

**Dickens's Construction of the Search for Identity in
*Great Expectations***

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Abstract

This thesis reviews Dickens's construction of the search for identity that is apparent in his novel *Great Expectations*. A brief analysis of the socio-economical background of Victorian England and Dickens's personal life demonstrate how several factors have considerably influenced writing *Great Expectations*. This research focusses on the different literary devices which Dickens uses to emphasise the theme of identity. The thesis is accompanied by an original piece of creative writing in the form of a fictional autobiography. The literary devices that have been identified during the close reading of the extracts of *Great Expectations* have been used in this piece of writing. The use of these literary devices is discussed in the exegetical statement.

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Introduction

Great Expectations, which is perhaps the most famous novel written by Charles Dickens, features the theme of self-identity. The protagonist, Pip, is in search of his own identity throughout the narrative and the reader experiences the development that Pip goes through whilst on this quest. As an inspiration for the theme of *Great Expectations*, Dickens uses the Victorian period, the time in which he lived (Smith 7). To emphasise Pip's struggles and the theme of identity, Dickens uses a number of literary devices. This thesis particularly focuses on his use of charactonyms, eye dialect, metonymy and imagery.

This research starts by providing information on the developments that Victorian England experienced in the nineteenth century. It also demonstrates the conflicts that characterise these changes. Furthermore, it considers Dickens's personal life which involves his own exploration of his existence and the complications that this caused. These events may have been an inspiration for *Great Expectations* as well. Eventually, the manner in which these two components are portrayed in the book is made evident, mainly regarding the protagonist Pip.

In the methodology section, the use of literary devices within *Great Expectations* are briefly discussed in relation to Pip's quest. It is portrayed how these devices were found in the novel and in what manner the close reading was performed on the extracts, which leads to the identification of specific literary devices.

In the findings section, the specific literary devices found in the extracts are presented and clarified. The connections between these literary devices and the theme of identity are discussed, while considering where they occur in the extracts.

The research part of this thesis is accompanied by an original piece of autobiographical fiction. It is inspired by my own experiences, in which I have attempted to use similar literary devices to the devices that Dickens uses as identified in the research

section of this thesis. This is not an attempt to copy Dickens's work or his writing style but to write a story concerning a similar theme with a comparable use of literary devices, mainly regarding character development. Further insight into the reason for using certain literary devices in particular parts of the narrative is provided in the exegetical statement.

The findings of this research will be used as part of my own creative development as a writer, mainly regarding character development and to explore various methods which are available to novelists when writing about the search for self-identity or the theme of identity in general. I also aim to gain more knowledge of creating lively narratives. It is important that readers and above all, novice writers, like myself, acknowledge the employment of literary devices in texts such as this one since that is what creates depth within the text and adds meaning (Eagleton 1). Skilful employment of literary devices is one of the factors that makes writers, such as Dickens, great writers.

It is significant to conduct this research since it will aid novel writers and readers in understanding the process of writing a fictional narrative, or other types. Understanding this process will then result in a greater knowledge of the multiple levels within a text, if these are present, which create a greater depth within a story. For instance, the theme of identity in Dickens's novel might not be as apparent to some readers as it would be to others. The use of literary devices emphasises this theme. However, if the reader is not aware of these devices or the theme, they will not read the text to its full potential. Furthermore, being able to understand the depths and different levels of literature will improve the reader's empathy and other social capabilities. As Rivkin mentions, the phenomenon of literature dates back to classical Greece, when Plato expressed the importance of it. He argued that "literature should educate the young in good behaviour" (Rivkin XII). When building a new civilisation, Plato also argued that literature would improve the people's empathy towards each other (Rivkin XII). She also shows that throughout history, the importance of literature has been researched

by many great scholars such as Kant, Samuel Johnson, and Matthew Arnold in connection to its positive effect on social capabilities for its readers. Therefore, it is important that research is conducted which explores the different levels within significant literary works, such as *Great Expectations*.

Victorian England

The Victorian period in England is known to be one of the periods of most rapid development in English history. Moreover, struggles that were associated with these changes were an increase in poverty and the reinvention of religion. Mark Twain commented in 1897, “British history is two thousand years old, and yet in a good many ways the world has moved farther ahead since the Queen was born than it moved in all the rest of the two thousand put together” (qtd. in Greenblatt 1017). Greenblatt adds that this movement was particularly apparent in England and it brought England to its highest point as a world power. London expanded from two million to six and a half million inhabitants in this period (1017). As Robbins and Wolfreys mention, a single identity was a phenomenon which no longer existed and was replaced by the phenomenon of multiple identities, which is closely connected to the political, social, and economic changes that happened during at that time (2). These developments were closely related to the industrialisation of the country that had started at the beginning of the Industrial Revolution. However, even though industrialisation had been stimulating development, it also generated many social and economic conflicts for the Victorians. As Greenblatt explains, many of them suffered from “an anxious sense of something lost, a sense too of being displaced persons in a world made alien by technological changes that had been exploited too quickly for the adaptive powers of the human psyche” (1018). Others, however, also shared a sense of satisfaction regarding the industrialisation and developments that England experienced.

