



PLOT ANALYSIS IN CHARLES DICKENS' GREAT EXPECTATIONS

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Abstract

This research examines about plot analysis in Charles Dickens' Great Expectations. The purpose of this research was to plots by Charles Dickens'. Great Expectations novel 1861 by Charles Dickens' that the novel work of literature Victorian era. Dickens' novels belong decidedly to the class of purposes or problem novels. He wished to make the novel an instrument of morality and justice, and his stories did more to correct the general selfishness and injustice of society towards the poor than all the works of other literary men of his age combine. This research using of plot theory. The authors can give the readers a deeper understanding of what the plot process idea in Charles Dickens' Great Expectations. The plot in Charles Dickens' Great Expectations the author find that Dickens arranges the story by using chronological order. Having analyzed point of view the author finding out that in telling the events of the story. The author uses the first person of view, first person narrators are usually identified and differentiated on the basis of their degree of involvement with the events of the plot. Thus, the point of view in Great Expectations is given partly to the readers to judge the story by themselves.

Keywords: *Great Expectations*, literature, plot, point of view, novel

INTRODUCTION

Literature is a description of life, and life itself is a social reality (Suwardi, 2011). Literature is an image that can be used to discover social events. Literature and society are two sides of the same of metal and cannot be separated. Literary works cannot be separated from social life. Literature has the power to answer and imagine the imbalances in social life, such as pain and oppression. In essence, the process of representation and imagination of real life through the medium of literature gives rise to the movement and creation of change itself (Askar, 2021). In accordance with the definition above, the writer can take conclusion that literature is an art that is made by human being and tries to describe anything by suing creative imagination in order to create human sympathy and enhance enjoyment of life through its deep meaning. In this research, the author uses a Great Expectations by Charles Dickens' novel. The author has chosen Charles Dickens' because Charles Dickens has good education for morality.

Charles John Huffam Dickens who was born February 1812 – 9 June 1870 was the most popular English novelist of the Victorian era, and he remains popular, responsible for some of English literature's most iconic characters. Dickens' novels belong decidedly to the class of purposes or problem novels. He wished to make the novel an instrument of morality and justice, and his stories did more to correct the general selfishness and injustice of society towards the poor than all the works of other literary men of his age combine. He maintained that in this excellent world such grievous errors as spoil our happiness can be helped by human sympathy. He stimulated noble sentiments, devotion to duty, and a passion for what was good. Imagination and sensitivity aided him in attaining this end (C.K. Hillegass, 1959:7).

The writer has chosen Great Expectations because the story is very interesting, romantic, and containing easy word. The continuing popularity of his novels and short stories is such that they have never gone out of print. Charles Dickens was the most celebrated writer of the Victorian era. The popularity of his stories continues unabated as we approach the bicentenary of his birth. Most of Dickens' people, do not wish to undergo any change: and yet critics are rejoiced when fictional personages are 'convincingly' represented as undergoing one. Because of his love for the changes that overtake bad men in fairy-tales Dickens effect quick changes in some of his own bad men (Geoffrey Tillotson, 1978).

In this research, the writer is interested in analyzing Charles Dickens' *Great Expectations*. There are some considerations that the author is interested in Charles Dickens' great work. The writer is interested in analyzing Dickens' work since in *Great Expectations* by Charles Dickens was able to present an interesting plot and arrange it carefully with unexpected developments that makes readers wonder what will happen next with interest and surprise. In Dickens', *Great Expectations* like most good stories starts with a fundamental list of ingredients: the initial situation, conflict, complication, crisis, falling action, and resolution.

There are four basic elements found in a novel, namely, plot, character, setting, and theme (Little, 1966:92). Plot is the arrangement of events in a story into a casual sequence (O'Banza et al,1982). Plot is considered important in a novel since it is regarded as the author's most basic tool and all the other elements of the story occur within the context of the plot" (ibid, p.25). Therefore, how a story is told, a character is described, a setting is portrayed, and a theme is conveyed depend on the medium of a plot.

The plot in a story has five elements, namely, exposition, conflict, suspense, climax, and resolution" (Little, op.cit., p.83). Each element is important in the forming of a plot or a story. This is so since a plot or a story needs a unit or sets of units or narrative to make a single pattern of events, complete in itself (ibid, p.83). Readers who wish to understand the plot of a story must know each element of the plot because by doing so they will be able to know how the story begins, shows its conflict, climax, and gets to its resolution.

So, the authors chosen plot analysis not the other elements because plot the artistic arrangement of events. Different arrangements of the same material are possible. In this novel, the story is not particularly complicated and the digressions are linked with the main theme of Pip's *Great Expectations*. The story is well planned, and is presented in three well proportion units or stages. In this research, the authors use theory of plot by James H. Pickering and Jeffrey D. Hooper.

