delighted at something when he returns after beating the young man. She then allows Pip to kiss her. It is probable that Estella, at the very least, witnessed the fight or perhaps even enticed the young man to issue the challenge.

6. How does the young man inspire Pip with great respect?

   He keeps getting up after Pip knocks him down; and he continues the fight with great style, even though he is not very strong.

7. In the following passage, what is the significance of the light from Joe's forge?

   > "…when I neared home the light on the spit of sand off the point on the marshes was gleaming against a black night-sky, and Joe's furnace was flinging a path of fire across the road." (Pg. 72)

   The darkness indicates Pip's uncertainty and newfound resentment of his life. The forge is the only place Pip has known love, and Joe is the only person who has ever truly shown Pip love. Yet, the light from the forge is not a warm, comforting, inviting light. It is harsh and threatening, blocking Pip's way.

Chapter XII

Vocabulary

dejected – being in low spirits
depreciatory – lowering in estimation or esteem
fraught – supplied or provided with
homage – special or official expression of high regard
imbecility – the quality of being a fool
linchpin – a locking pin inserted into the end of a shaft
myrmidon – a loyal follower
repose – to rest, either physically or mentally
suborn – to induce to commit an illegal act
trepidation – fear
visage – the face or appearance of a person or animal

1. How much time elapses in this chapter?

   Pip says that his visits to Miss Havisham became regular, every-other-day occurrences and he will summarize the visits that span a period of eight or ten months.

2. What evidence is there to suggest that Miss Havisham was jilted?

   Miss Havisham's constant whispered commands to Estella to "break their hearts…break their hearts and have no mercy" indicate that she is avenging the breaking of her own heart. (Pg. 74)

3. What is the adult Pip insinuating when he narrates:

   > "What could I become with these surroundings? How could my character fail to be influenced by them? Is it to be wondered at if my thoughts were dazed, as my eyes were, when I came out into the natural light from the misty yellow rooms?" (Pg. 74)

   Pip's ambivalence is growing. The chapter is full of speculation about Pip's future, and it ends with the hint that Miss Havisham will help him become apprenticed to Joe. Pip himself is torn between the assumption that he will be apprenticed to Joe and become a blacksmith and his desire to be a gentleman. Yet, the adult Pip compares the turning of his thoughts by the influence of Miss Havisham and Estella with the dazzling of his eyes coming into the darkness from the light. He is perhaps turning/being turned from what is natural and good (his place in society, daylight) into what is unnatural and harmful (his desire to be a gentleman, the artificial gloom of Satis house.

Chapter XIII

Vocabulary

abject – of the most miserable or contemptible kind
augur – to look for and read signs and omens; one who reads signs and omens
benevolent – kind, caring, or generous
diabolical – evil, devilish
excrescence – a outgrowth like a wart or goiter
hypocrite – one whose actions and attitudes do not suit his or her professed beliefs
inscrutable – not easily understood
malevolent – vicious, mean, or evil
mollify – soothe or calm one's temper
ostentatious – pretentious; flagrantly or flamboyantly showy; creating an obvious display of one's wealth
sovereign – independent; self-governing; a gold coin formerly used in Great Britain
vagary – an erratic or unpredictable action or idea

1. Why is Pip ashamed of Joe when he goes to meet Miss Havisham?

   Estella is watching them, and Pip is very aware of how ill-bred and crude he and Joe must appear to her.

2. What does Pip mean when he says, "Miss Havisham glanced at him as if she understood what he really was, better than I had thought possible, seeing what he was there"?

   Miss Havisham recognizes Joe as an honest, caring man. He has the opportunity to profit from his friendship to Pip and Pip's services to Miss Havisham, but he asks for no money as part of the terms of Pip's indenture. Pip, however, simply sees Joe as an uncouth laborer.

3. Define indentures. What restrictions does the law place on a boy who is bound?

   Indentures are legal papers that bind one person into the service of another for a specified time. In this case, Pip is legally bound to Joe as his apprentice. Joe is legally his master almost in the way that a slave owner was the master of the slave. As Pumblechook explains at the dinner party, if Pip is caught playing cards, drinking, or keeping late hours, he can be sent to jail.

4. On what note does the chapter end?

   "Finally, I remember that when I got into my little bedroom I was truly wretched, and had a strong conviction on me that I should never like Joe's trade. I had liked it once, but once was not now." (Pg. 82) Pip is unhappy being bound to Joe, even though that is what he and Joe had looked forward to for as long as he can remember.

Chapter XIV

Vocabulary

chaste – sexually pure or unsoiled
exult – rejoice, gloat, or take pride in

1. How does Dickens help the reader maintain sympathy for the altered Pip?

   Dickens allows Pip to be a fully developed character with contradictions. He is ashamed of his home, but he is tormented by the fact that he is ashamed. Also, the adult Pip recognizes that it is irrelevant to try to assign blame to who has caused him to change in this way.

2. Why does Pip hide his true feelings about his work as Joe's apprentice?

   Pip does not let Joe know how he feels because Joe is such a good, faithful, hard-working man. Pip believes that Joe's good influence is what keeps him from running away.

3. What is the apparent source of Pip's dissatisfaction?

   Pip is infatuated with Estella, and he can imagine how she would regard him if she were to see him dirty and laboring.

Chapter XV

Vocabulary

accost – confront or detain in an aggressive way
disconsolate – extremely sad; unable to be consoled
gravity – seriousness; importance or significance
hermitage – a retreat; where a person can live in seclusion
injurious – harmful or damaging; causing injury
malignant – damaging, destructive, or causing death
maudlin – excessively sentimental; tearful
monomania – a condition of obsessive single-mindedness
morose – gloomy, sullen
obstinate – stubborn
plume – to preen or show off, as a peacock opening its tail
preposterous – ridiculous or outlandish
unscrupulous – dishonest, devious or without morals
unwonted – unusual or unexpected

1. What is Dickens suggesting when he has Pip say, "Miss Havisham and Estella and the strange house and the strange life appeared to have something to do with everything that was picturesque"? (Pg. 85)

   Dickens has already shown Pip to have an overly active imagination and a tendency to romanticize situations. Life at Satis House was far from picturesque, yet this is how he remembers it in his yearning for something more. This tendency to romanticize will become a very important factor in the novel.

2. Under what conditions does Joe agree to let Pip visit Satis House? Why does he think Pip should stay away?

   Joe agrees to let him visit Satis House if Pip agrees never to return if Miss Havisham is unfriendly, or in some way discourages him from visiting again. Joe thinks Pip should stay away because Miss Havisham has made it clear that she will not give him any more help. She might misinterpret his visit as a way of asking her for more money.

3. What new character and conflict is introduced in this chapter?

   The character of Dolge Orlick is introduced. He is a journeyman who works for Joe, and he is jealous of special treatment Pip receives. He may also be worried that he will lose his position now that Pip is Joe's apprentice.

   Note to Teacher: If some students focus on the conflict between Orlick and Mrs. Joe, remind them that this stems first from Orlick's demanding equal treatment with Pip when Pip is given a half holiday to visit Miss Havisham.

4. What is probably the real reason Pip wants to visit Miss Havisham?

   Pip really wants to see Estella again.

5. What possible explanation is given in this chapter concerning the identity of the person who has attacked Mrs. Joe?

   Orlick tells Pip and Mr. Wopsle that the guns are firing because of escaped convicts. Later Pip hears the "the well-remembered boom." (Pg. 92) This suggests to the reader that Mrs. Joe might have been attacked by an escaped convict.

Chapter XVI

Vocabulary

aberration – eccentricity or abnormality
conciliate – to pacify, to smooth over
mutton – the cooked meat of an adult sheep
pervade – to saturate or spread throughout
propitiate – to appease, especially an angry authority or deity
tremulous – unsteady or trembling
vagabond—a vagrant wanderer

1. What purpose does Dickens have for reintroducing the convict's leg iron in this chapter?

   Dickens wants to keep this plot line active, even as he keeps the Estella/Havisham plotline active. He also wants to further develop the guilt that has plagued Pip since he stole the food and the file many years before. Now he has the guilt of believing that he supplied his sister's assault weapon.

2. How does Biddy come to live with Pip and Joe?

   Mr. Wopsle's great aunt dies, so Biddy comes to help nurse Mrs. Joe.

3. What does the following passage suggest?

   > "She [Mrs. Joe] watched his [Orlick's] countenance as if she were particularly wishful to be assured that he took kindly to his reception, she showed every possible desire to conciliate him, and there was an air of humble propitiation in all she did, such as I have seen pervade the bearing of a child towards a hard master." (Pg. 96)

   Mrs. Joe is afraid of him. Perhaps Orlick is the one who attacked her.

Chapter XVII

Vocabulary

affront – to insult intentionally and openly
disconcerted – unsettled, confused
guinea – an English coin
imperceptible – gradual or subtle; unable to be perceived
latent – hidden or suppressed
manifest – apparent or obvious; to make apparent
sluice – a passage for water with a gate or valve
spectre – ghost or spirit
stile – a set of steps over a fence or wall
stratagem – a clever trick or scheme
untoward – improper or indecent
vexation – trouble or irritation

1. How does Dickens establish the passage of time at the beginning of this chapter?

   Dickens describes Pip's first birthday visit to Miss Havisham and her giving him a guinea. He then explains that this became an "annual custom." Later on the same page, Pip narrates a conversation with Biddy that took place when "she had not been with [them] more than a year." Regarding that conversation, the adult Pip says, "I was beginning to be rather vain of my knowledge, for I spent my birthday guineas on it…" Thus it is apparent that an indeterminate number of years—but certainly more than one—has passed. (Pg. 97)

2. Describe Pip's internal conflict.

   Having met Estella and being made to feel common, Pip is unsatisfied with his present life and wants more. At the same time, he wishes he could be content with what he has – even half as content as he was as a child. He is ungrateful, but painfully aware of his ingratitude.

3. What does Pip mean when he says he wants to be a "gentleman"?

   At this point, Pip considers a gentleman to be someone who has money for which he does not have to work and dresses in nice clothes. He has some sense of etiquette as in appropriate social speech and behavior, but does not yet seem to have examined the qualities of character which make one a gentleman.

4. Explain Pip and Biddy's relationship.

   Pip and Biddy are genuinely fond of one another—possibly even in love with one another. Pip notices the clarity and goodness of her eyes and feels jealous when Orlick pays attention to her. He acknowledges on page 103 that, had he not been infatuated with Estella, he would have been very happy to end up as Joe's partner and Biddy's beau. Biddy also acknowledges that Pip is indeed "good enough" for her, and agrees that she wishes she could "put [Pip] right." (Pg. 103)

Chapter XVIII

Vocabulary

abhorrent – repugnant or disgusting
allusion – suggestion or hint; an indirect reference to another topic
barbarous – coarse, crude, lacking refinement; harsh or cruel
confirmatory – to establish as true or valid
disengage – to detach or release
disparagement – ridicule or scorn
evince – to show or demonstrate clearly; reveal
pious – devout, reverent
placable – easily calmed; tolerant
pugilistic – having to do with the sport of boxing
subterfuge – a deceptive maneuver

1. Why do you think Dickens includes the scene where the stranger grills Mr. Wopsle? Where has Pip seen this man before?

   It is a demonstration of the stranger's skill at cross-examination. Dickens wants the reader to know this character is a formidable attorney Pip met the man years earlier on the stairs at Miss Havisham's house.

2. This chapter includes the first mention of the novel's title. To what expectations is Jaggers referring?

   Jaggers is referring to Pip's prospects of inheriting wealth from an unknown benefactor. He is to be educated as a gentleman in anticipation of this inheritance.

3. List the conditions imposed on Pip if he accepts the promised inheritance.

   First, he is always to keep the name Pip. Next, the name of his benefactor is a secret, and Pip is not to try to discover his or her identity.

4. What is Joe's reaction to Pip's impending "great expectations"?

   Joe loves Pip and is willing to let him go. He is insulted by Mr. Jaggers' repeated offer of money as compensation for losing Pip as his apprentice. Pip is more of a son and friend to Joe than an apprentice.

5. What is Pip asking Mr. Jaggers in the following passage?

> "I wish to be quite right, Mr. Jaggers, and to keep to your directions; so I thought I had better ask. Would there be any objection to my taking leave of anyone I know, about here, before I go away?" (Pg. 111)

Pip wants to know if it is permissible to say good-bye to Miss Havisham. Pip believes that she is his benefactor, and he does not want to violate the conditions of his inheritance by visiting her. Therefore, he asks Mr. Jaggers for permission to go without mentioning her name.

6. How old is Pip in this chapter?

A boy like Pip would have been apprenticed at the age of 14. At the beginning of the chapter, Pip says that the events of the chapter happened "in the fourth year of [his] apprenticeship to Joe," so Pip must now be 18 years old. It is now 11 years after the beginning of the novel and Pip's encounter with the convict, and 10 years after his first visit to Miss Havisham and his introduction to Estella.

7. How is Pip feeling in the last paragraph of this chapter?

> "I put my light out, and crept into bed; and it was an uneasy bed now, and I never slept the old sound sleep in it any more." (Pg. 113)

Already Pip has begun to distance himself from Joe, Biddy, and all of the other people he has known his entire life. As has already been discussed, he is both ashamed of his current surroundings and appalled at himself for being ashamed. He has always had aspirations to gentility, while at the same time wishing he could be content with the life he had.

Chapter XIX

Vocabulary

abreast – alongside
affability – friendliness, pleasantness or graciousness
amalgamation – consolidation or merger
astir – active, especially being out of bed
audacious – daring or bold, often in a reckless way
clemency – mercy or leniency
collation – a light meal
constrain – to be forced or inhibited
deferential – respectful, especially to a superior or an elder
flaccid – soft, limp or lacking vigor
lauded – praised
sublime – supreme, magnificent; of high spiritual, moral, or intellectual value
virtuous – honorable, moral or righteous

1. What is significant about Biddy's response to Pip's request for her to prepare Joe to be elevated to a "higher sphere"?

   A theme is beginning to emerge that people are happiest when they know themselves and know where they fit in. Joe is content with himself as a blacksmith and would feel uncomfortable in any other situation. Dickens hints at this theme earlier (Chapter IV) when Pip comments that Joe looks appropriate in his work clothes but fully out of place,("like a scarecrow in good circumstances,") in his Sunday clothes. (Pg. 17) Consider how Joe is content with his life and circumstances, but Pip is not content with his. Neither is Mr. Wopsle content, wishing the church were "open" so he could become a clergyman.

2. Compare Mr. Pumblechook with the Pockets.

   Just as the pockets fawn over Miss Havisham, hoping to gain her favor and her money, Mr. Pumblechook is now very solicitous to Pip. He takes Pip to dinner, pretends to need his business advice, and acts as though they have always been friends. He begins to take credit as Pip's "first patron." The adult Pip has been openly inimical to him.

3. How does Miss Havisham contribute to his suspicions that she is his benefactor?

   She seems to know all of the particulars of the bequest.

