

CORSO DI LAUREA IN LINGUE E LETTERATURE STRANIERE
 LETTERATURA INGLESE I
 CURRICULUM A
 A. A. 2014/15

Great Expectations (Part 2) – 13/11/2014

5. Personaggi

- Pip:** da “common boy” alle “grandi speranze”: [citaz. 30]; **Pip** come protagonista, regista e spettatore della narrazione (Pagetti): il funerale (cap. 35); “the Groove of the Finches” (cap. 34)
- Magwitch:** lo status di “second father” e la parabola di redenzione
- Miss Havisham:** la stagnazione temporale e il simbolo della morte
- Estella:** lo strumento di vendetta nelle mani di Miss Havisham: [citaz. 32-33]
- Joe:** *the angel in the house* munito di un “touch of a woman”. [citaz. 34-35]

6. Il motivo della proprietà

- L'intreccio tra produzione capitalistica e (ri)produzione biologica: il simbolo del cannibalismo e della deprivazione
- La “spider community” come metafora del capitalismo [citaz. 36]

7. La trama: il ritorno del represso

- Pip come personaggio in cerca di una trama: [citaz. 37]
- Il riemergere del passato represso: [citaz. 38-39]

8. Il Finale e la sua revisione

- Edward Buwler-Lytton e il finale originale: [citaz. 40]
- Dickens ed il finale aperto: [citaz. 41]

9. *Great Expectation*: faiy tale di matrice Darwiniana?

- Fuga e lotta per la sopravvivenza: [citaz. 42-44]

Citazioni – Lezione *Great Expectations* (13-11-2014)

- 30) "My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip." (*GE*, Ch. 1, p. 3)
- 31) "I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone." (*GE*, Ch. 8, p. 58)
- 32) 'Mother by adoption,' retorted Estella, never departing from the easy grace of her attitude, never raising her voice as the other did, never yielding either to anger or tenderness, '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 ask me to give you what you never gave me, my gratitude and duty cannot do impossibilities.' (*GE*, Ch. 38, p. 304)
- 33) "Truly it was impossible to dissociate her presence from all those wretched hankerings after money and gentility that had disturbed my boy- hood -- from all those ill-regulated aspirations that had first made me ashamed of home and Joe--from all those visions that had mised her face in the glowing fire, 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. In a word, it was impossible for me to separate her, in the past or in the present, from the innermost life of my life." (*GE*, Ch. 29, pp. 235-236)
- 34) "Joe was a well-knit characteristic-looking blacksmith; in his holiday clothes, he was more like a scarecrow in good circumstances, than anything else. Nothing that he wore then, fitted him or seemed to belong to him; and everything that he wore then, grazed him." (*GE*, Ch. 4, p. 23)
- 35) "Dear Joe, I hope you will have children to love, and that some little fellow will sit in this chimney corner of a winter night, who may remind you of another little fellow gone out of it for ever. Don't tell him, Joe, that I was thankless; don't tell him, Biddy, that I was ungenerous and unjust; only tell him that I honoured you both, because you were both so good and true, and that, as your child, I said it would be natural to him to grow up a much better man than I did." (*GE*, Ch. 58, pp. 479)
- 36) "The most prominent object was a long table with a table- cloth spread on it, as if a feast had been in preparation when the house and the clocks all stopped together. An epergne or centre-piece of some kind was in the middle of this cloth; it was so heavily overhung with cobwebs that its form was quite undistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus, I saw speckled-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstance of the greatest public importance had just transpired in the spider community." (*GE*, Ch. 11, p. 84)
- 37) "Alien, unauthorized, self-named, at the point of entry into the language code and the social system it implies, Pip will be in the first part of the novel in search of a plot, and the novel will recount the gradual precipitation of a sense of plot around him, the establishment of portents of intentionality." (Brooks 1980, p. 506)

- 38) "I could not have said what I was afraid of, for my fear was altogether undefined and vague, but there was great fear upon me. As I walked on to the hotel, I felt that a dread, much exceeding the mere apprehension of a painful or disagreeable recognition, made me tremble. I am confident that it took no distinctness of shape, and that it was the revival for a few minutes of the terror of childhood." (*GE*, Ch. 28, p. 230)
- 39) "If the wind and the rain had driven away the intervening years, had scattered all the intervening objects, had swept us to the churchyard where we first stood face to face on such different levels, I could not have known my convict more distinctly than I knew him now, as he sat in the chair before the fire. No need to take a file from his pocket and show it to me; no need to take the handkerchief from his neck and twist it round his head; no need to hug himself with both his arms, and take a shivering turn across the room, looking back at me for recognition. I knew him before he gave me one of those aids, though, a moment before, I had not been conscious of re- motely suspecting his identity." (*GE*, Ch. 39, p. 319)
- 40) "I was in England again - in London, and walking along Piccadilly with little Pip - when a servant came running after me to ask would I step back to a lady in a carriage who wished to speak to me. It was a little pony carriage, which the lady was driving; and the lady and I looked sadly enough on one another.
 "I am greatly changed, I know, but I thought you would like to shake hands with Estella too, Pip. Lift up that pretty child and let me kiss it!" (She supposed the child, I think, to be my child.)
 I was very glad afterwards to have had the interview; for, in her face and in her voice, and in her touch, she gave me the assurance, that suffering had been stronger than Miss Havisham's teaching, and had given her a heart to understand what my heart used to be." (*GE*, Appendix A, pp. 508-509)
- Secondo Bwler-Lytton il finale era eccessivamente triste e sicuramente sarebbe stato poco apprezzato dal pubblico vittoriano che era solito aspettarsi un *happy ending* come quello che poi Dickens ha inserito nella pubblicazione definitiva:
- 41) "I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her." (*GE*, Ch. 59, p. 484)
- 42) "her profound unfitness for this earth on which she was placed". (*GE*, Ch. 49, p. 399)
- 43) "I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off the meshes". (*GE*, Ch. 27, p. 224)
- 44) "That was a memorable day to me, for it made great changes in me. But, it is the same with any life. Imagine one selected day struck out of it, and think how different its course would have been. Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day" (*GE*, Ch. 9, p. 72)