Many studies analyzed the analysis on Charles Dickens *Great Expectations* novel constructions issues as their main focus. Nur, Askar (2021) study focuses on Cultural Reproduction in the Charles Dickens' Novel *Great Expectations* (Pierre-Felix Bourdieu Theory). The study aims to discover the process of cultural reproduction in the novel. The authors used the culture reproduction (habitus and field concept) theory of Pierre-Felix Bourdieu. This research focuses on culture reproduction that occurred in *Great Expectations*. Fauzi, ali (2017) study focuses on Social Conflicts Found in Charles Dickens *Great Expectations*. The study aims to nalyzes the novel "*Great Expectations*" to know better about the conflict happening in it mainly social conflict. It is about sad love and wonderful story of a boy named Pip whose parents died and who was brought up by his elder sister, Mrs. Joe Gargery. He loves a girl named Estella who always disdains him because he is a common and coarse boy. Khalid, Lahlou (2017) study focuses on An Attempt at Applying Vladimir Propp's Morphology of the Folktale on Charles Dickens's *Great Expectations*. The study aims to Charles Dickens' *Great Expectations* from a morphological perspective based upon Vladimir Propp's Morphology of the Folktale. The paper is divided into two parts. The first part is concerned with a brief view of the nature of formalism: its background and its process of analysis. The second part is devoted to putting into practice what has been dealt with in the first part. It will be mostly concerned with the question as to whether all the functions of *dramatis personae* as stated by Propp figure in the object of analysis, *Great Expectations*.

In doing so, the authors analyzes the plot by analyzing the novel's point of view since it is essential to the conception of the plot in the novel, the kinds of plot, the exposition, the complication, the crisis, the falling action, and the resolution of the story in the novel to the plot.

METHOD

The author conduct a descriptive qualitative research to answer the research problem. The data were collected journal research by collecting and quoting related references from many sources. The author uses references in making an analysis on the plot in Charles Dickens' *Great Expectations*.

The object of the research is the plot in Charles Dickens' *Great Expectations*. The objective of this study is basically derived from the statements of the problem stated before. Therefore, the objective of this study is to find the answer to how the plot in Charles Dickens' *Great Expectations* is presented. The focus is on the plot Charles Dickens' *Great Expectations*. The objective of this study is then, elaborated into seven minor objectives in order to make easier for the author to find the possible answers to the problems stated before. After that, the following minor objectives of the study are finding the answers to the problems of; The point of view in Charles Dickens' *Great Expectations*, the kinds of plot, the exposition in the novel, the complication in the novel, the crisis in the novel,

the falling action in the novel, and the resolution in the novel. In other words, how the plot in Charles Dickens' Great Expectations is presented might hopefully be revealed.

The research about an analysis on the plot in Charles Dickens' Great Expectations uses two kinds of data; main data and supporting data. The author use two kinds sources which journal research and internet sources. The data are main data and supporting data. Main data of this study refers to Great Expectations, a novel written by Charles Dickens' in 1860. The novel Great Expectations, as an object of this study, is the only novel which was written by Charles Dickens'. The supporting data are references related to the main data, such as journal research and internet sources.

The first step us collecting; in this step the author collects the data from journal research and internet sources, especially which have connection with the author's research; then, the second step is reading, in this part the author tries to get information concerning with the data that the research tries to find out; the last step is categorizing; in this section the author tries to categorize and data describe the data based on their classification.

In analysing the data, first of all, the author decides the plot to be analyzed. Then, the author read the text of the novel so as to find the exposition, crisis, conflict, climax, and resolution. Finally, the research author formulates the analysis in order to answer the research problems.

To find the information about this short story, the researcher used the method of reading *The Yellow Wall-Paper* and *The Adopted Son* short story several times to understand the moral value of the short story and also find any information about this short story on internet, it can be about the comment from other reader or reviewer who understand about the short story. The technique of data analysis in this study is descriptive (Gulo & Rahmaely, 2019; Puspita & Amelia, 2020). Descriptive means that the researcher interprets the text to analyze text and content relating to materialism with a sociological approach. The complete ways in analyzing the data, as followed: classification step, interpreting step, analyzing step, and concluding step.

FINDINGS AND DISCUSSION

By analysing the plot through the point of view, the kinds of plot, the exposition, the complication, the crisis, the falling action and the resolution in the novel.

The Point of view in Charles Dickens' Great Expectations.

To study point of view is to determine the effect of the speaker's traits, motives, circumstances, and limitations on the literary work. If the story is told by an "I", the author is using the first-person point of view. First person speakers report significant things that they see, hear, and think and, as they do, they convey not only the action of the work, but also some one of their own background, thinking, attitudes, and prejudices. Pip, in Great Expectations is a first-person narrator who tells the story.

"My father's family name being Pirrip, and my Christian name Phillip, my infant tongue could make of both names nothing longer or more explicit that Pip. So, I called myself Pip, and came to be called Pip".
(Great Expectations, p.11)

Depending upon the involvement imagined for th events being narrated, first-person speakers disclose information either fisthand or secondhand. One kind of speaker has acquired information because he or she has been a direct participant in the action character (or major mover).