4. Many critics have seen what they consider fairy-tale elements in *Great Expectations.* From this viewpoint, identify who in the novel fills the following roles:

   - the beggar revealed as a prince
     Pip

   - the princess
     Estella

   - the fairy godmother
     Miss Havisham

   - the ogre
     the convict

   - the wicked stepmother
     Mrs. Joe

5. Structurally, Dickens ends the first and second parts of Pip's expectations with *peripeteia*. What peripeteia occurs at the end of the first stage?

   Pip has wanted to be a gentleman, has seemed doomed to be a blacksmith, and now, suddenly, through no apparent fault or merit of his own, he is going to be a gentleman.

6. This first stage of Pip's expectations ends, "And the mists had all solemnly risen now, **and the world lay spread before me."** (Pg. 125). Many critics see this as an allusion to the end of John Milton's famous epic, *Paradise Lost*. The poem deals essentially with Adam and Eve, their first sin, and their consequent expulsion from the Garden of Eden. The closing lines of the poem are:

   > Some natural tears they dropped, but wiped them soon;
   > **The world was all before them,** where to choose
   > Their place of rest, and Providence their guide;
   > They hand in hand with wandering steps and slow,
   > Through Eden took their solitary way. (XII, 645-649)

   How is this ending optimistic? How might it be pessimistic?

   The ending is optimistic because Pip is facing a larger, more exciting world filled with "great expectations." These expectation—for Pip—include eventually winning the hand of Estella.

   The pessimism lies in the allusion. While the world lies before Adam and Eve, they are leaving Eden—Paradise. Pip is leaving the "Paradise" of his hometown and entering an unknown world.

Part II

Chapter XX

Vocabulary

confectioner – a person who makes or deals in candy
equipage – a horse-drawn carriage with its servants
guileless – candid, innocent, naive
infernal – relating to the world of the dead; fiendish; diabolical
oppressed – burdened or demoralized
perusal – careful examination
relinquish – to let go
scabbard – a sheath for a sword or dagger
supplicant – a person who pleads or prays

1. What does the following description of Mr. Jaggers' office tell the reader about its occupant?

> "Mr. Jaggers's own high-backed chair was of deadly black horse hair, with rows of brass nails round it, like a coffin;…The room was but small, and the clients seemed to have had a habit of backing up against the wall; the wall, especially opposite to Mr. Jaggers's chair, being greasy with shoulders." (Pg. 127)

Jaggers seems surrounded by death. His clients are afraid of him or intimidated by him.

2. What is the primary purpose of this chapter?

There is very little plot advancement here. We briefly meet a new character, Wemmick. Most of the episodes in this chapter help to establish the character of Mr. Jaggers.

3. Briefly describe Mr. Jaggers.

Mr. Jaggers is apparently very well known, and his services are sought by many. He is frank and direct, assuring people that they will be well represented by him—as long as they pay their fees. He is, however, brutally frank and direct, appearing to bully his clients into not asking questions. Pip comments that he even appears to bully his sandwich as he eats it.

Chapter XXI

Vocabulary

brooch – an ornamental pin
dilapidated – fallen into a state of disrepair or decay, usually as a result of neglect
dints – dents
disembodied – without a body; removed from the body
disgorged – discharged or spit out
doleful – full of grief
interment – burial of the dead

1. What is the significance of the following exchange between Pip and Mr. Wemmick?

> "So you were never in London before?" said Mr. Wemmick to me.
> "No," said I.
> "*I* was new here once," said Mr. Wemmick. "Rum to think of now!"
> "You are well acquainted with it now?"
> "Why, yes," said Mr. Wemmick. "I know the moves of it."
> "Is it a very wicked place?" I asked, more for the sake of saying something than for information.
> "You may get cheated, robbed, and murdered in London. But there are plenty of people anywhere, who'll do that for you."
> "If there is bad blood between them," said I, to soften it off a little.
> "Oh!" I don't know about bad blood," returned Mr. Wemmick. "There's not much bad blood about. They'll do it, if there's anything to be got by it."
> "That makes it worse."
> "You think so?" returned Mr. Wemmick. "Much about the same, I should say." (Pg. 133)

This exchange contrasts Pip's naiveté and Wemmick's apparent cynicism. Pip seems unable to consider a random crime, a crime unmotivated by a sense of avenging a wrong, or striking out at an enemy; to Pip, crime is personal. To Wemmick, crime is crime, and—human nature being what it is—crime can be found anywhere there are people.

2. What coincidence is revealed in this chapter?

Mr. Pocket is the boy Pip boxed with many years ago at Miss Havisham's house.

Chapter XXII

Vocabulary

acquiesce – to comply passively with another's will
asseverate – to declare or affirm positively
avaricious – greedy, especially for money or other material possessions
broach – to mention or bring up
circumjacent – in the surrounding area
congelation – the process of making solid; coagulation
degradation – a decline to a lower quality or station; extreme humiliation
haughty – arrogant or proud
imbue – to influence fully, pervade; to saturate or stain
incipient – just beginning or becoming apparent
inveterate – deep-rooted; habitual; persistent
lamentation – an expression of grief
languor – laziness or weariness
magnanimous – noble or generous
mortification – embarrassment or shame
perplexity – utter bewilderment or confusion
prepossessions – attitudes or impressions formed ahead of time
prophesy – to predict or see the future
propitiate – to attempt to pacify or regain the favor of another, especially one with power or authority
requisite – essential, necessary
shod – wearing a shoe

1. What might be inferred from the information that the day Pip and Herbert had their fight at Miss Havisham's, Herbert was there to see whether Miss Havisham could take a fancy to him?

   If the Pockets assume—as Pip does—that Miss Havisham is his anonymous benefactor, then Pip has in a sense taken the expectations from Herbert. This is further supported on page 142 when Herbert assures Pip that neither he nor anyone attached to him will violate the condition that Pip never inquire about the identity of his benefactor.

2. How does Herbert feel about Pip's great expectations?

   There is no evidence to suggest that Herbert is at all jealous. In fact, Pip comments how sincere he is when he pledges never to violate Pip's benefactor's condition of secrecy.

3. What is ironic about Herbert's decision to change Pip's name to Handel?

   There are two possibilities: First, it might seem to violate Pip's benefactor's condition that Pip always keep the name of Pip. Second, the name Handel is based on Pip's having been a blacksmith. While Herbert probably does not intend it to be so, the name will be a constant reminder for Pip of the background he hopes to put behind him.

4. What important exposition is the reader given in this chapter?

   The reader learns the reason for Miss Havisham's life of seclusion.

5. Briefly describe the Pocket household.

   The Pocket household is a typically Dickensian comic scene: many children running around, tipping, and falling; Mrs. Pocket reading a book and dropping her handkerchief; people tripping as they approach Mrs. Pocket; etc. This noisy, rambunctious scene contrasts the severity of Jaggers, Wemmick, and Jaggers's office in London, and the quiet goodwill at the forge.

Chapter XXIII

Vocabulary

abashed – ashamed or embarrassed
adepts – highly skilled people
affliction – suffering or hardship
artifices – clever or artful skills; deceptions
baronetcy – a rank of honor below a baron and above a knight
forelock – a lock of hair that grows from the front of the head
imperiled – endangered
mitre – a tall, pointed hat with peaks in front and back, worn by church officials at all solemn functions
odious – horrible or repulsive; dreaded
plebeian – a working-class person
preferment – advancement or promotion
vellum – a fine parchment made from the skin of a lamb or calf; an expensive paper resembling this parchment
Woolsack – the official seat of the Lord Chancellor in the House of Lords

1. What purposes are fulfilled by this chapter?

   The chapter continues the comic theme begun in the previous chapter. There is also considerable exposition regarding the histories of Mr. and Mrs. Pocket and their household. Dickens is also able to use the characters and events of the chapter to begin to explore the vagaries of the privileged classes.

2. What two careers did Mr. Pocket supposedly consider when he was a younger man?

   "…to Mount to the Woolsack" would be to enter politics, specifically to aspire to the seat of the leader of the House of Lords. (Pg. 147)
   "…to roof…in with a mitre" would be to enter the clergy and presumably rise to the rank of bishop or higher. (Pg. 147)

3. What is the source of satire in Mrs. Pocket's pretentious nature?

   Mrs. Pocket has nothing to be pretentious about. She is apparently the daughter of a penniless knight, the lowest rank of nobility, (he has nothing to bestow on her at her marriage but his blessing) . Her father claimed (without evidence) that his father was rightfully a baronet but had been deprived of this title by an anonymous person of high rank who held a personal grudge against him.

   Mrs. Pocket has been brought up with no practical knowledge or skills. She does not possess parenting skills—as is evidenced by the episode of the baby and the nutcrackers—nor is she a wise judge of character—as evidenced by her defense of the cook.

4. What might Dickens be implying about early marriage?

   Mr. Pocket "had the happiness of marrying Mrs. Pocket very early in life," and this had "impaired his prospects." (Pg. 148). That is, by marrying young, he ruined his chances of entering politics or the church, as he had allegedly aspired. Dickens is probably suggesting that a marriage prior to one having established one's position and one's living is a mistake. Contrast this with Herbert's inability to marry until he has established himself later in the novel.

5. How did Mr. Pocket begin his career as a tutor?

   Being unable to enter politics or the church, and having no possibility of advancement from his father-in-law, Mr. Pocket becomes a "grinder." That is, he becomes a tutor who prepares students for their examinations, especially ill-prepared students who are cramming for their tests. As he found he ground "a number of dull blades" (students who failed their examinations despite his assistance), and as his students' influential fathers continually "forgot" to offer him a better position (especially after their sons failed their exams), he eventually quit and moved to London where he became a tutor after failing at a number of other endeavors. (Pg. 148)

6. What do the people and events of this chapter contribute to Pip's endeavor to become a gentleman?

   Through Mr. Pocket and Herbert, Pip can begin to develop an appreciation of the character of the gentleman. Mrs. Pocket and Drummle show Pip the pretentious snobbery of some who call themselves noble. The situation with the servants illustrates that (in Dickens's view) many of those who call themselves gentle or noble have no more sense than those they consider beneath them.

7. What is the satire in this chapter?

   The Pockets are a family of the upper class, but they have no money. None of the Pockets have money, and this is why they fawn over Miss Havisham, hoping to inherit at least a part of her fortune. Mrs. Pocket comes from a titled, though equally penniless, family. Yet, none of them is prepared to do anything. They cannot even run their own household.

Chapter XXIV

Vocabulary

denunciation – criticism or condemnation
diffidence – timidity or shyness
homage – special or official expression of high regard
publican – the keeper of a public house or tavern
render – to make; to cause to become
rudiments – basics, essentials
smelter – a person who melts or fuses metal
testator – one who has made his or her will prior to death
zealous – fervent, enthusiastic, eager

1. What is significant about the fact that Pip is "not designed for any profession"? (Pg. 153)

   Pip's benefactor intends Pip to enter the class of the idle rich, like Mrs. Pocket.

2. Contrast Mr. Pocket with Mr. Pumblechook.

   Pumblechook is a toadying fraud. He essentially ignores Pip until he comes into his expectations, after which he acts as though he and Pip were friends and confidantes forever. Assuming Miss Havisham is Pip's benefactress, Pumblechook takes credit for Pip's good fortune as he was the one to arrange Pip's first visit.

   Mr. Pocket, however, is a true gentleman. He is sincerely interested in his student, and motivates Pip to be interested in his studies as a result. Assuming Miss Havisham to be Pip's benefactress, Mr. Pocket is likely aware that Pip stands in the way of his own family inheriting any of Miss Havisham's wealth, yet he does not allow this to stand in the way of his befriending Pip and helping him assume his new station in life.

3. Compare Wemmick's observation that Jaggers always seems as though he has set a trap and "Suddenly—click—you're caught!" with the exchange between Jaggers and Pip regarding money for furniture. (Pg. 155)

   Mr. Jaggers does not offer advice. He will give Pip whatever sum he requests, but Pip must ask for a specific sum. His manner of questioning and talking is fast and bullying so that Pip does not have time to reason through how much money to request. The result is that Pip may feel he was forced to ask for twenty pounds while Mr. Jaggers could justly say he merely gave Pip the amount he asked for.

4. Define "portable property." (Pg. 157)

   Portable property is that which can be carried on one's person. Wemmick's net worth is not tied up in real estate or investments.

5. Why does Wemmick want Pip to pay attention to Mr. Jaggers' housekeeper when he is asked to dine at Mr. Jaggers' home?

   Wemmick does not explain, except to say that she is a wild beast that has been tamed. He thinks she is a good example of the strength of Mr. Jaggers' powers.

6. Why does Dickens have Wemmick bring up the topic of Jaggers's housekeeper?

   Clearly, Dickens wants the reader to pay attention to her as well. She apparently will figure significantly into the unfolding of the tale.

Chapter XXV

Vocabulary

beguile – entice or lead, usually by deception; cheat
besiege – harass, overwhelm or surround
bijou – a delicate, intricately wrought trinket
complacent – self-satisfied or unconcerned
contrivance – a clever plot or artificial arrangement
egress – exit
forbearance – patience or restraint
inveigle – to convince by flattery or deceit
loll – to sprawl, slouch or flop
ordnance – military equipment such as weapons or bombs
tarpaulin – a sheet of waterproof material; a tarp

1. Pip's describing Georgiana Pocket as "an indigestive single woman" is an example of what rhetorical device? (Pg. 159)

   Pip might simply be indicating that Georgiana is a woman susceptible to indigestion in which case there is no rhetorical device at work here.

   However, if he is suggesting that Miss Georgiana is thoroughly disagreeable and distasteful, then he is employing catachresis: a harsh metaphor involving the use of a word beyond its normal contexts.

2. What does Pip mean when he says that Matthew Pocket's relatives "hated [him] with the hatred of cupidity and disappointment"? (Pg. 159)

   They avariciously fawn over Miss Havisham and hate Pip whom they believe to be in their way.

3. Briefly describe Wemmick's home. How does Wemmick feel about his home?

   Wemmick's house is a miniature medieval castle. He has designed and built it himself, and it gives him great pleasure. His house is his "escape" from the cold drudgery of his workday with Mr. Jaggers. He himself says, "It brushes the Newgate cobwebs away…" (Pg. 162)

4. What thematic or structural purpose does Wemmick's dual life serve?

   Wemmick's business life and private life are very nearly opposites. The Castle is as whimsical as Little Britain is oppressive. Wemmick works to please the Aged Parent while he merely fulfills the demands of Jaggers. Jaggers is a loud, brutish bully. The Aged Parent is deaf, silent, and companionable.

   Dickens is employing this apparent dichotomy as a concrete reminder that there is usually more to people than initially appears on the surface. Miss Havisham is wealthy, but miserable. Estella is beautiful, but haughty. The Pockets are gentle, but penniless. Joe is illiterate, but respectable and respected. Biddy is a poor unkempt orphan, but has an insight and a wisdom Pip cannot equal.

   By showing Pip the obvious contrast between Wemmick's personal and private lives, Dickens is beginning to illustrate the difference between the public and the private person. This ability, or lack thereof, to see beyond the public persona will become an essential issue in the second half of the book.

