

The Protagonist's Unpredictability in Dickens's "Great Expectations" Part Two , in Terms of Greimas's "Actantial Model" : A Study in Literary Discourse ¹

Prof. Majeed H. Jassim

Nissrine Jabbar Hussain

PH.D. , Stylistics

M.A Candidate

English Language Dept. , college of Education for Humanities ,

University of Basra

Abstract

Part Two of Dickens's Great Expectations, as a phase of the protagonist's life , depicts precisely how the new life, with unexpected wealth from anonymous benefactor , leads Pip to act unpredictable behaviour either in his dealing with those who once were best friends , or his awareness of himself as hero within a structure of a tale of his own creation. The paper in question investigates the unpredictable actions the protagonist shows in that part of his expectations , depending on a proper way by which the structure of his tale is accurately set up .

Procedure

Doing so , the study adopts a structural model , Greimas's "Actantial Model " as a successful means of extracting the main actants of Pip's expectations(as a fairy tale of Pip's mind's inspiration) through which the spot the protagonist occupies as a main actant ,helps in justifying

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his unpredictable actions done within this part of the text .On the level of events of pip's tale , the researcher finds it is more helpful to adopt Hoey's" **Problem solution pattern**" as assistant linguistic model able to work in a harmony with Greimas's to outline the main actants and events of Pip' fairy tale portrayed in second part of **Great Expectations**. These two structural models contribute immensely as condensation tools for manifesting the deep structure of Pip's fairy tale on both the actants and plot levels to facilitate for the readers the way to comprehend the unpredictable doings of the protagonist in the second part of Deckins' **Great Expectations** .

Introduction

It is difficult to grasp the meaning of the intellectual movement referred to as structuralism, without a comprehending of a basic concept as " structure" within this theoretical perspective. Generally speaking, structure is seen as a complex construction or entity , or the arrangement and interrelationship of part in a construction, such as buildings. So, structure refers to the way in which parts are arranged or put together to form a whole. In its most general sense, as defined by crystal (2003), the term applies to semiotic system. A language, crystal explains, "Is a structure in the sense that it is a network of interrelated units, the meaning of the parts being specifiable only with reference to the whole" (439).

Structuralism can then be defined as a mood of thinking which analyses large-scale system by examining the relations and functions of the smallest constituent elements of such systems, which range from human languages and cultural practices to folktales and literary texts. Semiotics, then, is the theory of sign systems. It is the study of how meaning is created not what meaning is .

The science of narratology

Narrative as a term is well defined by Prince as the "the recounting (as product and process, object and act, structure and structuration) of one or more real or fictional events communicated by one, two or several (more or less overt) narrators, to one two, or several (more or less

overt) narrates (prince, 1987: 58). Hence narratology is concerned with all types of narratives, literary and nonliterary, verbal as well as nonverbal. Specifically, objects of analysis contain jokes, riddles, novels, cartoons, plays, films, operas, ballet, movies, pantomimes, painting, and computer games. Therefore , as a theory of narrative, narratology helps us in analysing narratives from the prospect of their structures .

In the 1960 and 1970, Structuralist narratology made significant steps towards refining concepts establishing new formula and distinctions. The narratologists of the age analysed the insides of both 'story ': the narrated independent of the medium which is used; and 'discourse' : the narrating as a way in which the semantic structure of the story is introduced. Among Structuralists, Barthes, was the greatest contributor to narratology. Barthes examined in his article "An Introduction to the Structural Analysis of Narrative " (1975:238),the correspondence between the structure of sentence and that of longer narrative. He also distinguished three levels in narrative works: function, actions and discourse. The first two are those of Propp and Greimas, while the last is that of Todorov and Genette.

Structural Narratology

Propp's Morphology of the Folktale

There has been an increasing interest in the structural analysis of different folklore genres after the appearance of the English translation of Vladimir propp's "*Morphology of the Folktale* " in 1958 (Propp, 1968:3). Concerning the structural analysis of folklore, there are two distinct types one, that is adopted by Propp in his Morphology, in which "the structure or formal organization of a folkloristic text is described following the chronological order of the linear sequence of elements on the text" (Ibid). This linear sequential structural analysis is termed "syntagmatic" structural analysis . The other type of structural analysis in folklore describes the pattern which underlies the text. This type of analysis is different from the sequential structure in that the elements are taken out of the "given" order and are regrouped in one or more analytic schema (Ibid). These patterns of organization are called "paradigmatic".

At that time, the classification of the tale materials was needed because the tales were so diverse. Propp considered that such a contradictory classification could be due to the way of classifying tales on the basis of their content. By applying the morphological approach, Propp tried to detect a general rule of the tales.

According to Propp. The fairy tales contain constant elements, irrespective of their specific contents; e.g., a person of power gives an object of value to another deserving person who is able to benefit from this object, such as spatial translocation that facilitates an encounter with the villain. Propp discovered that the sentences constituting the tale can be reduced to a set of constants and certain variable values, while the characters themselves vary in kind and names, their functions are constant. He identified these functions of personages as the part of speech of the folktale. Thus , the functions are identified in terms of actions of the characters. These actions are not occurring randomly, but contextually: " an action cannot be defined apart from its place in the course of narration. The meaning which a given function has in the course of action must be considered... . Function is understood as an act of a character, defined from the point of view of its significance in the unfolding of the intrigue of the story" (Ibid. , p.21).

Based on these observations, Propp proposed the following hypotheses:

- 1- Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.
- 2- The number of functions known to the fairy tale is limited.
- 3- The sequence of functions is always identical.
- 4- All fairy tales are of one type in regard to their structure (Ibid.: 21-23).

As a result of reading a hundred fairy tales, Propp discovered that the number of functions in the Russian fairy tales was limited to thirty one (Ibid:26-63) (as for Propp's thirty one functions, see appendix 1). Some of these functions, he noticed, could be grouped together on the basis of

what he called the "Spheres of action." The number of the spheres of an action in Russian tales is seven: (ibid. , 20).

- 1- The aggressor/ villain. Functions (A), (H), (Pr).
- 2- The donor (provider). Functions (D), (F).
- 3- The helper. Functions (G), (K), (Rs), (N), (T).
- 4- A princess (a sought - for person). Functions (M), (J), (Ex), (Q), (U), (W).
- 5- The dispatcher. Functions (B).
- 6- The *hero*. Functions (C[↑]), (E), (W).
- 7- The false hero. Functions (C[↑]) (E), (L).

Algirdas Julien Greimas

As a linguist ,Greimas (1917 – 1992) was focusing on the structuralist approach and he was influenced by de Saussure and Hjelmslev in linguistics. Later on ,his interest became semiotics . Levi_Strauss and Dumézil in anthropology, Marcel Merleau_Ponty in phenomenology, and Propp in folklore, had influenced Greimas greatly. He adopted the idea that the mechanisms of language is based on two kinds of relations: groups of elements of the written or oral chain whose values are defined in terms of the other elements of the system _ "syntagmatic relations", and associative relations or relations between elements of the utterance and other elements absent from the utterance _ "paradigmatic relations" (Perron , 2006: 157).

Greimas aimed to create a theory capable to study and explain scientifically meaning and signification. His semiotic ideas were based on the assumption that all discourses, figurative or abstract (philosophical, scientific, etc.) as well as other semiotic systems, possibly expressed in other than natural languages (Cinema, figurative painting, etc.), are organised according to similar semio _ narrative principles, or structures. These principles are at work on an underlying level, below the discursive level, in a way generating it. (perron 1987 : xxvii_xxviii).

Greimas's Actantial Model

Like propp, Greimas investigates the "grammar" of narrative in which a finite number of elements generate the structures of stories. Unlike propp, he recognizes the story as a semantic structure, and to

achieve his aim, he suggests first the “actants” and then three “actantial categories”; these categories are considered as binary oppositions, which generate the actors of any story and into which the actants suite.

Greimas expanded Propp’s contribution about 40 year later into “The Actantial Schema”, that is the structure of relationship among actants (the basic roles at the level of the story’s deep structure). He reduced and regularised Propp’s spheres of action aiming to emphasize, not the individual items, but the structural relationship between them. The schema, in its six_ term variant, includes three pairs of actants:

- 1- **Subject vs. object.** Which subsumes Propp’s hero (subject) and sought for_ person(object), the relation between subject and object is desire which shows the subject’s quest for the object.
- 2- **Sender vs. Receiver.** This actantial category manifests the relation of communication between sender (Destinateur) and receiver (Destinataire), where the sender communicates an object or information to the receiver.
- 3- **Helper vs. opponent.** It replaces Propp’s categories of (donor and helper) on the one hand and (villain) on the other. This category shows how the helper facilitates the movement of the desire or communication, and how the opponent prevents the realization of the desire or the communication of the object of value.

Depending on Propp’s material, Greimas then framed a model, shown in diagram (1), where the object of subject’s desire is also the object of communication (Greimas ,1983: 197-207).

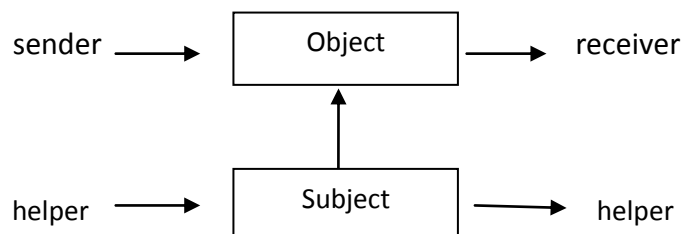


Diagram (1) Greimas Actantial Model

(Greimas ,1983 :207)

In its simplest form, the actantial model shows a relationship between a subject and an object, where the object of value is desired by the subject, and where the object is communicated by the sender to the receiver, and the desire of the subject is partly modulated by the activity of the helper and the opponent.

This can be show in diagram below :

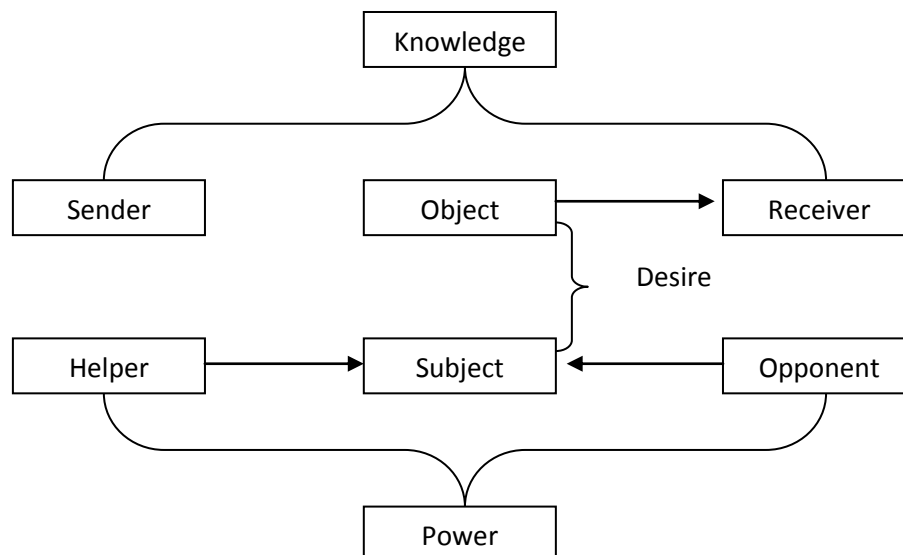


Diagram (2) " Actantial Schema "

(Greimas , 1983)

Greimas' "Actantial Model" allows us to break an action down into six factors, or actants (Hebert, 20011:71).