"I pointed to where our village lay, on the flat in-shore among the aldertrees and pollards, a moile or more from the church".
(Great Expectations, p.12)

This statement "I" is a deeply involved major mover.

Great Expectations novel also gives the view about another major mover, in this novel the world such "you", "he", "she", "they".

"She was not a good-looking woman, my sister, and I had a general impression that she must have made Joe Gargery marry her by hand. Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good natured, sweet-tempered, easy-going, foolish, dear fellow-a sort of Hercules in strength, and also in weakness".

(Great Expectations, p.16)

In telling the story the author tells about the other figure, places, and the happening in this story.

"My sister, Mrs. Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbours because she had brought me up 'by hand'. Having at the time to find out for myself what the expression meant, and knowing her to husband as well as upon me, I supposed that Joe Gargery and I were both brought up by hand".

(Great Expectations, p.16)

This story consist of participant (first-person) point of view. The author have advantages is the story directly tells from the actor "I".

"At the same time, he higgged his shiddeing body in both his arms-clasping himself, as if to hold himself together-and limped towards the low-church wall. As I saw him go, picking his way among the nettles, and among the brambles that bound the green mounds, he looked in my young eyes as if he were eluding the hands of the dead people, streching up cautiously out of their graves, to get a twist upon his ankle and pull him in".

(Great Expectations, p.14)

The point of view in this story, Charles Dickens' used the actor as Pip who the first person in the novel. If we read the Great Expectations, the reader always gives reflection in each life.

"If I slept at all that night, it was only to imagine myself drifting down the river on a strong spring tide, to the hulks; a ghostly pirate calling out to me through a speaking-trumpet, as I passed the gibbet-station, that I had better come ashore and be hanged there at once, and not put it off. I was afraid to sleep, even if I had been inclined, for I knew that at the firsrt faint dawn of morning I must rob pantry. There was no doing it in the night, for there was no getting a light by easy friction then; to have got one, I must have struck it out of flint and steel, and have made a noise like the very piurate himself rattling his chains".

(Great Expectations, p.14)

As the conclusion in the novel Great Expectations, the author Charles Dickens' uses the first-person narrative throughout the novel. The first-person narrator is the main character, Pip. However, in this book the first-person narrative comes in a retrospective from, with Pip looking back on his life. The restrospective firsrt person point of view makes the main character Pip in telling the story unreliable, making the reader uninterested. Charles Dickens uses the reprospective first person point of view with the main character Pip. Dickens most likely selected this point of view to have a way to connect the many mysteries of the plot together.

The Kinds of plot in the novel

The chronological plot is one in which the author tells the story in the order in which it occurred. The author lays out the story itself in chronological fashion, from the start to the end. The beginning of the story tells about young Pip who didn't have father and mother. He lived with the Mr. Joe Gargery and Mrs. Joe Gargery.

"I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones".

(Great Expectations, p.14)

The plot was generally agreed that Great Expectations had a coherent and concentrated plot. Dickens' other usually include subplots which were only tenuously linked to the main theme. In Great Expectations all the events and characters were bound together in the same plot.

The plot is devinded into three distinct sections of roughly equal length. The first section deals with Pip's childhood in Kent. Pip never saw his father and mother, and never saw any likeness of either of them.

"I give Pirrip as my father's family name, on the authority of his tombstone and my sister Mrs. Joe Gargery, who married the blacksmith. As I never saw my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an add idea that he was a square, stout, dark man, with curly black hair".

(Great Expectations, p.11)

The second, Pip stay in London, and the third, he attempt to save Magwitch. After giving a property from a benefactor. Pip went to London and stay in there. In the third sectiuon social status and the underworld were bought together through the complex circumstances such as, Magwitch, Pip, Estella, and Miss. Havisham. These circumstances lead Pip to a new moral awareness which he can help Magwitch, forgive Miss. Havisham, and forgiven from Joe Gargery.

I am instructed to communicate to him, 'said Mr. Jaggery, throwing his finger at me, sideways, 'that he will come into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman – in a word, as a young fellow of great expectations.

(Great Expectations, p. 132)

So, Pip told to Miss. Havisham about he had a adopted by a rich person.

'Yes, Miss. Havisham.'
'And you are adopted by a rich person?'
'Yes, Miss. Havisham.'
'Not named?'
'No, Miss. Havisham.'
'And Mr. Jaggers is made your guardian?'
'Yes, Miss. Havisham.'

(Great Expectations, p. 149)

Pip know that who was a benefactor and adopted by a rich person. And who was Abel Magwitch.

By-and-by, his door opened and he came out. I could not bring myself to bear the sight of him, and I thought he had a worse look by daylight.

'I do not even know, 'said I, speaking low as he took his seat at the table, 'by what name to call you. I have given out that you are my uncle.'

'That's it, dear boy! Call me uncle.'

'You assumed some name, I suppose, on board ship?'

'Yes, dear boy. I took the name of Provis.'