   Note to Teacher: Structurally, we are nearing the middle of the book (Chapter XXV of LVIII). In the next chapter Pip will meet Molly, and the mystery of her past—especially her strength and her scarred wrist—will be introduced. This mystery will eventually find Pip plumbing the depths of all of the key characters, including his own.

Chapter XXVI

Vocabulary

capacious – huge or roomy
entreat – plead; pray or urge
exhort – urge or insist
lithe – flexible, agile
nigh – near
obtuse – stupid or dull
surly – gruff, rude, irritable
trifle – usually of little value, substance, or importance; to treat someone or something as unimportant, of little value

1. Explain the metaphor of Mr. Jaggers' scented soap.

   Pip comments that Jaggers washes his hands with scented soap after appearing in court or at the prison the way a dentist or doctor would wash his hands after dealing with a patient. It is as if Jaggers feels sullied by his contact with the criminal element.

2. Compare Jaggers' home with his office. In what ways are they similar?

   The rooms of his home, like his office, are dark. They have carvings that look like nooses, reminding Pip of criminals. His office has reminders of criminals in the plaster casts made after the criminals were hanged. At home and at the office, there are shelves of law books. Apparently, Jaggers is one character whose public and private personae are the same.

3. Explain Jaggers's immediate and almost exclusive interest in Drummle.

   Drummle is cruel at heart. Jaggers is accustomed to dealing with criminals and may feel that he understands Drummle better than the others do.

4. What does Dickens accomplish by having Jaggers point out Molly's wrists to his guests?

   Jaggers's cruelty and the power he holds over people are further demonstrated; but, more importantly, this apparently inexplicable action probably foreshadows some future development. Remember that Dickens admonished the reader (through Pip and Wemmick's conversation) to pay attention to Molly when Pip met her.

Chapter XXVII

Vocabulary

blusterous – like a loud violent wind; boastful or threatening
denote – indicate, signify
exposition – description or explanation
incongruity – inconsistency; inappropriateness
insoluble – difficult or impossible to solve; cannot be dissolved
lucid – logical and clear
pettish – ill-tempered, fretful

1. What significant insight does Pip share in the following passage?

   > "So, throughout life, our worst weaknesses and meannesses are usually committed for the sake of the people who we most despise." (Pg. 170)

   Pip recognizes that it is a character flaw on his part not to be happy to see Joe. He also realizes that his apprehension stems not from the possibility of Joe's meeting Mr. Pocket or Herbert, both of whom Pip likes and respects, but from the possibility of Joe's meeting Drummle, whom Pip dislikes. Hence, Pip's character is diminished, not to impress those he likes, but so as not to be embarrassed in front of those he despises.

2. How had Dickens foreshadowed Mr. Wopsle's entering the theater?

   As church clerk and as tutor, Mr. Wopsle was always giving dramatic reading and recitations.

3. What does Pip mean when he twice says he recognizes a type of dignity in Joe's behavior?

   As Biddy indicated to Pip in Chapter XIX, Joe is proud and respected in his community. He would not want Pip—or anyone—to help him rise to a position in society where he would not belong and would not be respected.

   Even earlier (Chapter IV), Pip recognized that Joe looked appropriate in his work clothes but ridiculous in his holiday clothes.

   In his London visit to Pip, Joe too acknowledges that this is not his world, and he does not fit in. He does, however, fit into the world of the forge. He also is able to acknowledge that Pip's expectations have moved him to a higher social circle; and, while he knows Pip is embarrassed by him, he admits to no anger or pain, simply a resignation to the way things are.

Chapter XXVIII

Vocabulary

artificer – skilled craftsman
choleric – hot-tempered
commodious – roomy or vast
execrate – to declare to be evil
gaoler – British variant of jailer
incommoded – bothered or disturbed
pernicious – destructive
remiss – careless or negligent
spurious – not genuine; false
ungainly – clumsy, awkward

1. Why is Pip still terrified of the convicts on the coach?

   As early as Chapter II, the adult narrator Pip hinted at how terrified the young Pip had been by the whole convict episode and how that terror would accompany him throughout his life. There is also the intense guilt Pip has always felt about the theft of the food.

2. What important exposition is revealed in this chapter?

   The two one- pound notes that the stranger in the Blue Boar (now the convict on the coach) gave to Pip in Chapter XVI were from the convict Pip fed at the beginning of the book. That convict was retried for escaping (probably the escape when he met Pip in the churchyard) and was sentenced to life imprisonment.

3. What effect is Dickens creating by emphasizing the extreme undefinable fear Pip fears after the coach journey with the convicts?

   Dickens is building suspense. Clearly he does not want the reader to forget the incident with the convict. He also maintains the juxtaposition of the convict and Miss Havisham (see Chapter X).

4. What is significant about the fact the Pumblechook publicly takes credit for being Pip's earliest patron and the founder of [his] fortune? (Pg.181)

   This emphasizes Pumblechook's pretensions and further contrasts him with people like Herbert and Matthew Pocket.

Chapter XXIX

Vocabulary

breadth – range or extent; width
devoutly – religiously
disused – no longer used
dormouse – a small, squirrellike rodent
elicit – bring out
jargon – terminology, especially among people of a similar business or interest
labyrinth – a maze
patroness – woman who acts as a guardian, protector, or supporter
punctual – on time; prompt
rankle – annoy or anger
rapturous – extremely joyful; ecstatic
reticence – quiet reserve; shyness or aloofness
sinewy – lean and muscular; strong and vigorous
smiter – one who deals deadly blows
vehemence – forcefulness or intensity of emotion; fervor
vermin – disease-carrying or potentially harmful animals and insects; persons considered repulsive or offensive
yore – the distant past

1. How does the adult Pip describe his love for Estella?

   He recognizes that he loves Estella simply because she is irresistible. Although he also realizes that loving her is beyond reason, that there was never any real hope of winning her, and that his undeniable longing could only destroy his hopes of happiness.

2. How has Estella changed?

   Her pride and haughtiness have become a part of her beauty.

3. Describe Pip's ambivalence in Estella's presence.

   He feels she is unattainable while still believing (hoping?) that Miss Havisham, as his benefactress, intends her for him.

4. How is Miss Havisham's command for Pip to love Estella ambiguous? How does Pip interpret it?

   She may actually want Pip to love her, to give her his heart and devotion, so that she will know what it is like to be loved. Or she may want Pip to lay himself open to Estella the way she lay herself open to the man who jilted her, so that Estella can break his heart.

5. What is troubling Pip in the following passage from the chapter?

> "What *was* it that was borne in upon my mind when she stood still and looked attentively at me? Anything that I had seen in Miss Havisham? No. In some of her looks and gestures there was that tinge of resemblance to Miss Havisham.…And yet I could not trace this to Miss Havisham. I looked again, and though she was still looking at me, the suggestion was gone." (Pg. 186)

Estella reminds Pip of someone. At first, he thinks it is Miss Havisham but decides it must be someone else.

Chapter XXX

Vocabulary

abominate – hate; loathe
akimbo – in a position such that the hands are on the hips with the elbows bowed outward
allot – to assign a portion; allocate
contrition – repentance or remorse for a wrongdoing
despondency – hopelessness; gloom
endow – to provide with property or income; to equip with a talent or quality
engender – to produce or cause
feign – to act falsely, pretend with the intent to deceive
paroxysm – a sudden outburst of emotion or action; a convulsion or spasm
pretence – a false appearance or action with intent to deceive
quell – to subdue or control
victualling – gathering food and other provisions

1. How is Pip's character advanced during this chapter?

Pip's growing snobbery seems advanced in his handling of Trabb's boy. He is also newly aware of how precarious his position is. He has done nothing to earn his position, and can do nothing to maintain it. His position is fully dependent upon the whims of his unknown benefactor.

Chapter XXXI

Vocabulary

approbation – official approval
bereft – deprived of; to be left alone, especially by death
derision – the use of ridicule to show scorn
derisive – mocking; ridiculing
diadem – crown
elocution – a very formal style of public speaking, emphasizing delivery, facial expression, and bodily gesture
flay – to whip; to skin alive; to assail with criticism
jostle – push, shove; to come into rough contact while moving
primeval – relating to earliest ages; original; ancient

1. Compare the way the audience heckles Wopsle with the way the Trabb boy mimics Pip. In what ways are the two incidents similar?

   Wopsle is heckled because he is giving a poor performance imitating a king. Trabb mimics Pip because Trabb thinks Pip is giving a poor performance imitating a gentleman.

Chapter XXXII

Vocabulary

elongate – to make or grow longer
portly – stout
quantum – a specific quantity
wicket – small gate, especially one built near or in a larger one

1. Most of this chapter centers on Pip's anxious wait for Estella's coach. How does Dickens use foreshadowing in this chapter to maintain the reader's interest?

   First, Pip reflects on how strange it is that convicts and prisons have always been part of his life. Then, he refers to a nameless shadow in the last sentence of the chapter. (Pg. 207) Estella sometimes reminds Pip of this unknown person. Pip's future may center on the hints Dickens provides.

Chapter XXXIII

Vocabulary

adjunct – something or someone attached to another in a subordinate position
averse – strongly disinclined; having an aversion to
conflagration – a large fire
languid – weak; lacing energy or vigor
staid – exhibiting a sense of propriety or sedate dignity
treatise – a formal, organized, written discussion of a topic

1. What does Pip hope Estella means when she tells him, "We are not free to follow our own devices, you and I"? (Pg. 207)

   He is still hoping/fantasizing that Miss Havisham has determined that they are destined to marry one another.

2. Why would Miss Havisham's relatives write to Miss Havisham with unflattering reports of Pip?
   They believe that she is Pip's benefactress, and they hope to disinherit him to lay claim to her money themselves.

3. What evidence is there to suggest that Estella realizes that Miss Havisham's plan to avenger herself against the entire male gender is ill advised.

   Estella says that Pip, fortunately, was not raised by Miss Havisham, as she has been; Estella can see the damage the older woman causes.

Chapter XXXIV

Vocabulary

consort – to keep company
descry – to catch a glimpse of something difficult to discern; to discover by observation
despond – to become discouraged
disquiet – to make uneasy; a state of unease
edify – to instruct and improve
insensible – incapable of sensation; unemotional, unfeeling; unconscious
meritorious – deserving of honor
rueful – inspiring pity; causing or expressing remorse
solvent – the condition of being able to pay all debts

1. How does Dickens maintain reader sympathy for Pip while also showing his moral descent?

   Dickens allows the first person protagonist narrator to reflect on his own shortcomings. Pip acknowledges that he was neither happy nor good, and would have been better off if he had never left the forge. He takes responsibility for Herbert's debts, and admits the silliness of societies like the Finches of the Grove. In addition, Dickens uses humor. The description of Pip and Herbert's cataloguing their debts as if they were paying them off, and Herbert's admiration of Pip as a tremendous man of business allow the reader to smile and remain sympathetic.

Chapter XXXV

Vocabulary

cogent – reasonable; convincing
mummery – pretentious and hypocritical show and ceremony
obsequious – fawning; exhibiting a servile manner or attitude
servile – submissive; suitable for a servant
vainglorious – excessively boastful

1. "It was fine summer weather again, and as I walked along, the time when I was a little helpless creature, and my sister did not spare me, vividly returned. But they returned with a gentle tone on them, that softened even the edge of the Tickler. For now, the very breath of the beans and clover whispered to my heart that the day must come when it would be well for my memory that others walking in the sunshine should be softened as they thought of me." (Pg. 218)

   Explain what Pip is slowly beginning to realize here.

   Pip is realizing that his attitudes and actions since becoming a gentleman have been hurtful to people whom he should love and to whom he should be kind and grateful—especially to Joe. He realizes that for people to remember him kindly after his death will require tenderness and forgiveness on their part more than any merit on his part.

2. How is Pip ambivalent about his sister's death?

   Pip acknowledges that he does not "mourn" his sister, yet there is shock and regret at her death. He is also angry—indignant—towards the person who injured her and essentially killed her.

3. Explain the satire in the scene of Mrs. Joe's funeral.

   Dickens's word choice and choice of similes contributes to the tone. He describes the warders as "dismally absurd" (Pg. 219). Mr. Trabb's table on which he has set the black cloth and ribbons to attire all of the mourners appropriately is compared to a "black Bazaar." Moreover, Joe is not dressed in black; he is "entangled in a little black cloak." (Pg. 219) Likewise, the six pallbearers carrying Mrs. Joe's coffin are compared to "a blind monster with twelve human legs, shuffling and blundering along…" (Pg. 220)

   Similarly, Dickens's descriptions of people's actions make the scene ridiculous—mocking. Pumblechook is his typical fawning self, asking—as always—whether he may shake Pip's hand, and continually smoothing Pip's cloak and hat band during the procession. The reaction of the neighborhood, chasing after the procession and acting as if they are watching a spectacle or parade adds to the mockery of the scene, as does the conceit of Mr. and Mrs. Hubble, and Pumblechook's and the Hubbles' leaving the reception to continue celebrating at the Jolly Bargeman.

   In the end, even Pip dismisses the entire event, as mere "mummery." (Pg. 220)

4. What does Pip mean when he says that the mists were "quite right too"? (Pg. 223)

   > "Once more, the mists were rising as I walked away. If they disclosed to me, as I suspect they did, that I should not come back, and that Biddy was quite right, all I can say is—they were quite right too." (Pg. 223)

   Biddy does not think Pip will return to visit Joe. As Pip leaves Joe's house, he is going back to his decadent life. Dickens has already used the mists to indicate Pip's cloudiness of mind, his inability to discern who he is, where he belongs, and who his true friends are.

Chapter XXXVI

Vocabulary

aback – unexpectedly
per annum – by the year; annually
auspicious – fortunate; propitious

1. Why is Pip looking forward to his twenty-first birthday?

   He is hoping to know the identity of his benefactor and hoping his engagement with Estella will be formalized.

2. Why does Dickens have Pip recall, on his coming of age, the day he met the convict in the churchyard?

   Clearly, Dickens is not finished with that character or plot line yet. Pip has often associated the convict and Miss Havisham/Estella together in his thoughts. Suspense also builds: Pip is anxious to know the identity of his benefactor, and he thinks again about the day he encountered the convict.

3. What is established as Pip's income until his benefactor chooses to make himself/herself known to Pip?

   Pip is to receive an income of 500 pounds per year.

4. Why do you suppose Mr. Jaggers is determined to stay out of Pip's business once his benefactor makes himself or herself known?

   > "When that person discloses," said Mr. Jaggers, straightening himself, "you and that person will settle your own affairs. When that person discloses, my part in this business will cease and determine. When that person discloses, it will not be necessary for me to know anything about it." (Pg. 227)

   Jaggers has always been careful to keep himself distant from his clients' affairs. He does not give advice; he merely follows instructions. He will not even allow Pip to attempt to send a message of gratitude to his benefactor through him. However, in this case, Mr. Jaggers seems to be protecting himself from something. He says that to speculate when the benefactor might disclose his/her identity would compromise him (Jaggers).

5. What does Pip's desire to assist a friend say about his character?

   Despite his snobbery and his financial irresponsibility, Pip is still a decent, thoughtful person at heart.