One of the conflicts that was associated with the advancements of the period was a severe increase in poverty (Clark 11). There was a division between the rich and the poor (Greenblatt 1023). As a result of severe poverty, industrialisation introduced child labour into England. Children were working in factories in poor working conditions and bad hygiene to be able to support their working-class families (Greenblatt 1028). Religion was caused to

be reinvented due to the developments that happened in the nineteenth century. “Religious tensions increased markedly during the period” (Paz 5). Moreover, Greenblatt argues that “Disputes about evolutionary science, like the dispute about religion, are a reminder that beneath the placidly prosperous surface of mid-Victorian age there were serious conflicts and anxieties” (1028). Paz comments that the reinvention of religion caused another divide in England (5). Even though calculating a percentage is complicated, literacy increased exceptionally during the nineteenth century. This can be concluded from the major increase in availability of works to read (Greenblatt 1034). The Victorian period created an identity crisis for England. As Mallet argues in his book about novels and masculinity in this period, “the novel mattered in Victorian England in part because it offered a way of exploring, questioning and reinforcing values and beliefs, including beliefs about gender, role and identity” (xii).

As researched by Watkins, Dickens’s life reoccurs in his works and in his characters (1). His own life is where he drew inspiration from and his childhood is said to be one of the most important parts of his life which inspired his writing. Most of the information provided about Dickens’s childhood is sourced from his own stories (Watkins 10). As a result, this information is extremely subjective and one-sided. However, since this research focuses on Dickens’s interpretation of his works and his experiences rather than anyone else’s, this is not an issue. It is suggested by Watkins that there is no way to be certain whether Dickens, for instance, indeed had a mother who was “so burdened with regressive infantile securities” that it was hard for her to give young Charles the support that he really needed (11). She adds that there is also no way to know whether he was truly forced to create another self after denying his true self. However, “if these things did happen to him, we should expect to find that some in his work dealt with these powerful unconscious motivations” (11). It is not considered to be significant whether these events genuinely occurred in this particular way. The essential

component of these events is how Dickens experienced them. Watkins states that in Dickens's works we can indeed find a "preoccupation with maternal deprivation, the split self, the destruction of the second self and the rebirth of the true self" (11). Correspondingly, Smith argues that personal experience is found in Dickens's works through the form of metaphor (7). Watkins discusses how Dickens experienced loneliness and anxiety in 1843. These feelings were heightened in the years thereafter with the result of these topics being revealed in his works (Watkins 149). Moreover, Smith argues that Dickens felt imprisoned by his family and that there are a few "anticipations of Freud which have their roots in Dickens's own meditated experience" (5). Watkins also states that "in all but a few of his books he shows us what it feels like to be, or to have been, a child who can never find what it has never been given, its birth right of love" (153). This is extremely evident in the theme of *Great Expectations*, as Smith explains that Dickens's problems with his negligent parents are indeed objectified by him "and transformed into a comprehensive artistic vision of a parentless, above all fatherless, world" (7).

One of the main themes of Dickens's *Great Expectations* is evidently the search for the self and for one's own identity, mainly in relation to the protagonist Pip. Eagleton mentions that Dickens is preoccupied with human identity and its mysterious forthcoming (144). These preoccupations were presumably sparked by Dickens's own childhood and experiences, though it may have been subconsciously. Furthermore, Morris argues that Pip's 'self-naming' in the first chapter of the book, where Pip says, "I called myself Pip" (Dickens 3), "holds out hopes for signification in general and for some continuously stable self in particular" (Morris 81). Morris adds that Joseph Gold's view is that "by using the first-person Dickens eliminates himself and this makes clear his moral-psychological conviction that the remaking of oneself by the confrontation with the past and one's own nature is essential to being fully alive and aware in the present" (79). He also states that a 'pip', generally, means

“any mark, step, or degree that signifies a difference ... therefore Pip’s name suggests an unrealized potential for signification” (80). Pip’s ‘self-naming’ gives him a “desire to stand outside his narration, to make his words objective, independent tracings of an autonomous self, a continuous life”. In other words: it gives Pip a desire to have a self-identity, to be his own self.