'Do you mean to keep that name?'

'Why, yes, dear boy, it's as good as another – unless you'd like another.'

'What is your real name?' I asked him in a whisper.

'Magwitch, 'he answered, in the same tone; 'chrisen'd Abel.'

'What were you brought up to be?'

'A warmint, dear boy.'

He answered quite seriously, and used the word as if it denoted some profession.

(Great Expectations, p. 305)

After that, Pip and Herbert attempt to save Abel Magwitch because he was villain.

There being to my knowledge a respectable lodging-house in Essex-street, the back of which looked into the Temple, and was almost within hail of my windows, I first of all repaired to that house, and was so fortunate to secure the second floor for my uncle, Mr. Provis. I then went from shop to shop, making such purchases as were necessary to the change in his appearance. This business transacted, I turned my face, on my own account, to Little Britain. Mr. Jaggers was at his desk, but, seeing me enter, got up immediately and stood before his fire.

(Great Expectations, p. 309)

In the third section social status and the underworld were brought together through the complex circumstances that link Magwitch not only with Pip, but also with Miss Havisham and Estella. These circumstances lead Pip to a new moral awareness in which he can help Magwitch, forgive Miss Havisham, and be forgiven by Joe.

The Exposition in the Novel

In the exposition in this story, the writer tell about the beginning section in which the author provides the necessary background information, sets the scene, establishes the situations, and dates the action. Pip, a young orphan living with his sister and her husband in the marshes of Kent, sits in a cemetery one evening tombstones. The narrator and chief character of the story, Pip, was an orphan since infancy.

My father's family name being Pirrip, and my Christian name Phillip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip. I give Pirrip as my father's family name, on the authority on his tombstone and my sister – Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones.

(Great Expectations, p. 11)

The marsh country, down by the river, within, as the river wound, twenty miles of the sea. Pip met a man, all in coarse grey, with a great iron on his leg. Pip was terrified of him, a man with no hat and whearing broken shoes.

Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. A fearful man, all in coarse grey, with a great iron on his 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.

(Great Expectations, p. 22)

Pip asked to the man not to cut he throat. The man wanted to know what he named and where he lived.

O! Don't cut my throat, sir, 'I pleaded I 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. 'Point out the place!'
I pointed to where our village lay, on the flat in shore among the alderdress and pollards, a mile or more from the church.

(Great Expectations, p. 12)

Pip lived with his sister with his husband Joe Gargery whose name was named Mrs. Joe Gargery. She was not a good looking woman. He lived with Joe Gargery was a fairy man for Pip's. Pip's a good – natured, strong like Hercules. While husband was natured and strong like Hercules

She was not a good – looking woman, my sister; and I had a general impression that she must have made Joe Gargery marry her by hand. Joe was fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good natured, sweet tempered, easy going, foolish, dear fellow – a sort of Hercules in strength, and also in weakness.

(Great Expectations, p. 16)

Mrs. Joe Gargery had a shrewish temper and pushed Pip and Joe about both figuratively and literally, making life at the forge a burden by complaining of all the hard work she had to do because of her two men, and wearing her coarse apron all the time as a sort of badge of martyrdom. She would work hard at unnecessary chores and pick harsh quarrels.

A veritable Tarter," was more than twenty when Pip was born and his mother died, and established a great reputation with herself and her neighbours because she had brought me up by hand a large and heavy hand. She was much in the habit of laying it upon her husband as well as upon me. She was tall and bony, with black hair and eyes and a red skin. Joe would refer to her as a fine figure of a woman, but she was not good-looking, and Pip had the impression that she must have made Joe Gargery marry her by hand.

(Great Expectations, p. 16)

One day, Pip came home from the churchyard and Mrs. Joe Gargery called Pip as young monkey. She called it because she hated Pip. And Pip scolded making him cry.

Where have you been, you young monkey? Said Mrs. Joe, stamping her foot. Tell me directly what you've been doing to wear me away with fret and fright and worrit, or I'd have you out of that corner if you was fifty Pips, and he was five hundred Gargerys.

I have only been to the churchyard, 'said I, from my stool, crying and rubbing myself.

(Great Expectations, p. 21)

In the Chruchyard, Pip met Abel Magwitch. He told Pip, he was hungry. Then, Pip went to Mrs. Joe Gargery Home's and he stole the bread cheese, brandy, and tools. After that, Pip give bread cheese, brandy, and tools to Abel Magwitch.

In the pantry, which was far more abundantly supplied than usual, owing to the season, I was very much alarmed, by a hanging up by the heels, whom I rather thought I caught, when my back was half turned, winking. I had no time for verification, no time for selection, no time for anything, for I had no time to spare. I stole some bread, some rind of cheese, about half a jar of mincemeat (which I tied up in my pocket-handkerchief with my last night's slice), some brandy from a stone bottle (which I decanted into a glass bottle I had secretly used for making that intoxicating fluid, spanishliquorice-water, up in my room: diluting the stone bottle from a jug in the kitchen cupboard), a meat bone with very little on it, and beautiful round compact pork pie. I was nearly going away without the pie, but I was tempted to mount upon a shelf, to look what it was that was put away so carefully in a covered earthenware dish in a corner, and I found it was the pie, and I took it, in the hope that it was not intended for early use, and would not be missed for some time.