6. What is Wemmick suggesting when he says to Pip, "Walworth is one place, and this office in another. Much as the Aged is one person, and Mr. Jaggers is another. They must not be confounded together. My Walworth sentiments must be taken at Walworth; none but my official sentiments can be taken in this office"? (Pg. 228)

   Wemmick has cynically told Pip that the only reason to lend or give money to a friend would be to get rid of the friend. However, he hints that his personal opinion might be different from his official opinion.

Chapter XXXVII

Vocabulary

delegate – to give a responsibility to another
ensue – to follow as a result
enthrall – to spellbind; fascinate
ingenuity – resourcefulness; cleverness
jorum – a large drinking bowl
retain – to keep under one's employ by the payment of a fee
rubicund – having a healthy, ruddy appearance
sundry – miscellaneous
utmost – of the greatest degree

1. What reasons does Pip give for wanting to help Herbert?

   Pip tells Wemmick he wants to help Herbert, because Herbert has been a good friend and companion. Herbert was Pip's first introduction to proper manners; he has never expressed any envy of Pip's good fortune, and Pip feels he may have inadvertently taken Herbert's expectations from him.

2. What is Dickens's purpose in having Wemmick's character divided into two personae: the Walworth Wemmick and the Little Britain Wemmick?

   Pip has had two father-figures in his life: Joe, who married his sister so he could adopt the infant Pip, and Jaggers, whom Pip continually calls his guardian. Joe represents the heart: the emotional side of the human. He does what he feels is right (even in his method of choosing a wife, and his reason for allowing himself to be abused by his wife).

   Jaggers, on the other hand, is true to his intellect. He admits to no feelings for his clients or their needs. He serves them well, but only to the extent of following their instructions and rendering the services for which he is paid.

   Wemmick is a combination (but not a blend) of both heart and intellect. Note, however, that they are fragmented, not integrated into a whole psyche.

3. On what note does this chapter end?

   The chapter ends on a note of suspense with the adult Pip (who knows the outcome of the story) warning the reader that changes are coming and that a turning point is approaching. We also learn that the adult Pip still broods over Estella, and this is why he wants to devote an entire chapter to her before the turning point.

Chapter XXXVIII

Vocabulary

avowal – an open and grand admission
blight – to cause to deteriorate; wither
entrap – to trap
leer – to stare lewdly or maliciously
reputed – have the reputation of
retort – to answer back; reply, especially in an exchange of arguments or opinions
revival – rebirth; reawakening
ungainly – clumsy, awkward
untenable – in such a condition that it cannot be supported, defended, or maintained; unworkable

1. What is ironic about Pip's relationship with Estella as described in this chapter?

   Estella treats Pip as her most intimate suitor, but not with any sense that she favors him. He admits that he is never happy in her presence, but when he is not in her presence, he longs to be with her.

2. What is ironic about the scene between Miss Havisham and Estella?

   Estella is the cold creature Miss Havisham has created. She is even cold to Miss Havisham. It is ironic that, by trying to take revenge on all men because she was disappointed in love, Miss Havisham raises a girl who is incapable of loving her.

3. Why does Estella permit Drummle's attentions?

   She wants to make her other suitors miserable. If she pays attention to someone so despicable, the others will feel terrible.

4. What does the allusion to the "Eastern story" at the end of the chapter signify? (Pg. 245)

   Just as the moment of the Sultan's death had been planned years in advance and prepared for in slow, painstaking detail, so too was the destiny about to be revealed to Pip established long ago.

Chapter XXXIX

Vocabulary

assail – to attack violently; to attack verbally, ridicule
dilate – to enlarge, expand
recoil – to fall or draw back as in fear, disgust, or from an attack
recompense – to give compensation to, pay back; to pay back for a wrong done
repugnance – strong dislike

1. What peripeteia occurs at the end of the second stage of Pip's expectations?

   Pip learns that his benefactor is Magwitch, the convict, not Miss Havisham. This destroys all illusions about his future—including and possibly especially— that he has been chosen to marry Estella.

2. How does Dickens establish from the very beginning of the chapter that something unexpected is about to happen?

   Dickens focuses on the stormy weather, the darkness, and the fact that Pip is alone. Also, Pip admits to feeling ill at ease in his aloneness.

3. How does Pip try to get the convict to leave? What evidence is there that Pip might suspect the truth about the reasons for the convict's visit?

   Pip first tries to accept the convict's thanks, but tells him that there can be no further contact between them. He offers the stranger something to drink before he goes. When the convict continues his visit, Pip tries to return the two one-pound notes the convict gave him years earlier. The convict burns the money.

   Pip begins to tremble when the convict asks him about his new-found wealth.

4. > "All the truth of my position came flashing on me; and its disappointments, dangers, disgraces, consequences of all kinds, rushed in such a multitude that I was borne down by them and had to struggle for every breath I drew." (Pg. 250)

   In the quotation above, what realization—beyond the fact that the convict is the benefactor—is dawning on Pip?

   Pip is realizing that, if the convict really is his benefactor, he has been living an illusion all of these years. His expectations are not based on respectable money. He is not destined to marry Estella.

5. How does the convict respond to Pip's reaction and initial treatment of him?

The convict admits to being a little disappointed at not being received more warmly, and he notes how quietly Pip receives the news, but he excuses it that at first Pip does not know whom he is receiving or for what purpose. Later, Pip has not had all of the intervening years to look forward to the meeting and the announcement as the Convict has.

6. Why do you think the convict wants to "make a gentleman"? (Pg. 251) In what ways are the convict and Miss Havisham alike?

The convict wants to make a gentleman to take revenge on the gentlemen he has known who in some way have harmed him. Both Miss Havisham and the convict have manipulated the lives of orphans for their own revenge.

7. What is Pip's "sharpest and deepest pain of all" after he realizes his good fortune has not been the result of Miss Havisham's money? (Pg. 254)

Pip feels pain because of the way he has deserted Joe and Biddy.

Part III

Chapter XL

Vocabulary

concourse – a large space for the gathering of crowds; a large gathering of people
lurk – to sneak; to move about stealthily and unnoticed
dandle – to bounce a young child playfully on one's knees; to pamper
mire – deep, slimy mud; a difficult situation
dubious – doubtful
elicit – to cause to come forth
flourish – a grand or bold gesture; an ornate embellishment
fretful – irritable; bothersome
impious – irreverent; disrespectful
incoherent – unclear; unable to express one's thoughts in a clear fashion
physiognomy – the "science" of determining a person's character from the appearance of his/her face; the appearance of the face
downcast – depressed
proficiency – competence; ability; skill
prolix – excessively long, wordy, tedious
rouse – to excite, arouse, awaken; to stir to action
subsequent – following, coming after
uncouth – ill-mannered; crude; awkward

1. How does the tone of the story change in this chapter?

   The tone becomes darker, more mysterious. The story becomes less a fairytale-romance and more an adventure-mystery.

2. Why is Jaggers careful to distinguish between whether Pip was "told" or "informed of" the identity of his benefactor?

   Jaggers has always been very careful to keep himself at a "safe" distance from his clients and their affairs. To be "told" something implies person-to-person contact. Anyone who was in direct contact with a returned felon would become an accessory and punishable under the law. To be "informed" implies no direct contact, and, thus, keeps the informed person safe from prosecution.

3. What is significant about Abel Magwitch's name?

   Abel is the biblical son of Adam and Eve and the brother of Cain. He was a shepherd who was slain by his brother.

4. Compare Pip's difficulty disguising Magwitch with his observation about Joe in his Sunday clothes.

   As with Joe in his Sunday clothes, the outer veneer of clothing cannot mask the nature of the convict. Dickens is further developing the theme that it takes more than fine clothing to make a gentleman.

Chapter XLI

Vocabulary

comrade – friend or companion
discourse – to converse
interchange – to switch each of two things, one as a replacement for the other
perplex – to confuse or cause doubt
renounce – to abandon all claim to; disown

1. What are Pip's prospects if he can no longer accept any money from Magwitch?

   Pip is not trained in any trade. He can become a soldier or work at Clarriker's House with Herbert.

2. Explain Pip's ambivalence toward Magwitch. What does this say about Pip's character?

   On the one hand, Pip is revolted by Magwitch. He remembers him primarily as the convict who terrorized him as a child. On the other hand, he has a strong sense of obligation to his benefactor to whom he is in considerable financial, if not moral, debt.

Chapter XLII

Vocabulary

abhorrent – disgusting; repugnant
drivel – to have saliva running from the mouth, to drool; to utter incomprehensible nonsense

1. How does Dickens begin the chapter on a note of humor?

   The way Magwitch begins the story of his life repeating "In jail and out of jail…" adds a note of humor. (Pg. 270)

2. Why does Dickens choose to begin this chapter with a note of humor?

   As in tragedy, scenes of intense emotion are often either preceded or followed by comic relief, so too has Dickens chosen to follow three tense chapters—the arrival of the convict, the revelation of Pip's benefactor, etc. —with a note of levity.

3. What important exposition is revealed in this chapter?

   The story of Magwitch, Compeyson, and Arthur is revealed: the reason for Magwitch's strong dislike of Compeyson, and the reason for their fight and Magwitch's returning Compeyson to the hulk rather than escaping years earlier when he encountered Pip in the churchyard.

   Later in the chapter we learn that Compeyson is the man who jilted Miss Havisham and Arthur is her younger half-brother.

4. Given the revelation about Miss Havisham, what is the significance of Arthur's hallucination?

   Arthur hallucinated— presumably consumed by guilt—about his sister, Miss Havisham, dressed in white as she was on her wedding day, seeking vengeance, and nursing a broken heart.

Chapter XLIII

Vocabulary

abyss – an immeasurably vast and deep chasm
blundering – clumsy
exasperate – to bother; to make extremely angry
expedition – a journey undertaken with a specific purpose or goal in mind
extenuate – to lessen the severity of; to offer excuses for
incursion – an invasion; entering into another's territory
loiter – to linger purposelessly

1. How does Dickens continue to connect Magwitch and Estella in the reader's mind?

   The chapter in which the reader learns Magwitch's history and his involvement with those who defrauded Miss Havisham is followed by a chapter in which the first sentence is about Estella.

2. In terms of plot structure, what is significant about the fact that Estella has gone to Satis House without asking Pip to accompany her?

   Now that Pip knows his money is not from Miss Havisham in preparation for his marrying Estella, Estella takes on a life of her own, totally separate from him.

3. Describe the humor in the scene with Pip and Drummle by the fireplace.

   The imagery of Pip and Drummle standing shoulder to shoulder, each trying to nudge the other away from the fire is humorous.

4. What is Drummle implying when he says to Pip, "But don't lose your temper. Haven't you lost enough without that?" (Pg. 279)

   Drummle is implying that Pip has lost Estella.

Chapter XLIV

Vocabulary

alteration – a change or the process of changing
confound – confuse
haggard – appearing worn and exhausted
keen – sharp, both literally as a knife or figuratively as wit or intellect
render – to make; to cause to become
suppress – to inhibit

1. How does this chapter serve as the climax of the Pip/Estella plot?

   Estella is going to be married, so there is no more suspense about her loving and marrying Pip. Pip has finally confessed his love for her, and she has explained her inability to love.

2. On what will the rest of the novel most likely focus?

   The rest of the novel will most likely focus on the problem with Magwitch.

Chapter XLV

Vocabulary

conjecture – a guess based on incomplete or inconclusive evidence
conjugate – to join together; couple
divert – change from one course to another
irrespective – regardless of
rakish – dashing, sporting, stylish; lacking restraint, self-indulgent
tacit – implied or inferred; not spoken
prudent – wise
purser – the officer of a ship in charge of provisions and money

1. What key plot exposition does the reader receive in this chapter?

   Compeyson is in London, probably observing Pip and trying to find Magwitch. Magwitch has been moved to Clara's house.

2. What future plot events are suggested?

   Wemmick suggests the possibility of using the river to get Magwitch aboard a boat so he can leave the country. He also opens the possibility that Magwitch's money—his personal property—will be lost.

Chapter XLVI

Vocabulary

commune – to be in intimate communication with
consign – to entrust to the care of another
redeem – to recover by paying a specified sum; to fulfill a pledge or pay a debt
consolation – the act of comforting one in grief; something that brings about comfort
superannuate – to retire as old or obsolete
undesigning – straightforward; sincere

1. How does Dickens establish the character of Clara's father without the reader ever meeting him?

   Dickens reveals that Mr. Barley had been a ship's purser and now keeps all of the household provisions in his room, doling them out as they are to be used. He is apparently very frugal with these provisions.

Chapter XLVII

Vocabulary

antipodes – regions south of the equator, especially New Zealand and Australia
boatswain – an officer on a ship in charge of the ship's rigging, anchor, cables, and deck crew
condemned – pronounced guilty; sentenced, especially to death
confute – to prove to be wrong
dominion – an area of supreme authority; exercise of control or authority
effectual – sufficient to create the desired effect
necromantic – pertaining to sorcery, especially to the art of communicating with the dead
ominous – foreshadowing evil
phosphoric – containing a substance that glows in the dark
plenipotentiary – a diplomatic officer, like an ambassador, with full authority to represent his/her government
propensity – an innate tendency
sententious – prone to excessive and pompous moralizing
virtuous – morally excellent

1. What is significant about the fact that Pip refuses to take any more money from Magwitch?

   While Pip's refusal to take Magwitch's money may seem puzzling, Dickens suggests that this is part of Pip's redemption.

2. What purpose does Wopsle's being in London serve?

   Wopsle's being in London is the vehicle by which Pip, and the reader, both find out that Compeyson is indeed following Pip.

Chapter XLVIII

Vocabulary

hypothesis – a tentative assumption for the purpose of argument or further observation or experimentation
scoundrel – a villain

1. What loose ends begin to come together in this chapter?

   The reader learns that Molly is Estella's mother.

2. What is foreshadowed about Estella's future with her husband?

   Drummle may harm Estella. At any rate, there will be a struggle of wills between Estella and Drummle.

Chapter XLIX

Vocabulary

bemoan – to express grief over; lament
vestige – the final trace left behind of something that has all but disappeared
collected – calm
vivacity – liveliness
compassionating – having and showing compassion for
credentials – documents verifying one's identity or qualifications
discursive – rambling
grievous – seriously wrong; causing pain or harm
refectory – the dining hall of an institution like a school or a prison
spurn – to reject
supplementary – additional

1. How does Dickens create reader sympathy for Miss Havisham?

   Miss Havisham herself begins to be aware of the pain she has caused. In addition, by comparing Miss Havisham's broken heart with Pip's hopeless love for Estella, Dickens makes Miss Havisham more than a merely evil and manipulative ogre.

2. What is the significance of the fire that destroys Miss Havisham's wedding dress?

   Symbolically, fire can represent industry, knowledge, and purification. The fire destroys Miss Havisham's wedding dress after she repents of the wrong she has done to Pip, offers him assistance, and begs his forgiveness; thus cleansing her and allowing her to die peacefully.