The complications that accompany Pip’s search become evident in his description of life as a “universal struggle” (Dickens 3), as mentioned by Cheadle (78). He adds that Pip has a “lime-kiln sense of a frighteningly attenuated hold on identity” (Cheadle 85). Capuano comments that in “Pip’s emotional search for Estella’s true identity is a displaced search for his own identity” (205). He also mentions the novel’s identity politics (Capuano 187). Pip’s search in *Great Expectations* and the general theme of the narrative is emphasised by Dickens through using certain literary devices. They construct Pip as a character. The following methodology section shows how these literary devices have been found in the novel and which methods have been used to identify them.

Methodology

By using the CLiC Dickens concordance, the use of words connected to the theme of identity were tracked down in the story. The Wordsift vocabulary search was then used to create an overview of the words that occur in the highest frequency in the chapters of *Great Expectations*. CLiC Dickens was used for the entire novel, while Wordsift was used for every chapter separately. Wordsift created vocabulary webs for every chapter, containing the items that occurred in the highest frequencies. Every chapter's word-web was checked to see which chapters contained the highest frequency of words associated with the theme of identity. The most frequent words were found to be linked to the description of characters, which is a part of characterisation. The words were then distinguished by dividing them into two categories. The first category contained words related to biographical information and the second category contained words related to physical information. Some words were placed in both categories. Table 1 shows which words were found in these categories.

Table 1

Words found in Chapter 18 and Chapter 20, volume 2 of *Great Expectations* per category.

	Category 1: Biographical information	Category 2: Physical information
Chapter 18, Volume 1	Joe, Pip, man, name, Biddy, Jaggers, young, gentleman, person, stranger, Wopsle, friend.	Gentleman, person, eye, hand, looking, looked, young, man, head, stranger.
Chapter 20, Volume 2	Pip, gentleman, boy, man.	Gentleman, head, looked, eye, looking, saw, boy, face, look, hand.

By dividing the words into categories, it became clear which chapters contained the highest frequency of identity-related words. After concluding that volume 1, chapters 12, 18, volume 2, chapters 17, 18, 20, and volume 3, chapters 1, 11, and 17 were the fragments that contained the highest quantity of connections to the theme of identity, two chapters were selected by identifying the events in these extracts and choosing the most relevant extracts regarding the narrative. These turned out to be volume 1, chapter 18 and volume 2, chapter 20. CLiC Dickens was then used to confirm the quantity of the selected words in both chapters. The word-webs that were created by Wordsift can be found in Figure 1 and Figure 2.

Chapter 18 was chosen for three reasons. It includes a key moment in Pip's quest for identity where he learns about his liberal benefactor and sets out to become a gentleman. Secondly, it marks the important transition in Pip's life from childhood into adolescence. Furthermore, it was one of the extracts that contained the highest quantity of words related to the theme of identity, as can be seen in Figure 1. Volume 2, chapter 20 was selected because it contains another key moment in Pip's quest. This is when Pip learns that Magwitch is the liberal benefactor. This passage also shows a transition of Pip's adolescence into adulthood.

Eventually, these two extracts were used for a close reading to find the literary devices used by Dickens and to identify them. Literary devices can also be called language devices or literary techniques; however, this term is different to the term literary element. Whereas literary elements are elements in a text that are not necessarily inserted on purpose by the writer, such as theme and characterisation; literary techniques or literary devices are constructions within the text, which are deliberately used by the writer "usually in an attempt to create some kind of artistic meaning in the piece" (Coconi).

Findings

A fictional narrative consists of three major parts: plot, setting and characterisation (Chatman 19-20). Characterisation is closely examined here, since this is the part that most overtly features the development of characters. It also is the part that is mostly associated with the search for identity. When using a concordance for *Great Expectations*, it was found that the word 'name' occurs 121 times in the novel. Furthermore, 'myself' occurs 235 times. When keeping in mind that Pip is the narrator of the novel, 'myself' largely refers to Pip.

Chapter 18 was the first extract to undergo a close reading. This extract contains the moment in the book in which Pip hears about his "liberal benefactor" (Dickens 126) for the first time. One aspect that is noticeable here is that Dickens changes the way that Pip narrates from chapter 14 onwards, when Pip enters adolescence. His choice of words and voice are more mature compared to chapters 1 to 13, when he is still a child. There is considerable confusion found in his narration in the early chapters, whereas there is a sense of morality in his narration from chapter 14 onwards, including chapter 18.