- 1- The subject (for example the prince) is what wants or doesn't want to be joined to.
- 2- An object (for example, the rescued princess).
- 3- The sender (for example, the king) who initiates the action.

- 4- The receiver (for example, the king, the princess, the prince) who benefits from it.
- 5- Helper (for example, the magic sword, the horse, the prince's courage) which help to fulfill the action, finally.
- 6- An opponent (for example, the witch, the dragon, the prince's fatigue) that hinders it. (ibid).

These octants can be divided into three oppositions, which form axes of the actantial description:

- The axis of desire : Subject / Object

The subject is what is directed toward an object (ibid). The relationship that holds, the subject and the object is called (junction) which can either be a (Conjunction) when the subject wants the object (as Pip wants Estella) , or (disjunction) (for example, the relation between Estella as object, and pip as subject ,is seen as disjunction from Estella's side not pip's) (See Pip's fairy tale).

- The axis of power : helper / opponent

The helper aids in achieving the desired junction between the subject and object (as Herbert pocket and wealth act as helper to pip), while the opponent (e.g Drummle, and Pip's inner conflicts) winders the subject.

- The axis of transmission : Sender / receiver

The sender is the element requesting the establishment of the junction between subject and object (ibid), for example, Miss Havisham acts as a sender of pip to be a gentleman and marry Estella. The receiver is that which benefits from achieving the junction between subject and object(as pip is the ultimate receiver since he benefits from his relation as (subject) with Estella as an (object) .“Senders elements are often receiver elements as well” (ibid) as the subject can be a receiver (see pip's fairy tale). Fontanille maintains that “when the subject goes into action, he can appear to be independent from the sender. The latter can still intervene, but only in a diminished, ancillary capacity, that of the helper, who supplements or strengthens the subject's competence”. (Fontanille, 2003 : 121 as cited in Hebert 2011 : 71). Greimas views the helper as aid-

ing in the completion of the quest and / or the transmission to the receiver; the same logic applies for the opponent.” (Greimas, 1983;178).

Basic problem _Solution Structures

One requirement for comprehending the message of a text is the ability to recognize different text organization (Maccarthy and Hewings. 1988). Interrelationship between non_adjacent sentences may be stronger than that between adjacent ones (Hoey, 1983_ 31-32). According to Hoey (1983), language resources are infinite. Thus, it seems impossible to describe all discourse patterns of a language. What we can do is to describe some typical or commonly used patterns as well as their variations if we want to do anything with discourse patterns. One pattern, which can be applied to the understanding of these less discussed pattern in English, is the problem- solution pattern.

The problem solution pattern, according to Hoey (1983), consists of four elements: Situation _ Problem – Response- Evaluation, where, roughly speaking, the author first states the ‘current’ position on an issue (the situation) and points out its inadequacies or defects (the problem), then proposes a new hypothesis or suggests a number of alternative explanations and describes various ‘tests’ of the new proposals (the solution), and ends by arguing the merits of implications of his proposed solution (the evaluation). These global structures are apparent at the microstructural level (i.e. in the actual text) in the form of ‘discourse signals’ which provide readers with clues to what they may expect to follow, in narratives, such signals are generally indicators of time relations; e.g. “ in the beginning, one day, later, then, meanwhile “. In expository texts the signals often express ‘logical’ relations ; e.g. ' because , consequently , as a result , by contrast , in order to ".As Winter (1977) and Hoey(1979) have demonstrated , discourse signals are not restricted to conjunctionl and adverbial forms; nouns and verbs such as " achieve ,addition, action, attribute , basis, change, compare, etc." are frequently the bearers of information on the overall structuring of paragraph and texts.

Below is a fabricated example (winter, 1976: cited in Hoey, 1983), followed by a diagram, showing its discourse patterning and related clause

relations, as well as, the interpretation of how they are formed and processed.

I was on sentry duty.

I saw the enemy approaching.

I opened fire.

I beat off the attack

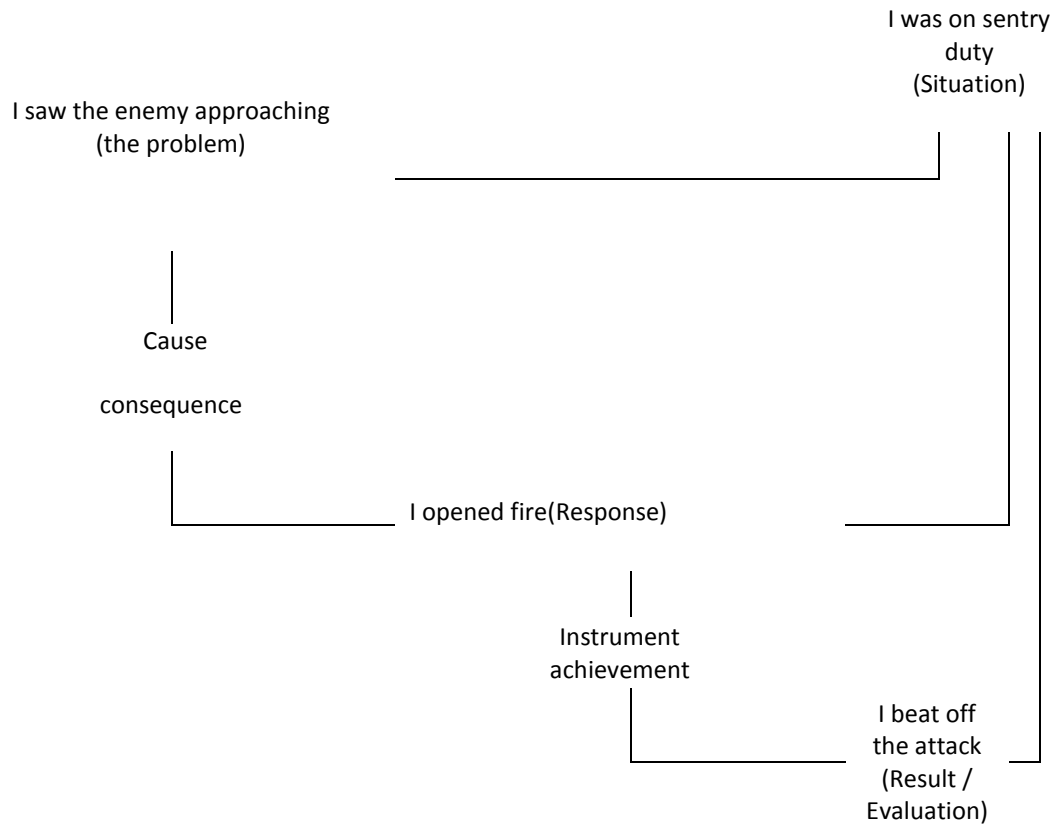


Figure (1) Discourse Patterning and text relation by Hoey

(Hoey 1983: 43)

By adding assumed questions initiated by a potential reader, the following dialogue might be obtained:

Q: What is the situation?

A: I was on sentry duty.

- Q: what happened?
- A: I saw the enemy approaching.
- Q: How did you respond?
- A: I opened fire.
- Q: How successful was it / what was the result?
- A: I beat off the attack.

(Hoey, 1983 : 28).

Hoey, therefore, believes that the problem _ Solution pattern is a basic minimum discourse pattern and “arguably the most common pattern of all “ (2001 : 123) according to the majority of English text .

Pip's Fairy Tale

One day about years after Pip has started his apprenticeship, he and Joe are at the local Inn when a gentleman, a lawyer by the name Jaggers, comes up to them. He announces that Pip has come into a handsome property that he is to be educated as it serves a gentleman and that he has great expectations. Pip, who can hardly believe his ears, is charmed by such privilege and although the identity of his benefactor is a secret, Pip, from the bottom of his heart, thanks Miss Havisham when he thinks is behind all this.

Once he has been provided with the means to have his splendid dream come true, Pip has never thought in staying with his family and old friends to decide going to London to live out his great expectations. And that is where the second part of his great expectations starts.

When he first comes to London, Pip is taken to Mr. Jaggers , his guardian , afterwards , accompanied by Mr . wimmick , the clerk at Mr. Jaggers' office , he is taken to his new dwelling which Pip has assumed to be a hotel but , to his misfortune , it is just an inn_ a collection of shabby buildings squeezed together in a rank Corner (GE. P.141) . This first realization of his dreams is so disenchanted and shockingly disappointed to him who extremely overrates his expectations. We can see here that Pip's expectations already have controlled him, and that he is dissatisfied with his first look of London.

In London Pip meets Herbert whom he later comes to share rooms with and whose father, a relative of Miss Havisham's, is to study with. Herbert is a real gentleman since he is a gentleman of birth and he undertakes Pip's first education in manners and attitudes. As his first tutor, Herbert teaches many different things related to the new life of gentility.

Although Pip now lives in London, he still meets Estella now and then. His love for her has not faded; on the contrary, he has now come to adore her. But she still treats him as a boy and still has the ability to hurt his feelings and make him feel inferior. However, Pip no longer complains of her cruelty, since he still thinks that Miss Havisham is his secret benefactress and he has convinced himself that Estella is part of his great Expectations that Miss Havisham has assigned her for him. And he believes that she will be a generous compensation for all his sufferings Estella may put him through.

The newfound status that Pip's entirely new life impresses him to the extent that it has its profound impact on his relationship with his old friends, especially those who love him honestly and for nothing: Joe and Biddy are the first whom he neglects. Joe who was once Pip's best friend and helper is now an obstacle to him, because an illiterate blacksmith is not a good fellow for an ambitious gentleman. While he was always engaged happily in honest labour when he was younger, he now is supported by a generous allowance as source for his living earning. He is taught to suit his new bright life and experiences not only a new kind of friendship but also in finding the same circle as Estella, who is also desired by many other gentlemen, particularly, Bentley Drummle — Pip's first opponent in his new life in London — whom Estella favours.

As Pip adopts the new physical, social and cultural norms of his new status, he also adopts the class attitudes that go with it. In this stage of his life, Pip is at the height of his own vanity here, and it is reflected apparently in a series of unpredictable behaviours and actions that, as he thinks, should be submitted to fit in his new milieu. He feels himself being remeasured by society, just as the tailor in his town remeasured him for clothing even though he already has Pip's sizes (*GE* . , P.125). Yet, Pip feels that inner conflict between good and evil and having his guilty conscience which still reminds him of whether he is benevolent or vicious.

