

The Axis Of Desire Holding Pip And Magwitch In Dickens's Great Expectations(Part Iii)In Terms Of Greimas's "Actantialmodel" : A Study In Literary Discourse

By
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1 . INTRODUCTION

Part Three of Dickens's Great Expectations, as a phase of the protagonist's life, summarizes the story of another special character in GE, that is Abel Magwitch, as an impressing actant in the protagonist's life. Magwitch, as Miss Havisham and Pip, has his own expectation created out of actions and roles done by other actants in the text . He is a remarkable man so filled with gratitude over a small incident in the past that he devotes his life to repaying the small boy who helped him. In short, Magwitch's expectation is to make Pip gentleman in a full sense and so his expectation is great .

Magwitch's great expectation is simply a revenge, as that of Miss Havisham. His revenge was against the crooked social system with judges only by appearance and circumstantial evidence and not by evidence based on facts. That is why he spent most of his life in Australia which is miles and miles away from England and separated by two oceans. In spite of the truth that anyone who is sent off there is not expected to be seen again, Magwitch has great expectation to adventure and risk his life just to see Pip as a gentleman and to repay the kindness that Pip and no one else had shown him throughout his life. Being away doesn't prevent Magwitch or even is a hindrance in his way to be in contact with his ultimate goal. Abel Magwitch's insistence on accomplishing his ambitions inspires him to pursue ways of connection with Pip, in order to be near and there all the time. He starts with sending Pip the "two- one -Pond notes " by means of a messenger (a man with a file) (GE,p: 65) after a period of time since his first meeting with Pip on churchyard, to end with allotting all he own to be Pip's and to spend it as real gentleman. Doing so, Magwitch keeps himself in touch with Pip's world and his only means of communication is either by couriers who act on trust or by means of a personal agent like Jaggers, " ' *concerning a guardian ,' he went on. ' There ought to have been some guardian, or such like, whiles you was a minor. Some lawyer, may be. As to the first letter of that lawyer's name now.would it be J ? ' "* . (GE, p:26).

Applying the actantial model, the third part of the study , successfully predicts the evaluation point of the text as a whole ,for it re-portraits the accurate roles of the real actants, sine the ultimate truth is revealed. The applicability of the model assures its

uniqueness in comparison with Part One and Part Two, in that the number of actants is increased, taking into account the fixed number of functions of the model in general. Some functions of this detectable point, have been held by more than one actant, or even by an actant that acts another function in the same model. On the top of that, the protagonist transfers from one function to other playing different roles. As an object, Pip is simply turned on to be helper, after the truth is revealed within the evaluation episode. Further, Pip at once was unconscious sender, or let dare to prove, as ultimate sender (see the conclusions).

2. The Structuralist Approach

The term structuralism is basically concerned with structure ,and more particularly ,with examining the general laws by which they work. It also has the tendency of reducing the individual phenomena to absolute instances of such laws. The belief that the individual units of any system have meaning only by virtue of their relation to one another . In a story,for instance,the different items may be related by means of parallelism, oppositions, inversion, equivalence, and so on.In any structure, the individual unites are replaceable while the internal structure remains stable. Structuralism, then , refuses the obvious meaning of the story and investigates instead to isolate the deep structures within it .There is still a sense in which one can say that the contents of the narrative are its structure, even though the particular contents of the text are replaceable.This resembles the belief that the narrative's subject is that of its own internal relations, its own modes of making sense, that is why narrative is in a way about itself.

3. Algirdas Julien Greimas

Algirdas Julien Greimas (1917 – 1992) was a Lithuanian linguist, who was considered as an important figure in French structuralism, especially in semiotics- the study of signs and sign processes which studies the structure and the meaning of long wage more specifically _ mainly in 1960s and 1970s. A research group working with him and his theories become known as the **Paris School of Semiotics** and also played an important role in the development of his theories.

Greimes's works, however, were not translated into English before the 1980, for this reason his theories did not become so well _ Known internationally. Another reason for that ignorance is the fact that Greimas's texts were considered to be quite technical, allusive and somehow difficult to comprehend. Greimas, through his writings, see semiotics, in general as a still incomplete scientific project and the theoretical principles that he had established needed to be completed and transformed (Perron, 1987 : xxxi). Lot of time in interpretation on the part of the reader due to the incomplete and developing nature of Greimas's theories was the reason behind the lack of early comprehensive translation. However the most applied theoretical contribution has been the “ Semiotic Square” , while the second most popular one is

the "Actantial Model".

Greimas is primarily interested in semantics, and his structuralist approach to the matter of meaning has produced two famous books, "Semantique Structurale", 1966, and "Du Sense", 1970.

Greimas's theory of sign depends on Saussure's, in that a sign is an entity made up of two sides. The "signifier" something physical such as sounds, letters, gestures, etc. and the "signified" which refers to the image or concept to which the physical thing refers. Greimas used the name "signification" to the arbitrary relation that exists between the signifier and the signified. Moreover, 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" (e.g. the sign 'black' takes on its value in terms of all the absent colours of the chromatic paradigm) (Perron, 2006 :157).

Essentially, Greimas's work attempts to describe narrative structure in terms of an established linguistic model derived from the Saussurian notion of an underlying "langue" or competence which generates a specific "parole" or performance, as well as from Saussure's and Jakobson's concept of the binary opposition. As a linguist, he was focusing on the structuralist approach and he was influenced by de Saussure and Hjelmslev in linguistics. Levi-Strauss and Demezil in anthropology, Marcel Merleau-Ponty in phenomenology, and Propp in folklore, had influenced Greimas greatly. The structuralism, phenomenology and narratology became the traditions that guided his approach most (Parrot, 1989 x-xi). In structuralism, for example, the isolated element is meaningless since its meaning is caught in relation to other elements which comprise together a structure to be studied.

Greimas aimed to create a theory capable of studying and explaining scientifically meaning and signification. Since linguistics originally attempts to systematize the structures of language and this idea became a model across all human sciences (Schleifer, 1983 : xii-xv), Greimas's semiotic studies then, were interested in developing a type of semio _ narrative grammar that could account for how meaning becomes articulated. His 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 organized 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). The generative trajectory represents the key area of Greimas's theory. The generative trajectory is a process in which the articulation of meaning moves through three levels, from a fundamental

one, surface one, and discursive level which can be separated (ibid, xxviii_xxix). In addition to the three different levels, the generative trajectory can also be divided between the syntactic and semantic sub - Components at each level.while conversation from one level to the next is more complex, the basic logic and elements remain the same on all levels.

Generative Trajectory			
	Syntactic Component		Semantic Component
Semiotic and Narrative Structures	Deep level	Fundamental Syntax	Fundamental Semantics
	Surface levels	Surface Narrative Syntax	Narrative Semantics
Discursive Structure	Discourse Syntax Discoursivization actorialization temporlization specialization		Discursive Semantics Thematization Figurativization

Diagram No.(1) Generative Trajectory

Greimas and Courte’s 1982 : 134) (

3.1. Greimas’s Actantial Model

Vladimire Propp (1928) analyzed the basic plot components of the Russian folk tales to identify their simplest irreducible narrative elements which can be shown in contemporary everyday narratives, or in the semantics of literary texts, or analyzing the tales of primitive people. Propp applied formalist method to the research of narrative structure. According to the formalists, structures of a sentence can be broken down into analysable elements, i.e. “morphemes” and Propp used this method to analyse folktales. His system includes the model notions of “pro-habitation” and “lack”, which generate the stories of transgression and quest respectively.

