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Master Dissertation

Trauma and Defence Mechanisms in Charles Dickens's *Great Expectations*: A Psychoanalytic Analysis of Selected Characters

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Dedication

To Mother, my source of inspiration

To Father, my greatest motivation

To my beloved sisters, my biggest supporter Rima, my soulmate Asma and my
little shiny star Loubna

To my dear brothers, the golden hearted Samy and the high-spirited Zayn

To the sweetest and cutest boy, my source of happiness my nephew Iyed

To my dear friend, Roufaida

Declaration

I, undersigned, hereby declare that this dissertation has been carried out by me as a partial Fulfillment for the Master's degree in English literature and civilization at Faculty of letters and languages, English Language and Literature Department, Mohamed Kheider University of Biskra, Algeria. Under the guidance and supervision of Mr. Boulegroune Adel, I further declare that the interpretations put forth in this thesis are based on my own readings, understanding and examination of the original text. The reported findings that I have made use of are duly acknowledged at the respective place. Also I declare this work is not published in any form.

Kahhoul Ikram Fatima Zohra

Date: 23/06/2022

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Abstract

This dissertation is an investigation about the effects of revenge on characters of the novel psychologically, socially and personally. Hence, this study tries to investigate to what extent the characters of the novel are blinded by their quest for revenge. Moreover, this study aims to explore the evolution of Magwitch and Miss Havisham's characters during and after their quest for revenge. Using Freudian Psychoanalysis, the researcher aims to interpret the main characters' deeds and words as well as to investigate their motives and behaviors. Bearing in mind the characters background, the researcher offers an in-depth examination of four main characters: Miss Havisham, Magwitch, Pip and Estella.

Keywords: Dickens, *Great Expectations*, Freudian Psychoanalysis, impact of revenge, defense mechanisms.

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General Introduction

The Victorian era is mainly regarded as a turning point in literature due to the significant body of work, which is today considered canonical, as well as a diverse spectrum of literary genres. This era, which spans Queen Victoria's reign from 1837 to 1901, witnessed exploration in literature especially in novel and short story genres, literary works of the late nineteenth and early twentieth century were remarkably impacted by various social issues that the British witnessed. Authors of that era took it upon themselves to speak out about the miserable conditions they were living in. They addressed so many themes like poverty, crime, hate, elusive love, passion, betrayal, injustice and revenge.

Dickens was one of the most famous authors during the Victorian age, his works were affected by the social and economic situation of that period which pushed him to write about different themes like social discrimination, child labour, social values and many other themes that represent the Victorian lifestyle. *Great Expectations* is considered as one of the Victorian literature's masterpieces of all time due to its realistic construction of characters and its interesting plot. The novel tells the story of Pip, an orphan child who is raised by his blacksmith brother-in-law from the working class living miserable life, dreaming to be a gentleman and facing a lot of hardships in order to realize his dreams.

Revenge is one of the main themes in the novel; it is defined as the action of inflicting hurt or harm on someone for an injury or wrong suffered at their hands. People tend to believe that revenge is a sort of justice and penalty to all who hurt them (Eduzarus). Dickens tackled in depth the theme of revenge in his novel *Great Expectations* picturing the

Victorian society from different angles and how the characters are struggling during that era in which social classes are in constant conflict; his plot goes around plans of revenge where the characters changed wholly into persons with vengeful spirits thirsty for harming others their lives centre only on getting revenge whatever this takes. Dickens' works have been understudied for a long time and researchers find them an extremely interesting field of study.

In this study, the researcher will investigate the development of Magwitch and Miss Havisham's characters during and after their pursuit of revenge. Furthermore, this research will attempt to study the major effects of revenge on Magwitch and Miss Havisham's attitude towards others and how revenge reshaped their life socially and psychologically.

Thus, the question that will be investigated is as follows: how does revenge impact Miss Havisham and Magwitch and contribute to the evolution of these characters?

To answer this question, we will examine the effect of revenge on Miss Havisham's mental health, the psychological issues that she got during her revenge seeking journey, her behaviour and social relationships precisely with both Pip and Estella. In addition, the researcher seeks to investigate the mental state of Magwitch, the immense influence of his pursuit of revenge on it, and the changes that occurred on his attitude as well as his personality. Moreover, we will provide an overview on literature, psychology and psychoanalysis to distinguish the relationship between these terms.

The scope of this study is confined to the analysis of the following characters: Miss Havisham, Magwitch, Pip and Estella in the novel *Great Expectations* by Charles Dickens. The researcher limits her analysis to the role of Miss Havisham and Magwitch's

pursuit of their revenge in influencing their own lives as well as both Estella and Pip's lives and personalities.

The Research approach of this study is mainly qualitative, descriptive and analytical. The analysis is based on library research to collect data. This research involves a collection of some books, Journals, articles, dissertations, virtual resources and internet access.

Data will be investigated through a psychoanalytical approach in which data goes through careful reading, deep understanding, analysing and note-taking. The psychoanalytical approach is adopted to analyse Miss Havisham's psychological state and the conditions that led her to get obsessed with taking revenge through the Freudian theory of defence mechanisms focusing on displacement, repression, and denial in addition to vindictive personality disorder.

This research will contain two chapters. The first chapter will be devoted to theoretical background mainly Freudian psychoanalytic defence mechanisms and trauma theory. The second chapter will present a thorough psychoanalysis of Miss Havisham as well as Magwitch's personalities in their journey to pursue revenge, their traumas, mental disorder and misbehaviour.

Great Expectations is one of the most renowned books of all time and one of the great representations of Victorian literature that addressed so many interesting themes that pictures that era. The work fascinated various writers, reviewers, journalists, and researchers who evaluated it from a psychoanalytic perspective for one reason is that the novel "enters the abyss of Pip's heart" (Bloom1). Brooks adopted the concept of repetition from Freud's Transcendental Pleasure

Principle to analyse lofty expectations in *Great Expectations*. DM. Rudy Rumengan's *The Analysis of Social Setting in Charles Dickens's Great Expectations* is one of the theses that studied Dickens' novel. The author addresses several aspects that impact Pip's life in this thesis. Nonetheless, his social environment has a significant impact on his life. Daniel Lehman thoroughly investigated the novel's "repressed" characters in *Repression in Great Expectations*; he claimed that subtle themes of repression emerged to provide internal aspects of meaning to the story and its characters (Lehman 4). These concepts of repressed feelings, thoughts, and actions are derived from psychoanalysis which was developed by the well-known Austrian psychologist Sigmund Freud. With a rudimentary knowledge of psychoanalysis and its applications in literary criticism, the many instances of repression become clearer and more fascinating (Corey 66).

According to Angus Wilson, the writer of *The World of Dickens* who wrote about Pip's great expectations: "*Great Expectations* ironically demonstrates the triviality of the stupid idle existence Pip aspires to when he obtains his unexplained money." and he adds that "...false expectations are the mark of all the leading characters." In fact, mistaken expectations drove such people to deny good principles and corrupt themselves, indicating that they are not wicked or evil people and do not represent the brutality of the villains that we usually encounter in Dickens' writings such as *Oliver Twist* (1837-39) (Atba and Belkhasa 01).

Chapter One: Theoretical Framework

1.0 Introduction

This chapter will attempt to trace the main perceptions that define the core of Freudian psychoanalytical criticism for the sake of gaining an accurate knowledge of why individuals behave in certain ways. The first section of the dissertation will explore the Freudian psychoanalytical literary criticism at this level the researcher will investigate the basic Freudian concepts and notions. This dissertation will investigate repression, denial, displacement, and it will seek to explore their working mechanism along the situation that led to their occurrence. Also this chapter will explore Freudian approach to trauma and how Freud dealt with it , in addition to an overview of literature, psychology and psychoanalysis demonstrating the importance of each element in relation to the other elements and spot the light on the relationship of psychology and psychoanalysis with the field of literature.