Chapter 20 in volume 2 was chosen as the second extract since this chapter contains another significant moment in the text where Pip finds out who his liberal benefactor is. This moment marks a large development in Pip's life and especially in the search for his own identity. This chapter also marks a new part in the narrative, as Pip has just turned 23 years old and is now an adult. Pip's voice seems to have changed again and matured more since he has now entered adulthood. In this extract, it is revealed that Magwitch, the convict introduced in the first chapter, is the beneficial benefactor that gave Pip the fortune to become a gentleman which Pip thought was given to him by Miss Havisham. This newly acquainted knowledge is what marks a large development in the novel. Before Pip came into this great fortune, he envied the higher classes and when he was trained to become a gentleman he was ashamed of his lower-class relations. Since Pip thought and hoped that

Miss Havisham wanted Pip to marry Estella and that was why she had chosen him to become a gentleman, his dreams are crushed when he learns the truth about his wealth. His 'great expectations' are crushed as one would say. Pip's definition in the story has collapsed upon hearing this news. Everything Pip ever believed has been turned inside out. He envied the upper-classes when he was younger and became ashamed of his lower-class relations when he ascended to the higher class. Now he learns that his beneficial benefactor is in fact a lower-class convict. In this chapter, Pip's sense of identity is entirely disturbed. Everything he believed to be is not what he thought he was which means this extract is a good portrayal of Pip's search for his identity and especially of the struggles that he experiences during this search.

Concerning the literary devices used as a characterisation technique, one of the most apparent throughout the entire novel and in most works by Dickens is the use of **charactonyms**. Charactonyms can be found in the naming of characters when uncommon names are used that resemble the character's traits, as explained earlier. Even though this device occurs throughout the novel, in chapter 18 this is particularly relevant because Jaggers is introduced into the plot. His name is an example of a charactonym. The word 'jaggers' can be seen as a projection of Jaggers's prickly manner, since a 'jag' can be defined as a stab or a prick. Furthermore, Biddy's name, which is actually her nickname, projects her biddable and kind traits. As Gordon states, "Joe Gargery – has not a romantically heroic name, but it is one taken from actual life, and of all the names in the book it has the least suspicion of weakness or of fictitious peculiarity. His is the "normal" personality needed to give a wholesome tone to the study of abnormally eccentric or morbid characters" (33-34). Consequently, even though these names are all connected to traits of their characters and thus to their identities, these identities are not Pip's. However, as Gordon states, these characters and their names, Joe in particular, have relations and influences on Pip's character and his traits. Jaggers's

prickly manner mostly occurs in contact with Pip in chapter 18, hereby influencing Pip's personality by his reactions. The contrast between Joe and Pip add more significance to Pip's personality by contrasting both their personalities. Even though the use of this literary device emphasises the theme which is evident in the novel by revealing parts of the characters' identities to the reader upon first reading their names, it does not refer to the theme of self-identity, since the identities that can be extracted from the names of the characters are provided by Dickens.

In the first extract, Dickens uses a difference in language spelling as a characterisation device, called **eye dialect**. This is seen in the character of Joe Gargery, the blacksmith who is married to Pip's sister who is now Pip's guardian and they both act as Pip's parents. Joe is seen as a so-called common man and his accent magnifies this. Dickens chose to make that accent apparent in whenever Joe speaks. The first manner in which Dickens make Joe seem like a character that is not formally educated, is by not fully writing out certain words in Joe's direct dialogues. For instance, Joe says "to go free with his services, to honour and fortun'" (Dickens 128). Here, the last letter of the word 'fortune' has been left out and has been replaced by an apostrophe. This gives the reader the feeling that Joe is an uneducated working man. Dickens magnifies this by writing some words in the way that Joe would exactly say them and combining some words to make a new one. This, for instance, is done on page 129 when Joe says "which I meantersay" (Dickens 129). This is a good example of how Dickens uses these literary devices to emphasise the theme of identity, since it distinguishes Joe's personality and thereby also distinguishes Pip's personality by showing how Pip is similar to Joe in some ways. However, it also shows how Pip is different to Joe as well in the way that he can read and teaches Joe how to read and by the fact that Pip has great expectations of being a part of a higher class whereas Joe seems to be content with the way he is.

The use of eye dialect can also be found in the second extract. However, here, it is used for Magwitch. Magwitch seems to have a heavy accent and it is written out exactly as he would say it with an accent. This can be seen when he speaks to Pip for the first time, “It’s disapinting to a man, [...] after having looked for’ard so distant and come so fur” (Dickens 288). This has the same effect as Joe’s accent and uneducated way of speaking. It distinguishes Pip from these characters, especially now that Pip has become a gentleman in this part of the book. It also emphasises that Pip’s benefactor is someone of a lower class than Pip himself is, which is what adds to Pip’s dream being disrupted, as mentioned before.