(Great Expectations, p. 22)

Then, Abel Magwitch thanked him.

Did you speak?

I said I was glad you enjoyed it

Thankee, my boy. I do

(Great Expectations, p. 25)

In this story, When Pip old enough, Pip studied to become a blacksmith. If there were neighbors who a boy to frighten birds, or move a stone, or do some work, Pip was usually required to do the job.

When I was old enough, I was to be apprenticed to Joe, and until I could assume that dignity I was not to be what Mrs. Joe called 'Pompeyed,' or (as I render it) pampered. Therefore, I was not only odd- boy about the forge, but if any neighbor happened to want an extra boy to frighten birds, or pick up stones, or do any such job, I was favoured with the employment.

(Great Expectations, p. 48)

In the story, Biddy was an orphan girl, granddaughter of Mr. Wopsle's great – aunt. Like Pip, she was brought up by hand. She taught Pip to read. Biddy was also organizing the entire transaction store in institutions Mr. Wopsle's great-aunt.

Mr. Wopsle's great aunt, besides keeping this Educational Institution, kept – in the same room – a little general shop. She had no idea what stock she had, or what the price of anything in it was; but there was a little greasy memorandum-book kept in a drawer, which served as a Catalogue of Prices, and by this oracle Biddy arranged all the shop transactions. Biddy was Mr. Wopsle's great-aunt's granddaughter; I confess myself quite unequal to the working out of the problem, what relation she was to Mr. Wopsle. She was an orphan like myself; like me, too, had been brought up by hand. She was most noticeable, I thought, respect of her extremities; for, her hair always wanted brushing, her hands always wanted washing, and her shoes always wanted mending and pulling up at heel. This description must be received with a week-day limitation. On Sundays, she went to church elaborated.

(Great Expectations, p. 48)

A glimpse of Miss Havisham; this eccentric lady lived in seclusion at Satis House and employed Pip to amuse her from time to time. Many years before she had been a beautiful heiress, engaged to a man whom she idolized and indulged in all kinds of expensive ways. On her wedding day, she discovered that the man had deserted her and the shock unhinged her mind. Miss. Havisham became very ill, stopped all the clocks at the hour of the arrival of the letter, laid waste the house, shut out the daylight, and never again looked upon the light of day. She passed twenty years in her bridal dress, her jewels and one of satin shoes still waiting to be put on, veil half-arranged, trunks half-packed for the wedding trip, flowers, withered, and the milding wedding-breakfast untouched except by spiders and mice. She vented her bitterness against mankind in adopting a young girl and training her to break men's hearts.

Someday, Mr. Pumblechook talked about Miss. Havisham that she wanted met Pip and wants Pip play in her House (Satis House).

.... And couldn't she ask Uncle Pumblechook if he knew of a boy to go and play there? Isn't it just barely possible that Uncle Pumblechook may be a tenant of hers, and that he may sometimes – we won't say quarterly or half yearly, for that would be requiring too much of you – but sometimes – go there to play his rent? And couldn't she then ask uncle Pumblechook if he knew of a boy to go and play there?

(Great Expectations, p. 48)

To describe of Mr. Pumblechook was follow a well to do corn and seed merchant. Uncle Pumblechook had a house in Pip's nearest town. He drove his own chaise – and drove it over everywhere. He had power in the family because of his wealth and importance. Actually, Joe's Uncle, he was appropriated by Mrs. Joe. His outstanding characteristics were his pomposity and self – importance and his cross hypocrisy. He patronized Pip, by ruffling his hair and lecturing at him about gratitude. When Pip was a little older, Pumblechook recommended to Miss Havisham, whose tenant he was.

Before went to Miss Havisham's house, Uncle Pumblechook and Pip had breakfast at eight in the back room of his shop, then ten o'clock they left and accomplished in a quarter minute.

Mr. Pumblechook and I breakfasted at eight o'clock in the parlour behind the shop, while the shopman took his mug of tea and hunch of bread-and-butter on a sack of peas in the front premises. I considered Mr. Pumblechook wretched company.

(Great Expectations, p. 56)

After arriving at Miss Havisham's house, Pip met a beautiful girl the same age as him. Eventually, only Pip allowed to entering while Mr. Pumblechook should not be in.

A window was raised, and a clear voice demanded 'What name?' To which my conductor replied 'Pumblechook'. The voice returned, ' Quite right,' and the window was shut again, and a young lady came across the court-yard, with keys in her hand.

'This,' said Mr. Pumblechook, ' is Pip'

'This is Pip, is it?' returned the young lady, who was very pretty and seemed very proud; 'come in, Pip.