This part depicts precisely Pip's journey of illusion mentioned in the second part of Dickens' *Great Expectations*. Following Dickens' classification of his novel, the researcher finds that "*Pip's fairy tale*" is restricted to the second part of the novel. Pip's illusion, or to be more accurate, his fairy tale of his own creation, begins once he becomes an heir for anonymous patron. His illusion and his tale in which voluntarily chooses to live are psychologically justified depending on many evidence that help the protagonist to extract his own fairy tale and willingly be the hero since all elements to be so are already existed. Psychologically, as a character, Pip lacks love along his life since childhood, regardless of his sincere love to Joe and Joe's love to him in turn, which allows him to live his own world of imagination as a compensation for his solitude. Let's examine well the opening of *GE* that portrays Pip's perception of the outside world and his spot within it:

"As I never saw my father and 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 letter on my father's gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn off the inscription, "Also Georgiana wife of the Above," I *draw* a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside the grave, and were sacred to the memory of five little brothers of mine _ who gave up trying to get a living exceedingly early in that universal struggle _ I am indebted for a *belief* I religiously entertained that they had all been born on their trousers pockets, and had never taken them out in this state of existence. (ch. 1, P. 3) (Emphasis mine)

In addition to the way he fancies his parents and their likeness, Pip experiences other scenes of his own imagination as he saw an imaginary Miss Havisham in Satis House "I at first ran from it, and then ran towards it. And my terror was greatest of all, when I found no figure

there. "(Ch., 8, P. 53) .Pip and his desire to rise above his social station, has been imposed by outer circumstances to imagine and dwell in a world he wishes to be part of . Pip is forced to talk about his day at Havisham's to Mrs. Joe and Mr. Pumblechook and lies in a very fantastic matter, making up stories about Miss Havisham lounging on a velvet couch. He lies in a smart way because he is sure that the two would not understand the situation at the Satis House which he describes in detail saying:

“‘She was sitting ’ I answered, ‘in a black velvet coach ’. Mr. Pumblechook and Mrs. Joe stared at one another _ as well they might _and both repeated, ‘ In a black velvet Coach? ‘Yes,’ said I. ‘And Miss Estella _that’s her niece; I think_ handed her in cake and wine at the coach_ Window, on a gold plate. And we all had cake and Wine on gold plates. And I got up behind the coach to eat mine, because she told me to.’ ‘ Was anybody else there?’ Asked Mr. Pumblechook ‘four dogs, ’ said I. ‘large or small?’ ‘ Immense, ’ said I. ‘And they fought for veal _cutlets out of a silver basket. ‘ “ (ch.9, P. 56)

Pip's descriptions go out of his willing to make them come true, that is why he enhances them with gold, silver and velvet coach. Pip's second stage of his life with all its fancies emerges and has been lived to the fullest because he , as a hero of his fairy tale , is psychologically ready for such creativity in drawing his imaginary world and depict the exact roles of its members.

Leaving aside the psychological readiness , Pip has many logical evidence which go hand in hand with his assurance that he is the intended hero in an already reset tale . All Pip's beautiful wishes are once realized, and he assumes that this patron should be Miss Havisham : after all , he first met Jaggers , the lawyer , at her house ; Pip's instructor is Mathew Pocket , her cousin , and later on , Herbert Pocket , his roommate in Bernard Inn , is one of her relatives . Now all the elements for lovely fairy tale are , no doubt , present , to give his mind an opportunity to synthesise their roles in a very naively way . His adolescent self_importance impels him to imagine what he wants to imagine putting his status in a position that suits his personality as a self_centred character: “My dream was out; my wild fancy was surpassed by sober reality; Miss Hav-

isham was going to make my fortune on a grand scale "(p .114). This was the "reality "that Pip has invented for himself, although it was really just a delusion his mind has created.

Within the overall structure of the novel, "*Pip's fairy tale*" is seen to be the response /solution episode. The protagonist 's response to the problem mentioned in the first part of this study (see the whole work) is clearly analysed here to show accurately the way by which the main character responses to his problem , and the steps he follows to embrace suitable solutions that is considered as the necessary elements , from the protagonist's point of view , which set out the alternatives as descriptions of the various tests presented by the author to be represented by actions done by the main character .

Applying the actantial model to the part in question, the main actants presented in " *Miss Havisham's great expectation: the reality* " of this study(see the study as a whole), still exist here but with different role which each one holds. In other words, some actants take the spots which were already occupied by others in Part One. Moreover, some actants preserve its positions for reasons restricted and belong to some actants' prospect within the same model. In addition to that, some new actants , either real or abstract , are added in this part . The altering of positions and the roles of the actants are inevitably expected since the main character, as a basic actant in the model, experiences a new era of his life totally unlike what presented in first part. Miss Havisham , Estella, and Pip are those actants who reappear once more in this part though showing different places or even different functions seen in the model before . Another actants _ physical or abstract _ come to be exhibited with functions that fit their status either as opponent or helper. The changing in the functions and roles manifested in the new actantial model, as far as the new part is concerned are reasonably valid. The new setting, status, way of living and even the self_estem are all supporting the logical adjustment in modifying the actants' roles, functions and the relations that hold those different kinds of phenomena included in a single structure .

The tables presented in appendix Two provide a handsome account of the main actants of this part. Having been condensed, these tables are meant to be a successful summary of the actants in question, taking into account the roles they play and the functions that are proposed to act within the structure they capture. Yet, the current actantial model

reveals some abstracts which have their effects on the flow of events, and on other actants within the same structure. Nevertheless ,Miss Havisham , Pip , Estella, Drummle and Herbert Pocket are the dominant actants in Pip's fairy tale .

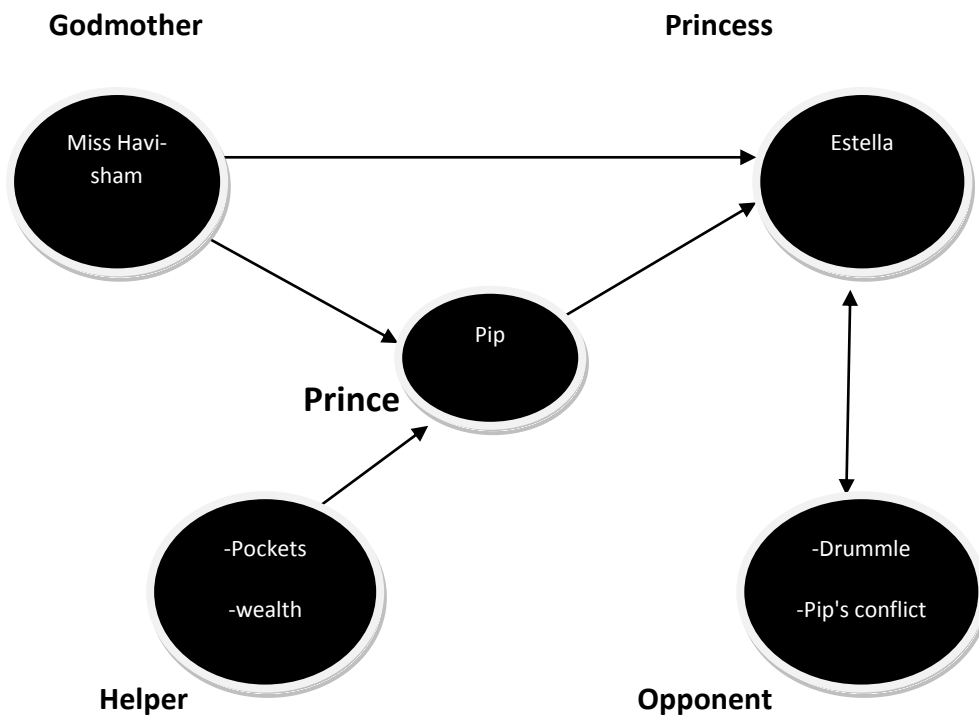


Figure (2) Pip's Fairy Tale's actants

In this part, as one devoted to narrate the illusion in which the protagonist undergoes, showing all the actants within the structure of the actantial model, the setting plays a great role in completing the scene of the fancy world that the hero longs to live . The second stage of Pip's expectations has Pip in London learning the details of new life of being true gentleman, having fine clothes, and attending cultured society. In addition to London, there are other most important locations: the marshes and Satis House. The former is a place which is home to Pip, and yet he wants to escape it. The marshes and all characters related are

considered to be the place where the pure personality of Pip reveals., a place where the sense of guilt is accumulated, that is why Pip does his best to keep himself away from It especially the forge containing Joe and Biddy who are seen now out, and no longer fit in the structure of the fairy tale he composes. He feels as if the marshes and the forge were not good enough for him and they are not sufficient for Estella, since they are destined to dwell the Satis House.

Pip has been caught by Satis House which is “ uptown “ beyond the village. It is a fantasy world with Miss Havisham as the witch and Estella as the beautiful princess. Satis House encourages Pip to live his illusion to the fullest, since it is the medium for his coming soon bright future. This ancient memory _ridden haunted house is a Gothic mansion, but it is also a ruined, decayed mansion for it’s boarded up windows with bars. Inside, it is completely dark, windy, and creepy. Its owner lives the life of a ghost who scares Pip when he first meets her. Pip usually chills with Miss Havisham in her dressing room where her jewels, her gloves, her accessories always remain in the exact same place on the dressing table. Across the hall is the dining room where Miss Havisham has left her wedding cake untouched but left to be attacked by spiders, beetles, mice and other tiny creatures. Outside, there is an abandoned brewery where twice Pip sees the ghost of Miss Havisham hanging, and there are also lots of dead plants and bare trees. Everything about the place screams death and decay .Although Pip did not like the experience of visiting Miss Havisham , he realizes that he cannot escape going there again .For him , it is a real paradise . It is a fancy setting in which it possesses a slightly mysterious, horrifying and supernatural quality. Nevertheless, it charms Pip and makes him eager for the life of wealth. Furthermore, it is precisely the place of fantasies and illusions depicted in fairy tales.

“ *Pip’s fairy Tale* ” is ruminated to be the response or solution episode of the novel as a whole. This part sets up how the protagonist reacts towards his own problem presented in the first part of Dickens's GE. Response/ solution episode in story level structure contains four episodes in the episode level structure: situation, problem, response/ solution and evaluation. The dominant problem in this part is Pip’s, and we can also say that Pip initiates his own problem since he creates his own new world in “*pip’s fairy tale* “. The sentences extracted from the text have been chosen to reflect accurately these four episodes of all actants spotted in the structure of the actantial model of this tale. Having been

distributed according to Hoey's analysis of texts, the sentences selected will easily summarise Pip's problem as the subject_actant within the acatantial model. Hoey's diagram, in outlining the chief components of the problem_solution pattern applied right here, will be as the following:

What is the situation ?

Pip is approached by a lawyer who tells him he is to receive a large sum of money from an anonymous benefactor and must leave for London immediately to become a gentleman .

What is the problem ?

Pip believes Miss Havisham to be his benefactress and that Estella is meant to be his since they are destined to be together. He thinks himself as a hero in a lovely fairy tale.

What is solution ?

Pip assumes that to be a gentleman one has to desert all those who are related to low social class. Subsequently, he does a lot of unpredictable actions towards those around him .

What is evaluation ?

He is still unsatisfied because of the inner conflict between evil and good; He is not even able to be happy beside Estella .In a word , he is disappointed concerning his expectations because they do not go the way he dreams especially when he discovers the identity of his real benefactor .

Sentences devoted to analyse carefully Pip's problem are taken out from the text to fill in Hoey's diagram helping in increasing the awareness of the role suggested for Pip as subject_actant of this stage of study within the second acatantial model .What 's more , once subject_actant has been justified , the other actants such as the sender, object, helper , opponent , and receiver , together with their functions will apparently be significant within the same structure .