3. What is significant about the fact that Pip is also burned in the fire?

   The fire marks a part of Pip's redemption and purification, as well. He is finally free of both infatuation and malice associated with Miss Havisham and Satis House.

4. What effect does Dickens achieve in his narration of the fire?

   For the first time in the story, Pip becomes a detached narrator. He reports what he sees without seeming to understand the significance of what he is witnessing and reporting.

5. To what "childish association" is Pip referring when he decides to return to Miss Havisham's room? (Pg. 314)

   On Pip's first visit to Satis House, he imagined he saw Miss Havisham hanging from the beam in the ruined brewery.

Chapter L

Vocabulary

merited – entitled to honor
spontaneously – impulsively
vaguely – not clearly expressed

1. How is Estella's history further hinted at in this chapter?

   The reader learns that Magwitch's wife had been tried and acquitted for murderer (like Molly), that she had strangled a larger and stronger woman (like Molly), that the woman was represented by Jaggers (like Molly), and that she had a young daughter whom she threatened to destroy (like Molly).

2. At what inevitable conclusion does Pip arrive?

   Pip has already determined that Molly is Estella's mother. He now concludes that Molly is also Magwitch's wife and Magwitch is, therefore, Estella's father.

Chapter LI

Vocabulary

abeyance – cessation
dictatorial – oppressive toward others
inkling – indication
lapsed – temporarily deviated
magisterially – authoritatively
obdurate – hard-hearted
repressed – restricted
sniveling – whining with snorting
spluttering – speaking fast
wont – habit

1. What is Dickens's purpose in revealing Estella's parentage?

   Dickens was a social critic who strongly disapproved of how the upper and middle classes of his day viewed the lower classes. Criminals were believed to be born, to be inferior people who could not be reformed. Dickens believed, on the other hand, that a person's circumstance (born into poverty, denied education, employment, etc. ,) drove a person into a life of crime. There are hints of this in the story of Magwitch's life and childhood, the fact that Compeyson (and Arthur Havisham) were "gentlemen" and yet criminals; but the idea is brought to fruition in Estella, who is beautiful and imperious, yet, in truth, the child of two impoverished violent criminals.

2. What purpose does Dickens achieve in Jaggers's hypothetical description of the children with whom he typically came into contact?

   The passage is nearly a propagandistic plea for his fellow British subjects to take better care of the poor, especially of children.

Chapter LII

Vocabulary

bewildered – confused
brazen – marked by boldness
heeding – paying attention to
injunction – court order

1. What does the completion of the purchase of Herbert's partnership forebode?

   Herbert will be sent to the East to run the firm's eastern office, and Pip believes that he too will soon be leaving the country.

2. For what purpose does Dickens have the innkeeper tell Pip the story of Pumblechook and the ungrateful boy?

   Pip is to be reminded of how true and faithful Joe and Biddy are.

Chapter LIII

Vocabulary

besetting – troubling
deliberation – consideration
delirious – demented
goad – urged to action
inclination – a tendency
irresolute – doubtful
notion – belief
perpendicular – exactly upright
taunting – teasing
tinder – flammable substance
tumult – commotion

1. Explain Dickens's use of light and dark in this chapter.

   The marshes are dark with only the moon to guide Pip to the sluice-house. In the house, there is light, but when Pip is attacked, Orlick closes the shutter, darkening the room with his evil. At the end of the chapter, Pip describes the sunrise, which indicates hope.

2. What is Pip's main concern about what Orlick has threatened?

   If Orlick burns his body in the kiln as he threatened, no one will know that Pip has died and he will not have the chance to make amends with those he has wronged. He will be remembered bitterly for all of the obligations he left unfulfilled.

3. What is significant about the fact that he calls Magwitch "Estella's father"? (Pg. 333)

   This is how he values Magwitch, not as his benefactor.

4. List three mysteries Orlick solves for Pip while he is working up the courage to kill him.

   - *Orlick is the one who killed his sister.*
   - *Orlick is the man Pip tripped over on the stairs the morning after Magwith's arrival in London (Chapter XL, Pg. 255).*
   - *Orlick is working for Compeyson.*

5. What is significant about the fact that Pip resolves to fight Orlick as much as he is able and to ask no mercy?

   The redemption of Pip's character is continuing. While he does not want to die, it is more important that he do everything in his power to meet his obligations to those to whom he is in debt.

6. What happens to suggest that Pip is not finished with Orlick and Compeyson?

   When the rescuers, who turn out to be Herbert and Startop, arrive, Pip sees Orlick flee into the darkness.

7. How has the imagery toward the end of the chapter established a mood of optimism?

   Dickens juxtaposes imagery of heat and cold: the rising sun like a fire, the river dark, the bridges cold and gray. Finally, however, the rising sun causes a veil of mist to rise, and this coincides with a sudden rise in Pip's spirits.

Chapter LIV

Vocabulary

amphibious – adapted for both land and water
apportioned – divided
astern – behind a ship
athwart – across
capsized – sunk
capstans – machines for moving heavy weights
captor – abductor
colliers – ships for delivering coal
despondent – depressed
emigrant – person who leaves home to live elsewhere
enriching – making richer
hempen – made of hemp
keel – the chief structural member of a boat
leniently – with tolerance
slacken – decrease
stagnation – recession
submissive – agreeable
trifle – bit
vacillating – changing
vex – disturb

1. Briefly describe Pip's plan to get Magwitch out of England.

   Pip, Herbert, Startop, and Magwitch are going down river in a small boat. They will leave at nine in the morning and row for the most part with the tide. Then, they plan to spend the night in a country inn. In the morning, they will row out to meet one of two vessels leaving England. One or the other of these vessels will probably stop to let them board.

2. What aspect of Magwitch's character is reinforced by his attitude on the boat?

   Magwitch's hard life has taught him patience and a sort of wisdom. He knows he cannot control the future, so he will not worry about the outcome.

3. How does the change in imagery on page 344 reflect a change in mood?

   During the bright day, they had been rowing with the tide and were confident they were not being followed. With the setting of the sun (and the darkness of no moon), the tide has also turned and their optimism has faded. The rowing is difficult and they constantly fear they are being followed.

4. How does Pip's narration of Magwitch's arrest echo his narration of the fire at Miss Havisham's?

   The narrator distances himself from the action by repeating, "I saw." It is almost as though he does not fully comprehend the significance of what he is witnessing.

5. What evidence is there to suggest that Magwitch is telling the truth when he says he did not kill Compeyson?

   From the reader's first encounter with the two convicts at the beginning of the novel, Magwitch has never desired Compeyson's death, but his imprisonment—even at the expense of his own freedom.

6. What is ironic about the confiscation of Magwitch's purse?

   He had at one time given the purse to Pip, but Pip returned it to him. In Chapter XLV, Wemmick warned Pip to take control of Magwitch's portable property.

Chapter LV

Vocabulary

bagatelle – games involving rolling balls into goals
exordium – introduction in composition
legible – readable
querulous – habitually complaining

1. What is ironic about Herbert's offering Pip the position of clerk in his eastern office?

   In Chapter LII (Pg. 326), Pip comments that his funding the purchase of Herbert's partnership is the only good thing he had attempted to do with his money. Now it seems as though that one good use will provide Pip's own salvation.

2. Why does Dickens pause in the narrative to tell about Herbert's impending marriage and to show Wemmick's wedding?

   Like comic relief in tragedy, this chapter provides a brief respite between the tension of Magwitch's attempted flight and arrest, the loss of his money, and the upcoming episodes, which will probably tell the story of Magwitch's trial and conviction.

Chapter LVI

Vocabulary

allotted – assigned as a part
indelible – permanent
infirmary – small hospital
nosegays – small bunches of flowers
pondered – reflected on
sauntered – walked in relaxed manner
wholly – entirely

1. What theme is being emphasized when Pip says, "I sometimes derived an impression, from his manner or from a whispered word or two which escaped him, that he pondered over the question whether he might have been a better man under better circumstances"? (Pg. 357)

   Dickens is emphasizing the theme that it is the circumstances surrounding a person and nothing inherent in the person that determine that person's "character."

2. How does Magwitch's death reinforce this theme?

   Magwitch dies nobly. He accepts the punishment of the court, although he knows he will die before the Crown can execute him. He does not make excuses for himself, for his life, or for his actions. He complains of nothing, not even the painful injury that will be the eventual cause of his death.

3. Why does Pip tell Magwitch about Estella?

   Jaggers had told Pip that Molly's husband had been very fond of his child and feared that Molly would destroy—or had already destroyed it. As it had been Magwitch's obsession to make Pip into a great gentleman, Pip wanted Magwitch to die knowing that he was the father of a beautiful lady.

Chapter LVII

Vocabulary

composure – calmness
cumber – to hinder, especially by imposing too many burdens
errant – wandering, either in search of adventure or from the proper moral path
orthographical – relating to spelling and the writing of words
relish – to enjoy
transformation – a change, usually complete changes from one being or type of being into another, usually for the better
underlet – sublet
teemed – poured

1. What purpose does Dickens achieve by having Joe nurse Pip through his illness and convalescence?

   Pip's illness is like a second childhood during which Joe can again nurture and protect him. His "purification" complete, Pip can now begin again on a new path to maturity, to become a new type of gentleman.

2. How does this chapter contribute to the study of what a gentleman is?

   Pip has wanted to be a "gentleman," and Magwitch wanted to create one. Pip's models were Matthew and Herbert Pocket, mannerly and noble but rather weak and ineffectual; Bentley Drummle, wealthy and from a good family but ignorant and boorish; and Mr. Jaggers, brilliant and strong, but nearly heartless. Only Joe possesses all of the traits of a true gentleman—strength, altruism, loyalty, humility, forbearance, forgiveness, etc.

3. Why does Joe begin to call Pip "sir" when Pip begins to regain his strength?

   While ill, Pip is the child and Joe the caretaker. Once healthy, Pip becomes the cultivated gentleman, above Joe's station.

Chapter LVIII

Vocabulary
baffle – to confuse
quiver – to tremble
concealment – the condition of being hidden; a secret place
toil – hard, especially hard work
wither – to dry up or to cause to dry up
compiler – one that gathers materials from other documents

1. What is the function of this chapter?

   This chapter wraps up Pip's childhood relationships. He finally stands up to Pumblechook. He receives Joe and Biddy's forgiveness, and blesses their marriage and happiness. The reader is also told how Pip begins to establish himself as a member of Clarriker and Company.

Chapter LIX

Vocabulary
ajar – slightly open
matronly – motherly
renowned – celebrated, famous
tranquil – calm

1. What does Dickens achieve by having Pip take his namesake to the churchyard?

   Dickens achieves a strong sense of closure. By returning to where the novel began, Pip is closing the story and preparing himself for the final meeting with Estella and the rest of his life beyond the novel.

2. Compare the ending passage of the book with the ending passage of Chapter XIX.

   This chapter ends with a reference to the rising mists at the end of Chapter XIX. Throughout the novel, Dickens has used the mist as a symbol of uncertainty, confusion, and the inability to see. As Pip was leaving home for London at the beginning of his expectations, the mists rose solemnly and the world was revealed to him as it was to Adam and Eve leaving Paradise—both promising and intimidating. Now the evening mist is rising to show Pip either a clear future with Estella or a future without her.

3. Explain the ambiguity of the ending of the novel.

   The last line, "…I saw no shadow of another parting from her." could mean at least two things. On the one hand, it could mean that after this meeting, Pip and Estella do not part again. That is, they remain together. On the other hand, Estella has already said, "And will continue friends apart," indicating that this is a parting. They have discussed their first parting, this is their second parting, and Pip says he does not foresee "another parting from her." This, then, is the final time they ever meet. (Pg. 380)

Great Expectations

Advanced Placement in English
Literature and Composition

Study Guide
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Chapter I

Vocabulary

beacon – a signal or guidance device like a lighthouse
bleak – exposed and barren; desolate; gloomy
derived – taken from, received, or obtained from a source
elude – evade or escape from by cunning or strength
explicit – fully expressed; leaving nothing implied
inscription – wording, dates, etc., carved or engraved on a coin, stone, book, etc.
lair – den of a wild animal
leaden – made of lead; gray or heavy like lead
pollards – trees cut back so that the lower branches are removed and the crown or upper branches form a decorative ball
ravenous – extremely hungry
stout – bulky; strong; sturdy
vivid – creating a strong or clear impression on the senses

1. How does Dickens begin his story?

2. What narrative point of view has Dickens chosen for this novel?

3. What can the reader expect in a story told from this point of view?

4. How does the action of the story begin?

5. Briefly, describe the convict. What evidence is there that the convict has human qualities and is not merely a criminal?

6. How does Dickens establish that Pip is a young child in this part of the story?

7. Does Pip know the convict is a convict?

8. How does Dickens establish the social class of the convict?

9. On what note of potential foreshadowing does the first chapter end?

10. How does Dickens create some sympathy for the convict?

Chapter II

Vocabulary

augmented – increased
connubial – relating to marriage
consternation – utter amazement or paralyzing dismay
disconsolately – cheerlessly
dismal – gloomy; dreary
elixir – a liquid concoction used as a medicine
emphatic – with emphasis
imbrue – to make soaking wet
impart – to pass on; give; grant; bestow
interlocutor—one who takes part in formal or official dialogue or conversation
interpose – to put oneself between; to insert an idea into a conversation
pall – a cloth to cover coffin, usually of a heavy black or purple material; any dreary or depressing covering
prevailing – to triumph through strength or superiority
remonstrance – a protest or complaint
reproach – to rebuke or show disapproval; a rebuke or statement of disapproval
squall – brief or sudden storm with gusty winds
trenchant – keen, sharp

1. "My sister, Mrs. Joe, with black hair and eyes, had such a prevailing redness of skin that I sometimes used to wonder whether it was possible she washed herself with a nutmeg-grater instead of soap. She was tall and bony, and almost always wore a coarse apron, fastened over her figure behind with two loops, and having a square impregnable bib in front, that was stuck full of pins and needles." (Pg. 5)

   How does the above description of Mrs. Joe Gargery help the reader understand her character?

2. What effect does Dickens achieve by describing Pip as having been "brought up by hand"?

3. Contrast Pip's description of Mrs. Joe with his description of Joe.

4. What important exposition is the reader given in this chapter?

5. "Since that time, which is far enough away now, I have often thought that few people know what secrecy there is in the young, under terror. No matter how unreasonable the terror, so that it be terror. I was in mortal terror of the young man who wanted my heart and liver; I was in mortal terror of my interlocutor with the leg iron; I was in mortal terror of myself, from whom an awful promise had been extracted; I had no hope of deliverance through my all-powerful sister, who repulsed me at every turn; I am afraid to think of what I might have done on requirement, in the secrecy of my terror." (Pg. 11)

   What is Dickens hoping to achieve in the above passage?