Mr. Pumblechook was coming in also, when she stopped him with the gate.

'Oh!' she said. 'did you wish to see Miss. Havisham?'

'If Miss Havisham wished to see me,' returned Mr. Pumblechook, discomfited.

'Ah!' said the girl; 'but you see she don't.'

(Great Expectations, p. 56)

Estella; the adopted daughter of Miss Havisham, was a girl of delicate beauty and immense poise. From the time when Pip met her, when both were children, he was fascinated by her. After arriving at Miss Havisham's house, Pip met Miss Havisham and she told him to play.

Who is it? Said the lady at the table

Pip, ma'am

Pip?

Mr. Pumblechook's boy, ma'am. Come – to play.

Come nearer; let me look at you. Come close

(Great Expectations, p. 60)

So, Pip starting round the room, turning and Miss Havisham did not like Pip. Miss Havisham ordered Pip to call Estella.

For a moment, with the fear of my sister's working me before my eyes, I had a desperate idea of starting round the room in the assumed character of Mr. Pumblechook chaise cart. But, I felt myself so unequal to the performance that I gave it up, and stood looking at Miss Havisham in what I suppose she took for a dogged manner, inasmuch as she said, when we had taken a good look at each other. Call Estella, she repeated, flashing a look at me. You can do that, Call Estella. At the door.

(Great Expectations, p. 62)

Estella played with Pip as witness with Miss Havisham's; attending they play cards.

.... Beggar him,' said Miss Havisham to Estella. So we sat down to cards. It was then I began to understand that everything in the room had stopped, like the watch and the clock, a long time ago. I played the game to an end with Estella, and she beggared me. She threw the cards down on the table when she had won them all, as if she despised them for having been won of me.

(Great Expectations, p. 62-63)

The Complication in the Novel

The beginning of the complication marks the onset of the major conflict in the story-the onset of the plot. In the complication, there is a conflict. The conflict is a struggle to resist or overcome; contest of opposing forces of powers; strife; battle. A state or condition of opposition; antagonism; discord. A painful tension set up by a clash between opposed and contradictory impulses.

a. The External conflict between Pip's and Herbert Pocket

The conflict between Pip and Herbert is both external conflict Pip out of the house Miss Havisham and met with the youth's age by pip. Then, he asked pip to fight.

'Halloa!' said he, 'young fellow!'

Halloa being a general observation which I have usually observed to be best answered by itself, I said

'Halloa!' politely omitting young fellow.

'Who let you in?' said he.

'Miss Estella.'

'Who gave you leave to prowl about?'

'Miss Estella.'

'Come and fight,' said the pale young gentleman.

(Great Expectations, p. 89)

Herbert gives a reason to pip so that there is cause.

'Stop a minute, though, 'he said, wheeling round before we had gone many paces. 'I ought to give you reason for fighting, too. There it is!'

(Great Expectations, p. 89)

Herbert instantly slapped his hands, but Pip tried to avoid him.

In a most irritating manner he instantly slapped his hands against one another, daintily flung one of his legs up behind him, pulled my hair, slapped his hands again, dipped his head, and butted it into my stomach.

(Great Expectations, p. 89)

Although Herbert was not look very healthy, this fight was suddenly so frightened by Pip.

He did not look very healthy – having pimples on his face, and a breaking out at his mouth – these dreadful preparations quite appalled me. I judged him to be about my own age, but he was much taller, and he had a way of spinning himself about that was full of appearance.

(Great Expectations, p. 90)

b. The Internal Conflict between Pip's and Estella

When Pip come to Satis House. He met a pretty girl who was name Estella. Pip know the named Estella by Miss. Havisham because Miss. Havisham had to Pip to call Estella.

So new to him, 'she muttered, so old to me; so strange to him, so familiar to me; so melancholy to both of us! Call Estella.'
As she was still working at the reflexion of herself, I thought she was still talking to herself, and kept quiet.
Call Estella, 'she repeated, flashing a look at me. 'you can do that. Call Estella. At the door.

(Great Expectations, p. 62)

After fighting between Pip and Herbert, Pip waiting Estella for open the door.

"When I got into the court-yard, I found Estella waiting with the keys."

(Great Expectations, p. 62)

After that, Pip met Estella, and Pip kissed Estella. And pip felt the kiss was given to the coarse common boy as a piece of money.

I kissed her cheek as she turned it to me. I think I would have gone through a great deal to kiss her cheek. But, I felt that the kiss was given to the coarse common boy as a piece of money might have been, and that it was worth nothing.

(Great Expectations, p. 91)

Estella know that Pip have a song from Blacksmith. After playing card, Estella wants to Pip to singing Old Clem. So, Pip singing the song Old Clem.

Thus, you were to hammer boys round – old Clem! With a thump and a sound – Old Clem! Beat it out, beat it out – Old Clem! With a clink for the stout – Old Clem! Blow the fire, blow the fire – Old Clem! Roaring dryer, soaring higher – Old Clem!