Situation and problem

_ *My dreams was out; my wild fancy was surpassed by sober reality.*

_ *My heart was beating so fast, and there was such a singing in my ears, that I could scarcely stammer I had no objection.*

- _ *" This is gay figure , pip " said she, making her crutch stick play round me , as if she , the fairy godmother who had changed me , were bestowing the finishing gift .*
- _ *Miss Havisham was going to make my fortune on a grand scale.*
- _ *I felt that our patroness had chosen us for one another*
- _ *She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together.*

Response /Solution

- _ *"Since your change of fortune and prospect , you have changed your companions ; " said Estella*
- _ *As I had grown accustomed to my expectations I had insensibly begun to notice their effect upon myself and those around me .*
- _ *" Oh dear good Joe , whom I was so ready to leave and so unthankful to . "*
- _ *" I have been thinking , Joe , that when I go down town on Monday , and order my new clothes , I shall tell the tailor that I'll come and put them on there , or that I will have them sent to Mr.Pumblechook . "*
- _ *As soon as I arrived , I sent a penitential codfish and barrel od oysters to Joe (as reparation for not having gone myself) ,and then went on to Bernard's Inn.*

Evaluation

- _ *Of course I had no experience of a London summer day , and my spirit may have been oppressed by the hot exhausted air , and by the dust , and grit that lay thick on everything.*
- _ *This was horrible, and gave me a sickening idea of London .*
- _ *I never had one hour's happiness in her society.*
- _ *Miserably I went to after all , and misreably thought of Estella, and miserably dreamed that my expectations were all cancelled , and that I had to give my hand in marriage to Herbert's clara , or play Hamlet to Miss Havisham's Ghost , before twenty thousands People, without knowing twenty words of it.*
- _ *So imperfect was this realisation of the first of my great expectations.*

An Analysis of " Pip's Fairy Tale " through Actantial Model

The application of the actantial model to the tale in question: Pip's fairy tale, shows a static picture, a chart of the project and its conditions. Pip is the subject, Miss Havisham the sender: the authority of power; and Estella the object. These three actants are typical to any love story that ends happily , as Pip thinks himself as a prince , Miss Havisham , the godmother , and Estella the sought_ for princess . Subsequently, since all elements and conditions for creating a fairy tale are there, then Pip typically fits his position as a subject in the actantial model of this part.

In Greimas's actantial model, Pip's desire to join high social class and be true gentleman just to be close to Estella, would be as follows:

sujet	_____	Pip
Objet	_____	Estella (ultimate goal)
Destinateur	_____	Miss Havisham (godmother)
Destinataire	_____	Pip
Auxiliant	_____	(+) Positive: Pockets: Herberts and his father. (-) negative: Drummle , and Inner conflict

The actantial model of this part can be of two types with different desires. In other words, the model is reversed as the desire develops if not changed, but the subject _ actant slot is still occupied by the same person: Pip. The first version of the model has selected the action in which Miss Havisham is the benefactress who bestows on Pip and chooses him as a suitable partner to Estella.

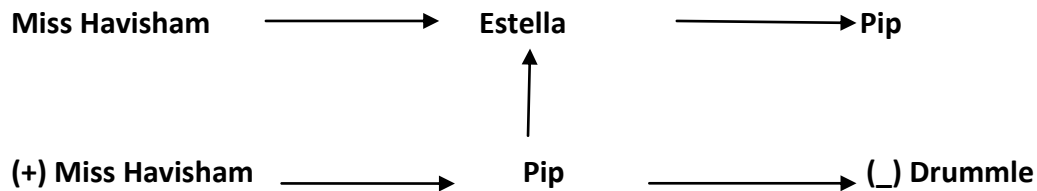


Diagram (3) Actantial Model of Pip's fairy tale

At the surface structure , Pip is apparently typical poor , abused orphan who meets fairy tale characters such as the beautiful distant princess Estella ; Miss Havisham the decaying jilted bride ;Herbert the kind and true gentleman ; Drummle , a prince who may easily steal Estella's heart for all features a true gentleman may have . Likewise, the setting is the stuff of myth and fantasy. One of the most striking location is Miss Havisham's Satis House . Satis House is a dwelling haunted by past heav-

ily gated and barred . Beside the characters and setting, the series of events in **GE** is also the stuff of folklore, Pip the orphan is abused by his wicked older sister, he visits a fantastic castle _ house and meets a woman he comes to believe is a fairy godmother and a girl who seems to be a lovely princess .Then one day he is given a handsome fortune. Getting the inheritance, Pip enters the glittering world of London with high social class, and all his dreams seem completely and magically come true. Pip's personality changes from being a lost orphan boy into a wealthy, powerful gentleman with the right education, clothing, servants and club membership. Accordingly, at the deep structure, the idea of an abused oppressed boy with low _ status who gets unexpected happiness and high status would be shown .

Within the first version of the actantial model of the present stage, let's analyse the relation between the sender (Miss Havisham) and the subject (Pip) to see how they do cooperate to each other to fulfil the desired outcome of getting the desired goal (Estella). Miss Havisham is the driving force of the structure of Pip's fairy tale as a whole. Miss Havisham's passion grows as she continues her efforts to persuade Pip to love Estella more and more as in sentences (14), (17), (18),(21), (22), (23),(24),(25),(27),(28),(29),(30),(31),(32),(33),(36),(37),(40),(41). She is still uses the old trick and straggling in directing Pip's attention towards the object, Estella. Miss Havisham is very influential actant in that she brings other actants within the same structure of the actantial model together, and as a power _actant , she has a central position in that structure. Miss Havisham plays a significant role in Pip's life, as when she leads him to believe that she is his benefactress. What helps her in getting fruitful results are a number of realities: her appearance and surroundings as rich spinster; objectifying Estella as a beautiful doll depending on sexuality and economy¹; and Pip's naivety. She still encourages and invites Pip to notice Estella more and more to congregate them together. This strategy has been adopted in the model before but from different point of view, i.e from Miss Havisham's , and for special intent quite unlike this model (see the whole work) . What Pip believes and thinks is going on around him depending on what is going on inside of his mind and reflects the image his mind probably likes to depict . Miss Havisham as sender creates the gravity between subject and object. For instance, she still asks Pip to walk her around so that she is able to get him alone to talk to him about Estella, Pip notices: "she said I should wheel her about a little , as in times of yore . " (p.194). All actions and words she uses to

conduct the subject are taking the form of orders: they are all imperative to be straight directed towards the target as in sentences in table (2) below. With all these commands, Pip is a justifiable hero who has been submitted the permission from the authority to act as a suitable subject for the wanted object, since the sender _ actant supplies the subject with such helper as wealth and social title.

A simple comparison between Part One and Two as far as Miss Havisham is concerned, we discover that the role she plays in both parts, as sender, goes hand in hand with her character and situation as unchangeable and static personality. In both parts, she acts as sender with imperative actions as far as the intention of these orders is concerned. Once the slot of subjects and objects in the two models have been changed , the nature of the orders has been altered as well to be appropriate to the aim of these orders and to fit the functions of the sender that acts in each single model.

See ,e.g , Rao , Maya . " Pip and Estella : The Linking of Sexuality and Economics ." *The Victorian Web*. <http://www.victorianweb.org/authors/dickens/ge/gerao2.html>

Actantial Model _ 1 _ Miss Havisham's expectation				Actantial Model _ 2 _ Pip's expectation			
Sender	+	subject	+	object	Sender	+	subject + object
↓		↓		↓	↓		↓
Miss Havisham	+	Estella	+	Pip	Miss ishham	+	Pip + Hav- Estella
Command				Command			
S	→	subj.	→	obj.	S	→	sub. → obj.
=				=			
REVENGE				MARRIAGE			
_ ' you can break his heart.'				_ ' love her, love her,love her !'			
_ " Beggar him" said Miss Havisham to Estella				_ She repeated ' love her,love her,love her!'			
				_ ' if she favour you, love her'			
				_ ' if she wounds you love her.'			

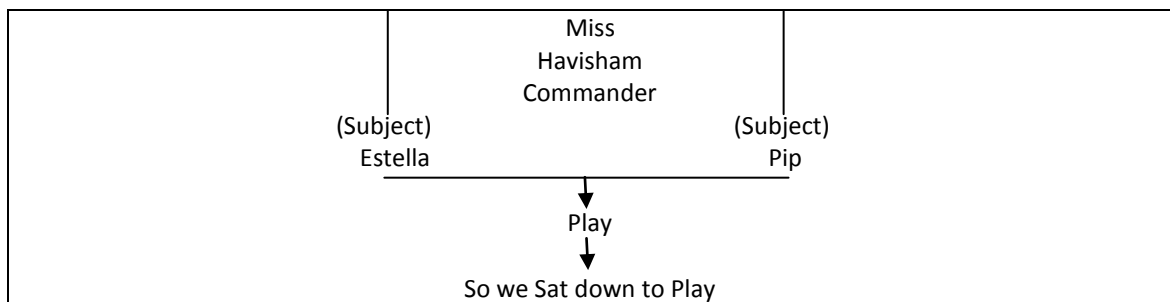


Figure (3) Orders with Different Intention in Miss Havisham and Pip 's Tales

The table illustrates the way by which the sender creates the two actantial models in Part One and Two , which in turn explains how the sender has the power over both subjects in both models , that gives it (the sender) the ultimate authority over Estella and Pip as victims and abused children . The sender wickedly used to generate planned setting for getting the two actants together in both parts, just to accomplish her goals even though the intentions in these models are different according to who the subject or the object is . Playing cards in Part one has intentionally been set by Miss Havisham to see the triumph women can achieve over men types, represented by Pip, and successfully the target has been hit.

Years later, similar setting, with the same sender with its forceful position, with the same actants but with inverted positions, has again been created. Again playing cards setting has its effect for getting Pip and Estella together, but now the status is at the same social rank for both actants, that is why the actantial model has changed as a result to that shifting regarding Pip's new kudos, which originates in return, a shift in his position along the structure of the model, as well as his function in it. While the relation holds the subject and object was descending (with the sender preserving its position in both models), now it becomes ascending one. The deliberately created setting, the one with all its member from the high social class, emphasizes the idea which Pip already has about himself, as being the intended hero for Estella. This fancy is not only stressed psychologically: as it cheerfully exists in Pip's imagination, rather it is physically supported by the sender to have its validity. Let's imagine the places of the actants in Miss Havisham's room revealed in her actions :

" DO you find her much changed Pip ! " asked Miss Havisham , with greedy look, and striking her stick upon a chair that stood between them , as a sign to me to sit down there. (p.193)

Now she gives ground for her function as sender and warrants Pip's as a subject who has the permission from her to occupy his position in between to have his gorgeous princess.

The subject and object

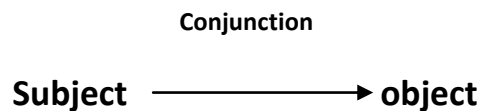
Pip is fascinated with the lovely Estella from the first moments he meets her, though her heart is as cold as ice. Aside from the clear romantic interest which continues through much of the story, Pip's meeting with Estella makes a turning point in his young life: her beauty, grace and prospect represent the opposite of Pip's humble existence. Instead of being upset, Pip's response was love and only love. He was always seeing Estella in the distance walking ahead of him in the yard and the garden. This is why he overrates her as a distant star for which he is yearning to have. As cold and pretty, Estella is typically a star .