Propp ignores verbal aspects of folktale, such as tone, rhythm, time and mood of narration, he works with texts rather than voices in order to investigate tales, that is why his work was more fruitful with semiology and anthropology but not with phonetics.

According to Greimas, “our fundamental concepts of meaning present themselves to us through the opposition we feel to exist between basic “Sememes” or semiotic units (Hawkes, 2003 : 69). This idea is similar to that of phonemic structure of a language which depends on the principle that a sound’s function is determined by what it is “phonemically” felt to “oppose” as much as by what it phonetically is. For example, “tall” is defined by our sense of its opposition to “short”. As we notice “contrastive orderings of this sort form the basis of what Levi-Strauss has called” socio-logic’ of

the human” (ibid) and the way we perceive the world around us.

Actually, Greimas argues, the perception of oppositions underlies “the elementary structure of signification”, “ we perceive differences” he continues “and thanks to that perception, the world “take shape” in front of us, and for our purposes (Greimas, 1966:19). According to him, we perceive differences between these “semes” (the minimal units of signification) according to two opposed pairs, so our structuring perception requires us to recognize in the following way: **A** as opposed to **B** as-**A** is to-**B**. in short, the “elementary structure “involves recognition and distinction of two aspects of an entity: its opposite and negation. We see **B** as the opposite of **A** and -**B** as the opposite of **A** , but we also see **A** as the negation of **A** and **B** as the negation of **B** (ibid 18-29).

These structures are so deep and they shape the elements of our language, its syntax and the experiences which appear in the form of narratives (Hawkes, 2003:70). Greimas states that these binary oppositions form the basis of a deep-lying “actantial model” whose structure derives and generates the surface structure of individual stories. This idea goes hand in hand with that of Saussure’s langue and parole, and that of Chomsky’s notion of competence which precedes performance. From that we infer that the structures of human’s language shape the structures of his stories, which seem different on the surface and the “structural analysis reveals that they are derived from a common “grammar” or as Greimas calls the “enunciation – spectacle “(ibid). Thus, the content of the actions changes as well as the actors themselves, but the enunciation-spectacle remains the same (Greimas : 173).

At the surface level the structure of the enunciation- spectacle is shown through different actants who embody it, as parole to its langue. These actants have a phonemic not a phonetic role, in that they act on the level of function not content (Hawkes, 2003:71). In short the deep structure of the narrative generates its actants at a level beyond that of the story’s surface content. Greimas’s ideas in understanding the deep structure of narrative involve Propp’s investigation of the deep structure of folklore, Levi-Strauss’s appeal of the structure of myth and Souriau’s work on theatre. Like the structural linguist, Greimas looks for the underlying grammar of narrative; he wished to find semantic and grammar behind any “manifestation of narrativity “.

Like Propp, therefore, Greimas investigates a “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.

The notion of “actant” is basic in the Greimasian approach to the narrative. But the technical use of “actant” is derived from the syntactic model of Lucien Tesnière for

whom "actants are beings or things which in some capacity and in whatever manner, even in the capacity of mere onlookers and in the most passive manner participate in a process" (Tesnière, 1959, as cited in Manjali, 1994:88). The concept of actant is important in the structuralism of narratology or regard each situation as the minimum independent unit of a story. In linguistics, the function of verb is considered by Tesnière as most important in dependency grammar, so the term actant is invented, then many persons that accompany a verb.

- 1- "Prime actant" the nominative case.
- 2- "Second actant", the accusative case.
- 3- "Third actant", the dative case (Wikipedia)

Julia Kristeva, on the other hand, attempts to understand the dynamic development of the situations in narrative with Greimas's "Actantial Model". She thinks that the subject-object positions can mutually be changed, accordingly the helper-opponent positions are changed. Moreover, the subject-object pair sometimes changes the position of helper-opponent pair. (Wikipedia)

Greimas expanded Propp's contribution about 40 years 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 regularized Propp's spheres of action (mentioned earlier) 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.** It 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. Greimas (1983) remarks that the third actantial category must be seen as only circumstances and not as true actants.

Depending on Propp's material, Greimas then framed a model, shown in diagram (2.2), where the object of subject's desire is also the object of communication (ibid: 197-207).

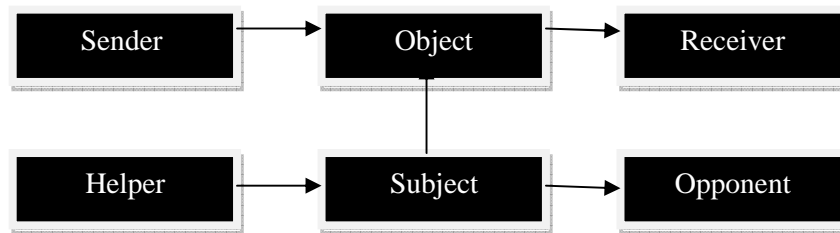


Diagram No.(2) Greimas's Actantial Model

(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 the following diagram .

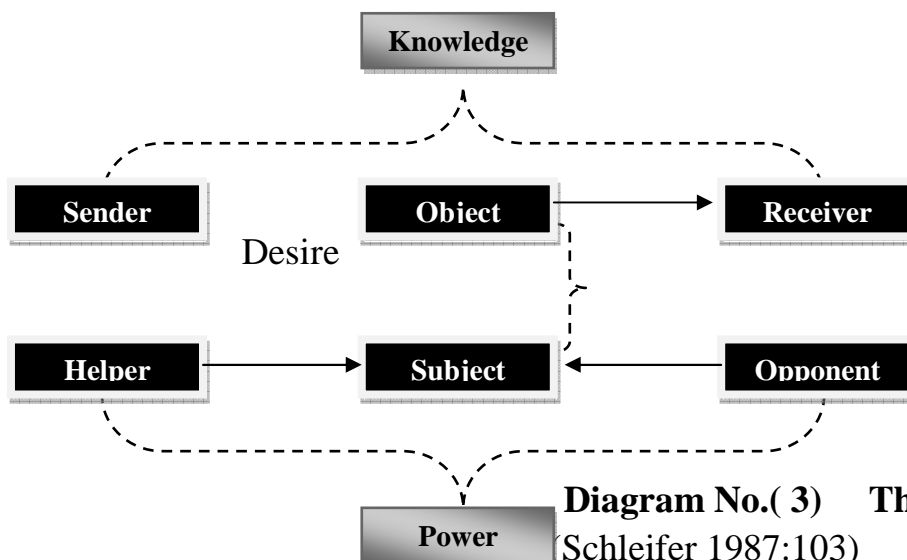


Diagram No.(3) The Actantial Schema

(Schleifer 1987:103)

The “Actantial schema”, as a conceptual network can be applied to non- narrative discuses such as philosophical or religious discourses, for example, “*The new testament*”, where God is the sender; Mankind the receiver; Jesus the subject and helper; and Satan the opponent (Hebert, 2011:77-79).