1.1 About the Novel

The novel "*Great Expectations*" was first serialized in Charles Dickens' weekly periodical *All the Year Round* from 1 December 1860 to August 1861. The novel was published in three volumes by Chapman and Hall in October 1861 (Britannica).

The events takeplace in London in the early to mid-19th century and contains some of Charles Dickens's most celebrated scenes, starting in a graveyard, where the young Pip is confronted by the escaped convict Abel Magwitch.

Pip (Philip Pirrip) tells a story from an undetermined time in the future. He grew up in the Kent Bog, where he lives with his unfriendly sister and her kind-hearted blacksmith husband, Joe Gargery. Young Pip meets Abel Magwitch, a fugitive prisoner, while visiting the grave of his family in the churchyard. Pip brings him food and files, but the fugitive and Compeysona gentleman who seems to be his former criminal partner and now his enemy are quickly captured. After that, Pip was asked to visit Miss Havisham at her Satis House. Miss Havisham is a woman who was frantically driven by her lover's departure on her wedding day many years ago. She lives with her adopted daughter Estella at Satis House. She teaches her to afflict men with her beauty. At first cautious Pip falls in love with Estella, who later does not return his affection. Increasingly ashamed of his humble origin, he wants to be a gentleman. But instead he became Joe's apprentice which disappointed him.

A few years later, a lawyer named Mr. Jaggers appears to tell Pip that an anonymous benefactor has allowed him to go to London for education. Pip believes the money came from Miss Havisham. After arriving in London, Pip is taught by Matthew Pocket and his son Herbert, he met at Satis House a few years ago, the way to become a gentleman. He also teaches the nasty, arrogant and silly Bentley Drummle.

The increasingly sneaky Pip is later horrified to find out that his mysterious benefactor is Magwitch. Not only is Magwitch under threat of arrest, however Pip's social status is also threatened. Pip revealed the situation to Herbert and determined that Magwitch and Pip must leave England. Before leaving, Pip visits Satis House and faced Miss Havisham for making him believe she became his patriot. He additionally confesses his love to Estella, who rejects him. Pip knows that Drummle is following her and warns

her about him, however she declares that she plans to marry him. After that, Pip made some amazing discoveries. In particular, Magwitch was Estella's father and Compeyson was Miss Havisham's lover. Police and Compeyson arrive as Pip and Magwitch attempt to leave London by boat. The prisoners started fighting on the Thames, and only Magwitch emerged. Compeyson's body is recovered later. The injured Magwitch is arrested, convicted, and dies awaiting execution. The distraught Pip was detained for his debt; however, he isn't imprisoned for his poor health. After that, Joe arrives and takes care of Pip well. Joe also informs him that Miss Havisham has died. After Joe leaves, Pip discovers that his brother-in-law has paid all his invoices. Pip later accepted a job at Herbert's Cairo branch and enjoyed an easy yet fulfilling life.

After more than a decade of absence, he returns to England to visit where the Satis House once stood. There he meets Estella, who's now a widow. When they leave, Pip takes her hand, believing they will never break up (Britannica).

1.2 Psychoanalysis

Psychoanalysis is considered as one of the modern theories employed in English literature. Moreover, it is a theory that governs psychoanalysis and is considered as a theory of personality organization and the dynamics of personality. It is well known that the academic discipline of literary criticism and literary theory has always used the closest relationship between literature and psychoanalysis. Among critical approaches to literature, psychoanalysis has been one of the most contentious and underappreciated by many readers. Nonetheless, it has been recognized as one of the most intriguing and gratifying approaches in the application of interpretive analysis. This psychological

interpretation has evolved into one of the methods for determining a literary text's hidden meaning. It is also important to explore the author's inner personality, as these factors contribute to his or her experience from infancy to writing the book. The purpose of psychoanalysis is to show that behaviour is caused by the interaction of the conscious and the unconscious (Hossain 41).

This approach of criticism employed notions promoted by notable sociologists such as Carl Jung, Alfred Adler, Otto Rank, and, most notably, Sigmund Freud. It was initially utilized or established by Freud as a means of therapy for neuroses, but it was quickly enlarged to account for many expanding events and activities in the history of civilizations, including warfare, mythology, religion, literature, and other arts (Hossain 42).

Freudian theory has been described as “The Third Great Blow” to humanity's "naive self-love." The first is Copernicus' concept, which asserts that Earth, and hence mankind, is not at the centre of the globe. The second blow is Darwin's contentious claim that humans evolved from apes rather than being created by God. Finally, Freud's blow introduces the idea that people, rather than being rational, are essentially dominated and propelled by their bestial impulses and desires, much like animals. Freud views man as "a directionless boat floating in an ocean of unconscious desire, memory, and emotion," reducing the privileged human identity to a simply animalistic nature. In fact, Freud did not invent the term "unconsciousness." It may be found in the works of renowned Romantics including Schlegel, Schopenhauer, and Nietzsche. Freud popularized the notion, claiming that the unconscious mind plays a critical role in developing and organizing human behaviours, thoughts, and feelings (Jones 16).

Freud proposed that our mind has three different areas first area is the conscious which deals with the daily activities during which the mind is totally awake and aware of itself. Dreams, jokes and what he considered as the psychopathology of everyday life, such as errors like spoonerism which is defined as the slips of the tongue and the pens; this concept was set according to his first discoveries concerning the psychology of psychoneurosis, the second area is pre-conscious system and the third is system of conscious (Corey 64).

Pre-conscious and subconscious include and dominate the three functional parts of the psyche: id, ego, and superego are a collection of three concepts in psychoanalytic theory that define different, interdependent representatives in the cognitive mechanism which is described in Sigmund Freud's mental structure model. These three representatives are theoretical structures that define the functions and interactions of human mental health. In the model of ego, id is a set of unbroken natural desires; the super-ego plays a significant and moral role, on the other hand; the ego is a systematic, realistic agent that connects the natural desires of the id with sensitive super-ego (Corey 65). The imbalance between the three elements can cause various mental disorders and psychological issues; the constant conflict between the ego, id and superego creates confusion and anxiety which lead the mind to handle the situation using different methods and techniques that are referred to as "defense mechanisms" (Corey 65-66).

1.3 Defense Mechanisms

Sigmund Freud, the founding father of defense mechanisms theory claims that defense mechanisms occur once our ego cannot meet the needs of reality. They are psychological strategies brought about by the unconscious to operate, deny, or distort

reality in order to maintain a socially acceptable self-image. Healthy people usually use these mechanisms throughout their lives. It becomes morbid only if its continued use leads to maladaptive behaviour and adversely affects the physical and/or mental health of the individual. The purpose of ego defense is to protect the mind, self, ego from fear and social sanctions as well as providing shelter from situations that are currently unmanageable (Vaillant 09).