The immensity of distance between the two actants evokes Pip to search for tools by which he can considerably lessen the span. Afterwards, Pip asks for three wishes in the first stage. He wants education, wealth, and social advancement which all suddenly and unexpectedly come true without any effort from his own part, just like what may happen in fairy tales.

According to the axis of desire in Greimas' actantial model , the connection established between the subject and the object in this part is realized to be of a conjunction type from Pip's side (since he loves her and wants to have her), also it is seen to be a disjunction from Estella's side . The nature of such complicated relation between the subject _ actant and object _ actant, causes a series of problems on the part of the subject. Pip's love to Estella and his desire to be with her costs him too much either in dealing with people related to his past from which he escapes or in changing his personality from a kind and sympathetic one into snobbish, self_centred and swollen_ headed character. Acting out of his pure inside, Pip as a subject continuously lives in an inner conflict between good and evil, and makes to some extent confused, because he is not right aware of whather he is benevolent or vicious. A result of such

confusion causes the subject to act some unpredictable actions as a reaction to the conflict he feels.

The object's relation with the subject takes the form of pull and push relation depending on the setting that collect them. Once the subject and the object be together with the sender, the object appears as the goal meant to the subject (Pip), but the vanishing sender makes the object disconjuncts . The simplicity and naivety of the subject makes him blind for comprehending what is going around him .Because of that, he conceives only the conjunction relation that holds him with his desired object which due to the delusion he lives. Depending on the axis of desire, the connection which the subject thinks relates him with the object would be:



This kind of relation is considered to be logical from Pip's perspective, because all data for being so are there. In other words, Pip indisputably apprehends that tie with Estella as positively reciprocal: two actants share the same social status, wealthy and being adopted by the very patroness. The object is presented as an impossible dream for the subject. Moreover, Estella has its charm on the subject to the extent that he ignores other people outside of his little circle. When Estella finds out that Pip has come into a vast fortune, she recommended that: “‘since your change of fortune and prospects, you have changed your companions And necessarily, ‘ she added in a haughty tone;’ what was fit company for you one would be quite unfit company for you now!’ (p.195). What has been said by Estella is undoubtedly appreciated by the enchanted Pip , The object here acts as a sender for the subject , since she gives him the order to change his way of living , dealing with others , and forgetting about his family and his former life . The subject is obsessed with the object to the degree that his only response is obeying.

The consequences of the order given by the object to the subject are series of unpredictable behaviours done by the subject. These unexpected actions reflect the problem and the response / solution of the subject in this part. The problem of the subject integrates with the way he responds to his problem. The protagonist's problem becomes intricate as the story progresses to reach its eventual end in this episode. Pip understands gentility in a way differs from what has been said by Joe

or Herbert Pocket (see the study as a whole), the meaning which is absent from his consumed mind, he is in complete illusion to comprehend. Pip believes the more money one has, and the higher social class one is, the more one is respected and be a gentleman. Respectability and acceptance are two important criteria to the idea of gentleman according to Pip. The demands for being a gentleman and then acceptable and respectable are all there: fortune, education, fine clothes and servants. Now Pip falls in love with his new gentlemanly life of which Estella is a representative (Leavis,1973 : 297). This way, Pip's social ambitious get mixed up with his love for Estella (Gilmour,1981 : 120). Then Pip comes to value things and people according to Estella's scale of values " what was fit company for you once would be quite unfit company for you now. (GE.P.195). The result of these gauges offered by Estella , is that he gets to be fearful of doing or saying or even in being in accompany with anything that might discredit his respectability.

One of the first changes taking place after Pip has been provided with the keys of being a true gentleman is the fact that he acts against his nature which seems to transpire immediately. He changes in the sense that his opinion about many things and people significantly alters. He leaves home thinking that the only way to be a gentleman and to make something of him, is to be part of upper class and live a life of luxury. He wants nothing more than to be with Estella that turns into Pip's motivation for neglecting his common life behind. Once he receives his property, he gets rid of Joe and Biddy completely for joining the life of riches as a gentleman. Before wealth, Pip sympathises with a desperate convict despite a threat for him, now he is incapable to commiserate with Joe, the most compassionate and care figure in his life, because he loves Estella more.

this section shows how the subject's problem is composite for the love relation with the object. The upshot is to suggest a number of crazy solutions to this problem, starting with growing of his ego and the way he sees himself and people around him. Now, he corrects Biddy's grammar mistakes who once were his first teacher. Joe who was once Pip's best friend is now an illiterate blacksmith who is not a suitable company for an aspiring gentleman. At the same time, Pip is treating people he meets differently as well. He actually finds himself enjoying the companionship with the idiot Pumblechook whom he had hated for most of his life. At the top of that, Pip is joining into Pumblechook 's society that he viewed as hypocrisy because he starts to believe that he has mistaken

him . He even stores his new clothes for his London trip at Pumblechook's house thinking it would be common of him to wear them in front of his neighbours. Pip lives his role as a hero and handsome gentleman in his alleged fairy tale joyfully and to the fullest , and he , in all likelihood , is excused for doing so in view of the fact that he examined a tortured past , so he wishes to preserve the wonder and magic of fairy world , because fantasy has a power to takes Pip out of his body away from the limits of his awareness.

The protagonist's reaction to his new situation takes two significant solutions to his problem as a manifestation of his hidden conflict between the good and evil sides of his suffered soul: he is unable to be completely wicked or completely ideal. Yet his past sympathetic spirit floats to the surface now and then which causes his unexpected actions to have two forms; those which go with his devil side, and those that reflect the innocent side of his personality. Table (3) shows these two kinds of Pip's unpredictable behaviour as response to his complicated problem . Pip's sense of guilt towards those whom he loves is accumulated in this part to the extent that he couldn't take proper steps to gain proper results vouching the peace of his tormenting conscience. Rather, he acts foolishly which, sometimes, reinforces the fact that he is a coward. To satisfy his feeling of guilt, he sends Joe a barrel of oysters as a compensation for not visiting him .Beside, he doesn't like the verity that Orlick is working at Satis House, so, again and from a distance , he arranges for him to be fired . Once more, he complains about Trabb's assistant and deals with this problem by a letter. Pip cannot encounter the people he hurts or come to term with actions he has done.

Table (1) Protagonist 's Unpredictable Actions in "Pip's Fairy Tale"

Episode No.	Story Level Structure	Episode Level Structure	The Protagonists unpredictability
3-	Solution	Situation + Problem	
		Solution / Response	Benevolent 84,85,86,98,99,100,105,106,107,108,109, 111,120,129,131,133,137,145,150,152, 153,154,155,156,175,166,175,176,177, 288,321,323
			Vicious

			54,55,69,70,71,73,74,75,77,78,79,80,81,82,87,88,89,90,91,92,93,94,95,96,97,101,102,103,104,110,112,114,115,116,117,118,119,121,122,123,124,125,126,127,128,130,134,135,138,140,141,142,143,144,146,147,148,149,158,178,197,198,223
		Evaluation	

Examining the sentences distributed in the table above, the reader will be able to infer the inner clashing and the inconsistency the protagonist suffers. The coward who seems to delight in keeping his unfaithful servant and having him around just to abuse him the way he once has been abused by Mrs. Joe, is the same person who acts as a real gentleman when he secretly allots part of his wealth to his close friend Herbert, for he realized that Herbert's dreams cannot be fulfilled without the use of his money , for Pip's assurance that he has contributed to his friend's debts .

Table(2) Overall Linguistic Structure of Part Two of GE (Pip's Fairy Tale)

Episode No.	Story Level Structure	Episode Level Structure	Sentences No.
3-	Solution / Response	Situation + Problem	1,2,7,8,9,11,12,13,14,17,18,20,21,23,24,25,27,28,29,30,31,32,33,34,35,36,37,40,41,42,43,44.
		Solution/ Response	54,55,69,70,71,73,74,75,77,78,79,80,81,82,84,85,86,87,88,89,90,91,92,93,94,95,96,97,98,99,100, ,101,102,103,104,105,106,107,108,109,110,111, 112,114,115,116,117,118,119,120, 121,122,123,124,125,126,127,128,129,130,131,133,134,135,137,138,140,141,142,140,141,142,143,144,145,146,147,148,149,150,152,153,154,155,156,158,166,175,176,177, 178,197,198,223, 288,321,323

		Evaluation	44,76,159,160,161,162,163,164,165,167,168,169,170,171,172,173,174,179,180,181,182,183,184,185,186,187,199,201,202,206,240,246,248,321,323

Helpers and opponents

In order to sort out the helpers and opponents in this actantial model, we must determine several important actions related to the nature of the relation between subjects and sought_ for object. The first version of this actantial model shows the connection between subject and object as a conjunction from the subject's point of view. Since the subject is eager to join the high social class and gentleman life, he sees that Estella is a substituted object for gentility, as gentility is a substitution for Estella. To gain the object, the subject is supported with a true gentleman, Herbert and his father Mr. Pocket. Originally, the gentleman is the man of noble birth with his pure gens. However, birth alone doesn't make a complete gentleman. The gentleman is a moral as well as a social category. Embodied in the idea of a gentleman are also gentleness, sympathy, a fine disposition and a fine imagination. A true gentleman is a mirror of desirable moral and social values, cultural goal (Gilmour,1981: 3).

Herbert is an archetype helper to the subject as , in his company , Pip learns many different things that typical gentleman do as prestigious necessities : proper way of eating and drinking . Moreover, Herbert provides Pip with tips, as transferred from his father Mr. Pocket, which hide the secret of true gentility. For instance, no man not a true gentleman at heart is a true gentleman in manner. And to illustrate the point : "no varnish can hide the grain of the wood _ and , the more varnish you put on , the more grain expresses itself "(GE. ,P: 148) . For the subject the

second part of the helper's tips is not thoroughly appreciated due to the fascinating dream the subject lives. For the subject, the elegance, walking snobbishly wasting money is more valuable as signs of gentleman life.

Drummle is a source of the subject's misery , since he possesses all the features which can attract the object . Drummle , as the subject opponent , starts courting and approaching the object supported by what he has of wealth , confidence , social status , in addition to being a gentleman who belongs to a noble family : privileges which the subject may lack . Estella herself acts as opponent against Pip, since she declares all the time that she is not the suitable partner for Pip. Estella represents the life of wealth and culture for which Pip strives (conjunction). Since Estella's ability to love has been ruined by Miss Havisham (the sender) , she is unable to return Pip's passion (disjunction) . She warns Pip of this repeatedly, but he is unwilling or unable to believe her: Estella asserts him " I have no heartI have no softness there, no sympathy sentiment nonsense " (195). The object's desire to disconnect from the subject belong to the unhappy effect of the sender upon her: being, since childhood, in a prison with insane old woman and impressed by her example and teachings, surrounded by Miss Havisham 's mean relatives , Estella has turned into heartless object . As a passive object, taking her direction from Miss Havisham , Estella is a love _ deprived actant who is incapable of providing the subject with appropriate love , she is not even able to love her mother in adoption :

"Mother by adoption, I have said that I owe everything to you All I possess is freely yours .All that you have given me, is at your command to have again. Beyond that, I have nothing. And if you me to give you what you never give me, my gratitude and duty cannot do impossibilities. "(P. 252).