In the analysing specific narratives (a novel) for example, Greimas shows how this instance of narrativity is related to the process of making meaning, i.e (Semiosis). To illustrate that he made a distinction (following Propp) between actor and actants. An actor is seen as the actual character that follows the structure logic of narrative deep structure. Those actors always fulfill the position of structural functions and thus are related to “actant”. For example, a character can serve different functions such as “acting subject” or “passive object”. Moreover, a narrative action may involve a character,who is the “sender”; a character who act as the “object”; and a character that serves as receiver . Based on Propp’s Morphology, Greimas also searches the

actantial opposition, helper/ opponent: those characters who aid or hinder the desire of the protagonist. In Greimas's model a single character can at different times in the narrative act different actantial roles: one actant can be manifested by several actors, and conversely, one actor can at the same time represent several actants.

Greimas aims to go beyond the notion of simple list by searching for the structure which refers to the relation among actants besides the interpretation of the meaning of the actions of the actants. As such, for him, the more important is not the list of actants but the semantic structure which exists among them.

4.The Axis Of Desire Holding Pip And Magwitch In Dickens's Great Expectations (Part Iii)In Terms Of Greimas's "Actantial Model"

4.1. Magwitch's great expectations ¹

One evening, on Christmas Eve, Pip, an orphan who is about six years old, stands alone and cries in a churchyard near some marshes in Kent- while staring at the gravestones of his parents as well as those of his siblings, who died soon after his birth, this little and a " shivering bundle " of a boy is suddenly terrified by a voice of a large and scary man who springs up from behind a tombstone and threatens to cut Pip's throat if he doesn't stop crying. The man, dressed in a prison uniform with iron shackle around his legs, gets Pip upside down to empty his pockets searching for food. After finding a piece of bread that falls from the boy, the convict starts questioning him, Pip tells him that he is orphan and lives with his sister, Mrs. Joe Gargery, the wife of a blacksmith, about a mile from this church. The man orders Pip to go down to his house and bring him back some food and a file for his leg iron, otherwise Pip would lose his life by a friend of the convict who eats little boys' livers. Pip agrees to meet him next morning, then the man walks back into the marshes.

At home, and during the dinner, Pip prefers to preserve his meal to the convict and nervously steals a piece of bread. Early the next morning, Pip steals food and a pork pie from the pantry shelf and a file from Joe's forge and runs back to the marshes so that the convict won't starve (and also the convict won't rip his guts out).

Next morning, Pip creeps out of the house to the marshes to meet his convict. In his way he meets a man, wet and cold dressed as the convict, but when he turns out to be a different man from the one who had met him the night before. The other man has a badly bruised face and wears a torn hat. He runs away from Pip without speaking to him. Pip finally finds his convict to hand him the food and file. The man reacts with anger once Pip tells him about the other convict whom Pip thinks of as the man who eats livers of little kids. Pip leaves the convict filing at his iron and runs back home. The convict soon captured, but he protects Pip by claiming to have stolen the items himself.

When Pip is old enough (early teens), he begins an apprenticeship at his brother-in-

law's smithy, thanks for Miss Havisham's financial support. Pip grows with great hatred to his job as apprentice to Joe, dreaming of something better than being just a common boy, mostly

'This title is supposed by the researcher given to the last part of Dickens's *Great Expectations*. because he wants to be a gentleman to fit Estella's social status with a hope to marry her.

One day a lawyer named Jaggers appears with strange news, a secret benefactor has given Pip a large fortune, and Pip must come to London at once to start his education as a gentleman. Pip joyfully supposes that his own wishes have come true. He thankfully assumes that Miss Havisham is his secret patron and that she intends to get him married to Estella.

Several years go, one stormy night, a convict called Magwitch, who was a familiar figure to Pip barges into Pip's room, announcing that he, not Miss Havisham, is the source of Pip's fortune. He tells Pip that he has dedicated his life to making Pip a gentleman because he was so moved by Pip's boyhood kindness, and that he made a fortune in Australia for that very purpose.

At the beginning, Pip is disgusted with Magwitch and treats him haughtily and nervously. Magwitch, then, tells Pip his whole story from a very young age and how he met a young well-to-do gentleman named Compeyson " who had the head of the devil ". Compeyson had his hand in everything illegal: swindling, forgery, and other white-collar crimes. Compeyson then recruits him to do his dirty work and soon gets Magwitch into trouble with the law. Both stand before the judge, using his gentlemanly behavior, Compeyson is given a lesser sentence than Magwitch. That is why Magwitch hates Compeyson and wants revenge. Compeyson is the other convict Pip saw in the marshes when he was a kid.

Now Pip knows that the prisoner is now on the run from the law, and that he is using the name Provis in England in order not to be discovered, since he is pursued both by the police and by Compeyson, and that when caught, could be put to death. Suddenly, Pip feels morally bound to help Magwitch escape London. Pip and his friend Herbert, with help from Jaggers and Wemmick, arrange for Magwitch to escape to the continent, the plan being that Pip will accompany him.

The time comes for Pip and his friends to spirit Magwitch away from London. Just before that escape attempt, Pip is called to a mysterious meeting in the marshes, where he encounters the evil Orlick. Orlick is about to kill Pip when Herbert arrives with a group of friends and saves Pip's life. Pip and Herbert hurry back to secure Magwitch's escape. They try to sneak Magwitch down the river on a rowboat, but customs officers and Compeyson, with a help from Orlick, discover them. The two convicts struggle and Compeyson is drowned. Magwitch is sentenced to death, and Pip loses his fortune. Magwitch feels that his sentence is God's forgiveness, knowing

that Estella is his daughter who is a lady and Pip loves her, to die in the prison peacefully.

5. Description of the main actants of Part Three

Table 1 Characterization of the main Actants of Part Three of GE

A-

SENDER

MAGWITCH (The Godfather)

- 1- *"Hold your nose!" Cried a terrible voice, as a man started up from among the graves at the side of the church porch!"*
- 2- *A fearful man, all in coarse gray, with a great iron on his leg. A man with no hat, and with broken shoes, and with on old rag tied round his head*
- 3- *A man who had been soaked in water and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars*
- 4- *So that his eyes looked most powerfully down into mine , and mine looked most helplessly up into his.*
- 5- *" much of that " said he , glancing about him over the cold wet flat." I wish I was a frog . Or a eel !"*

B-

SUBJECT

Stranger with a file , Mr. Jagers and Mr. Wemmick
(Magwitch's Messengers)

- 1- *The stranger turned his head and looked at me.*
- 2- *He was a secret _looking man who I had never seen before.*
- 3- *The strange man , after glancing at Joe , and seeing that his attention was otherwise engaged , nodded to me again when I had taken my seat , and then rubbed his leg-in a very odd way , as it struck me .*
- 4- *All this while , the strange man looked at nobody but me , and looked at me as if he were determined to have a shot at me at last, and bring me down*
- 5- *He stirred his rum- and -water pointedly at me ,and he tested his rum-and-water pointedly at me.*

C-

Object & Receiver

PIP(Sought _ for Gentleman)

- 1- *I said that I would get him the file , and I would get him what broken bits of*