(Great Expectations, p. 94)

c. **The External Conflict between Pip's and Abel Magwitch**

Pip was a good boy. He met Abel Magwitch in the Churchyard. Pip was frightened. Abel Magwitch was scary man.

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.

(Great Expectations, p. 12)

Pip told to the man not to cut he throat. The man wanted to know what he name and where he lived.

O! Don't cut my throat, sir,' I pleaded I 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. 'Point out the place!'

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

(Great Expectations, p. 12)

d. **The Internal Conflict between Pip and Mr. Joe Gargery.**

The internal conflict between Pip and Mr. Joe Gargery started when Mr. Joe Gargery giving challenge to Pip went to London because Mr. Wopsle had a plane for Pip.

Well, Joseph Gargery? You look dumfounded?'

I am! Said Joe, in a very decided manner.

It was understood that you want wanted nothing for yourself, remember?'

It was understood, 'said Joe. 'And it are understood. And it ever will be similar according.'

But what, 'said Mr. Jagger, swinging his purse, 'what if it was in my instructions to make you a present, as compensation?

As compensation what for?' Joe demanded.

For the loss of his services.

(Great Expectations, p. 134)

So, Mr. Joe Gargery given a challenge to Pip for went to London. Pip had to leave from Blacksmith's and he thanked to Joe Gargery as Blacksmith's.

O dear good Joe, whom I was so ready to leave and so unthankful to, I see you again, with your muscular blacksmith's arm before your eyes, and your broad chest heaving, and your voice dying away. O dear good faithful tender Joe, I feel the loving tremble of your hand upon my arm, as solemnly this day as if it had been the rustle of an angel's wing!

(Great Expectations, p. 135)

The Crisis in Charles Dickens' Great Expectations

The crisis started when Pip had great expectations. This event occurred four years after the Pip helped Joe. That day was Saturday night. Pip and Mr. Joe surrounded the fire in Three Jolly Bargement, and met Mr. Wopsle.

It was in the fourth year of my apprenticeship to Joe, and it was a Saturday night. There was a group assembled round the fire at the Three Jolly Bargemen, attentive to Mr. Wopsle as he read newspaper aloud. Of that group. I was one.

(Great Expectations, p. 128)

A man came to Pip when Pip aware of a strange man who was in the chair opposite him. He was headed to his place.

Then, and not sooner, I became aware of strange gentleman leaning over the back of the settle opposite me, looking on. There was an expression of contempt on his face, and he bit the side of a great forefinger as he watched the group of faces.

(Great Expectations, p. 128)

So, he introduces himself, and he had a business that was not common to do with Pip.

My name, 'he said, 'is Jaggers, and I am a lawyer in London. I am pretty well known. I have unusual business to transact with you, and I commence by explaining that it is not of my originating. If my advice had been asked, I should not have been here. It was not asked, and you see me here. What I have to do as the confidential agent of another, I do. No less, no more.'

(Great Expectations, p. 131)

Mr. Jaggers spoke that Pip would had a great wealth. Pip will soon be moved from this place, and young fellow of great expectations.

I am instructed to communicate to him, 'said Mr. Jaggers, throwing his finger at me, sideways, 'that he will come into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman – in a word, as a young fellow of great expectations.

(Great Expectations, p. 132)

So, Pip went to London, and he was stay in London with Herbert Pockets.

So, imperfect was this realization of the first of my great expectations that I looked in dismay at Mr. Wemmick. 'Ah!' said he, mistaking me; 'the retirement reminds you of the country. So it does me.' He led me into a corner and conducted me up a flight of stairs – which appeared to me to be slowly collapsing into sawdust, so that one of these days the upper lodgers would look out at their doors and find themselves without the means of coming down – to a set of chambers on the top floor. Mr. Pocket, JUN., was painted on the door, and there was a label on the letterbox, 'Return shortly.'

(Great Expectations, p. 165)

Herbert Pocket had a character that was easy to get along because he was interested. Pip had never seen anyone more powerful expression to him.

Herbert Pocket had a frank and easy way with him that was very taking. I had never seen anyone then, and I have never seen anyone since, who more strongly expressed to me, in every look and tone, a natural incapacity to do anything secret and mean. There was something wonderfully hopeful about his general air, and something that at the same time whispered to me he would never be very successful or rich. I don't know how this was. I became imbued with the notion on that first occasion before we sat down to dinner, but I cannot define by what means.

(Great Expectations, p. 168)

The falling action in the novel

Miss Havisham then demands to meet Joe, Pip's uncle-in-law, with whom he is meant to be an apprentice, one day. Pip takes Joe to Miss Havisham's residence, where he embarrasses Joe while conversing with her. Miss Havisham abruptly informs Joe that Pip must apprentice with him shortly, sending her to court to make it official. Unfortunately, this marks the end of Pip's career as a blacksmith. That appears to be the case.