The object increases the gap with the subject just to convince him that they are not destined to be together by any means: "We have no choice, you and I, but to obey our instructions " (ch. 33) .

Disjunction

Subject ←———— object

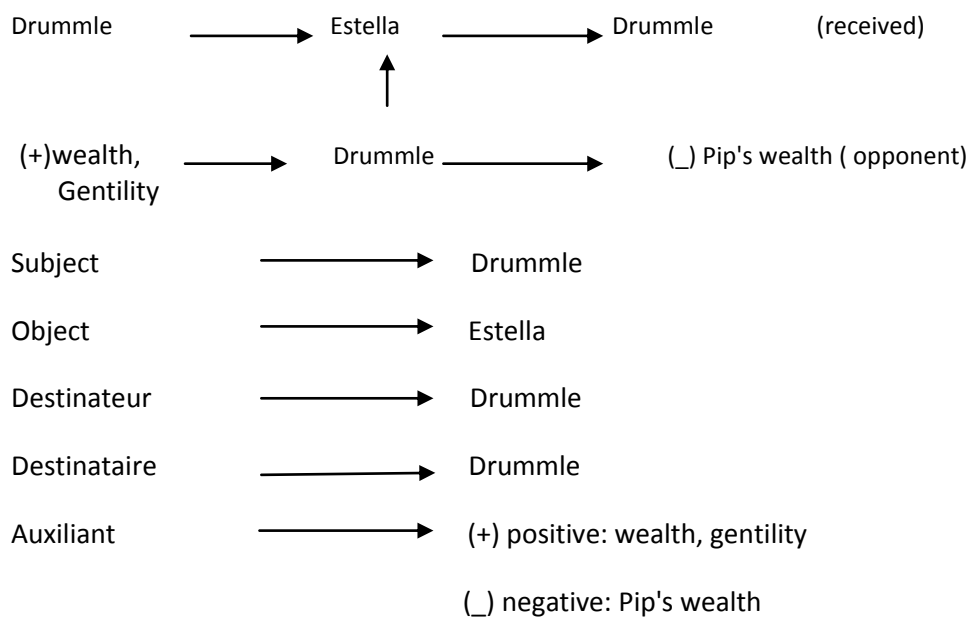
The subject now is aware that he is in real danger of losing his charming object, for the object's refusal and the existence of his antagonist, Drummle. The subject assures that:

" There is not doubt you do , " said I , something hurriedly , " for I have seen you give him looks and smiles this very night , such as you never give to_me."

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

"Do you deceive and entrap him, Estella?"

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



Like Pip, Drummle also wants the same object: marry Estella , as he starts court her and accompanies her in all social situations. Estella, as an object, has been taught to be a flirt and heartlessly lead men on including Drummle but excluding Pip. As a solution to the complicated situation to the antagonist , Pip in this new actantial model, creates a reversed structure preserving his function as a hero with Estella as an object but now with Miss Havisham as the witch from whom the object should be released .

The subject still identifies himself as an appointed hero but with himself as a sender and a subject at the same time. From the first time Pip meets Miss Havisham, he realizes that she uses Estella as a directed object for breaking his heart but he willingly praise that situation for having a chance to be in contact with Estella and because he was powerless and naïve when he first met her, now, after obtaining the source of richness

and social respectability, he conceives himself as the saviour responsible for getting Estella outside of Miss Havisham's shackles . He imagines he and Estella inhabiting the old Satis House and opening the windows to let the sun and the breeze in.

With new version of the actantial model, the subject is still insisting acting the role of a hero but now against his sender of the first version; "She had shown a proud impatience more than once before , and had rather endured that fierce affection than accepted or returned it . " (ch. 38). This sentence shows that this is not the first time Estella rejects to assert such frank feelings to Miss Havisham whom she undergoes no emotion for. Pip narrates "when she knew that she could not choose but obey Miss Havisham . " . Pip now is acquainted with that relation between Estella and Miss Havisham as being a relation between superiority (the witch) and inferiority (a prisoned princess) in a dark, unhealthy castle (Satis House). There is no presence of love, only fear, only a scare of what would happen if Estella should choose to disobey the witch.

<u>Sender</u> Miss Havisham	<u>Receiver</u> Pip		
	<u>Subject</u> Pip	<u>Object</u> General object: <ul style="list-style-type: none"> - Gentility - Social Status Specific Substitute object: <ul style="list-style-type: none"> - Estella 	
<u>Helper</u> <ul style="list-style-type: none"> - Wealth - Pockets 0.1-Herbert 0.2-His father 			<u>Opponent</u> (for the general object) <ul style="list-style-type: none"> - Inner conflict (for the specific object) <ul style="list-style-type: none"> - Drummle

Figure(4) The actantial model of "Pip's fairy Tale"

Conclusion

The application Of Actantial Model helps in investigating the structure Of Pip fairy tale in a way that succeeds in detecting the deep structure of the tale and its six actants as an effective tool for conducting on the sender's unpredictability .The flexibility of Hoey's Model and its effectiveness assists immensely in portraying the plot of " **Pip's Fairy Tale** " . Moreover , determining precisely the spot of the subject (Pip) within the structure of his tale as a whole , together with his function as subject helps to a large extent in confirming his unexpected actions of all sorts along the tale .That behavior is unable to be detected unless the subject actant be in a network with other actants in the same structure .

Greimas' Actantial Model , therefore , enables readers to analyse , not only short stories or tales, but also more complicated and long novels easily and effectively . Furthermore, it can be , along with Hoey's to teachers , parents , and tellers , depending on very limited rules to generate ,from a novel for example , infinite numbers of subplots . Both Models are successfully able to be applied in domains rather than literature , just a way or normal procedure of proper thinking in facing any problem in life in general . Once one encounters a problem , in any field , it become easy to analyse it into its four basic episodes : situation, problem ,solution /result and evaluation ; together with its six main actants involved regardless of all unnecessary details . These can be suggestions for further studies .

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APPENDICES

: Propp's thirty _one Functions I APPENDIX

1. **ABSENTATION**: A member of a family leaves the security of the home environment. This may be the hero or some other member of the family that the hero will later need to rescue. This division of the cohesive family injects initial tension into the storyline. The hero may also be introduced here, often being shown as an ordinary person.
2. **INTERDICTION**: An interdiction is addressed to the hero ('don't go there', 'don't do this'). The hero is warned against some action (given an 'interdiction').
3. **VIOLATION of INTERDICTION**. The interdiction is violated (villain enters the tale). This generally proves to be a bad move and the villain enters the story, although not necessarily confronting the hero. Perhaps they are just a lurking presence or perhaps they attack the family whilst the hero is away.
4. **RECONNAISSANCE**: The villain makes an attempt at reconnaissance (either villain tries to find the children/jewels etc.; or intended victim questions the villain). The villain (often in disguise) makes an active attempt at seeking information, for example searching for something valuable or trying to actively capture someone. They may speak with a member of the family who innocently divulges information. They may also seek to meet the hero, perhaps knowing already the hero is special in some way.
5. **DELIVERY**: The villain gains information about the victim. The villain's seeking now pays off and he or she now acquires some form of information, often about the hero or victim. Other information can be gained, for example about a map or treasure location.
6. **TRICKERY**: The villain attempts to deceive the victim to take possession of victim or victim's belongings (trickery; villain disguised, tries to win confidence of victim). The villain now presses further, often using the information gained in seeking to deceive the hero or victim in some way, perhaps appearing in disguise. This may include capture of the victim, getting the hero to give the villain something or persuading them that the villain is actually a friend and thereby gaining collaboration.
7. **COMPLICITY**: Victim taken in by deception, unwittingly helping the enemy. The trickery of the villain now works and the hero or victim naively acts in a way that helps the villain. This may range from providing the villain with something (perhaps a map or magical weapon) to actively working against good people (perhaps the villain has persuaded the hero that these other people are actually bad).
8. **VILLAINY or LACK**: Villain causes harm/injury to family member (by abduction, theft of magical agent, spoiling crops, plunders in other forms, causes a disappearance, expels someone, casts spell on someone, substitutes child etc., commits murder, imprisons/detains someone, threatens forced marriage,

provides nightly torments); Alternatively, a member of family lacks something or desires something (magical potion etc.). There are two options for this function, either or both of which may appear in the story. In the first option, the villain causes some kind of harm, for example carrying away a victim or the desired magical object (which must be then be retrieved). In the second option, a sense of lack is identified, for example in the hero's family or within a community, whereby something is identified as lost or something becomes desirable for some reason, for example a magical object that will save people in some way.

9. **MEDIATION:** Misfortune or lack is made known, (hero is dispatched, hears call for help etc./ alternative is that victimized hero is sent away, freed from imprisonment). The hero now discovers the act of villainy or lack, perhaps finding their family or community devastated or caught up in a state of anguish and woe.
10. **BEGINNING COUNTER-ACTION:** Seeker agrees to, or decides upon counter-action. The hero now decides to act in a way that will resolve the lack, for example finding a needed magical item, rescuing those who are captured or otherwise defeating the villain. This is a defining moment for the hero as this is the decision that sets the course of future actions and by which a previously ordinary person takes on the mantle of heroism.
11. **DEPARTURE:** Hero leaves home;
12. **FIRST FUNCTION OF THE DONOR:** Hero is tested, interrogated, attacked etc., preparing the way for his/her receiving magical agent or helper (donor);
13. **HERO'S REACTION:** Hero reacts to actions of future donor (withstands/fails the test, frees captive, reconciles disputants, performs service, uses adversary's powers against him);
14. **RECEIPT OF A MAGICAL AGENT:** Hero acquires use of a magical agent (directly transferred, located, purchased, prepared, spontaneously appears, eaten/drunk, help offered by other characters);
15. **GUIDANCE:** Hero is transferred, delivered or led to whereabouts of an object of the search;
16. **STRUGGLE:** Hero and villain join in direct combat;
17. **BRANDING:** Hero is branded (wounded/marked, receives ring or scarf);
18. **VICTORY:** Villain is defeated (killed in combat, defeated in contest, killed while asleep, banished);
19. **LIQUIDATION:** Initial misfortune or lack is resolved (object of search distributed, spell broken, slain person revived, captive freed);
20. **RETURN:** Hero returns;
21. **PURSUIT:** Hero is pursued (pursuer tries to kill, eat, undermine the hero);
22. **RESCUE:** Hero is rescued from pursuit (obstacles delay pursuer, hero hides or is hidden, hero transforms unrecognisably, hero saved from attempt on his/her life);
23. **UNRECOGNIZED ARRIVAL:** Hero unrecognized, arrives home or in another country;
24. **UNFOUNDED CLAIMS:** False hero presents unfounded claims;
25. **DIFFICULT TASK:** Difficult task proposed to the hero (trial by ordeal, riddles, test of strength/endurance, other tasks);
26. **SOLUTION:** Task is resolved;
27. **RECOGNITION:** Hero is recognized (by mark, brand, or thing given to him/her);

28. EXPOSURE: False hero or villain is exposed;
29. TRANSFIGURATION: Hero is given a new appearance (is made whole, handsome, new garments etc.);
30. PUNISHMENT: Villain is punished;
31. WEDDING: Hero marries and ascends the throne (is rewarded/promoted).