- food I could , and I would come to him at the Battery , early in the morning.*
- 2- *I felt I must have something in reserve for my dreadful acquaintance*
 - 3- *I was in mortal terror of myself , from whom an awful promise had been extracted.*
 - 4- *But however fast I went , I couldn't warm my feet , to which the damp cold seemed riveted , as the iron was riveted to the leg of the man I was running to meet.*
 - 5- *Pitying his desolation , and watching him as he gradually settled down upon the pie , I made bold to say " I m glad you enjoy it ."*

D-

OPPONENT

COMPAYSON & ORLICK

- 1- *" He set up fur a gentleman , this compayson and he'd been to a public boarding_school and had learning ."*
- 2- *" He set up fur a gentleman , this compayson and he'd been to a public boarding_school and had learning ."*
- 3- *" He was a smooth one to talk and was a dab at the ways of gentlefolks."*
- 4- *" He has a watch and a chain and a ring and a breast _pin and a handsome suit of clothes ."*
- 5- *Compeson's business was the swindling , handwriting forging , stolen bank _note passing and such _ like.*

E-

HELPER

PIP , HERPERT , STARTOP , JAGGERS & WEMMICK

- 1- *"Well dear boy , the danger ain't so great .Without I was informed agen , the danger ain't so much to signify .There's Jaggars , and there 's Wemmick , and there is you .Who is else to inform?"*
- 2- *It appeared to me that I could do no better than secure him some quiet lodging hard by ,of which he might take possession when Herbert returned.*
- 3- *" Herbert and I agreed that we could do nothing else but be very cautious.*
- 4- *As we approached the point , I begged him to remain in a sheltered place , while I went on to reconnoiter.*
- 5- *I called to Herbert and Startop to keep before the tide , that she might see us lying by for her.*

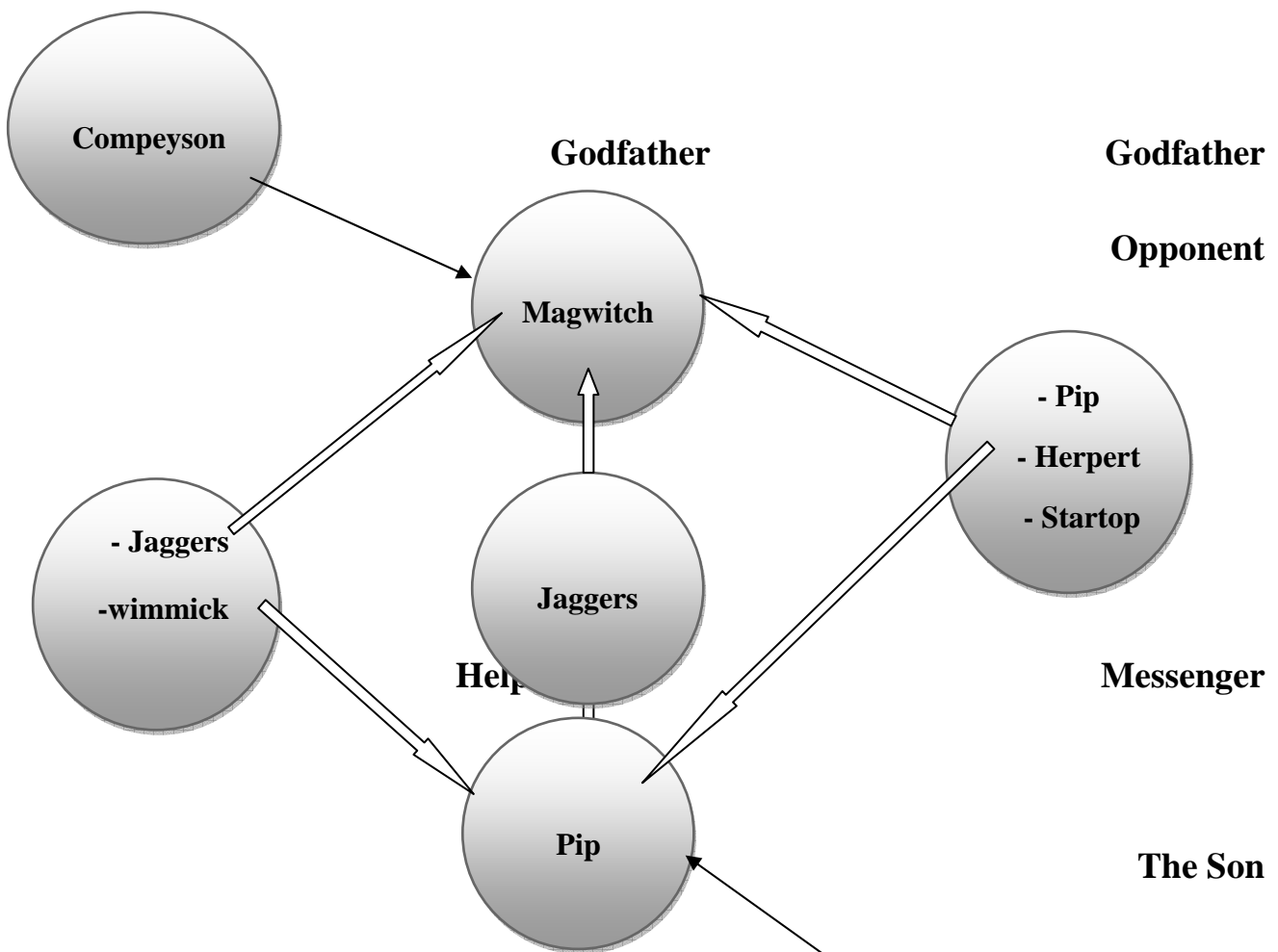
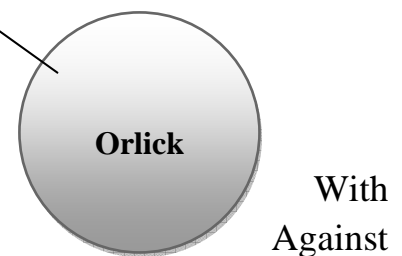
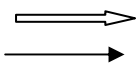


Figure No.(1) Magwitch's great expectations' Actants

Opponent



6. Analysis of "Magwitch's expectation" Through The Actantial Model

The six actants of "Magwitch's fairy tale" are normally divided according to the three axes of the actantial descriptions. On the axis of desire Jaggers, Wemmick, and the stranger with the file, all act as subject-actant within the main structure. The hierarchy of the importance those subjects show depends on how much major or minor each subject is, which in turn depends on their role and functions within the general structure of the tale. Thus, Jaggers, Wemmick, and the strangers with the file are scaling into major, less major, to minor subject respectively. Within the axis of desire, the subject-actant is directed by an authority (Magwitch), as a sender, toward the object-actant (Pip). According to the Actantial Model the axis of desire is generally meant to establish that relationship between the subject and the object.

Accordingly, Jaggers, Wemmick and the stranger, are seen to be in connection with Pip: The connection is of the conjunction sort, since the subject wants the object. Nevertheless, the tale supposes something else : what is intended is not actually the exact conjunction between subject and object, rather it is obviously meant to another one, which is that between the sender _actant and object via the subject actant. As such Jaggers, Wemmick and the stranger with the file act as instrument to fulfill the desire of the sender as the ultimate authority.