The use of **metonymy** as a literary device can be found several times in chapter 18. For instance, as seen in the first part of this extract, when Jaggers is described, the words ‘forefinger’ and ‘finger’ continually occur in the text. This metonymy of Jaggers’s identity is connected with the charactonym that is Jaggers’s name as mentioned beforehand. The stabbing nature that comes to mind when hearing a name such as Jaggers is connected with the constant mentioning of fingers and Jaggers pointing his finger at Pip and Mr. Wopsle in the beginning of the chapter. Furthermore, the pointing of his finger at Pip emphasises the fact that Jaggers looks down on Pip in this part of the novel. This influences Pip’s identity by contrasting Jaggers’s dominance to Pip’s weakness, which is connected to Pip’s charactonym, meaning innocence.

In Chapter 20 of volume 2, metonymy can be found as well. However, in this extract it occurs in combination with **imagery**. Magwitch is introduced as though he is a new character in the novel by Pip in this chapter because Pip has not recognised him yet. This introduction is probably also meant to create suspension for the narrative. In this extract, Magwitch is described vividly. This is an example of imagery, since Dickens describes this supposedly new character vividly. What is interesting in this chapter, is that Magwitch is described through Pip’s visualisation of him. “Moving the lamp as the man moved, I made

out that he was substantially dressed, but roughly; like a voyager by sea. That he had long iron grey hair. That his age was about sixty. That he was a muscular man, strong on his legs, and that he was browned and hardened by exposure to weather” (Dickens 287). By letting Pip introduce Magwitch, Pip’s identity is emphasised through Pip’s visualisation of him. Pip’s description contains metonymy. By using words like “substantially”, “roughly” and “iron grey” to describe his appearance, connotations can be made with a prisoner, which Magwitch used to be. This can be traced back to the first chapter in the novel, where Pip meets Magwitch for the first time and when Magwitch is described and it is mentioned that he has got “a great iron on his leg” (Dickens 4). Upon first meeting Magwitch, words like “terror” are used when describing Pip’s reaction to Magwitch. This is a big contrast in imagery compared to how Pip reacts now when he sees this ‘stranger’ in his house where words like “resentment” are used to describe Pip’s reaction. This change in imagery from Pip’s reaction when he was six years old to his reaction when he is 23 years old, shows the progress and development of Pip’s character and therefore also his quest to find himself.

In the second extract, **pathetic fallacy** is used as a literary device, as can be seen by “so furious had been the gusts”, and “violent blasts of rain” (Dickens 286). Here, human traits are given to inhuman phenomena to emphasise the severity of the weather and to add to the imagery of this passage. Furthermore, by giving these phenomena human traits, the character’s emotions are being referred to and therefore emphasised. It can be said that by using these personifications in his novel, Dickens emphasises the sense of identity by, in a way, adding identities to phenomena which would normally not have one. This, in its own way, then adds to the search for Pip’s self-identity which is the reoccurring theme throughout the novel. The use of pathetic fallacy emphasises the characters’ emotions in some parts like in this key part in the narrative, thereby drawing attention to Pip’s emotions and struggles during his quest.

Discussion

By considering the research section of this thesis, it can be concluded that Dickens uses a selection of particular literary devices to emphasise the theme of identity which is evident in *Great Expectations*. These devices emphasise Pip's quest which is an important underlying theme within the narrative. Moreover, it can be seen that the time in which Dickens lived and his personal life may have heavily influenced his works and therefore also *Great Expectations*. The Victorian period was a period full of changes and conflicts that were associated with them. Furthermore, Dickens experienced a quest for his own identity as well which presented him with conflicts. It is believed that these events have influenced his works significantly.

Whilst researching *Great Expectations*, the main focus has been on characterisation as one of the three major parts of which a fictional narrative consists. This was done since characterisation is the part that is mostly associated with the topic of identity. During the search for the literary devices that Dickens uses, characterisation remained the main focus. To be able to find these literary devices in the novel, the CLiC Dickens concordance and Wordsift have been used. They allocated the most frequent words in each chapter, after which from this selection, the words associated with the theme have been selected. The chapters with the highest frequency of words associated with this theme have then been selected and a close reading has been executed. As seen from the close reading done on the selected extracts from *Great Expectations*, a selection of literary devices has been found to exemplify Dickens emphasis on Pip's quest. These devices being charactonyms, eye dialect, pathetic fallacy, and metonymy. Each of which complement the underlying theme in the novel. Another phenomenon that can be found in both extracts that were used for the close reading, is a change in Pip's voice compared to the previous chapters. This change of voice

can be associated with Pip's character development, which then can be associated with characterisation.

This research has been conducted to improve the understanding of significant literary texts for the reader and novel writers by exploring the underlying themes in different levels of the narrative. However, since this research was limited and focussed, there would still be the availability to explore other levels of this novel, or others. To genuinely improve the understanding of certain texts for their average reader, more research would be needed regarding *Great Expectations* and on other key novels from the past and present.