APPENDIX II : Characterisations of The

Main Actants of Part Two of GE:

" Pip's Fairy Tale "

A_

The Sender

Miss Havisham (The Godmother)

1. She was in her chair near the old table, in the old dress, with her two hands crossed on her stick, her chair resting on them, and her eyes on the fire.(P.193)
2. She has never allowed herself to be seen doing either, since she lived this present life of hers.(p.199)
3. And it is need less to add that was no change in Satis house.(p.249)
4. "This is a gay figure, pip said she , making her crutch stick play sound me, as if she the fairy godmother who had changed me were bestowing the finishing gift.(p130)
5. "Ay, ay" said she, looking at the discomfited and envious sarah with delight, "I have seenMr. Jaggers I have heard about it pip, so you to tomorrow?"(p.130)
6. She looked at sarah pocket with triumph in her weird eyes.(p.130)
7. So you kiss my hands as if were a queen, eh? Well?" (p.193)
8. She looked up at me suddenly, only moving her eyes, and repeated in a grimly playful manner-well?
9. "What? You are not going to say into the old Estella?" Miss Havisham interrupted. " she was proud and insulting, and you wanted to go away from her. Don't you remember?" (p.193)
10. "Do you find her much changed pip" asked Miss Havisham, with her greedy look.(p.193)
11. "Is he changed". Miss Havisham asked her.(p.193)
12. "Less coarse and common?" Said Miss Havisham playing with Estella's hair. (p.194)
13. And striking her stick upon a chair that stood between them, as a sign to me to sit down there. (p.193)

14. In the interval , Miss Havisham, in a fantastic way, had put some of the most beautiful Jewels from her dressing table into Estella's hair, and about her bosom and arms.(p.200)
15. She was even more dreadfully found of Estella than she had been when I last saw them together.(pp.249-250)
16. She hung upon Estella's beauty, hung upon her words, hung upon her gestures. (p.250)
17. From Estella she looked at me, with a searching glance that seemed to pry in my heart and probe its wounds.(p.250)
18. When we had conversed for a while, Miss Havisham sent us two out to walk in the neglected garden.(p.194)
19. She said I should wheel her about as a little, as in times of yore.(p.194)
20. And Miss Havisham in her chair and waiting for me.(p.197)
21. "Is she beautiful, graceful, and well-grown? Do you admire her"?(p.197)
22. She draws an arm round my neck, and draws my head close down to hers as she sat in the chair. (p.197)
23. "Love her, Lover her, Love her! How does she use you?(p.197)
24. She repeated, "Love her, Lover her, Love her!"(p.197)
25. If she favors you, Love her(p.197)
26. If she wounds you, love her(p.197)
27. If she tears your heart to pieces-and as it gets older and strong it will tear deeper-love her, love her, love her, love her.(p.1970)
28. "Hear me, pip I adopted her to be loved"(p.197)
29. "I developed her into what she is, that she might be loved, love her!(p.197)
30. "I tell you", said she, in the same hurried passionate whisper," what real love is".(p.197)
31. "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!"(p.197)
32. "How does she use you pip; how does she use you?" she asked me again, with her witch-like eagerness, even in Estella's hearing.(p.250)
33. And as Miss Havisham dwelt upon this roll, with the intensity of a mind mortally hurt and diseased, she sat with her other hand on the crutch stick, and her chin on that, and her wan bright eyes glaring at me, a very specter.(p.250)
34. In a word, I saw in this Miss Havisham as I had her then and there before my eye, and always had her before my eyes; and I saw in this, the distinct shadow of the darkened and unhealthy house in which her life was hidden from the sun.(p.250)

B_

The subject_Actant
and Receiver

Pip (The prince)

35. My dream was out; my wild fancy was surpassed by sober reality.(p.114)
36. Miss Havisham was going to make my fortune on a grand scale.(p.114)
37. My heart was beating so fast, and there was such a singing in my ears, that I could scarcely stammer I had no objection.(p.114)
38. "Ah! I caught at the name directly. Miss Havisham's relation, the Mathew whom, Mr. and Mrs. Camilla had spoken of. The Mathew whose place was to be at Miss Havisham's head, when she lay dead, in her bride's dress on the bride's table. (p.116)
39. As I draw her down into her chair, I was conscious of a scent that I knew and turning, saw my guardian in the room.
40. I made my exultant way to the old Battery and lying down there to consider the question whether Miss Havisham intended me for Estella, fell asleep.(p.122)
41. I felt that our patroness had chosen us for one another.
42. Yet he said it with so much meaning too that I felt him as perfectly understood Miss Havisham to be my benefactress, as I understood the fact myself. (p.149)
43. I could go there tomorrow-thinking about my patroness, and painting brilliant pictures of her plans for me.(p.190)
44. She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together. (p.190)
45. She reserved it for me to restore the desolate house, admit the sun shine into the dark room, set the clocks a going and the cold hearths a blazing, trar down the cobwebs, and destroy the vermin.(p.190)
46. In short, do all the shining deeds of the young knight of romance and marry the princess.(p.190)
47. I had stopped to look at the house as I passed and its seared real brick walls, blocked windows, and string green ivy clasping even the stacks of chimneys with its twigs and tendons, as if the sinewy old arms, had made up a rich attractive mystery, of which I was the hero.(p.190)
48. Estella was the inspiration of it, and the heart of it, of course.(p.190)
49. "I love- I dore-Estella"
50. If that staid old house near the green at Richmond should ever come to be haunted when I am dead it will be haunted, surely, by my ghost. (p.248)
51. And I saw in this, the distinct shadow of the darkened and unhealthy house in which her life was hidden from the sun.(p.250)
52. Farewell, monotonous acquaintances of my childhood.(p.122)

53. Henceforth I was for London and greatness not for smith's work in general and for you.(p.122)
54. "Now Biddy" said I, I am very sorry to see this in you. I did not expect to see this in you. You are envious, biddy and grudging, you are dissatisfied on account of my rise in fortune and can't help showing it."(p.123)
55. I mentioned to Mr. Pumblechook that I wished to have my new clothes sent to his house, and he was ecstatic on my so disting wishing him.(p.128)
56. I mentioned my reason for desiring to avoid observation in the village and he landed it to the skies.(p.128)
57. Yet for all that, I remember feeling convinced that I had been much mistaken in him, and that he was a sensible, practical , good hearted, prime fellow.(p.128)
58. And I had told joe that I wished to walk away all alone.(p.131)
59. Heaven knows we need never be ashamed of our tears, for they are rain upon the blinding dust of earth, over laying our hard hearts.(p.132)
60. If I had cried before, I should have had Joe with me then.(p.132)
61. I deliberated with an aching heart whether I would not get down when we changed horses, and walk back, and have another evening at home and a better parting.(p.132)
62. We changed again, and get again and it was not too late and too far to go back and I went on.(p.132)
63. Let me confess exactly with what feelings I looked forward to joe's coming.(p.179)
64. No with pleasure, though I was bound to him by so many ties ; no.(p.179)
65. If I could have kept him away by paying money, I certainly would have paid money.(p.179)
66. I had little objection to his being seen by Herbert or his father, for both of whom I had a respect.(p.179)
67. But I had the sharpest sensitiveness as to his being seen by Drummle, whom I held in contempt.(p.179)
68. I had even started a boy in boots-top boots in bondage and slavery to whom I might have been said to pass my days.(p.180)
69. As the time approached I should have liked to run away.(p.180)
70. I felt impatient of him, and our of temper with him in which condition he heaped coals of fire on my head.(p.183)
71. As soon as I could recover myself sufficiently, I hurried out after him and looked for him in the neighboring streets; but he was gone. (p.187)
72. I was not by any means convinced on the last point, and began to invent reasons and make excuses for putting up at the Blue Boar.(p.185)
73. I should be an inconvenience at Joe's.(185)

74. I was not expected, and my bed would not be ready; I should be too fro from Miss Havisham's and she was exacting and mightn't like it.(P.185)
75. It was but a day gone and joe had brought the tears into my eyes.(p.200)
76. They had soon dried, GOD forgive me! Soon dried. (p.200)

C-

The object

Estella (Sought_ for Princess)

77. "There has always been an Estella, since I have heard of a Miss Havi-sham."(p.149)
78. Estella looked more bright and beautiful than before, and I was under stronger enchantment.(p.197)
79. As If the sinewy old arms, had made up a rich attractive mystery, of which I was the hero, Estella was the inspiration of it, and the heart of it, of course.(p.190)
80. Estella laughed, and looked at the shoe in her hand, and laughed again, and looked at me, and put the shoe down.(p.194)
81. Proud and willful as of old, she had brought those qualities into such subjec-tion to her beauty that it was impossible and out of nature _ or I thought so _ to separate them from her beauty.(p.194)
82. Truly it was impossible to dissociate her presence from all those wretched hankerings after money and gentility that had disturbed my boyhood.(p.194)
83. From all those ill regulated aspirations that had first made me ashamed of home and Joe.(p.194)
84. from all those visions that had raised her face in the glowing five, struck it out of the iron on the anvil, extracted it from the darkness of night to look in at the wooden window of the forge and flit away.(p.194)
85. In a word, it was impossible for me to separate her , in the past or in the
86. like a boy.(p.194)
87. "Since your change of fortune and prospects, you have changed your companions", said Es-tella.(p.195) present, from the innermost life of my life.(p.194)
88. I trembling in spirit and worshipping the very hem of her dress.(p.194)
89. She quite composed and most decidedly not worshipping the hem of mine.(p.194)
90. And she already treated me more than enough
91. The air of completeness and superiority with which she walked at my side, and the air of youthfulness and submission with which I walked at hers, mad a contrast that strongly felt.(p.195)
92. "You must know" said Estella condescending to me as a beautiful woman might, "that I have no heart _ if that has anything to do with my memo-ry."(p.195)

93. "Oh! I have a heart to be stabbed in or shot in, I have no doubt, " said Estella" and of course, if it ceased to beat I should cease to be , But you know what I mean. I have no softness there ,on _ sympathy_ sentiment_ nonsense."(p.195)
94. "I have not bestowed my tenderness anywhere. I have never had any such thing." (p.196)
95. But the air of inaccessibility which her beauty and her manner gave her, tormented me in the midst of my delight.(p.196)
96. And at the height of the assurance I felt that our patroness had chosen us for one another.(p.196)
97. As Estella looked back over her shoulder before going out at the door, Miss Havisham kissed that hand to her, with a ravenous intensity that was of its kind quite dreadful.(p.197)
98. Far into the night, Miss Havisham's words, "Love her, hove her" sounded in my ears.(p.200)
99. I adapted them for my own repetition, and said to my pillow, "I love her, I love her, I love her" hundreds of times.(p.200)
100. Then burst of gratitude came upon me that she should be destined for me once the blacksmith's boy.(p.200)
101. But I never thought there was anything low and small in my keeping away from Joe, because I knew she would be contemptuous of him.(p.200)
102. I love _ I adore _ Estella.(p.204)
103. " I have never left off adoring her. And she has come back a most beautiful and most elegant creature. And I saw her yesterday. And if I adored her before, I now doubly adore her."(p.205)
104. Ah me I thought those were high and great emotions.(P.200)
105. I shook my head gloomily." Oh ! she is thousands of miles away from me, " said I.(p.205)
106. In Mr. Brandley's house and out of Mrs Brandley's house, I suffered every kind and degree of torture that Estella could cause me.(p.248)
107. she made use of me to tease other admirers, and she turned the very familiarity between herself and me, to the account of putting a constant slight on my devotion to her.(p.248)
108. But she was so much changed, was so much more beautiful, so much more womanly, in all things winning admiration had made such wonderful advance, that I seemed to have made none.
109. I fancied, as I looked at her, that I slipped hopelessly back into the course and common boy again.
110. O the sense of distance and disparity that come upon me, and the inaccessibility that come about her.