From the surface structure of the axis of desire and transmission, the three main actants will be as follows:

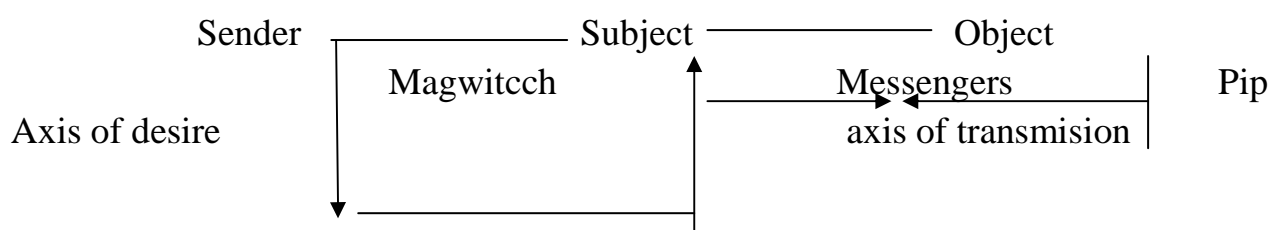


Figure No.(2)Surface Structure of three actants

Explaining that the sender requests the subject to achieve a kind of conjunction between the subject -actant and the object-actant.

What is mentioned above is part of reality or it can be the structure which is first comprehended in reader's mind. The whole truth, or more accurately, the deep meaning is on the contrary. Magwitch, as sender, is really the subject-actant but in disguised for number of reasons: the court had exiled him to New South Wales a long time ago, and being in contact with his object would be breaking the law and sentenced to death, Magwitch assents "*I was put in irons, brought to trial again, and sent for life* . "(GE, 289), he goes on to justify his separation from his object " *And so I swear it is Death....and Death by the rope, in the open street not for from this, and its serious that you should fully understand it to be so.*" (p.273). in addition to that , the conjunction wanted between subject-actants and object-actant ,typically to the overt structure of the present actantial model as mentioned in Figure (2) above, is not that connection for the benefits of the subjects . In other words, Magwitch's Messengers, as subjects , are not in a place to avail themselves of such connection with Pip, as Magwitch may do. Jaggers himself affirms this truth to Pip :

My name isJaggers, and I am a lawyer in London, I pretty well known, I have unusual business to transact with you, and I commence by explaining that it is not of my originating. If my advice had been asked. I should not have been here. It was not asked, and you see me here. What I have to do as the confidential agent of

another, I do. No less, no more.” (P.113)

Being a subject, Jaggers disowns his advantage of being in connection with Pip as an object “ *If my advice had been asked. I should not have been here,*” as well as he denies his role as continuous subject, rather he assures his temporary function within the structure which would vanish once the real subject comes to light. “ *When that person (Magwitch) discloses,.....you and that person will settle you own affairs .* ”, he adds more “*When that person discloses, it will not be necessary for me to know anything about it. And that’s all I have got to say.*”(GE ,p. 238).

6.1. Subject and Object

Admittedly, Magwitch is thought to be the distant subject with a desire to be accomplished with Pip as his target object. The primary action initiated between Magwitch and Pip is better to be analysed in conformity with conjunction/disjunction duality along the fourth episode of Problem _Solution Pattern. Doing so, this will plainly indicate all protagonist’s unpredictable actions that are expected to appear in this part of research.

Within the fourth episode of the episode_ level structure of "**Magwitch’s great expectation** ” the relation between the two main actants takes the form of refusal / acceptance relation as far as the axis of desire of the Actantial description is concerned. In each episode of the structure, that form of duality appears together with number of unpredictable actions produced by the object-actant towards the real subject-actant (godfather). The object in each episode shows unpredictable action expressing his refusal or acceptance of the real subject.

For any Actantial Model there should be an initiating action with which the sequence of events proceeds. In the situation episode which gathers the convict and Pip ,the orphan ,starts with refusal from Pip’s side as his feelings begin by being terrified by the horrible prisoner with rag on his head and with leg- iron in a secluded graveyard. The convict’s first need is hunger and he looks to be filled by Pip. In the marshes ashore, Magwitch meets the seven- year -old boy and tricks him into believing that he has a horrible young fellow who would tear out and eat Pip’s heart and liver if Pip did not help him. The terrified little boy responds out of fear not love. The second conjunction between the two actants is the second meeting which is more civil and sympathetic than the first. Pip even puts away his fear to say, “ *I am glad you enjoy it .* “ (p.16).The kindness Pip shows towards the desperate creature encourages the latter to change his consideration towards the boy. Pip’s action is considered unpredictable if it is compared to his first reaction: as a scared little orphan, being full of fears of a stranger together with kids killer, pip sacrifices his safety when he risks to steal his ill -tempered sister overstepping all his restricted rules just to provide his convict with food and file.

The kind of conjunction between subject and object actants doesn’t take the material

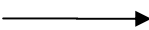
form only. There is rather a kind of psychological connection established between them as a result of the action initiated by the little courageous boy. Those relation are well expressed by Pip's words **"As I saw him go, picking his way among the nettles, and among the brambles that bound the green mounds, he looked in my young eyes as if he were eluding the hands of the dead people, stretching up cautiously out of their graves, to get a twist upon his ankle and pull him in."** (P.6)

The pity Pip feels towards the convict encourages him to turn his disjunction into sincere conjunction, Pip pursues **" When I saw him turning, I set my face towards home, and made the best use of my leg . "** (ibid)(disconjunction)

More he adds :

"But presently I looked over my shoulders, and saw him going on again towards the river, still hugging himself in both arms, and picking his way with his sore feet among the great stones dropped into the marshes her and there, for stepping_ places when the rains were heavy, or the tide was in." (ibid) (conjunction)

On the convict's capture, Pip transfers a loyal, look to Magwitch hoping to prove that he was not involved in his arrest. The innocent eyes successfully generate a compatible gaze from the prisoner of which even pip is unable to interpret :

"As one of the soldiers, who carried a basket in lieu of a gun, went down on his knee to open it, my convict looked round him for the first time, and saw me. I had alighted from Joe's back on the brink of the ditch when we come up, and had not moved since. I looked at him eagerly when he looked at me, and slightly moved my hands and shook my head. I had been waiting for him to see me, that I might try to assure him of my innocence. It was not at all expressed to me that he even comprehended my intention, for he gave me a look that I did not understand, and it all passed in a moment. But if he had looked at me for an hour or for a day, I could not have remembered his face ever afterwards, as having been more attentive ".(p.31) Sender Subject 

Subsequently, being arrested and exiled to life to a place separated from where the object is, the convict turns into a suspended subject shackled with severe bonds and obstacles which hinder him from acting his function as a real subject to transform , as a solution, into sender with power and authority. So far, the godfather uses his

alternative and representative subjects to achieve the conjunction with the object just to protect his identity as a real subject. From distance the sender establishes his join with the object through different instruments : a stranger with a file (as a sign of conjunction) who meets Pip at the inn to hand him Magwitch's first reward: Two one pound notes (p.65), and later on through Jaggers with expected announcement of Pip's inheritance from an anonymous benefactor.