I, Dainty

My mind trailed off as I looked around me. I'd never really been here but I quite liked it. The artwork of the small village that it lay in, the dartboard and the pool table all dressed in dark ebony with hints of red. I did vaguely remember a night here after too many shots but I had never really seen it in a somewhat sober state. Everything looked a lot darker. As my eyes caught the window, I noticed that it was raining heavily. Big grey clouds covered the entire sky. I don't think I had seen rain as violent as this since when I was about 17 years old, 7 years ago now.

“Dainty?”

His face showed a puzzling expression while he looked at me when he said my name. I was so lost in my thoughts that I had forgotten what I was actually doing here. Clément was looking straight into my eyes. He had always been there for me and he was always so gentle and kind. This was the first actual date we ever went on though, so his question had thrown me off.

A few seconds earlier he had asked me what I really missed in my life. Not really the most standard question to ask on a first date if you ask me. Though I now realised that it had really struck a chord with me. It was also the first moment I realised that I knew the true answer to that question exactly, even though I would've never thought I would.

“A home.”

I said this while I was trying to not break into tears or come across too insecure. How had I never actually realised this until Clément (of all people) asked me this question? Weird. He did seem genuinely interested in my answer, so I explained it as much as I could.

Although my parents had tried their best to give me and my sister the best home possible throughout our childhood, not counting that little setback when the divorce came through, I

had realised recently that it wasn't as great as I thought it had been. I wasn't seeing a psychologist once a week just for fun of course. Some things had just really messed me up. And those things caused me to feel somehow estranged when I left my parental home, which only consisted of one parent at that time, to go and study. I just didn't feel like I still had a home. Now it's hard to pinpoint the exact moment when this feeling started to occur. It could've been just after my parents got divorced, or when I moved out. Although I remember moments from my childhood in which I not felt comfortable, or accepted, or 'at home' anyway. I'd actually always had in that country. It just didn't feel like *me*, like *I* should be living there.

I can still remember the moment in which my parents told me and my sister that they were getting a divorce and I don't think I will ever forget it. I was sitting outside under the canopy watching the gushing rain fall from the darkest clouds I had ever seen. I was chatting to my friends on my laptop, as we always used to do then, when I suddenly felt very weird inside. It felt like something in the atmosphere had changed. As though everything around me was suddenly different, and somehow, I knew exactly what had happened. I still, to this day, have no idea how I knew exactly what was happening but it is engraved in my mind forever. My parents were talking in the kitchen and something in the tone of their voices told me what was going on. I had never heard my parents talk to each other like this, even though, in a way, it didn't sound different at all. They weren't screaming, they weren't crying. Their tone of voice was just different. Someone else would probably have not even noticed. All of these things actually just happened in a split second, but there was so much going on in my mind that it felt like an eternity. And before I knew it, my mum called me and my sister's name and said that there was something she and dad needed to tell us, and whether we could come into the kitchen for a second. Those words sound so ridiculous now... *For a second*, as if

after that second everything would just go back to normal. As if it was just something they needed us for, *for a second*. As if that *second* would not be something that would change our lives forever. It sure had caused me to feel even more like I didn't belong anywhere.

My mum always told me that she knew she was going to name her first girl Dainty from when she was only herself still a teenager. She never really told me why she wanted to call me that though. In my mind, I associated Dainty with a pretty flower, like a Daisy but more present and flamboyant. I had looked it up in the meantime though, and I saw that my name did mean elegant and pretty, which are words that I would definitely associate with a flower. However, it also meant fragile and delicate apparently. I am not sure whether my mother was aware of this when she chose the name, but somehow, I believe she did. And I believe that somehow, she knew how I was going to turn out. Delicate and fragile indeed. Pretty and elegant, not so much. I was the clumsiest person you'd ever meet and I sure was not pretty, although my Mum would've probably said otherwise. People had said that my eyes reminded them of a summer meadow on a warm day, seeing how green they were, a warm green. My eyes were the only thing I did kind of like about myself. My mum's eyes were ice-blue, the coolest eyes I'd have ever seen, though. Quite the opposite of a warm green. I never really understood how our eyes could be so different when our faces looked so much alike.

I had always been a cheerful, bubbly girl as others would have probably described me. And I still was. However, this sense of not belonging had quite taken its toll on me, even though I might have not showed it on the outside. I tried my best to find that home I didn't seem to have, I looked everywhere. Coincidentally, I subconsciously tried to find a home by trying to find a guy. I know now that that was not the best idea. I was never really on my own because there was always a guy that I would be seeing. I was known as 'dirty Dainty' amongst my

friends, 'flirty' would've made more sense but they liked the alliteration. If I would not be dating someone for about a week it was seen as shocking and every few months or so I would be heartbroken again. At least, at that moment I thought I was heartbroken as to where I now know it must have been more disappointment that filled me. Disappointment that this hunt for a guy (aka a home) had been unsuccessful again. And again. And again.