111. She had admirers without end.(p.248)
112. No doubt my jealousy made an admires of everyone who went near her but there wrer more than enough of them without that.(p.248)
113. There were picnics. Fete days, plays, operas, concerts, parties, all sorts of pleasures, through which I pursued her and they were all miseries to me.(p.248)
114. I never had one hour's happiness in her society.(p.248)
115. And yet my mind all round the four and twenty hours was harping on the happiness of having her with me unto death.(p.249)
116. She habitually reverted to that tone which expressed that our association was forced upon us.(p.249)
117. "Do I mean! If you don't know what I mean you are blind."(p.249)
118. She knew that she could not choose but obey miss Havisham.(p.249)
119. I saw in this that Estella was set to wreak. Miss Havisham's revenge on men, and that she was not to be given to me until she lad gratified it for a term.(p.250)
120. 'Do you want me then, "said Estella, turning suddenly with a fixed and serious of not angry look" to deceive and entrap you?"(p.257)
121. Yes and many other all of them but you.(p.258)

D-

Helper

POCKETS

- 251- Herbert Pocket had a frank and easy way with him that was very taking.(p.145)
- 252- 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 in capacity to do anything secret and mean.(p.145)
- 253- There was something wonderfully hopeful about his general air.(p.145)
- 254- He had not a handsome face, but it was better than handsome being extremely amiable and cheerful.(p.145)
- 255- I therefore told him my small story, and laid stress on my being forbidden to inquire who my benefactor was.(p.145)
- 256- I further mentioned that as I had been brought up a black smith in a country place, and knew very little of the ways of politeness, I would take it as a great kindness in him if he would give me a hint whenever he saw me at a loss or going wrong.(p.145)
- 257- "Let me introduce the topic, Handel, by mentioning that in London it is not the custom to put the knife in the mouth for fear of accidents." (p.146)
- 258- "And that while the fork is reserved for that use, it is not put further in than is necessary".(p.146)

- 259- "Also the spoon is not generally used over hand, but under."(p.146)
- 260- "This has two advantages you get at your mouth better (which after all is the object), and you save a good deal of the attitude of opening oysters on the part of the right elbow."(p.146)
- 261- He offered these friendly suggestions in such a lively way that we both laughed and I scarcely blushed.(p.146)
- 262- "Take another glass of wine, and excuse my mentioning that society as a body does not expect one to be so strictly conscientious in emptying one's glass, as to turn it bottom upwards with the rim on one's nose."(p.147)
- 263- I thanked him, and apologized.(p.147)
- 264- "...my dear handle, to remark that a dinner napkin will not go into a tumbler."(p.147)
- 265- Again I thanked him and apologized .(p.147)
- 266- And again he said in the cheer fullest manner, " Not at all, I am sure!" (p.147)
- 267- "my father most strongly asseverates ; "(p.148)
- 268- "Because it is a principle of his that no man who was not a true gentleman at heart, ever was, since that world began, a true gentleman in manner."
"(p.148)
- 269- "He says, no varnish can hide the grain of the wood ." (148)
- 270- And that the more varnish you put on, the more the grain will express itself.(p.148)
- 271- It had no occurred to me before , that he had led up to the theme for the purpose of clearing it out of our way; but we were so much the lighter and easier for having broached it .(p.149)
- 272- We were very gay and sociable .(p.150)
- 273- "All that I know about Miss Havisham, you know".(p.149)
- 274- "And all that I know, "I retorted, " you know". (p.149)
- 275- Herbert was my intimate companion and friend .(p.167)
- 276- We used to walk between the two places at all hours.(p.167)
- 277- Between Mr. Pocket and Herbert I got on fast; and, with one or the other always at my elbow to give me the start I wanted , and clear obstructions out of my road , I must have been as great a dolt as Drummle if I had done less.(p.168)
- 278- I felt that I must open my breast that very evening to my friend and chum.(p.204)
- 279- "My dear Handel, he returned, "I shall esteem and respect your confidence"(p.204)
- 280- "Lucky for you, then ,Handel, said Herbert, "that you are picked out for her and allotted to her."(p.205)
- 281- "Patience, my dear Handel time enough, time enough.(p.205)

- 282- "Say, a good fellow, if you want a phrase," retuned Herbert, smiling, and clapping his hand on the back of mine. (p.205)
- 283- "a good fellow, impetuosity and hesitation, boldness and diffidence, action and dreaming, curiously mixed in him."(p.205)
- 284- Herbert threw in, with his eyes on the fire; which I thought kind and sympathetic of him.(p.205)
- 285- "What a hopeful disposition you have!" said I, gratefully admiring his cheery ways.(p.206)
- 286- I must acknowledge, by the buye, that the good sense of what I have just said is not my own, but my father's."(p.206)
- 287- "I have been thinking since we have been talking with our feet on this fender, that Estella surly cannot be a condition of your inheritance, if she was never referred to by your guardian,"(p.206)
- 288- "Now, Handel, I am quite free from the flavor of sour grapes, upon my soul and honor! Not being bound to her, can you not detach yourself from her"? (p.206)
- 289- "I told you I should be disagreeable".(p.206)
- 290- Think of what she is herself(Now I am repulsive and you abominate me). (p.207)
- 291- "This may lead to miserable things".(p.207)
- 292- "You can't detach yourself?"(p.207)
- 293- "You can't try, Handel?"(p.207)
- 294- "Now I'll endeavor to make myself agreeable again!"(p.207)
- 295- "And indeed, I think we are all engaged, except the baby".(P.208)
- 296- If we all did what we undertake to do , as faithful as Herbert did , we might live in a Republic of the Virtues.(p.226)
- 297- " I find the truth to be , Handel ,that an opening won't come to one , but one must go to it _so I have been.(p.226)

E-

opponent

Bentley Drummle

- 298- Drummle, an old-looking young man of a heavy order of architecture.(p.156)
- 299- That Drummle, whose Christian name was Bentley, was actually the next heir but one baronetcy.(p.157)
- 300- I was made very uneasy in my mind by Mrs. Pocket's falling into a discussion with Drummle respecting two baronetcies .(p.159)

- 301- Bentley Drummle, who was so sulky a fellow that he even took a book as if its writer had done him an injury, did not take up on acquaintance in a more agreeable spirit. (p.166)
- 302- Heavy in figure, movement, and comprehension in the sluggish complexion of his face and in the large awkward tongue that seem to loll about in his mouth as he himself lolled about in a room.(p.166)
- 303- He was idle, proud, niggardly, reserved, and suspicious.(p.167)
- 304- He came of rich people down in Somersetshire, who had nursed this combination of qualities until they made the discovery that I was just of age and a block head.(p.167)
- 305- He would always creep inshore like some uncomfortable amphibious creature, even when the tide would have sent him fast upon his way.(p.167)
- 306- Although I was not in the habit of counting Drummle as one of my intimate associate, I answered yes.(p.168)
- 307- In a sulky triumph, Drummle showed his mores depreciation of the rest of us in a more and more offensive degree until he become downright intolerable.(p.177)
- 308- “you are right “said Drummle. “I would lend one of you a sixpence. I would not lend anybody a sixpence”.(p.177)
- 309- This was so aggravating the more especially as I found myself making no way against his surely obtuseness.(p.177)
- 310- Drummle laughed outright, and sat laughing in our faces, with his hands in this pockets and his round shoulders raised. Plainly signifying that it was quire ture, and that he despised us as asses all.(p.177)
- 311- “I am glad you like him, sir, “said I; “but I don’t”.(p.178)
- 312- “No, no” my guardian assented, “don’t have too much to do with him. Keep as clear of him as you can. But I like the fellow; pip; he is one of the true sort.(p.178)
- 313- I had little objection to his being seen by Herbert or his father for both of whom I had respect; but I had the sharpest sensitiveness as to his being seen by Drummle, whom I held in contempt. (p.179)
- 314- And next day Drummle appeared with a polite little avowal in Estella’s hand, that she had the honor of dancing with him several times. (p.255)
- 315- For I cannot adequately express what pain it gave me to think that Estella should show any favour to a contemptible, sulky booby, so very for below the average.(pp.255-256)
- 316- That I could not endure the thought of her stooping to that hound. (p.256)
- 317- It was easy for me to find out, and I did soon find out, that Drummle had begun to follow her closely, and she allowed him to do it. (p.256)
- 318- And he was always in pursuit of her.(p.256)
- 319- And he and I crossed one another every day.(p.256)

- 320- He held on, in a dull, persistent way, and Estella held him on; now with encouragement, now with discouragement, now almost flattering him, now openly despising him, now knowing him very well, now scarcely remembering who he was.(p.256)
- 321- Added to that, he had a black head confidence in his money and in his family greatness, which sometimes did him good service almost taking the place of concentration and determined purpose.(p.256)
- 322- So the spider, doggedly watching Estella, out watched many brighter insects, and would often uncoil himself and drop at the right nick of time.(256)

عدم التنبؤيه لأفعال البطل في رواية تشارلز ديكنز " الامال الكبيره " طبقا لأنموذج غريماس
التشخيصي : دراسة في الخطاب الادب

نسرين جبار حسين
طالبة ماجستير

د. مجيد حميد جاسم
دكتوراه في الاسلوبيات الادبيه

قسم اللغة الانكليزية ، كلية التربية للعلوم الانسانية ، جامعة البصرة

الخلاصه

Great Expectations يصور الجزء الثاني من النص الروائي الموسوم بـ " الامال الكبيره " تصويرا دقيقا لتلك الحياة " Protagonist " ، بوصفه طورا مهما من حياة البطل الايجابي الجديدة بكل مافيه من ثروة من منعم مجهول وما يقود هذا " بيب " بوصفه بطلا الى سلسله من الافعال غير المنتبأ بها اما من قبيل معاملته لمن كانوا يوما اصدقاء مقربون او حيال ادراكه ووعيه لذاته كبطل ضمن بنية حكاية قدرت ان تكون من نسج خياله او ضمن رواية لم تروى بعد.

تسعى الدراسة الحاليه الى تحري هذه الافعال غير المنتبأ بها من جانب البطل في ذلك الطور من اماله العظيمه بالاعتماد على طريقه منطقيه سالكه بنيت على اساسها حكايته المزعومة على نحو دقيق ، متبنية انموذج غريماس التشخيصي للبنيه (الانموذج العاملي) وانموذج هوي لتقصي البنيه السردية.