Within the situation episode Pip shows a compound reaction swinging between refusal and acceptance towards the convict reflection that sort of conflict inside of him between the sense of guilt and feelings of pity displaying his shaky personality. Though Magwitch has disappeared for a long period of time, his revelation is subtly prepared for by Pip's continuing connection with crime and criminals: the leg iron to assault his sister, the man with the file, and the two convicts on the stage coach with Pip. All that connects Magwitch with crimes and murderers which cause Pip's refusal to his convict *"The secret was such an old one now, had so grown into me and become a part of myself, that I could not tear it away."* (P.101). In spite of that bitter reality, Pip still preserves that old loyal connection with Magwitch when he keeps the convict away from the crime done against his sister.

“ Knowing what I knew, I set up an inference of my own here. I believed the iron to be my convict's iron the iron I had seen and heard him filing at, on the marshes, but my mind did not accuse him of having put it to its latest use, for I believed one of two other persons to have become possessed of it, and to have turned it to this cruel account. Either Orlick, or the stranger man who had shown me the file.” (p. 100)

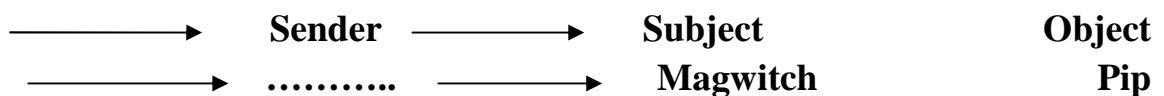


Figure No.(3)The real Axis of Desire of Magwitch's

Figure (3) confirms the original status of Magwitch as a subject-actant within the overall structure of the tale in question. The figure looks with missing sender that raises the question of the possible power that could occupy that assigned slot within the structure. Undoubtedly , for each subject and to achieve the desired connection between it and its object, there should be a recognizable, justified one otherwise, an inadmissible structure is set up. The preceding analysis will justifiably affirm the location and the function of the unknown sender.

Prima facie, Pip inevitably fits the sender spot supported with his ultimate

impregnability as a justificative sender. The spark he lits in Magwitch's soul gives Pip credit to be the sender of his benefactor. That will not, by anyway, ignore the possibility of this function to be shared with another possible actant as the next pages will gratefully prove.

Against his subject which is justified by the new setting, status, and being an actant functioning totally different role in another tale structure_Pip is already subject sent by an authority to be in connection with a desired object (Estella). The rejection shown and the confusion tested result from the intersection of two completely inharmonious actantial models : for an already snobbish subject acting a gentleman role as a member of high social class with an urgent willing to marry a lady, has transformed into distressed object obliged to be in connection with unforeseen subject. Pip laments his destiny with these words:

“The imaginary student pursued by the misshapen creature he had impiously made, was not more wretched than I, pursued by the creature who had made me.”(p.278)

Pip now sadly admits his role as an object within a tale he is not aware of and within a destined structure beyond his expectations which is totally in contrast with the structure of his own tale " **Pip's Fairy Tale**"(part Two of **GE**).The two tales are crossed to put Pip in a spot he is unwilling to be in. Pip's reactions expressed by a number of physical rejection towards the incoming subject. Subject's attempt to join his object by telling him how his lavish life style has been founded, is responded by “abhorrence” and “repugnance” (p.298).

All the responding actions performed by the object are considered to be unpredictable.Pip's rough reaction against Magwitch , who spent his life for Pip _worked his fingers to the boneand fight tooth and nail to make his boy a gentleman, was unpredictable if it is compared to the true act of kindness that Pip demonstrated when he gave the convict meal to eat in the marshes. **“ You acted noble, my boy .. Noble Pip! And I have never forget it !”**(p.263) . with all of his money and education, however, Pip has become much less of a noble “gentleman” than when he was a child. Pip has become less prone to kind acts than when he was a poor shivering orphan in a lonely courtyard with a horrible convict with leg-irons.

These actions demonstrate the upside down transformer of object _actant towards subject _actant in that all his actions turn to be of acceptance type, but again unpredictable if they come to be compared with his recent status within different actantial model: being a high status subject in Pip's great expectation's actantialmodel(Part One of **GE**). Now, Pip decides nonetheless that he does not want to accept more money from his patron, despite the fact he is being bounded by debt

collectors.

For the subject comes to light, " **Magwitch's great expectation** " mocks the structure of **Pip's fairy tale** to destroy all its actants and their fancied functions including Pip's. now object's feelings are thinly veiled to be completely improved as he learns the subject _actant's sacrifices and as he realizes the reality of his function and role once he comprehends the three horrible revelations : Miss Havisham is not his fairy godmother (sender-actant), Pip is not the bestowed son (subject), and Estella is not intended princess (Object). In this respect Stange states that " **Magwitch's fortune has destroyed the gentleman in Pip and it is only by coming to England himself and evoking Pip's finer feelings that Magwitch succeeds in making Pip a real gentleman after all.** " (P.118). Pip then sees in Magwitch a better man than he himself ever was towards Joe (Gilmour, P.143) and he softens.

During his attempt to get his benefactor out of England, a great change is taking place in Pip as he turn his disjunction with Magwitch into unpredictable sincere conjunction regardless of his desired conjunction with an object in his false fairy tale. Now his abhorrence melts away as a piece of ice to love the man who worked hard and escaped, risking his life just to see his gentleman.

The subject couldn't be in real contact with object because of the power of opponents against both of them which could achieve the physical disjunction . While on the second part of evaluation the conjunction between them is ultimately and morally achieved with satisfied outcomes for both actants as they become spiritually united.

6.2. Receivers

Since the receivers in any actantial models are those who benefit from the conjunction between subject and object actants . Pip is reasonably the receiver of the action to be the beneficiary actant. What about the sender or the distant subject, i.e. Maggwitch ?. If we take the semiotic typology into account, we have to distinguish , as for as the connection between the sender/ subject actant and the object are concerned, between an altruistic action (in which the subject is not beneficiary of his own action) and an egoistic action (in which the subject is the only beneficiary of his action or one of them), then we can say that sacrificial -like action done by the subject _together with the power of opponent that acts as sender of him -should be completely altruistic.

6.3. Helper and Opponent

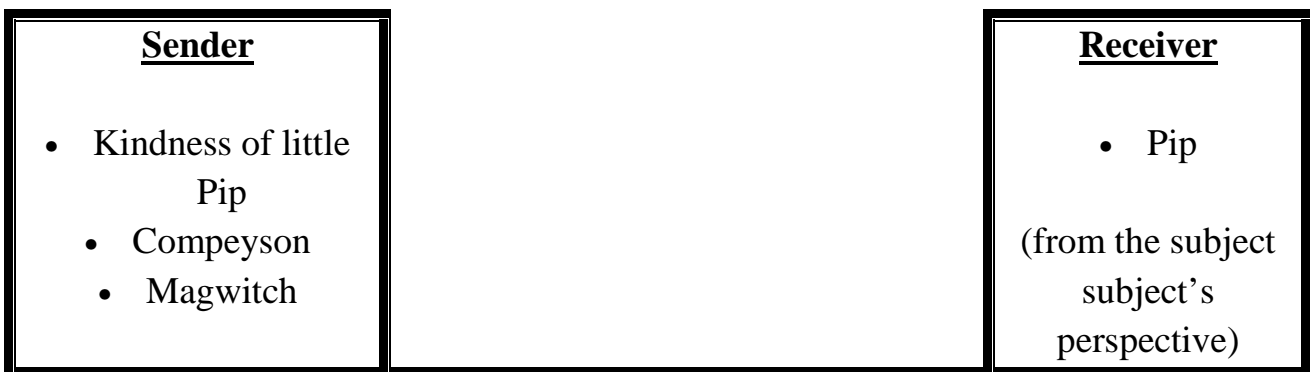
To distinguish the helpers and opponents in the present actantial model, we must first take into account several actions : in order to obtain the assistant to the object, there should be a connection ; and to obtain the connect there should be alternative means ,

or more accurately , a representative subject. In this situation, the stranger man with a file, Juggers and wimmick act as active actants. In the second situation of achieving connection between the sender and the object, the sender should turn into a real subject , and to turn into real subject there should be a sacrifice on the subject part. The opponents here are law, compeyson that act against Magwitch ; and Orlick who acts against Pip. Juggers and wimmick turn how into passive helper. In short, they are possible opponent who do not turn into real opponent . Jagger as a man of law is forced by power of compeyson who succeeds in keeping the subject away from his target object, since he keeps all evidences against the exiled convict even after compeyson death:

“ When his body was found, many miles from the scene of this death ,...he was only recognizable by the contents of his pockets, notes were still legible, folded in a case he carried. Among these, were the name of a banking-house in New south Wales where a sum of money was, and the designation of certain lands of considerable value. ” (p.369)

With all these evidences, Juggers try in vain to be again as an active helper. Orlick, on other hand, because of his diachronic hatred to Pip acts as a minor opponent and helper for compeyson, who could delay the connection between Magwitch and Pip through kidnapping Pip in his isolated cottage in the marshes to give compeyson the chance to find Magwitch’s secret place, and then to catch him and Pip on the night of their escaping.

Pip, Herbert and startup perform as active helpers for escaping both Magwitch and Pip, as shown in the following chart of the Actantial Model :



	<p style="text-align: center;"><u>Subject</u></p> <p>Subject as tools</p> <ul style="list-style-type: none"> • Stranger with file • Jaggers • Wemmick <p>Real subject</p> <ul style="list-style-type: none"> • Magwitch 	<p style="text-align: center;"><u>Object</u></p> <p>General object</p> <ul style="list-style-type: none"> • Revenge <p>Specific object</p> <ul style="list-style-type: none"> • Making pip a gentleman • Getting connected with pip 	
<p style="text-align: center;"><u>Helper</u></p> <p style="text-align: center;">Specific object</p> <ul style="list-style-type: none"> • The stranger with a file • Jagger } • Wemmick } <p style="text-align: center;">helpers who turn to be passive and possible opponent but not real opponent</p> <ul style="list-style-type: none"> • Herbert } • Startop } • Pip } <p><i>Real active helpers</i></p>		<p style="text-align: center;"><u>Opponent</u></p> <p>General object</p> <ul style="list-style-type: none"> • Authority of laws <p>Specific object</p> <ul style="list-style-type: none"> • Compeyson • Orlick • Pip's injury 	

Chart No.(1) The Actantial Model of Magwitch's great expectation

Chart (1) summarizes the primary action as being initiated basically by Pip in, Situation episode, as the initiator number one without ignoring the role of another initiator but with evil intent, or more accurately, he is unaware of being real sender, i.e. that is of compeyson's primary action against Magwitch. The determining nature

of the past is most obvious in Magwitch in that it makes him feel oppressive from court and Victorian society as they keep him far away from England while the real criminal, Compeyson, and since he is a gentleman, is given a light trial.

Coming back as to confirm his connection with Pip, Magwitch turns out to be a real subject but with the risk of being noticed by Compeyson who is really now aware of his opponent's coming. Being a trivial, timid gentleman who is unable to attack the returned villain physically, Compeyson uses another minor opponent who is not really in a position to be an opponent against Magwitch, rather he is a villain to the object himself. That justifies his appearance in different places as disguised spy.

Magwitch, as a deported criminal would be without doubt sentenced to death if recognized by the authorities (the disconnection would be achieved subsequently), Wemmick, as passive helper, using his advices without real action since he is committed to obey the rules, gives his signal to Herbert (the active helper) to lodge Magwitch in the house of Herbert's fiancée. An escape for Magwitch and Pip from England is prepared. They are to put aboard a steamer bound for Hamburg. As it is not possible to be seen at a port due to Magwitch's wanted status, Herbert and Pip decide to row to the steamer from the banks after the steamer has left the port of London. Being severely wounded and unable for doing an active action of rowing, Pip decides to get help from a minor but an active helper: Startop. On the axis of power, the helpers and opponents are now in contrariety positions: Orlick, Compeyson, Pip's injury and the power of law on one hand, and Herbert and Startop on the other hand. The helper fails in achieving the physical desired junction between the subject and object; the opponents with all their powers due to the legal justified tools used, could successfully hinder the conjunction to accomplish: now the real opponent is in real struggle with the subject which ends with the death of both.

7. Results and conclusions

Magwitch resembles the second symbol as Miss Havisham does in the protagonist's life. Being in an illusion of being a hero in his imagined tale, Pip manifests an apparent unpredictable conjunction and disjunction as an object towards his real benefactor: the subject within the structure of Tale Three, these unpredictable reactions are seen to be justified since the object-actant still acts as a subject within another structure (Tale Two). According to the axis of desire which holds subject and object actants, Table(2) below, the relation between the two actants is proved to be mutual regardless of disjunction happen when they first met: as a horrible convict and an isolated terrified child. Both actants confirm their conjunction to each other when the subject absolutely desires his object_ (87) sentences_ out of 95 sentences as general characterization of the subject -actant _ (91.57%) describe the

axis of desire holding the subject and object actants within the Actantial Model of Part Three .Even though the object shows some disjunctions towards the subject especially , his sincere attraction to the subject-actant is affirmed in Table below with (99) sentences _out of the general characterization of the object-actant restricted to this episode _(86.09%). .

Table (2) Subject _ Object Junction according to Axis of Desire/ Part Three

The Actants	Axis of Desire	
<p style="text-align: center;">Subject _Actant Magwitch</p>	Conjunction	Disconjunction
	<p style="text-align: center;">626,627,628,629,630, 631,632,634,635,637, 638,639,640,641,642, 643,644,663,665,668, 670,671,672,673,674, 675,679,680,681,682, 683,684,685,686,687, 688, 689,691,692,693, 698, 699,700,701,702, 703, 706,708,709,712, 713, 714,715,717,727, 728, 729,730,731,732, 733, 734,735,736,750, 754, 757,758,759,760, 761, 762,764,765,767, 768, 780,781,782,784, 820, 829,876,877,833, 858, 870</p>	
<p style="text-align: center;">Object_Actant Pip</p>	<p style="text-align: center;">605,607,609,610,611, 612,613,614,617,618, 621,622,623,663,697, 718,728,729,730,733, 734,736,788,789,791, 792,795,796,797,800, 801,802,803,804,805, 806,807,808,810,811, 812,815,816,817,837, 854,856,859,860,861, 862,863,864,865,866,</p>	<p style="text-align: center;">818,819,821,822,823, 824,825,826,827,828, 829,830,832,834,836, 838,839,840,841,842, 843,844,845,847,848, 850,851,852,853,855, 857,858,879,</p>

	867,868,869,870,871, 872,873,874,875,880, 881,882,883,884,887, 888,889,890,891,892, 893,894,897,900,936, 937,938,939,940,984, 986,988,989,990,991, 992,993,995,996,997, 999,1000,1001,1003	
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The Table above narrates how the unfeigned love the subject exposes to his object turns the object's repugnance (33)sentences_ out of the 115 sentences _ in Solution no.1 within the episode level structure into complete conjunction (99) sentences along the Situation no.2 , Solution no.2, and Evaluation no. 2 episodes. The number of conjunction sentences on either side maintains the real mutual junction established between the subject (as he wants the object to be a real gentleman), and the object (as he gets out of his illusion of being a hero within a structure never constructed) and as the object then reciprocates the subject's heartfelt disjunction with honest conjunction in turn .