Defense mechanisms are unconscious coping strategies that decrease distress produced by undesirable urges (Miller). Freud listed around ten defence mechanisms that the body and brain employ to prevent harm. Later, his daughter Anna furthered her father's researches in psychoanalysis and advanced in studying defence mechanisms, here are some common mechanisms:

1.3.1 Denial

Anna Freud proposed denial as a mechanism which appears as a rejection to face reality once it's too hard to handle, thus blocking certain external events from awareness and denying their existence completely or refusing to perceive it. "Refusal to accept external reality because it is too threatening; arguing against an anxiety-provoking stimulus by stating it doesn't exist; resolution of emotional conflict and reduction of anxiety by refusing to perceive or consciously acknowledge the more unpleasant aspects of external reality" (Appu and Sachithanand 76). Such mechanism is often primitive and extremely dangerous, and no one can keep neglecting reality forever, so it will reach a certain point where it can become a virtual threat instead of a defense this mechanism can operate all alone or can cooperate with some other defense mechanisms.

1.3.2 Displacement

Displacement is “separation of emotion from its real object and redirection of the intense emotion toward someone or something that is less threatening in order to avoid dealing directly with what is frightening or threatening” (Kaplan 52). According to Eric Bern, displacement is the temporary or partial relief of tension by redirecting an impulse, usually aggression, to a powerless substitute target a person or an object that can be used as a symbolic substitute for the target. When the id wants to accomplish something that the super ego forbids, displacement happens. The ego tries to come up with a different strategy to release the id’s psychological energy. As a result, this energy is transferred from a suppressed item to a more acceptable and accessible one (Bern 366).

In another way , displacement is a method of directing energy toward another person or an object once the original target is unreachable, for example when a man directs his anger toward his spouse while he is mad at his boss and has no way to express it to him directly.

1.3.3 Repression

It is defined by Freud as an unintentional removal of something from consciousness, unlike denial which is blocking hurtful thoughts willingly repression happens unwillingly where the brain tends to remove unpleasant events from its conscious area and repressed into the unconscious area without even knowing that such an event was experienced; it occurs among children who experienced violence or parental abuse and it appears as reflections on their personality and behaviour later on once they grow up.

In other words, the ego strives to suppress unpleasant, threatening, and painful thoughts from becoming conscious because they may lead the superego to feel guilty or ashamed. It is an ineffective long-term defense since it involves driving distressing wishes, ideas, or memories into the unconscious, where they will cause uneasiness despite being buried. Repressed thoughts might resurface in unexpected ways, such as nightmares, blunders, statements, or jokes. This mechanism usually leads to various psychological problems that can be detected and treated only through psychotherapy (Corey 67).

1.4 Freud's Approach to Trauma

In his book *Beyond The Pleasure Principle*, Freud defined trauma as “any excitations from the outside which are powerful enough to break through the protective shield there is no longer any possibility of avoiding the mental apparatus from being swamped with large amounts of stimulus which have broken in and binding of them”(Freud29). Trauma according to Freud is any external action, events intolerable situations and painful memories that is hard for the mind to accept it or deal with it which badly effects and fracture the mental system ,these excitation as Freud call them make the mind fragile enough to cause unexpectable mental and psychological disorders.

Trauma theory emerged in the 1960s as a result of several social concerns, including identification of the predominance of violence practiced on children and women (sexual assault, battering, and incest), in addition to recognition of the phenomenon of posttraumatic stress disorder in Vietnam war veterans as well as recognition of the psychic scars imposed by torture and ethnocide. Although Freud never

denied the reality of incest in the stories he heard from his early patients, he preferred to turn his attention to the drama of inner conflict. Likewise, the psychological shock and disappointment of World War I prompted Freud to speculate on the types of pathologies (flashbacks, recurring nightmares, and compulsive repetitive behaviours) caused by wartime experiences. But his penchant for grand narratives led him from research on how traumatic experiences affect individuals to the realm of general theory, culminating in the formation of the death instinct (Bulut01).

Freud adopted the word trauma from Greek in 1920. Moreover, this entails piercing the skin; furthermore, he uses the term trauma symbolically to mean that the mind's protective shield (the functional ego) can be damaged, leading the mind to feel stabbed and harmed. On the mental side, it is a balance between our susceptibility to external stimuli and our ability to keep the capacity to work in order to accept stimuli. This is fundamental to the analytic viewpoint since it relates to a great robust internalized experience and the convenience or absence of objects to withstand and deal with extremely tough situations. This capacity develops in infants as a result of good parenting and here comes the mother's role and skill to discuss problems with her child (Manasseh).

1.5 Literature and Psychology

Literature and psychology have a close connection in human history; both are concerned with human behavior, expression, thought, and motivation though the American Psychological Association defines psychology as "the scientific study of the mind and behavior." Psychology is a multidimensional discipline that includes many sub-fields of study such as human development, sports, health, clinical, human behavior,

and mental functions. Without a doubt, the most fundamental issue in defining psychology is whether it is best defined as the science of the mind or the science of behavior. According to Wundt, psychology is the science of consciousness, to Watson's unambiguous rejection of Wundt and declaration that psychologists must If they want to be "real" scientists, they need to study behaviour. The definitional problem in psychology has been central yet the common current definition of psychology is “the science of behavior and mental process” (Henriques 184).

By incorporating psychological principles into literary work, psychology can be used to investigate and explain things and phenomena in human life. Psychology may have tightened some conscious artists' sense of reality, sharpened their powers of observation, or allowed them to fall into previously unknown patterns. Knowing the psychological background of a writer's expression can help define literature art. This feeling is formed by the writer's surroundings and the writer's personality. Individual encounter Psychology has always been linked to human life, which makes it impossible for individuals to dispense or remove psychology from their lives .Broadly speaking psychology and literature merely seem to be inseparable because of the instinctive need of the writer to express his hidden desires and all repressed feeling which can be easily transmitted into literary works and get the attention needed from the addressed audience; literary works are always loaded with various psychological states of the writer and different emotions that can be detected and felt by the reader and here lies the charm and beauty of literature.

Moreover, the concept of catharsis has always attracted scholars and critics who are concerned with the study of tragedy. Catharsis is, indeed, one of the most recognized

concepts in literary criticism. Even though this concept appears just once in Aristotle's Poetics and has no specific meaning or explanation, it remains one of the most popular and sought-after concepts among scholars. Critics have sought to interpret this phrase by studying its usage in Aristotle's Poetics and other writings, such as Politics and Ethics. They have given the name 'Catharsis' three alternative meanings: 'purgation,' 'purification,' and 'clarification.' Though commentators have disagreed in their interpretations of this phrase, they have all recognized that tragedy. Aristotle used the term 'Catharsis' to define 'Tragedy,' and it was linked to notions like 'pity' and 'fear.' He defines tragedy as "an imitation of a serious, complete, and of a certain magnitude action in language embellished with each kind of artistic ornament, the various kinds being found in separate parts of the play; in the form of action, not of a narrative; with pity and fear affecting proper catharsis, or purgation of these emotion. Catharsis, according to critics like Herbert Read, is a safety valve that allows excess emotions to be released. Tragedy is supposed to give a free outlet to the emotions of pity and dread, resulting in a sensation of emotional release, according to this psychological explanation, which is quite similar to the purgation idea (Shahzad).

Psychological novels are the most prominent representations of the relationship between literature and psychology. Psychological novel characterized by its interest in the character's emotions, thoughts, motives and psychological state more than the narrative's external action. In a psychological novel, the characters' emotional reactions and psychological states are influenced by external events, which then activate them in a meaningful symbiosis. The emphasis on a character's internal thoughts is a significant

aspect of a large corpus of fiction, with William Shakespeare's Hamlet serving as possibly the most famous early example in dramatic form (Britannica).