However, one day, a lawyer called Jaggers appears with significant news. Pip receives a significant quantity of money from an unknown donor, and he must travel to London shortly to begin his gentleman training. Pip is relieved to learn that his previous desires have been granted: Miss Havisham is his hidden donor, and the elderly lady plans to marry Estella. Pip's ambitions and goals are realized.

When Pip becomes ill, Joe flies to London to care for him, and the two men reunite. Joe learns of Pip's death while at home. Miss Havisham died with the most of her riches in her purse. Joe was taught to read and write by Biddy (Pip's childhood buddy who assisted with his schooling). Pip runs home when Joe leaves London and chooses to marry Biddy, but when she arrives, she discovers that she and Joe are already married.

Pip thought all that country side more beautiful. He would change of his life. He felt like one who was toiling home barefoot from distant travel, and whose wanderings lasted many years.

"The June weather was delicious. The sky was blue, the larks were soaring high over the green corn, I thought all that country-side more beautiful and peaceful by far than I had ever known it to be yet. Many pleasant pictures of the life I would lead there, and of the change for the better that would come over my character when I had a guiding spirit at my side whose simple faith and clear home-wisdom I had proved, beguiled my way" (Great Expectations, p. 438)

Then, Joe Gargery married to Biddy.

'But dear Biddy, how smart you are!'

'Yes, dear Pip.'

'And Joe, how smart you are!'

'Yes, dear old Pip, old chap.'

I looked at both of them, from one the other, and then

'It's my wedding day,' cried Biddy, in a burst of happiness, 'and I am married to Joe!'

After knowing Biddy and Joe Gargery married, Pip give a great thanks to them.

'Dear Biddy, 'said I, 'you have the best husband in the whole world, and if you could have seen him by my bed you would have-but no, you couldn't love him better than you do.'

'No, I couldn't indeed, 'said Biddy.

'And, dear Joe, you have the best wife in the whole world, and she will make you as happy as even you deserve to be, you dear, good, noble Joe!' (Great Expectations, p. 440).

The conclusion to Falling in Action when Pip learns that Miss Havisham died and gave her fortune to Estella.

The Resolution in the Novel

Pip and Herbert decide to travel abroad to join the Mercantile Sector. Upon returning to England a few years later, he meets Estella on the grounds of Satis House. Her husband, Drummle, abused her but then died. Pip discovers that Miss Havisham's coldness and malice have been replaced by melancholic kindness, and the two leave the garden hand in hand, believing that Pip will never part again.

Pip befriends a child named Herbert Pocket in London, as well as Wemick, Jaggers's lawyer. Pip is close to his new coworkers, but he refuses to show Kent's friends and family that he is no longer the low-class hick he once was. He improves his literacy skills by working with a new instructor, Herbert's father, Matthew Pocket. Pip's instruction is attended by Bentley Drummle and his two young guys dubbed Startop. Herbert assists Pip in behaving properly.

Pip soon discovers that the sister who reared him died as a result of Pip's childhood assault on her. Pip goes home for his burial, filled with pain and guilt. Years pass, and one night a familiar character from Pip's past comes into his room, claiming that he, not Miss Havisham, is the source of Pip's money. He informed Pip that he was so moved by Pip's kindness at a time when he really needed it that he committed his life to making Pip a gentleman.

Pip is obligated to assist Magwitch in escaping from London since the prisoner is being sought by the police and Compeyson, his old partner and the second prisoner caught with Magwitch at the beginning of the story. When Pip finds that Compeyson is the man who abandoned Miss Havisham at the altar and that Estella is Magwitch's daughter, a convoluted series of events ensues. Miss Havisham reared her to crush the hearts of her lovers in retaliation for the anguish her own broken heart had brought her. Pip was only Estella's practice boy. Estella's skill to influence Miss Havisham's emotions thrilled Miss Havisham.

CONCLUSION

In this research the author determine to analyzed the plot in Charles Dickens' Great Expectations. In conducting plot analysis the writer an analysing the plot through the point of view, the kinds of plot, the exposition, complication, climax, the falling action, and resolution. The reason why the author included the point of view and kinds of plot in the novel is that they are essential to the conception of the whole plot in the novel.

After analyzing the plot in Charles Dickens' Great Expectations the author find that Dickens arranges the story by using chronological order. Having analyzed point of view the author finding out that in telling the events of the story. The author

uses the first person of view, first person narrators are usually identified and differentiated on the basis of their degree of involvement with the events of the plot. Thus, the point of view in *Great Expectations* is given partly to the readers to judge the story by themselves.

In the exposition, the author finding out that the beginning sections in which the author provides the necessary background information, sets the scene, establishes the situation, and dates the action. In complication, the author finding out what marks the onset of the major conflict in the story-the onset of the plot. On the climax is the turning point of the plot. The crisis in this research, the author tells about the problem started from conflict in the complication. In the falling action, the author find out that once the crisis, or turning point, has been reached, the tension subsides and the plot moves towards its conclusion. In the resolution, the author find out that the final section of the plot is resolution.

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