To fill that emptiness inside of me I used to go shopping at least every week, and sometimes more. I felt that if people liked the way I looked, and especially when they complimented me about my appearances, I felt a bit happier. But getting compliments from others was transformed into being liked by others in my head and caused these regular shopping trips to become an addiction. At one point, I was spending around £500 per month on clothes, shoes, bags and accessories, which is not possible when you're a student with an income of about £800 per month. I did love the rush I got when I saw the perfect high heels, that perfect coloured sequin jacket and those amazing see-through purses. I loved to make a statement even though I was also incredibly insecure. When I finally got a job, it was in a clothing store, which meant that all the money I earned went straight back into their tills. But at one point, I wasn't getting as much joy out of it as I used to, the kick was gone. At that point, I felt that this could not go on like this any longer so I went to see a psychologist.

That's where I learnt about everything. That my childhood wasn't really what I thought it was, that I was somehow trying to fill a void and that apparently, I didn't have a place where I felt truly at home. Well, there was one place, but that was a bit further away and involved an aeroplane to get there. Somehow, I had always felt like I belonged in England and that's why I went to London about 3 times a year, or more often if possible. Now, I had made my mind up. I was moving to England and I was going to follow my

dreams. And next week Friday would be the day. Whether this might have been an escape strategy, I didn't know, but I did know that right now, this was what would make me happy.

Exegetical Statement

This piece of autobiographical fiction features the protagonist, Dainty and her story about her life and the realisation that she does not really have a home or even feels like she belongs in the country she lives in. She looks back on things that have happened in her life when she comes to that realisation and introduces herself to the reader all before taking the step to leave the place that she does not belong in to move to the place she does belong in. This exegetical statement provides more information on why they were used in particular places in the narrative.

The first device used is **imagery**, when the protagonist describes her surroundings while she is on a date. By using dark colours in the description of her surroundings, there are connotations with the loaded, heavy question that is being asked and the realisation that the protagonist has in this moment. Furthermore, when the protagonist tells the reader about her eyes, imagery is used again by using warm colours and associations with warm summer meadows which represent the protagonist's trait of being kind and warm.

The second literary device that is used is **metonymy** by drawing the reader's attention to the eyes of the protagonist. The eyes are mentioned multiple times and by describing them later in the narrative, they are emphasised as the most important body part of the protagonist. Eyes are often associated with truth and honesty and they are one of the most sensitive organs which can then be connected to the protagonist's identity as being honest and truthful, though sensitive and fragile. More about her identity is being shown by the imagery later in the narrative, when describing her eyes. After the description of the protagonist's eyes, her mother's eyes are being described, which is another instance of metonymy.

The third literary device used here is **pathetic fallacy**. The description of the weather in the beginning of the narrative is used to represent the protagonist's feelings and emotions in that moment. The heaviness of the clouds and the rain that falls down depicts the heaviness

of the conversation and how sad and down she feels when she realises what her answer is. As she says later, she was trying not to cry. The reference to when the protagonist was 17 years old is referring to when her parents split up, which is the flashback later in the narrative, connecting these emotions to that moment as well. That flashback is also the second instance in the narrative in which pathetic fallacy is used. The weather in that moment is similar to the moment in the beginning of the narrative, referring to two big events in the protagonist's life: the separation of her parents, and the realisation that she does not feel like she belongs in the place she lives or has a true home.

The fourth literary device that has been used in this narrative is **charactonyms**, firstly used when the protagonist's name is mentioned. Dainty was chosen because it means elegant and pretty but also delicate and fragile. This represents the protagonist's character traits. Later, she explains the origin of her name and whether she thinks that she identifies with the meaning of it. Furthermore, the second use of a charactonym can be found in the name of the guy she is on a date with, Clément. Clement means mild and calm, which is the opposite of the protagonist's traits. Clément was turned into a French name to emphasise the sense of alienation that the protagonist is feeling regarding the country she lives in.



VERKLARING KENNISNEMING REGELS M.B.T. PLAGIAAT

Fraude en plagiaat

Wetenschappelijke integriteit vormt de basis van het academisch bedrijf. De Universiteit Utrecht vat iedere vorm van wetenschappelijke misleiding daarom op als een zeer ernstig vergrijp. De Universiteit Utrecht verwacht dat elke student de normen en waarden inzake wetenschappelijke integriteit kent en in acht neemt.