1.6 Literature and Psychoanalysis

Psychoanalysis is a capture term for a collection of psychological theories as well as a combination of techniques, all of which emphasize the unconscious as a crucial factor in human adaptation and behaviour. Psychoanalysis was invented by Sigmund Freud, who was an Austrian neurologist and psychiatrist, as a treatment for emotional disorders. All of what is now known as "talk" psychotherapy evolved from this. Sigmund Freud also used his discoveries to develop a psychoanalytic theory of psychology that emphasizes the role of the unconscious in all mental life. Freud's name is still associated with both aspects of psychoanalysis. He expanded on Charles Darwin's evolutionary theory as the driving force in human adaptation to life and discovered that the process of human development includes sexual development (Lipner et al 02).

From its very beginnings, psychoanalysis has demonstrated a strong set of interconnections to literature, which could even be described as a consensual fixation. Literary criticism, particularly in its academic form, has served as the primary bridge between the two disciplines. The three fields of literature, literary criticism and psychoanalysis has attempted to explain, extend over and seek to use each other in unique ways. literature on occasion, but it is far more frequently used as a source or exemplar for psychoanalytic conceptions themselves. Literary criticism has attempted to use psychoanalytic theory to explain literature, and literature itself has attempted to use psychoanalysis for creative purposes on occasion (Bateman and Holmes 04).

The interaction of these three domains reveals specific preferences. For example; starting from Sigmund Freud to Jacques Lacan, literary critics have had a considerably larger interest with psychoanalytic theory than historians, although such theories can be applied as simply to historical occurrences as to literary ones. psychoanalytic theory gets more attention than alternative systems of psychology, such as behaviourism or neurological/biological approaches among literary departments. However, this does not reflect the balance of forces in the psychology departments of the same universities, where the situation is nearly opposite. Structural and social similarities exist between literature and psychoanalysis. It's no surprise that the two greatest literary dissections of the contemporary psyche (James Joyce's *Ulysses* and Marcel Proust's *A la recherche du temps perdu*) were published around the same time as Freud's landmark *Interpretation of Dreams*. This temporal relationship is about participation in a common culture rather than influence. Psychoanalysis gathers and interprets narratives properly. It is structured around narratives, as is most literature. Psychoanalysis delves into the complexities of the human soul, which has long been a major theme in literature. Already true for Freud, Jung's system of archetypes is linked to both the creative imagination and to the unconscious (encyclopedia).

Psychoanalysis permits the researcher to interpret novels and understand it from different angles and take it from different perspectives. In this study the researcher interprets *Great Expectations* through a psychoanalytic approach which allows her to dive in the unconscious of characters and analyze their behaviour and find out the reasons behind such attitude in order to come up with new study on Dickens greatest works of all time.

1.7 The Theme of Revenge in Literature

Revenge is defined as an injured person's desire to retaliate against his injurer without regard for or respect for the law or religion, which means basically adopting the concept of blood for blood. People usually want to do it because they want to feel better about themselves. The effect, however, will only last a short. Nonetheless, in many cultures, vengeance is a cherished idea. Revenge conquered a huge place in literature all over the world and for most English literature (Al-Jarry 20).

Many famous authors tackled the theme of revenge in their works from different perspectives, Shakespeare's plays are very known for revenge plots such as *Hamlet*, *Macbeth*, and *Titus Andronicus*; he made revenge plot stories and pictured it in a tragic way. Also *wuthering Heights* and *Frankenstein* are considered as great models of revenge in literary works since they speak of the journey of pursuing revenge, highlighting the injustice in society and the human dark side, where the hero faces oppression and injustice resulting in grief and depression and psychological disorders that drives him to change himself, take his revenge and achieve justice on his own ways .

In many Elizabethan plays, revenge is portrayed as the injured party's duty to defend himself and his family by restoring honor, despite the fact that revenge degrades rather than elevates honor, because it is a quality of nobility that cannot be used to justify or justify something as heinous as the desire for vengeance. In this situation, the revenger is motivated not only by anger, malice, or resentment for some personal damage, but also by a sense of religious obligation (Al-Jarry 21).

Dickens from his part took revenge as a theme in his works ,citing the novel under study *Great Expectations* in addition to *A tale of Two Cities* .He portrayed social revenge and human anger , hate and societal hate and isolation and created plots that based on pursuit of revenge and reaching their goals no matter what the results are.

1.8 Conclusion

This theoretical background was basically meant to explore the body of Freudian psychoanalytical approach. This chapter provides an in-depth analysis of the relevant works of Sigmund Freud. The first section dealt with Freudian ideas and concepts. Human impulses, according to Freud, are mostly held in the unconscious mind. Such urges are suppressed because the conscious mind often perceives them as frightening, inappropriate, or unreasonable. In order to avoid these impulses from being conscious, Freud proposed that people created a variety of defense mechanisms to keep them from becoming conscious. These repressed impulses, according to Freud, continue to struggle to be released and recognized in the consciousness. They frequently find an outlet through a variety of means, including speaking and jokes. The second section dealt with Freud's approach to trauma in addition to a brief overview about literature, psychology and psychoanalysis to distinguish the relation between these three elements and how it is growing over ages and throughout history.

Chapter Two: Defense Mechanisms and Trauma: Psychoanalytic Reading of Pip, Miss Havisham, Magwitch, and Estella

2.0 Introduction

The name of Charles Dickens is strongly associated with Victorian London, ethics and morals because every book of his contained a direct message either a direct one through letters and contexts or a message portrayed in an entire character. His work *Great Expectations* held a significant meaning for each character and an entire pile of heavy humanistic emotions about the real world Dickens is writing about, and the strong aspirations about life brought by Dickens through projecting his Victorian past onto his literary works which mimic the society he lived in, the hard life of Dickens seem to be a strong relevance to the main character of this novel. Although the setting may be grim, and the plot affects mental stability; yet it shows what Dickens wants to shed light on how society shapes people's fates.

In a dualistic space, Dickens sought to offer a clear resolution by the end of *Great Expectations*, but not too great for its characters, because in this enigma everything centers around the potential of Pip, who is an orphan plucked from obscurity from the behalf of a benefactor he knows nothing about, which make Pip's wrong vision about particular people in his life makes him miserable in his life.

Pip is propelled to the high society after quite existential questions he asked himself about loving the work of a blacksmith, but he seemed to have high aspirations about his life as a gentleman, soon his life gets destabilized because of what other characters want from him, it is quite difficult to understand what Dickens is trying to

clarify because the plot disconnects between expectations and reality which creates an internal clash for every character in the novel to develop from great expectations to psychological disorders according to the Freudian psychological interpretations of human behaviour and the traumatic overwhelming life events for the mist hovering in this novel as a main tool to explore instincts, motivation, personality and development of each character Dickens portrays in his novel.

2.1 Pip's Defense Mechanisms

Primarily, Pip plays a dual role in the novel, protagonist and narrator and the whole story revolves around his dream of becoming a gentleman, and to fulfil his unrequited love for Estella. At the beginning of the novel as Pip tries to construct his own identity, he loses his parents and brothers, Pip and his sister, Mrs. Joe are the only survivors. She was tough on him, which psychologically affects Pip's subconscious.

Although the suppressed Feelings make Pip mature, which is reflected in later novels, he has one strong desire to improve his way of life, whether educational, moral, or social. He wanted to marry Estella, not only because he loved her, but he did. He also wants to be in high society, because he doesn't want to be poor, ignorant or immoral. When he became a gentleman, he tries to present himself as a gentleman, so he is even cold to Joe and Biddy despite the fact that he loves them both but keeps his distance unknowingly.