6. How does learning about the Hulks and the escaped convicts intensify Pip's horror?

Chapter III

Vocabulary

cravat – a scarf worn around the neck; the forerunner of the necktie
fetter – a chain for the feet
impel – to cause action or motion
imprecation – a curse
rank – having a highly unpleasant smell
riveted—held someone's attention completely
shroud – a covering for the dead; any gloomy or dismal covering

1. What weather condition seems to mirror Pip's state of mind?

2. In what ways does Pip show himself to be a compassionate young boy?

Chapter IV

Vocabulary

abhorrence – deep hatred
aspiration – audible exhaling
chandler – a merchant, a dealer of a specific good or product
commiseration – to feel sorrow for; empathize with
conciliatory – attempting to gain or regain one's good favor or friendship
contumacious – rebellious
conventional – ordinary, unoriginal
countenances – approving expressions
declamation – a strongly worded speech delivered with emotion
deduce – to infer from a general idea
despair – to lose all hope
dispose – to get rid of; throw out
divulge – reveal
ensue – to come after, often to come as a result of
expectorate – to spit
goad – to urge to action
imperious – haughty, marked by proud assurance
indignation – anger caused by something unfair or mean
intimate – to announce publicly; or to hint indirectly
oblige – to perform a favor and thus make another indebted
omnipotent – having unlimited influence, authority, or power
presentiment – an inkling that something is about to happen
prodigal – ridiculously extravagant
prodigious – enormous, bulky
regale – to entertain lavishly
retort – to answer back; reply, especially in an exchange of arguments or opinions
terse – succinct; brief
trifle – to treat in an insignificant manner
vengeance – revenge
vicariously – experienced through imagined participation in another's experience
blithe – lighthearted

1. How does Chapter IV begin and end?

2. What observation does Pip make about Joe's dress and appearance?

3. What are the sources of humor in this chapter?

Chapter V

Vocabulary

apparition – ghost
arid – excessively dry
asunder – into parts
dispel – scatter
disperse – to cause to break up and scatter in different directions
dissociate – to separate from association with another
diverge – to move in different directions
exasperate – to bother; to make extremely angry
execrate – to declare to be evil
grovel – crawling and creeping near the ground as a sign of humility, penance
inference – deduction; guess
interposition – intervention
joviality – state of jolly happiness
liberality – broadmindedness; generosity
stifle – to smother or repress growth or creativity
stipulate – to demand an exact item or condition in an agreement

1. Why does Pip say to Joe that he hopes the soldiers do not catch the escaped convicts?

2. How is the capture of the two convicts ironic?

3. What does Pip's convict mean when he says the following to the soldiers after he is caught?

> "Mind!" said my convict, wiping blood from his face with his ragged sleeves, and shaking torn hair from his fingers: "I took him! I give him up to you! Mind that!" (Pg. 27)

4. What facts do we learn about the convicts in this chapter?

5. What does the treatment of the stolen pie suggest about the characters of the convict and Joe?

6. Why does the convict go out of his way to clear Pip of any blame for the missing food?

7. What indications are there that the plotline of the convict is not over?

Chapter VI

Vocabulary

dregs – the worst part; the residue or sediment that settles to the bottom of a container of liquid
excommunicate – to exclude; officially remove from membership in a group, especially a church
exonerated – cleared from accusation
impel – to push forward; give motion to
pilfer – to steal, especially a small amount at a time
restorative – having the power to restore; something that has the power to restore

1. Why does Pip love Joe? What reason does he give for keeping the truth of his crimes from Joe?

Chapter VII

Vocabulary

ablution – an act of bathing, especially for religious purposes; a ritual bath; the liquid used in a ritual bath
alight – to settle as after a flight; to dismount from a horse or vehicle
callous – emotionally hard; unfeeling
contrive – to devise or plan cleverly
couplet – two consecutive rhyming lines of poetry
drudge – hard, menial work; a person who performs this work
epistle – a long letter
erudition – deep and extensive knowledge
indispensable – absolutely necessary
infirmity – weakness
oration – a formal speech
patronage – encouragement or support, often financial, for the work or cause of another
penitent – a feeling of sorrow or remorse for wrongdoings
perspicuity – the quality of being clear and understandable
rasp – to speak with a grating or irritated voice
retort – to answer back; reply, especially in an exchange of arguments or opinions
sagacious – wise; showing keen judgment, insight, and foresight
truss – to gather into a bundle; secure tightly
venerate – to regard with deep respect

1. Chapter VII is the end of the third weekly installment of the book. What structural purpose does it serve?

2. How again does Dickens indicate Pip's youth and lack of learning?

3. What do we learn about Mr. Wopsle?

4. How are Biddy and Pip alike?

5. Why did Joe not learn to read as a child? What made him marry Pip's sister?

6. Compare Joe's dialect with the convict's in Chapter I.

7. What might Dickens be suggesting by having Joe and the convict use such similar dialects?

8. What does Dickens accomplish at the end of this chapter?

> "… 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." (Pg. 40)

Chapter VIII

Vocabulary

affinity – an attraction or feeling of belonging to one another
bedstead – bed frame
capricious – impulsive
contemptuous – showing contempt or strong dislike; condescending
discomfit – to make uneasy; to thwart the plans of another; to defeat in battle
disdain – an attitude of arrogance or contempt
disputatious – provoking argument
dogged – stubborn, tenacious
farinaceous – having a mealy or powdery texture
gilded – covered with a thin layer of gold
insolent – insultingly arrogant; audaciously rude
obstinate – stubborn; not easily restrained or moved
pompous – excessively elevated; proud
recluse – a person who lives in seclusion
sullen – gloomy
transfix – to hold motionless

1. How does Dickens ridicule the city businessmen in this chapter? What does the reader learn about Mr. Pumblechook from a glimpse into his home life?

2. Why is the Manor House also called Satis House?

3. How is the name of the house ironic?

4. What can the reader infer about Miss Havisham from this first introduction?

5. What sympathetic connection does Pip begin to forge with Miss Havisham?

6. Why does Miss Havisham make Estella play cards with Pip? Why is she interested in Pip's opinion of Estella?

7. Explain the new ambivalence developing in Pip's character.

Chapter IX

Vocabulary

adamantine – hard and unyielding
caparisoned – dressed in richly ornamental clothing
ignominious – shameful
inquisitive – curious
metaphysics – the branch of philosophy that examines the nature of reality.
obtrusive – forward in manner
plait – to braid
reticence – quiet reserve; shyness or aloofness
ruminate – to reflect on repeatedly in one's mind
vanquish – defeat

1. What does Pip mean when he says he did not think his sister and Uncle Pumblechook would understand Miss Havisham even though he did not understand her himself?

2. How does Dickens reinforce Pip and Joe's closeness?

Use the following passage from the book to answer the next two questions.

> "That was a memorable day to me, for it made great changes in me. But, it is the same with any life. Imagine one selected day struck out of it, and think how different its course would have been. Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day." (Pg. 55)

3. What "links" in Pip's "chain" are begun the day he visits Satis House?

4. What effect is created by Dickens allowing his adult narrator to pause in the narrative and address the reader directly?

Chapter X

Vocabulary

ascertain – to make certain; to discover by experimentation or examination
cogitate – to think deeply and carefully about something
derision – the use of ridicule to show scorn
felicitous – appropriate
fortuitous – happening by chance; lucky
indiscriminate – random; not carefully selective or exclusive
ophthalmic – relating to the eye
refractory – resisting control
reverence – a feeling of profound respect

1. What steps does Pip take to improve himself?

2. How does Dickens suggest the character of the stranger in the pub?

3. What two things does the stranger do to suggest a connection with the convict from the beginning of the book?

4. What is the most likely reason the stranger is at the pub?

5. What is the "invisible gun" referred to in Dickens' description of the stranger? Why does Pip have nightmares after meeting the stranger in the pub?

6. What two major plotlines begin to converge at the end of this chapter?

Chapter XI

Vocabulary

condescend – to act in a patronizingly superior manner
consolatory – comforting
corrugated – shaped with folds and ridges
denude – to strip, make bare
dexterous – skillful use of the hands; or mentally agile
discernible – perceptible
divined – to know by intuition or instinct
inefficacy – powerlessness, ineffectiveness
obtruded – forced or imposed
ponderous – massive or heavy; weighty in thought
sanguinary – bloody; accompanied by or strongly desiring bloodshed
supercilious – haughty; disdainful
transpire – to occur; to take place

1. Who are the Pockets and why are they visiting Miss Havisham? What is revealed about Matthew Pocket, a relative who is not present at the gathering?

2. What is the significance of Pip's saying of the man he meets on the stairway, "He was nothing to me, and I could have had no foresight then, that he ever would be anything to me."? (Pg. 64)

3. Explain what effect Dickens is creating by using the first person protagonist narrator.

4. What suspicions are confirmed for the reader in this chapter?

5. What potential role has Estella played in the fight between Pip and the pale young man?

6. How does the young man inspire Pip with great respect?

7. In the following passage, what is the significance of the light from Joe's forge?

> "…when I neared home the light on the spit of sand off the point on the marshes was gleaming against a black night-sky, and Joe's furnace was flinging a path of fire across the road." (Pg. 72)

Chapter XII

Vocabulary

dejected – being in low spirits
depreciatory – lowering in estimation or esteem
fraught – supplied or provided with
homage – special or official expression of high regard
imbecility – the quality of being a fool
linchpin – a locking pin inserted into the end of a shaft
myrmidon – a loyal follower
repose – to rest, either physically or mentally
suborn – to induce to commit an illegal act
trepidation – fear
visage – the face or appearance of a person or animal

1. How much time elapses in this chapter?

2. What evidence is there to suggest that Miss Havisham was jilted?

3. What is the adult Pip insinuating when he narrates:

> "What could I become with these surroundings? How could my character fail to be influenced by them? Is it to be wondered at if my thoughts were dazed, as my eyes were, when I came out into the natural light from the misty yellow rooms?" (Pg. 74)

Chapter XIII

Vocabulary

abject – of the most miserable or contemptible kind
augur – to look for and read signs and omens; one who reads signs and omens
benevolent – kind, caring, or generous
diabolical – evil, devilish
excrescence – a outgrowth like a wart or goiter
hypocrite – one whose actions and attitudes do not suit his or her professed beliefs
inscrutable – not easily understood
malevolent – vicious, mean, or evil
mollify – soothe or calm one's temper
ostentatious – pretentious; flagrantly or flamboyantly showy; creating an obvious display of one's wealth
sovereign – independent; self-governing; a gold coin formerly used in Great Britain
vagary – an erratic or unpredictable action or idea

1. Why is Pip ashamed of Joe when he goes to meet Miss Havisham?

2. What does Pip mean when he says, "Miss Havisham glanced at him as if she understood what he really was, better than I had thought possible, seeing what he was there"?

3. Define indentures. What restrictions does the law place on a boy who is bound?

4. On what note does the chapter end?

Chapter XIV

Vocabulary

chaste – sexually pure or unsoiled
exult – rejoice, gloat, or take pride in

1. How does Dickens help the reader maintain sympathy for the altered Pip?

2. Why does Pip hide his true feelings about his work as Joe's apprentice?

3. What is the apparent source of Pip's dissatisfaction?

Chapter XV

Vocabulary

accost – confront or detain in an aggressive way
disconsolate – extremely sad; unable to be consoled
gravity – seriousness; importance or significance
hermitage – a retreat; where a person can live in seclusion
injurious – harmful or damaging; causing injury
malignant – damaging, destructive, or causing death
maudlin – excessively sentimental; tearful
monomania – a condition of obsessive single-mindedness
morose – gloomy, sullen
obstinate – stubborn
plume – to preen or show off, as a peacock opening its tail
preposterous – ridiculous or outlandish
unscrupulous – dishonest, devious or without morals
unwonted – unusual or unexpected

1. What is Dickens suggesting when he has Pip say, "Miss Havisham and Estella and the strange house and the strange life appeared to have something to do with everything that was picturesque"? (Pg. 85)

2. Under what conditions does Joe agree to let Pip visit Satis House? Why does he think Pip should stay away?

3. What new character and conflict is introduced in this chapter?

4. What is probably the real reason Pip wants to visit Miss Havisham?

5. What possible explanation is given in this chapter concerning the identity of the person who has attacked Mrs. Joe?

Chapter XVI

Vocabulary

aberration – eccentricity or abnormality
conciliate – to pacify, to smooth over
mutton – the cooked meat of an adult sheep
pervade – to saturate or spread throughout
propitiate – to appease, especially an angry authority or deity
tremulous – unsteady or trembling
vagabond—a vagrant wanderer

1. What purpose does Dickens have for reintroducing the convict's leg iron in this chapter?

2. How does Biddy come to live with Pip and Joe?

3. What does the following passage suggest?

> "She [Mrs. Joe] watched his [Orlick's] countenance as if she were particularly wishful to be assured that he took kindly to his reception, she showed every possible desire to conciliate him, and there was an air of humble propitiation in all she did, such as I have seen pervade the bearing of a child towards a hard master." (Pg. 96)

Chapter XVII

Vocabulary

affront – to insult intentionally and openly
disconcerted – unsettled, confused
guinea – an English coin
imperceptible – gradual or subtle; unable to be perceived
latent – hidden or suppressed
manifest – apparent or obvious; to make apparent
sluice – a passage for water with a gate or valve
spectre – ghost or spirit
stile – a set of steps over a fence or wall
stratagem – a clever trick or scheme
untoward – improper or indecent
vexation – trouble or irritation

1. How does Dickens establish the passage of time at the beginning of this chapter?

2. Describe Pip's internal conflict.

3. What does Pip mean when he says he wants to be a "gentleman"?

4. Explain Pip and Biddy's relationship.

Chapter XVIII

Vocabulary

abhorrent – repugnant or disgusting
allusion – suggestion or hint; an indirect reference to another topic
barbarous – coarse, crude, lacking refinement; harsh or cruel
confirmatory – to establish as true or valid
disengage – to detach or release
disparagement – ridicule or scorn
evince – to show or demonstrate clearly; reveal
pious – devout, reverent
placable – easily calmed; tolerant
pugilistic – having to do with the sport of boxing
subterfuge – a deceptive maneuver

1. Why do you think Dickens includes the scene where the stranger grills Mr. Wopsle? Where has Pip seen this man before?

2. This chapter includes the first mention of the novel's title. To what expectations is Jaggers referring?

3. List the conditions imposed on Pip if he accepts the promised inheritance.

4. What is Joe's reaction to Pip's impending "great expectations"?

5. What is Pip asking Mr. Jaggers in the following passage?

> "I wish to be quite right, Mr. Jaggers, and to keep to your directions; so I thought I had better ask. Would there be any objection to my taking leave of anyone I know, about here, before I go away?" (Pg. 111)

6. How old is Pip in this chapter?

7. How is Pip feeling in the last paragraph of this chapter?

> "I put my light out, and crept into bed; and it was an uneasy bed now, and I never slept the old sound sleep in it any more." (Pg. 113)

Chapter XIX

Vocabulary

abreast – alongside
affability – friendliness, pleasantness or graciousness
amalgamation – consolidation or merger
astir – active, especially being out of bed
audacious – daring or bold, often in a reckless way
clemency – mercy or leniency
collation – a light meal
constrain – to be forced or inhibited
deferential – respectful, especially to a superior or an elder
flaccid – soft, limp or lacking vigor
lauded – praised
sublime – supreme, magnificent; of high spiritual, moral, or intellectual value
virtuous – honorable, moral or righteous

1. What is significant about Biddy's response to Pip's request for her to prepare Joe to be elevated to a "higher sphere"?