De belangrijkste vormen van misleiding die deze integriteit aantasten zijn fraude en plagiaat. Plagiaat is het overnemen van andermans werk zonder behoorlijke verwijzing en is een vorm van fraude. Hieronder volgt nadere uitleg wat er onder fraude en plagiaat wordt verstaan en een aantal concrete voorbeelden daarvan. Let wel: dit is geen uitputtende lijst!

Bij constatering van fraude of plagiaat kan de examencommissie van de opleiding sancties opleggen. De sterkste sanctie die de examencommissie kan opleggen is het indienen van een verzoek aan het College van Bestuur om een student van de opleiding te laten verwijderen.

Plagiaat

Plagiaat is het overnemen van stukken, gedachten, redeneringen van anderen en deze laten doorgaan voor eigen werk. Je moet altijd nauwkeurig aangeven aan wie ideeën en inzichten zijn ontleend, en voortdurend bedacht zijn op het verschil tussen citeren, parafraseren en plagiëren. Niet alleen bij het gebruik van gedrukte bronnen, maar zeker ook bij het gebruik van informatie die van het internet wordt gehaald, dien je zorgvuldig te werk te gaan bij het vermelden van de informatiebronnen.

De volgende zaken worden in elk geval als plagiaat aangemerkt:

- het knippen en plakken van tekst van digitale bronnen zoals encyclopedieën of digitale tijdschriften zonder aanhalingstekens en verwijzing;
- het knippen en plakken van teksten van het internet zonder aanhalingstekens en verwijzing;
- het overnemen van gedrukt materiaal zoals boeken, tijdschriften of encyclopedieën zonder aanhalingstekens en verwijzing;
- het opnemen van een vertaling van bovengenoemde teksten zonder aanhalingstekens en verwijzing;
- het parafraseren van bovengenoemde teksten zonder (deugdelijke) verwijzing: parafrasen moeten als zodanig gemarkeerd zijn (door de tekst uitdrukkelijk te verbinden met de oorspronkelijke auteur in tekst of noot), zodat niet de indruk wordt gewekt dat het gaat om eigen gedachtengoed van de student;
- het overnemen van beeld-, geluids- of testmateriaal van anderen zonder verwijzing en zodoende laten doorgaan voor eigen werk;
- het zonder bronvermelding opnieuw inleveren van eerder door de student gemaakt eigen werk en dit laten doorgaan voor in het kader van de cursus vervaardigd oorspronkelijk werk, tenzij dit in de cursus of door de docent uitdrukkelijk is toegestaan;
- het overnemen van werk van andere studenten en dit laten doorgaan voor eigen werk. Indien dit gebeurt met toestemming van de andere student is de laatste medeplichtig aan plagiaat;
- ook wanneer in een gezamenlijk werkstuk door een van de auteurs plagiaat wordt gepleegd, zijn de andere auteurs medeplichtig aan plagiaat, indien zij hadden kunnen of moeten weten dat de ander plagiaat pleegde;
- het indienen van werkstukken die verworven zijn van een commerciële instelling (zoals een internetsite met uittreksels of papers) of die al dan niet tegen betaling door iemand anders zijn geschreven.

De plagiaatregels gelden ook voor concepten van papers of (hoofdstukken van) scripties die voor feedback aan een docent worden toegezonden, voorzover de mogelijkheid voor het insturen van concepten en het krijgen van feedback in de cursushandleiding of scriptieregeling is vermeld.



Universiteit Utrecht

In de Onderwijs- en Examenregeling (artikel 5.15) is vastgelegd wat de formele gang van zaken is als er een vermoeden van fraude/plagiaat is, en welke sancties er opgelegd kunnen worden.

Onwetendheid is geen excuus. Je bent verantwoordelijk voor je eigen gedrag. De Universiteit Utrecht gaat ervan uit dat je weet wat fraude en plagiaat zijn. Van haar kant zorgt de Universiteit Utrecht ervoor dat je zo vroeg mogelijk in je opleiding de principes van wetenschapsbeoefening bijgebracht krijgt en op de hoogte wordt gebracht van wat de instelling als fraude en plagiaat beschouwt, zodat je weet aan welke normen je je moeten houden.

Hierbij verklaar ik bovenstaande tekst gelezen en begrepen te hebben.

Naam: Sammy Godding

Studentnummer: 5523753

Datum en handtekening:

20 – 06 – 2018

Dit formulier lever je bij je begeleider in als je start met je bacheloreindwerkstuk of je master scriptie.

Het niet indienen of ondertekenen van het formulier betekent overigens niet dat er geen sancties kunnen worden genomen als blijkt dat er sprake is van plagiaat in het werkstuk.

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