Significantly, defense mechanisms are associated with the stress that the individual absorbs from daily experiences of external matters. For Pip, the first defense mechanisms he uses is the way he deals with his identity because he is young and

fractured with the society he lives in and with the internal conflicts he holds due to the hard life he lives as an orphan that affects his self-esteem and self-affirmation as a child and later as an adult produces narcissistic behaviours towards everyone he knew in his old life. Pip's life seems to be surrounded by a lot of victimization that Dickens illustrates through his attempt to provide a clear assembly of the injustices, selfishness and greediness of the rich upper class.

Philip, Pirrip or Pip was a victim of his sister's abuse and Mrs. Havisham and her adopted daughter Estella's entertainer. In his first steps into real life Pip experiences an intense amount of inferiority and low self-esteem because of how his sister abuses him and how he is not more than a toy to Havisham and Estella. This directly affects his sense of childhood to develop insecurities about himself as a child and about what he loves to do with his sister's husband Joe Gargery the blacksmith .Soon the sense of self-esteem and affirmation of the young boy Pip is not the same and starts to oscillates in inferiority till a point where he decides to become what society wants from him to be more accepted and to feel good about himself (Ogunç 1392).

The journey of the young Pip to make a gentleman from himself starts from him, his desire to change makes him a better person .Since he starts to seek education and knowledge to build a steady identity for him as an intellectual after he was treated in a horrible dehumanizing way on behalf of everyone he knew. The remarkable thing about the feelings of Pip is that no matter how insulted he gets or inferior he feels he keeps all the feelings growing inside him. As a result, he developed repressed feelings from his childhood and identity and from what Joe Gargery his sister's husband the blacksmith

taught him. Even though Pip was a well-behaved child, his relatives kept making him feel unworthy, but Estella and Havisham had the biggest role in that (Ogunç 1394).

2.1.1 Repression

Freud's theory about psychological cases clarifies that repression is a set of feelings that are not expressed or unfulfilled which gradually becomes a source of distress for the person, however a neglected feeling or desire becomes one's dream to purchase or the darkest nightmare of the person, "Repression is a rejection of a memory from your consciousness by repressing it, we give them force" (Tyson 13). Dickens traps the main character Pip in a repressive atmosphere about great expectations and the fluctuations Pip lives in between the Id and Ego, furthermore the impacts of the amount of cruelty the Victorian era had portrayed how difficult it is for people like Pip to be accepted, because it represents how to be a lower class person and how it becomes a haunting image for the person even if the situation is upgraded.

The pain in trying to be what Estella wanted is obvious in the innocent childhood desires of the young Pip, in this sense Freud proves that the initial stages of life of the human being are the most important ones. Because the one is up to choose a path and how crucial and important that role plays in the development of one's personality. It is absolutely influenced by the human relationship especially if it triggers senses of inferiority which gradually develops trauma.

In the situation of Pip, the repression he lives in starts at the first meeting with Havisham and Estella because he was objectified and dehumanized by both. As a child he develops an infatuation with Estella despite how insulting and proud she was, but he

surrenders to his experience with her due to the fact that he has no escape from the triumph of abuse he gets from his sister, relatives Estella and Havisham. Pip was subjected to horrific abuse from a young age, but the worst part was that the abuse he was subjected to was not only physical, but also psychological (Tyson18).

Pip seeks to be loved by his sister, but he is more loved by her husband, the blacksmith, who wishes to have him as his apprentice. He seeks to be loved by Estella and to be looked at as not inferior to who he was by being cleaner than he was but fails for many reasons. His failure came as a result of helping Joe, and the fact that he lives in a harsh environment, which is a normal thing to be what he already was (Ogunç 1393).

The first sign of repression within Pip's psych appears when he first witnessed the treatment of Estella and Havisham and his position for them. First of all he is a victim of the sick fancy of Havisham to play with her adopted daughter and amuse both of them. The second time the way he was fed by Estella and how his dignity cracks because at any unpleasing attitude he gives he would be regarded ungrateful.

The sad thing about the life of Pip is that childhood influences cached on his skin came to haunt him to his own emotional destruction. Everyone was too busy with their own lives and no one really cared about his sanity except for his sister's husband, who only cared for the wellbeing of the young boy. Pip's interaction to all the abuse and mistreatment he faced grew in his unconscious mind and led his mind to apply repression to survive.

Freud believed that there are different but significant phases the humans go through in terms of development in our childhood. At each stage, different parts of the

psyche are flourished, and multiple influences become essential. These phases are sequenced.

The problems that we come across in our adulthood can usually turn out to be issues that first arose during a phase of development, which is accurate in the life of Pip as his coming of age. First of all, he is taught to dance with Estella when he first hears the term "gentleman", so he tells Biddy that he no longer wants to be a blacksmith because he is ashamed of his rough hands and boots in the presence of Estella. This leads him to create great expectations of himself as a gentleman when he gets older and pursues his education, thinking that he will win Estella's heart like this (Tyson 29).

Although the young Pip refuses to go to Havisham because he loves the company but soon, he gets low self-esteem due to a deep lack of confidences Havisham and Estella make him feel about himself, people can easily influence us. the core issues mainly define one's being in fundamental ways, but those issues are not occasional problems, but they rather stay attached in ones memory throughout life and unless addressed, they determine all the behaviours in destructive ways of unaware terms like the time when Pip felt ashamed of the blacksmith Joe in front of Lady Havisham although he loved him the most (Ogunç 1397).

2.1.2 Displacement

Like other humanistic feelings, displacement is a way a regular person would describe his feelings; however, Miss Havisham's destructive behaviour was a sort of displacement. Havisham practiced displacement on many other characters; starting with the girl she adopted Estella. She stole her pure little heart to turn her into a cold-hearted

woman to seek revenge from males, and to restore her feminine dignity she lost on her wedding day with Compeyson.

In *Great Expectations*, Dickens illustrates the type of displacement Havisham practiced on Estella; she wanted to protect her from men and to clearly avoid what happened to her with Compeyson. Although the idea of Havisham was not that bad, but it turned to be a source of misery for the young Estella. As she never knew what love is, she never felt what love can be, neither from her real parents Molly and Abel Magwitch, nor from the man who loved her the most, Pip.

Displacement in the novel is clear and direct through the anger and the quest for revenge of Miss Havisham, but soon turns into a deep guilt. All of that because what she did to Pip, and Estella was not that good for both. As a result, Pip is miserable and cannot have Estella, and Estella is also miserable and cannot feel joy in her life because of the cold heart she got from Havisham (Jebali 8).

Despite the fact that Havisham could easily seek revenge from the ones who were the main reason to defraud her, but she choose to torture every other male alive, because she thought all of them were corrupted like her brother and her fiancée, she could've just take her money back and win them in trial to gain her dignity back, but she was weak to do it.

2.1.3 Denial

Dickens illustrates remarkable events planning to gather all his characters under the same psychological umbrella of affecting each other psychologically in a chain like events. Playing significant roles in each other's lives and fates, along with repression Pip

develops denial symptoms when a benefactor guarantees a better life for him and make his wish of being a gentleman. Back to the start of the story, Jaggers meets the young Pip in Havisham's relatives' place, and for the second time, after growing up to be his Guardian after a secret benefactor gives him the life he always dreamt of.

The fact that Pip had great expectations waiting for him was not only about what he expected them to be (having good education and becoming a gentleman) .He thought that the benefactor was Havisham because she once told him that he would meet Estella again after abandoning his service. Moreover, Pip feels an extreme joy because he can finally be a gentleman and what's more important that he would be a man that he thought Estella would fancy and accept to love (Ogunç1395).