2. Compare Mr. Pumblechook with the Pockets.

3. How does Miss Havisham contribute to his suspicions that she is his benefactor?

4. Many critics have seen what they consider fairy-tale elements in *Great Expectations.* From this viewpoint, identify who in the novel fills the following roles:

   - the beggar revealed as a prince

   - the princess

   - the fairy godmother

   - the ogre

   - the wicked stepmother

5. Structurally, Dickens ends the first and second parts of Pip's expectations with *peripeteia*. What peripeteia occurs at the end of the first stage?

6. This first stage of Pip's expectations ends, "And the mists had all solemnly risen now, **and the world lay spread before me."** (Pg. 125). Many critics see this as an allusion to the end of John Milton's famous epic, *Paradise Lost*. The poem deals essentially with Adam and Eve, their first sin, and their consequent expulsion from the Garden of Eden. The closing lines of the poem are:

   > Some natural tears they dropped, but wiped them soon;
   > **The world was all before them,** where to choose
   > Their place of rest, and Providence their guide;
   > They hand in hand with wandering steps and slow,
   > Through Eden took their solitary way. (XII, 645-649)

   How is this ending optimistic? How might it be pessimistic?

Part II

Chapter XX

Vocabulary

confectioner – a person who makes or deals in candy
equipage – a horse-drawn carriage with its servants
guileless – candid, innocent, naive
infernal – relating to the world of the dead; fiendish; diabolical
oppressed – burdened or demoralized
perusal – careful examination
relinquish – to let go
scabbard – a sheath for a sword or dagger
supplicant – a person who pleads or prays

1. What does the following description of Mr. Jaggers' office tell the reader about its occupant?

> "Mr. Jaggers's own high-backed chair was of deadly black horse hair, with rows of brass nails round it, like a coffin;…The room was but small, and the clients seemed to have had a habit of backing up against the wall; the wall, especially opposite to Mr. Jaggers's chair, being greasy with shoulders." (Pg. 127)

2. What is the primary purpose of this chapter?

3. Briefly describe Mr. Jaggers.

Chapter XXI

Vocabulary

brooch – an ornamental pin
dilapidated – fallen into a state of disrepair or decay, usually as a result of neglect
dints – dents
disembodied – without a body; removed from the body
disgorged – discharged or spit out
doleful – full of grief
interment – burial of the dead

1. What is the significance of the following exchange between Pip and Mr. Wemmick?

> "So you were never in London before?" said Mr. Wemmick to me.
> "No," said I.
> "*I* was new here once," said Mr. Wemmick. "Rum to think of now!"
> "You are well acquainted with it now?"
> "Why, yes," said Mr. Wemmick. "I know the moves of it."
> "Is it a very wicked place?" I asked, more for the sake of saying something than for information.
> "You may get cheated, robbed, and murdered in London. But there are plenty of people anywhere, who'll do that for you."
> "If there is bad blood between them," said I, to soften it off a little.
> "Oh!" I don't know about bad blood," returned Mr. Wemmick. "There's not much bad blood about. They'll do it, if there's anything to be got by it."
> "That makes it worse."
> "You think so?" returned Mr. Wemmick. "Much about the same, I should say." (Pg. 133)

2. What coincidence is revealed in this chapter?

Chapter XXII

Vocabulary

acquiesce – to comply passively with another's will
asseverate – to declare or affirm positively
avaricious – greedy, especially for money or other material possessions
broach – to mention or bring up
circumjacent – in the surrounding area
congelation – the process of making solid; coagulation
degradation – a decline to a lower quality or station; extreme humiliation
haughty – arrogant or proud
imbue – to influence fully, pervade; to saturate or stain
incipient – just beginning or becoming apparent
inveterate – deep-rooted; habitual; persistent
lamentation – an expression of grief
languor – laziness or weariness
magnanimous – noble or generous
mortification – embarrassment or shame
perplexity – utter bewilderment or confusion
prepossessions – attitudes or impressions formed ahead of time
prophesy – to predict or see the future
propitiate – to attempt to pacify or regain the favor of another, especially one with power or authority
requisite – essential, necessary
shod – wearing a shoe

1. What might be inferred from the information that the day Pip and Herbert had their fight at Miss Havisham's, Herbert was there to see whether Miss Havisham could take a fancy to him?

2. How does Herbert feel about Pip's great expectations?

3. What is ironic about Herbert's decision to change Pip's name to Handel?

4. What important exposition is the reader given in this chapter?

5. Briefly describe the Pocket household.

Chapter XXIII

Vocabulary

abashed – ashamed or embarrassed
adepts – highly skilled people
affliction – suffering or hardship
artifices – clever or artful skills; deceptions
baronetcy – a rank of honor below a baron and above a knight
forelock – a lock of hair that grows from the front of the head
imperiled – endangered
mitre – a tall, pointed hat with peaks in front and back, worn by church officials at all solemn functions
odious – horrible or repulsive; dreaded
plebeian – a working-class person
preferment – advancement or promotion
vellum – a fine parchment made from the skin of a lamb or calf; an expensive paper resembling this parchment
Woolsack – the official seat of the Lord Chancellor in the House of Lords

1. What purposes are fulfilled by this chapter?

2. What two careers did Mr. Pocket supposedly consider when he was a younger man?

3. What is the source of satire in Mrs. Pocket's pretentious nature?

4. What might Dickens be implying about early marriage?

5. How did Mr. Pocket begin his career as a tutor?

6. What do the people and events of this chapter contribute to Pip's endeavor to become a gentleman?

7. What is the satire in this chapter?

Chapter XXIV

Vocabulary

denunciation – criticism or condemnation
diffidence – timidity or shyness
homage – special or official expression of high regard
publican – the keeper of a public house or tavern
render – to make; to cause to become
rudiments – basics, essentials
smelter – a person who melts or fuses metal
testator – one who has made his or her will prior to death
zealous – fervent, enthusiastic, eager

1. What is significant about the fact that Pip is "not designed for any profession"? (Pg. 153)

2. Contrast Mr. Pocket with Mr. Pumblechook.

3. Compare Wemmick's observation that Jaggers always seems as though he has set a trap and "Suddenly—click—you're caught!" with the exchange between Jaggers and Pip regarding money for furniture. (Pg. 155)

4. Define "portable property." (Pg. 157)

5. Why does Wemmick want Pip to pay attention to Mr. Jaggers' housekeeper when he is asked to dine at Mr. Jaggers' home?

6. Why does Dickens have Wemmick bring up the topic of Jaggers's housekeeper?

Chapter XXV

Vocabulary

beguile – entice or lead, usually by deception; cheat
besiege – harass, overwhelm or surround
bijou – a delicate, intricately wrought trinket
complacent – self-satisfied or unconcerned
contrivance – a clever plot or artificial arrangement
egress – exit
forbearance – patience or restraint
inveigle – to convince by flattery or deceit
loll – to sprawl, slouch or flop
ordnance – military equipment such as weapons or bombs
tarpaulin – a sheet of waterproof material; a tarp

1. Pip's describing Georgiana Pocket as "an indigestive single woman" is an example of what rhetorical device? (Pg. 159)

2. What does Pip mean when he says that Matthew Pocket's relatives "hated [him] with the hatred of cupidity and disappointment"? (Pg. 159)

3. Briefly describe Wemmick's home. How does Wemmick feel about his home?

4. What thematic or structural purpose does Wemmick's dual life serve?

Chapter XXVI

Vocabulary

capacious – huge or roomy
entreat – plead; pray or urge
exhort – urge or insist
lithe – flexible, agile
nigh – near
obtuse – stupid or dull
surly – gruff, rude, irritable
trifle – usually of little value, substance, or importance; to treat someone or something as unimportant, of little value

1. Explain the metaphor of Mr. Jaggers' scented soap.

2. Compare Jaggers' home with his office. In what ways are they similar?

3. Explain Jaggers's immediate and almost exclusive interest in Drummle.

4. What does Dickens accomplish by having Jaggers point out Molly's wrists to his guests?

Chapter XXVII

Vocabulary

blusterous – like a loud violent wind; boastful or threatening
denote – indicate, signify
exposition – description or explanation
incongruity – inconsistency; inappropriateness
insoluble – difficult or impossible to solve; cannot be dissolved
lucid – logical and clear
pettish – ill-tempered, fretful

1. What significant insight does Pip share in the following passage?

> "So, throughout life, our worst weaknesses and meannesses are usually committed for the sake of the people who we most despise." (Pg. 170)

2. How had Dickens foreshadowed Mr. Wopsle's entering the theater?

3. What does Pip mean when he twice says he recognizes a type of dignity in Joe's behavior?

Chapter XXVIII

Vocabulary

artificer – skilled craftsman
choleric – hot-tempered
commodious – roomy or vast
execrate – to declare to be evil
gaoler – British variant of jailer
incommoded – bothered or disturbed
pernicious – destructive
remiss – careless or negligent
spurious – not genuine; false
ungainly – clumsy, awkward

1. Why is Pip still terrified of the convicts on the coach?

2. What important exposition is revealed in this chapter?

3. What effect is Dickens creating by emphasizing the extreme undefinable fear Pip fears after the coach journey with the convicts?

4. What is significant about the fact the Pumblechook publicly takes credit for being Pip's earliest patron and the founder of [his] fortune? (Pg.181)

Chapter XXIX

Vocabulary

breadth – range or extent; width
devoutly – religiously
disused – no longer used
dormouse – a small, squirrellike rodent
elicit – bring out
jargon – terminology, especially among people of a similar business or interest
labyrinth – a maze
patroness – woman who acts as a guardian, protector, or supporter
punctual – on time; prompt
rankle – annoy or anger
rapturous – extremely joyful; ecstatic
reticence – quiet reserve; shyness or aloofness
sinewy – lean and muscular; strong and vigorous
smiter – one who deals deadly blows
vehemence – forcefulness or intensity of emotion; fervor
vermin – disease-carrying or potentially harmful animals and insects; persons considered repulsive or offensive
yore – the distant past

1. How does the adult Pip describe his love for Estella?

2. How has Estella changed?

3. Describe Pip's ambivalence in Estella's presence.

4. How is Miss Havisham's command for Pip to love Estella ambiguous? How does Pip interpret it?

5. What is troubling Pip in the following passage from the chapter?

> "What *was* it that was borne in upon my mind when she stood still and looked attentively at me? Anything that I had seen in Miss Havisham? No. In some of her looks and gestures there was that tinge of resemblance to Miss Havisham.…And yet I could not trace this to Miss Havisham. I looked again, and though she was still looking at me, the suggestion was gone." (Pg. 186)

Chapter XXX

Vocabulary

abominate – hate; loathe
akimbo – in a position such that the hands are on the hips with the elbows bowed outward
allot – to assign a portion; allocate
contrition – repentance or remorse for a wrongdoing
despondency – hopelessness; gloom
endow – to provide with property or income; to equip with a talent or quality
engender – to produce or cause
feign – to act falsely, pretend with the intent to deceive
paroxysm – a sudden outburst of emotion or action; a convulsion or spasm
pretence – a false appearance or action with intent to deceive
quell – to subdue or control
victualling – gathering food and other provisions

1. How is Pip's character advanced during this chapter?

Chapter XXXI

Vocabulary

approbation – official approval
bereft – deprived of; to be left alone, especially by death
derision – the use of ridicule to show scorn
derisive – mocking; ridiculing
diadem – crown
elocution – a very formal style of public speaking, emphasizing delivery, facial expression, and bodily gesture
flay – to whip; to skin alive; to assail with criticism
jostle – push, shove; to come into rough contact while moving
primeval – relating to earliest ages; original; ancient

1. Compare the way the audience heckles Wopsle with the way the Trabb boy mimics Pip. In what ways are the two incidents similar?

Chapter XXXII

Vocabulary

elongate – to make or grow longer
portly – stout
quantum – a specific quantity
wicket – small gate, especially one built near or in a larger one

1. Most of this chapter centers on Pip's anxious wait for Estella's coach. How does Dickens use foreshadowing in this chapter to maintain the reader's interest?

Chapter XXXIII

Vocabulary

adjunct – something or someone attached to another in a subordinate position
averse – strongly disinclined; having an aversion to
conflagration – a large fire
languid – weak; lacing energy or vigor
staid – exhibiting a sense of propriety or sedate dignity
treatise – a formal, organized, written discussion of a topic

1. What does Pip hope Estella means when she tells him, "We are not free to follow our own devices, you and I"? (Pg. 207)

2. Why would Miss Havisham's relatives write to Miss Havisham with unflattering reports of Pip?

3. What evidence is there to suggest that Estella realizes that Miss Havisham's plan to avenger herself against the entire male gender is ill advised.

Chapter XXXIV

Vocabulary

consort – to keep company
descry – to catch a glimpse of something difficult to discern; to discover by observation
despond – to become discouraged
disquiet – to make uneasy; a state of unease
edify – to instruct and improve
insensible – incapable of sensation; unemotional, unfeeling; unconscious
meritorious – deserving of honor
rueful – inspiring pity; causing or expressing remorse
solvent – the condition of being able to pay all debts

1. How does Dickens maintain reader sympathy for Pip while also showing his moral descent?

Chapter XXXV

Vocabulary

cogent – reasonable; convincing
mummery – pretentious and hypocritical show and ceremony
obsequious – fawning; exhibiting a servile manner or attitude
servile – submissive; suitable for a servant
vainglorious – excessively boastful

1. "It was fine summer weather again, and as I walked along, the time when I was a little helpless creature, and my sister did not spare me, vividly returned. But they returned with a gentle tone on them, that softened even the edge of the Tickler. For now, the very breath of the beans and clover whispered to my heart that the day must come when it would be well for my memory that others walking in the sunshine should be softened as they thought of me." (Pg. 218)

   Explain what Pip is slowly beginning to realize here.

2. How is Pip ambivalent about his sister's death?

3. Explain the satire in the scene of Mrs. Joe's funeral.

4. What does Pip mean when he says that the mists were "quite right too"? (Pg. 223)

> "Once more, the mists were rising as I walked away. If they disclosed to me, as I suspect they did, that I should not come back, and that Biddy was quite right, all I can say is—they were quite right too." (Pg. 223)

Chapter XXXVI

Vocabulary

aback – unexpectedly
per annum – by the year; annually
auspicious – fortunate; propitious

1. Why is Pip looking forward to his twenty-first birthday?

2. Why does Dickens have Pip recall, on his coming of age, the day he met the convict in the churchyard?

3. What is established as Pip's income until his benefactor chooses to make himself/herself known to Pip?

4. Why do you suppose Mr. Jaggers is determined to stay out of Pip's business once his benefactor makes himself or herself known?