The title *Great Expectations* is not absurd, because great expectations reveal the deepest secrets and motivations of human nature, and what a person can abandon for the sake of mirage or great expectations like Dickens says. For Pip the denial phase starts when he absorbs that miss Havisham is his own secret benefactor and she wants to make a gentleman of him to make him marry Estella. The naive Pip lives for these expectations and leaves his beloved Joe to pursue the education he wants. Pip soon gets to get along with his new urban life in London but soon shatters when finds out that Abel Magwitch is his secret benefactor. But he gets himself together quickly because in order to satisfy his unfulfilled life to Estella he chose to believe that Havisham is his secret benefactor and she did it so he can be with Estella. His Id's satisfaction was not the significant satisfaction to be done, his superego taught him who really loved, cared for him (Ogunç1398).

2.2 Traumatic Effects on Miss Havisham, Magwitch, and Estella

Dickens created a plot that orbits around the main character, Pip, but also makes a turning point in the lives of each character he creates in each phase of Pip's life. The first turning point for Pip was at the very beginning of the story, when he met Abel Magwitch in the graveyard. He was frightened to death by him because he was totally covered in mud and spoke in a very harsh accent to a young boy demanding wittels and file, which he got the next day. But sadly, he gets arrested the same night of the day he got what he asked from Pip. Here, Pip did not think that meeting this convict would change his life forever for his noble act.

The first thing Pip notices when he gets into Satis house are the none working clocks. Twenty minutes to nine Miss Havisham was a victim of her Brother Arthur who was not entirely legitimate and fiancé Compeyson who was already married to a woman that Miss Havisham knew nothing about. Abel Magwitch was like a black slave for Compeyson because he was always indebted for him; their plan to defraud Miss Havisham was to buy her brother's Arthur share of their beer industry under the persuasion of the man she loved blindly. Furthermore, when "Compeyson" becomes her husband he can be the manager of the entire factory.

The groom writes a letter for the bride at their wedding day delivered by Abel Magwitch to her brother and from her brother Arthur to her at 08:40 saying that this day is over, the wedding is cancelled and the conspiracy to break Havisham's heart by the three of Compeyson, Arthur and Magwitch worked perfectly. Although the role of Magwitch was not that much of a role that could affect anyone, but it was certainly immoral and unethical that caused a massive traumatic change for a young lady he never

knew. The scene of the house and the appearance of Miss Havisham was well illustrated as Pip described it as [I]t was then I began to understand that everything in the room had stopped, like the watch and the clock a long time ago. I noticed that Miss Havisham put the jewel exactly on the spot from which she had taken it up. As Estella dealt the cards, I glanced at the dressing-table again, and saw that the shoe upon it, once white, now yellow, had never been worn (Dickens 79).

The capitalism, greed and pride of the upper Victorian class is totally obvious in Compeyson's attitude. Soon both were found guilty with a felony by the higher authorities. Yet the double standard society that is obviously filled with hypocrisy did not have much of punishment towards Compeyson because he was a gentleman and had only two years of prison, however Magwitch was sentenced to 14 years because he was found guilty due to his social status 'poor' or not much of a 'human', this huge loss for Magwitch and Havisham affected their surroundings in a severe way (Ogunç1399).

The traumatic effects start with the heartbroken woman who has never seen the sunlight since the day she lost her feminine dignity on her wedding day to the man she loved and trusted the most. The ultimate betrayal of Compeyson, whom she imagined her future with as a wife and a woman who would serve her man with a loving heart for her entire life. Unfortunately, she gets played by the man she loved the most to be her downfall.

Later, in great expectations of Havisham, it is not certain that her love was her own damage, but rather the expectations she had for the life and ambitions she imagined having with Compeyson. So, she is terribly in a denial situation because of the extreme pain she is burdened with. That's why the young Pip sees that all the clocks are stopped,

as if time had not moved forward since that day, at least for Havisham. It is true that Havisham did not marry, yet she wanted to be a mother, so she adopted a beautiful little child whom she gave the name Estella. But unfortunately, she transformed the innocent Estella into a heartless revenge machine to take revenge from all men.

In the time when the wicked plan to defraud Miss Havisham, Magwitch was married to a woman named Molly and had a beautiful little baby, but both parents were wild and irresponsible and was found guilty of killing Compeyson's wife. However, the child was taken away from them by the legal advisor Jaggers to be the adopted daughter of Miss Havisham in order to have a better chance to witness more valuable life conditions with a rich single lady after telling her father Magwitch that she sadly died of consumption. Estella the other one character who had her own share of great expectations about her life conditions, but like all the ones before her she is used as a vengeance machine to seek revenge of all men and break their hearts because Havisham wanted to rear her and save her from her destiny, instead she stole her innocent heart and put ice in its place, poor girl.

2.2.1 Miss Havisham

Miss Havisham is a woman left by her greedy lover and brother for the sake of financial issues, from that time till pip came the clocks stopped at the time she was left in her bridal dress and the wedding table, from that time she never saw the sun and never got out of her wedding dress.

The dress she considered it to be the dress of her death, which is indeed it was the dress they laid her dead in because she dies in it after the flames of the fallen candle

behind her catches on the veil of the dress and she gets burned to death seeking forgiveness from Pip for the misery she caused him.

The first time Pip meets Miss Havisham he thought of her as the way Paul Pickrel described her as such:

[T]he other fantastic figure in Pip's world is Miss Havisham, a rich old woman who represents the promise of adulthood...At first glance, this is an extraordinary role for her to play, for her whole life has been sacrificed to memorializing the frustration of her own hopes, in commemorating the moment when the man who was supposed to marry her failed to show up for the wedding. Her clocks stand stopped at that hour, she has never since seen the light of day, and she sits in her ruined wedding dress (Pickrel et al 159).

Pip draws a picture of a woman driven by vengeance, unmerciful towards everyone including her own adopted daughter Estella whom she brainwashed and absorbed by the poisonous ideas she taught her to do, to seek revenge for her of all male sex, the opposite sex for Havisham was the enemy, she wished to get them all to be vulnerable in front of her, by that she feels good about herself.

The most important part of her character is that through Freud's interpretations to clinical diagnosis for traumatic disorders, Havisham is living in the same day Compeyson left her, According to Sigmund Freud, "Mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal, and so on" (Freud et al 243). This definition by psychoanalyst Freud is applicable to Miss Havisham's psychological condition. Indeed, one can confirm that the unfortunate woman experienced a loss of

someone she loved because of the man's own will and choice to deceive her. Therefore, it is possible to describe her as in a state of mourning: "Yet, Freud establishes a link between mourning and melancholia. As a matter of fact, someone experimenting with mourning loses interest in the outer world and what is around him, which is also a symptom in common with melancholia" (Freud 243).

Yet, the difference is that someone who mourns cannot be regarded as being Moreover, the most important difference is in Freud's words : "The analogy with mourning let us to conclude that he had suffered a loss in regard to an object, what he tells us [the melancholic] points to a loss in regard to his ego"(Jebali18). This loss explains Havisham's self-vilifying and heedlessness.

Thus, Miss Havisham, when meeting Pip for the first time, investigates her reflection in a nearby mirror and talks to it: "Look at me', said Miss Havisham. `` You are not afraid of a woman who has never seen the sun since you were born?" (Dickens 77). In this case, it appears as if she is indirectly whispering to her own broken soul. Thus, she believes that no "change has taken place in her"and she "overcomes [...] The instinct which compels every living thing to cling to life" (Freud 246).

Finally, it can be perceived that Miss Havisham is a melancholic subject, who did not mourn properly and plunged into mania when she decided to freeze time, remain forever imprisoned in her wedding gown, and be the victim of her own frustrating memories"(Jebali 9).

2.2.2 Magwitch

His full name is Abel Magwitch, the convict who has the warmest heart and nice attitude towards Pip, he first met Pip in the graveyard in the day before Christmas, it is true that he frightened the young Pip whom he describes as:

A fearful man, all in coarse gray, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied around 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 (Dickens 4).

Victimization in Dickens' novel gives its fair share to Abel Magwitch, this character falls as a prey for the Victorian era dynamics, his story starts with Compeyson and ends with Pip, for a significant reason, because both have a relation with his daughter Estella. The most significant thing about the story of Magwitch is the representation of the contradictory era. It is true that it is a period that is built upon high morals and ethics, yet it is full of hypocrisy towards lower class people. Social integrity back then was not at its finest in terms of class mobility. The morality of the bourgeoisie represents a clear discrimination between social classes. The fair example from the novel is the trial of Magwitch and Compeyson, which represents that the judicial system is deeply rooted with prejudice towards the laboring class. In this sense, Stewart Justman says: "On the other hand is the brute oppression of Magwitch, victim of society's double standard. Magwitch, it seems, was not many years in this world before he was locked up" (Jebali 151).

As a result of the industrial revolution and urbanization, Magwitch becomes a victim of the community that rouses a gap between the upper class and the lower class. The social discrimination and hypocrisy of his society drive him to seek social revenge as well as personal whatever it takes.

2.2.3 Estella

Estella is a great example of repression, in which she has lived most of her life in a subconscious state of not even being aware of the purpose of her own life, whether she is an ordinary person with id, ego and superego...or she's just a weapon of Miss Havisham's war against the male kind. Miss Havisham intended to rear the little Estella and to teach her not to be blinded as she was back there in her days, but everything happens in reverse, Havisham instils negative aspects of her anger as a sort of displacement according to Freud, which means taking the anger out on a person who is not responsible of any of it; Estella is not responsible of Havisham's anger, nor the cause of it, yet she teaches Estella to play with men and break their hearts. Those negative thoughts remained as a part of her subconscious since childhood, the phase that destroyed her life, at the end of the novel, she says to Pip: "Suffering has been stronger than all other teaching. . . . I have been bent and broken, but— I hope—into a better shape." (Dickens 865). But back to the start of the novel she is told to break his heart by Miss Havisham when Estella told her that Pip is just a labouring boy, even with that Havisham tells her "you can break his heart." (Dickens 104).

Pip's infatuation grows with this girl although he strongly thinks that she is proud and insulting, later on after Pip grows up he meets Herbert his companion to a gentleman

in London to tell him more about her saying “That girl’s hard and haughty and capricious to the last degree, and has been brought up by Miss Havisham to wreak revenge on all the male sex” (Dickens 311).

2.3 Revenge and Vindictive Human Nature: Miss Havisham and Estella

Miss Havisham in *Great Expectations* represented an unstable character due to the defraud she lived in and had to deal with its outcomes, the way she was betrayed by the man she passionately wanted and had great Expectations about was her own downfall.

The poor young woman tells Pip about love in a heartbroken tone;

“I’ll tell you,” she said, in the same hurried passionate whisper, “what real love is. It is blind devotion, unquestioning self-humiliation, utter submission, trust and belief against yourself and against the whole world, giving up your whole heart and soul to the smiter—as I did!” (Dickens 8).

Breaking the heart of a human being equals burning him or her alive for the rest of what is remaining of their life, the traumatic outcomes of such emotional crises can strongly develop uncontrollable destructive behaviours for the beholder and the surroundings as well.

The female role in Dickens’ work represents the multi-dimensional aspects of the conflicted roles with the Victorian manuscript.

Havisham misses her chance to get married so she falls a prey for her illusional thoughts of being unwanted of her own society just because she left unwed because of the ultimate betrayal she went through which is the transitional point in her life. Miss Havisham’s identity is far from the woman she wanted to be, her great expectations

about herself are gone with the wind of greediness and by that she is extremely stuck to the Satis house empowerment by what she thinks is the right way to survive so she starts to take a huge advantage of the Beauty of her adopted daughter Estella to raise a wreak havoc against all men.

Satis house mirrors its outside, it is huge, dark, messy, filled with rotten corners and unclean things which represent the perfect setting for a traumatic event that developed a morbid role of the adverse mother "Havisham" that also developed and encouraged static behaviour of upper class people.

2.3.1 Miss Havisham

In literary interpretations, Havisham's character is the most striking figure of the Dickensian plots. She has been extremely metamorphosed into a mental breakdown since the day Compeyson did not appear at their own wedding. The denial she lives in causes her an extreme loss of good feelings compared to the vengeance she builds inside her and Estella.

The character of Miss Havisham under the scope of psychoanalysis is a representation of the explanation of Freud's interpretation of the loss of a loved one, According to Sigmund Freud, "Mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal, and so on"(Jebali 244). This definition is applicable to Miss Havisham's psychological condition that developed as a traumatic behaviour from the exact same day Compeyson left her on their wedding day. Indeed, one can clearly confirm that she experienced a loss of someone she loved passionately, devoted herself for and had great expectations with as his wife and companion not only because of a

spontaneous cause such as natural death as an example, but because of the man's own will and choice to defraud her with the help of her own illegitimate brother Arthur. Therefore, it is accurately possible for her to be described as a person in a state of mourning. Yet, Freud establishes a link between mourning and melancholia. As a matter of fact, someone experimenting with mourning loses interest in the outer world and what is around, which is also a symptom in common with melancholia, what relates to her is she never saw the sun and she clearly tells Pip that when she first met him and when she shows him the huge room and table where she was abandoned and humiliated in front of all the guests.

Havisham's attitude is attributed as a syndrome and concerning this aspect Evelyn B Kelley argues that "this syndrome is characterized by being a "Behavioural disorder exhibited by people who prefer to live in squalor". It is "exhibited" by some older adults who neglect their surroundings, their hygiene, and personal health." Also, they may display "social withdrawal" (Jebali 9).

This behaviour is quite reminiscent of a Miss Havisham who never changed her dress since the day she was abandoned at her wedding as she describes it her death dress. Indeed, Pip describes her when he first saw her garments: "I saw that 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" (Dickens 35). Moreover, this mental illness characterizes people who no longer have a sense of shame and are not afraid to expose themselves in their most unacceptable appearances, or while practicing their own personal habits.

2.3.2 Estella

This character is the most repressed figure in the novel, because due to Havisham's adverse motherhood she is raised as a string puppet to seek her adoptive mother's dignity back via making all men suffer because she cannot get over her misery, sadness and heartbreak.

Estella is the daughter of Molly and Abel Magwitch, she did not live a normal life like any other child, she did not grasp what love is because had not live any kind of it, Havisham stole her heart and made her think only of material things, material things can buy her happiness and social status but love only gives her misery and great expectations that would never come true.

Young Estella meets Pip and she insults him badly then she knew From Havisham that she can do something else except playing cards with him, she can break his heart, which she really does in multiple occasions where she makes him close enough for her to make him think that he can get her but at the same time far away more than he can ever imagine, one time she teaches him to dance and tells Havisham that she is teaching him to be a gentleman. Although they are still children, and the other time when she lets him kiss her.

The remarkable thing about Estella's Character and attitude that she is always cold, emotionless, impression less, proud and lost in her own pride, she cannot be happy or determine what can really make her happy, later on she married Drummle to be his own punishment because she did not want to marry him just because she cannot feel anything or exactly the same for him.