> "When that person discloses," said Mr. Jaggers, straightening himself, "you and that person will settle your own affairs. When that person discloses, my part in this business will cease and determine. When that person discloses, it will not be necessary for me to know anything about it." (Pg. 227)

5. What does Pip's desire to assist a friend say about his character?

6. What is Wemmick suggesting when he says to Pip, "Walworth is one place, and this office in another. Much as the Aged is one person, and Mr. Jaggers is another. They must not be confounded together. My Walworth sentiments must be taken at Walworth; none but my official sentiments can be taken in this office"? (Pg. 228)

Chapter XXXVII

Vocabulary

delegate – to give a responsibility to another
ensue – to follow as a result
enthrall – to spellbind; fascinate
ingenuity – resourcefulness; cleverness
jorum – a large drinking bowl
retain – to keep under one's employ by the payment of a fee
rubicund – having a healthy, ruddy appearance
sundry – miscellaneous
utmost – of the greatest degree

1. What reasons does Pip give for wanting to help Herbert?

2. What is Dickens's purpose in having Wemmick's character divided into two personae: the Walworth Wemmick and the Little Britain Wemmick?

3. On what note does this chapter end?

Chapter XXXVIII

Vocabulary

avowal – an open and grand admission
blight – to cause to deteriorate; wither
entrap – to trap
leer – to stare lewdly or maliciously
reputed – have the reputation of
retort – to answer back; reply, especially in an exchange of arguments or opinions
revival – rebirth; reawakening
ungainly – clumsy, awkward
untenable – in such a condition that it cannot be supported, defended, or maintained; unworkable

1. What is ironic about Pip's relationship with Estella as described in this chapter?

2. What is ironic about the scene between Miss Havisham and Estella?

3. Why does Estella permit Drummle's attentions?

4. What does the allusion to the "Eastern story" at the end of the chapter signify? (Pg. 245)

Chapter XXXIX

Vocabulary

assail – to attack violently; to attack verbally, ridicule
dilate – to enlarge, expand
recoil – to fall or draw back as in fear, disgust, or from an attack
recompense – to give compensation to, pay back; to pay back for a wrong done
repugnance – strong dislike

1. What peripeteia occurs at the end of the second stage of Pip's expectations?

2. How does Dickens establish from the very beginning of the chapter that something unexpected is about to happen?

3. How does Pip try to get the convict to leave? What evidence is there that Pip might suspect the truth about the reasons for the convict's visit?

4. "All the truth of my position came flashing on me; and its disappointments, dangers, disgraces, consequences of all kinds, rushed in such a multitude that I was borne down by them and had to struggle for every breath I drew." (Pg. 250)

   In the quotation above, what realization—beyond the fact that the convict is the benefactor—is dawning on Pip?

5. How does the convict respond to Pip's reaction and initial treatment of him?

6. Why do you think the convict wants to "make a gentleman"? (Pg. 251) In what ways are the convict and Miss Havisham alike?

7. What is Pip's "sharpest and deepest pain of all" after he realizes his good fortune has not been the result of Miss Havisham's money? (Pg. 254)

Part III

Chapter XL

Vocabulary

concourse – a large space for the gathering of crowds; a large gathering of people
lurk – to sneak; to move about stealthily and unnoticed
dandle – to bounce a young child playfully on one's knees; to pamper
mire – deep, slimy mud; a difficult situation
dubious – doubtful
elicit – to cause to come forth
flourish – a grand or bold gesture; an ornate embellishment
fretful – irritable; bothersome
impious – irreverent; disrespectful
incoherent – unclear; unable to express one's thoughts in a clear fashion
physiognomy – the "science" of determining a person's character from the appearance of his/her face; the appearance of the face
downcast – depressed
proficiency – competence; ability; skill
prolix – excessively long, wordy, tedious
rouse – to excite, arouse, awaken; to stir to action
subsequent – following, coming after
uncouth – ill-mannered; crude; awkward

1. How does the tone of the story change in this chapter?

2. Why is Jaggers careful to distinguish between whether Pip was "told" or "informed of" the identity of his benefactor?

3. What is significant about Abel Magwitch's name?

4. Compare Pip's difficulty disguising Magwitch with his observation about Joe in his Sunday clothes.

Chapter XLI

Vocabulary
comrade – friend or companion
discourse – to converse
interchange – to switch each of two things, one as a replacement for the other
perplex – to confuse or cause doubt
renounce – to abandon all claim to; disown

1. What are Pip's prospects if he can no longer accept any money from Magwitch?

2. Explain Pip's ambivalence toward Magwitch. What does this say about Pip's character?

Chapter XLII

Vocabulary
abhorrent – disgusting; repugnant
drivel – to have saliva running from the mouth, to drool; to utter incomprehensible nonsense

1. How does Dickens begin the chapter on a note of humor?

2. Why does Dickens choose to begin this chapter with a note of humor?

3. What important exposition is revealed in this chapter?

4. Given the revelation about Miss Havisham, what is the significance of Arthur's hallucination?

Chapter XLIII

Vocabulary

abyss – an immeasurably vast and deep chasm
blundering – clumsy
exasperate – to bother; to make extremely angry
expedition – a journey undertaken with a specific purpose or goal in mind
extenuate – to lessen the severity of; to offer excuses for
incursion – an invasion; entering into another's territory
loiter – to linger purposelessly

1. How does Dickens continue to connect Magwitch and Estella in the reader's mind?

2. In terms of plot structure, what is significant about the fact that Estella has gone to Satis House without asking Pip to accompany her?

3. Describe the humor in the scene with Pip and Drummle by the fireplace.

4. What is Drummle implying when he says to Pip, "But don't lose your temper. Haven't you lost enough without that?" (Pg. 279)

Chapter XLIV

Vocabulary

alteration – a change or the process of changing
confound – confuse
haggard – appearing worn and exhausted
keen – sharp, both literally as a knife or figuratively as wit or intellect
render – to make; to cause to become
suppress – to inhibit

1. How does this chapter serve as the climax of the Pip/Estella plot?

2. On what will the rest of the novel most likely focus?

Chapter XLV

Vocabulary

conjecture – a guess based on incomplete or inconclusive evidence
conjugate – to join together; couple
divert – change from one course to another
irrespective – regardless of
rakish – dashing, sporting, stylish; lacking restraint, self-indulgent
tacit – implied or inferred; not spoken
prudent – wise
purser – the officer of a ship in charge of provisions and money

1. What key plot exposition does the reader receive in this chapter?

2. What future plot events are suggested?

Chapter XLVI

Vocabulary

commune – to be in intimate communication with
consign – to entrust to the care of another
redeem – to recover by paying a specified sum; to fulfill a pledge or pay a debt
consolation – the act of comforting one in grief; something that brings about comfort
superannuate – to retire as old or obsolete
undesigning – straightforward; sincere

1. How does Dickens establish the character of Clara's father without the reader ever meeting him?

Chapter XLVII

Vocabulary

antipodes – regions south of the equator, especially New Zealand and Australia
boatswain – an officer on a ship in charge of the ship's rigging, anchor, cables, and deck crew
condemned – pronounced guilty; sentenced, especially to death
confute – to prove to be wrong
dominion – an area of supreme authority; exercise of control or authority
effectual – sufficient to create the desired effect
necromantic – pertaining to sorcery, especially to the art of communicating with the dead
ominous – foreshadowing evil
phosphoric – containing a substance that glows in the dark
plenipotentiary – a diplomatic officer, like an ambassador, with full authority to represent his/her government
propensity – an innate tendency
sententious – prone to excessive and pompous moralizing
virtuous – morally excellent

1. What is significant about the fact that Pip refuses to take any more money from Magwitch?

2. What purpose does Wopsle's being in London serve?

Chapter XLVIII

Vocabulary

hypothesis – a tentative assumption for the purpose of argument or further observation or experimentation
scoundrel – a villain

1. What loose ends begin to come together in this chapter?

2. What is foreshadowed about Estella's future with her husband?

Chapter XLIX

Vocabulary

bemoan – to express grief over; lament
vestige – the final trace left behind of something that has all but disappeared
collected – calm
vivacity – liveliness
compassionating – having and showing compassion for
credentials – documents verifying one's identity or qualifications
discursive – rambling
grievous – seriously wrong; causing pain or harm
refectory – the dining hall of an institution like a school or a prison
spurn – to reject
supplementary – additional

1. How does Dickens create reader sympathy for Miss Havisham?

2. What is the significance of the fire that destroys Miss Havisham's wedding dress?

3. What is significant about the fact that Pip is also burned in the fire?

4. What effect does Dickens achieve in his narration of the fire?

5. To what "childish association" is Pip referring when he decides to return to Miss Havisham's room? (Pg. 314)

Chapter L

Vocabulary
merited – entitled to honor
spontaneously – impulsively
vaguely – not clearly expressed

1. How is Estella's history further hinted at in this chapter?

2. At what inevitable conclusion does Pip arrive?

Chapter LI

Vocabulary

abeyance – cessation
dictatorial – oppressive toward others
inkling – indication
lapsed – temporarily deviated
magisterially – authoritatively
obdurate – hard-hearted
repressed – restricted
sniveling – whining with snorting
spluttering – speaking fast
wont – habit

1. What is Dickens's purpose in revealing Estella's parentage?

2. What purpose does Dickens achieve in Jaggers's hypothetical description of the children with whom he typically came into contact?

Chapter LII

Vocabulary

bewildered – confused
brazen – marked by boldness
heeding – paying attention to
injunction – court order

1. What does the completion of the purchase of Herbert's partnership forebode?

2. For what purpose does Dickens have the innkeeper tell Pip the story of Pumblechook and the ungrateful boy?

Chapter LIII

Vocabulary

besetting – troubling
deliberation – consideration
delirious – demented
goad – urged to action
inclination – a tendency
irresolute – doubtful
notion – belief
perpendicular – exactly upright
taunting – teasing
tinder – flammable substance
tumult – commotion

1. Explain Dickens's use of light and dark in this chapter.

2. What is Pip's main concern about what Orlick has threatened?

3. What is significant about the fact that he calls Magwitch "Estella's father"? (Pg. 333)

4. List three mysteries Orlick solves for Pip while he is working up the courage to kill him.

5. What is significant about the fact that Pip resolves to fight Orlick as much as he is able and to ask no mercy?

6. What happens to suggest that Pip is not finished with Orlick and Compeyson?

7. How has the imagery toward the end of the chapter established a mood of optimism?

Chapter LIV

Vocabulary

amphibious – adapted for both land and water
apportioned – divided
astern – behind a ship
athwart – across
capsized – sunk
capstans – machines for moving heavy weights
captor – abductor
colliers – ships for delivering coal
despondent – depressed
emigrant – person who leaves home to live elsewhere
enriching – making richer
hempen – made of hemp
keel – the chief structural member of a boat
leniently – with tolerance
slacken – decrease
stagnation – recession
submissive – agreeable
trifle – bit
vacillating – changing
vex – disturb

1. Briefly describe Pip's plan to get Magwitch out of England.

2. What aspect of Magwitch's character is reinforced by his attitude on the boat?

3. How does the change in imagery on page 344 reflect a change in mood?

4. How does Pip's narration of Magwitch's arrest echo his narration of the fire at Miss Havisham's?

5. What evidence is there to suggest that Magwitch is telling the truth when he says he did not kill Compeyson?

6. What is ironic about the confiscation of Magwitch's purse?

Chapter LV

Vocabulary

bagatelle – games involving rolling balls into goals
exordium – introduction in composition
legible – readable
querulous – habitually complaining

1. What is ironic about Herbert's offering Pip the position of clerk in his eastern office?

2. Why does Dickens pause in the narrative to tell about Herbert's impending marriage and to show Wemmick's wedding?

Chapter LVI

Vocabulary

allotted – assigned as a part
indelible – permanent
infirmary – small hospital
nosegays – small bunches of flowers
pondered – reflected on
sauntered – walked in relaxed manner
wholly – entirely

1. What theme is being emphasized when Pip says, "I sometimes derived an impression, from his manner or from a whispered word or two which escaped him, that he pondered over the question whether he might have been a better man under better circumstances"? (Pg. 357)

2. How does Magwitch's death reinforce this theme?

3. Why does Pip tell Magwitch about Estella?

Chapter LVII

Vocabulary

composure – calmness
cumber – to hinder, especially by imposing too many burdens
errant – wandering, either in search of adventure or from the proper moral path
orthographical – relating to spelling and the writing of words
relish – to enjoy
transformation – a change, usually complete changes from one being or type of being into another, usually for the better
underlet – sublet
teemed – poured

1. What purpose does Dickens achieve by having Joe nurse Pip through his illness and convalescence?

2. How does this chapter contribute to the study of what a gentleman is?

3. Why does Joe begin to call Pip "sir" when Pip begins to regain his strength?

Chapter LVIII

Vocabulary
baffle – to confuse
quiver – to tremble
concealment – the condition of being hidden; a secret place
toil – hard, especially hard work
wither – to dry up or to cause to dry up
compiler – one that gathers materials from other documents

1. What is the function of this chapter?

Chapter LIX

Vocabulary
ajar – slightly open
matronly – motherly
renowned – celebrated, famous
tranquil – calm

1. What does Dickens achieve by having Pip take his namesake to the churchyard?

2. Compare the ending passage of the book with the ending passage of Chapter XIX.

3. Explain the ambiguity of the ending of the novel.

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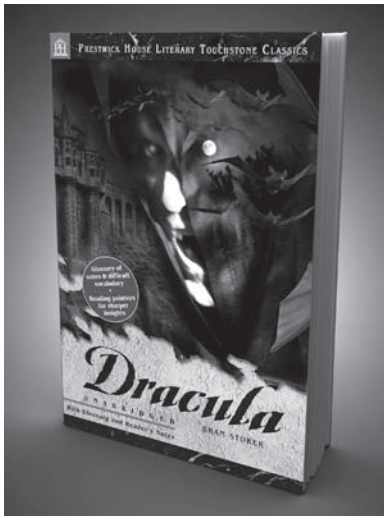

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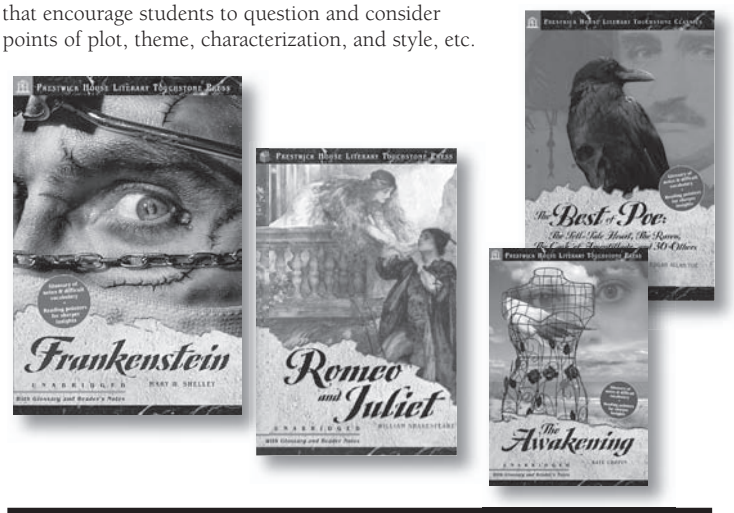

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