Pip did not want her to marry him because he is not a well behaved man, but he learns later on from Jaggers also, that Estella is not the prize of the spider “Drummler”, she is his punishment, and here there is another significance of the revenge Havisham was up to, she tortured men with Estella, she is not the victim anymore, everyone is her victim, yet she feels guilty of what she made, because no one deserves what she created “Estella”.

2.4 Love and Revenge in *Great Expectations*

The love like feelings Pip has for Estella is diagnosed by Freud as ‘moral masochism’ is described by the critic Shuli Barzilai who logically relates Pip’s self-lacerating temperament to Freud’s “moral masochism,” the guilty need to fail, and she traces the same self-punishing pattern in Estella’s marriage to the sadistic Bentley Drummler. Both Estella and Pip seem doomed to go on expiating guilt not truly their own, whether it was truly Charles Dickens’s. However, the powerful unhappiness at the resolution of great expectations is not even compared to the very high expectations of Pip for Estella, he is deeply in love with her in terms of thinking about her own good rather than thinking of his own good as a priority which is not necessarily wrong because all human beings are innately selfish, the love story in the novel starts when Pip first sees Estella, he thinks she is beautiful, despite her insulting mouth he still wants to see her again and his love for her is basically the first motive for him to be a gentleman to win her heart and marry her, foolishly thinks that Havisham her mother wants them to be together, yet he believed what he wanted to live when he completely lived for the idea that Estella is going to love him back.

Estella, the ill-fated woman, understands what Pip says about his love for her as words, nothing touches her heart or melt her ice, because she never knew what love is, but she thinks about Pip and what he told her about being a part of him, which is technically true because of his blind devotion for her, he is submissive for her love, he does not think of another woman but her, he is constantly thinking about himself being with her while all she can think about is how he feels for her with no reaction because she cannot understand his language, unlike him who knew all types of love, Joe loves him as his son, biddy loved him as a man, Magwitch loved him because he saw his daughter Estella in him and a noble young man and Herbert as his friend, meanwhile Estella is just an object, a beautiful young woman to be put in a huge cold house or to be a perfect jewellery exhibit.

2.5 Conclusion

The entanglements of trauma in Dickens's work represent the amount of pain that one catches when having high expectations in life. This is clearly because his writing was a sort of a realistic image of the Victorian reign that represented the obsession with social classes and the greediness of the upper class about money and names, which was very elaborate in the character of Havisham's brother, fiancé, and relatives, whom she directly and explicitly called "vultures".

Dickens tackled directly the issues of ethics and morals to clarify their effects if they were missing. Also, the misuse of authoritative legislation that can cause chaotic overwhelming reactions because it can easily affect the sense of inferiority among lower class people. The main core of the novel is the mental dynamics of the characters when

confronted with the results of the great expectations they promised themselves, and the mechanisms of the human brain with the emotional flow of the beholder. For every action there is a reaction; Havisham was defrauded by men; she takes revenge on all the men through the beautiful, mocking, and unattainable Estella; on the other hand, Magwitch, who lived a hard life as a convict, father, and human just because of his social class; and about Pip, he lives a hard misery just because of his infatuation of a cold creature who cannot understand feelings of love because she never witnessed any kind of its concerning the matter that she lived with a broken-hearted woman. Dickens wrote great expectations to shed light on human nature and how brittle the human emotional side of human nature and how brittle the human emotional side is in the theme of the Victorian era and industrialized London; and what's more important is the analytical course of action of the novel, more fitting comprehension and discernment about the enchantment of Victorian morals and Dickensian literature.

General Conclusion

This study took a special side to analyze and deeply focus on the aftermath of social issues, humanistic traits, behaviours and experiences through a psychoanalytical study, also to make some points in the novel clear enough to realize the aims of the objectives for this study.

Through Freud's theory it was very important to dive deep into the ego of the characters to get a clear explanation for the fate of their super ego, when discussing each character alone it is very obvious that the entanglements of trauma of each character had a really heavy impact on each other's lives and controlled their great expectations about their lives and defined their emotional state in life.

Fair enough to say that the biopsy taken from each character's trauma and mental health plays a significant factor in examining their subconscious, and gradually their super ego, and to what extent the ego would risk to satisfy the superego and the role of the Id, self-esteem and affirmation together with self-love in front of life disturbances and great expectations. *Great Expectations* has, at least since the mid-20th century, been understood not only as a great novel but also as deeply involved in debating, by example, important and fundamental aspects of human existence' (Leavis362). The very accurate establishment of the moving emotions as characters driving force in life along with the social issues that are related to social discrimination, was a significant part of this novel, starting with Pip's denial and repression which were only a reaction or more accurately

“defense mechanisms” to the harsh way his life was, he suffered from mental and physical abuse by his sister, her cousins and mainly Estella and Havisham that deeply affected his self-esteem and affirmation, which lead him to have great expectations about his life to only hit the ground so hard till he lost his chance to live happy.

Havisham, Estella and Abel Magwitch were Compeyson’s victims, for the ways Miss Havisham was fooled and got her fair share of victimization in the novel, Havisham’s syndrome “mourning melancholia” was diagnosed by Freud for cases like her’s, it is true that Compeyson made a deal with Magwitch but he was not gentle (in reference to his social class) enough to keep his promises for him, so the fate of Magwitch was to be hanged by a court order after he got 14 years in prison, and Estella to be the adopted daughter of the woman her father defrauded with the man she loved the most, along with Estella being raised to be her vengeance machine to seek revenge from all men to satisfy Havisham’s ego and get back her dignity she lost for a man who was never loyal.

If Compeyson did not betray Havisham and Magwitch, Magwitch would not have met Pip or even became his benefactor, Havisham would marry Compeyson and Estella well be always the daughter of Molly and Magwitch, her innocence would not be stolen by a woman who played the role of an adverse mother in her Satis house.

All in all, Great Expectations is a novel that illustrates morality during the Victorian era, the era of contradictions, the events of the novel took places in the lives of people driven by their unconsciousness to seek the ultimate satisfaction, but sadly great expectations is about not having great expectations, on the ground of the overwhelming outcomes of not pursuing unfulfilled desires quest.

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ملخص

المذكرة المقدمة تحمل عنوان تأثير الانتقام على الشخصيات في رواية التوقعات العظيمة لتشارلز ديكنز. البحث عبارة عن دراسة حول آثار الانتقام على شخصيات الرواية نفسيا واجتماعيا وشخصيا, ومن هنا تحاول هذه الدراسة اكتشاف إلى أي مدى تتأثر شخصيات الرواية بالسعي للانتقام. علاوة على ذلك، تهدف هذه الدراسة إلى استكشاف تطور شخصيات أثناء وبعد سعيها للانتقام. باستخ دام التحليل النفسي الفرويدي ، يهدف الباحث إلى تفسير أفعال الشخصيات الرئيسية وكلماتهم بالإضافة إلى التحقيق في دوافعهم وسلوكياتهم. مع الأخذ في الاعتبار خلفية الشخصيات ، يقدم الباحث فصلاً متعمقاً لأربع شخصيات رئيسية ماغويتش، الانسة هافيشام ، بيب واخيرا استيلا . هذه الدراسة توضح أن الشخصيات المستهدفة مليئة بالعقد مثل أي إنسان آخر.

الكلمات المفتاحية: ديكنز، التوقعات العظيمة، تأثير الإنتقام ،التحليل النفسي الفرويدي، سلوكيات،

الآليات الدفاعية