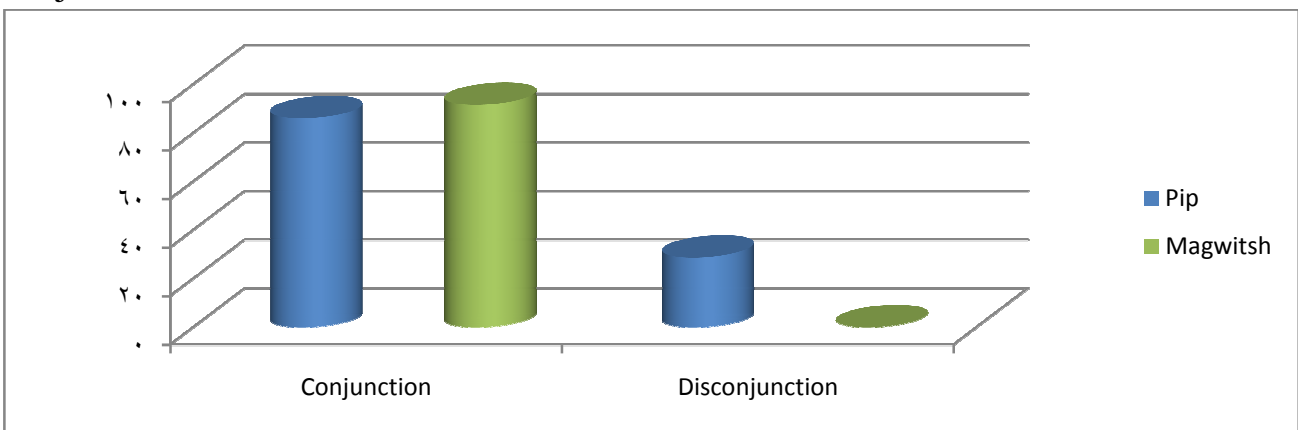


Figure No.(4)Axis of Desire in Part Three

Magwitch , on the other hand , is the father- figure to Pip. At their first meeting , Pip feels the same horror as he meets Miss Havisham , since Magwitch is a convict and a fearful man , again a terrified Pip turns into a helpful instrument for Magwitch as he steals his Sister's pantry to provide him with food and file to save his life and free him from his shackles .Pip, being alone with the convict in the churchyard , is again fascinated by the setting as it gathers them as isolated , deprived , and ostracized figures . The sensation of sympathy towards the poor convict makes Pip solicitous to aid him by any possible way revealing his sincere innocent nature to commiserate Magwitch .

At this stage Pip acts as a subject for Magwitch who now acts as a sender and a beneficiary receiver ; the object is food and file to be stolen for the sender ; the only helper in this actantial structure is Pip's courage to find a way to fetch the desired object ; and his real opponent his sister herself and her punishment together with society's reaction against him if his robbery is discovered .

	Sujet Pip (the kid)
Objet	Robbery (food, file, etc.)
	DestinateurThe convict
	Destinataire The convict
Auxiliant	(+)Positive :Pip's courage
		(-)Negative :Mrs. Gargory, the other Convict (Compeyson)

Diagram No.(4) Pip's mission 1

Being attached to Havisham's world , Pip transforms into snobby character, and dependant personality whose dreams and expectations come true relying on another's elbow grease _an actuality that leads a number of critics to think of Pip as passive protagonist.

GE is described as the one of Dickens's novels whose hero disappears , the idea which is mainly asserted by Chesterton (1911) " *But Great Expectations may be called , like Vanity Fair , a novel without a hero..... I mean that it is a novel which aims chiefly at showing that the hero is un-heroic "* . (P.199) . As such , Pip's consequent actions are attacked for being vicious that show how un-heroic he is . The claim Chesterton adopts is that unlike some other such heroes as Sam Weller and Hercules who vanquish circumstances , Pip is seen as the snob whose actions are approved of how the circumstances can corrupt men (ibid) .

On their first meeting , Pip feels far from intense pleasure once he discovers that Magwitch is his secret benefactor for years , Pip tried desperately to forget the shameful actions he committed in churchyard for aiding the convict _since he at this stage is still charmed by Havishams . Although he appears offended by the common and vulgar behaviour of Magwitch , since he feels ecstatic of being a hero in his hallucinated Fairy Tale , Pip is aware that his becoming a gentleman may never been possible without Magwitch's generosity . Magwitch 's happiness to have finally had the opportunity to reveal himself to Pip , makes his emotions towards Pip out of his control . He delightfully addresses Pip :

“Look'ee here, Pip. I'm your second father. You're my son,—more to me nor any son. I've put away money, only for you to spend. When I was a hired-out shepherd in a solitary hut, not

seeing no faces but faces of sheep till I half forgot wot men's and women's faces was like, I see yourn. I drops my knife many a time in that hut when I was a-eating my dinner or my supper, and I says, 'Here's the boy again, a looking at me whiles I eats and drinks!' I see you there a many times, as plain as ever I see you on them misty marshes. 'Lord strike me dead!' I says each time,—and I goes out in the air to say it under the open heavens,—'but wot, if I gets liberty and money, I'll make that boy a gentleman!' And I done it. Why, look at you, dear boy! Look at these here lodgings o'yourn, fit for a lord! A lord? Ah! You shall show money with lords for wagers, and beat 'em!(GE,P.264)

The kind terms that Magwitch uses in addressing Pip make it quite obvious that he considers Pip kin, the son he never had. He has worked hard and come back risking his life to better that of Pip – the only real friend he has ever met in his past. Considering all these sincere love at once offered by Magwitch, Pip's consequent actions turn upsidedown from snobbish, vain person into that kind and real gentle personality whom Magwitch has first met in churchyard.

Undoubtedly, the nature of the relationship between Pip and Magwitch as the father-figure is of take-and-give form in that they expose a mutual concession for each other. What has been done by Pip for the convict has its impression in the latter's mind and soul in that it encourages him to take a vow that whatever he gains will go to Pip to compensate him and to reward Pip's real heroic deed in challenging his fear, his cruel sister's wrath, his society's view of the discovery of his robbery, and in challenging his licit childhood's scary of being in isolation with a fearful horrible man. For Magwitch, Pip was his real sender who is armed with no 'sword or horse' but his innocent nature together with his fabulous valor in breaking the barriers of fear that any kid of his age or such a situation absolutely feels. Magwitch is grateful for that little hero which urges him to find himself as a man in this world by working hard to earn his living legally, and to repay Pip's courage. Therefore, Magwitch comes with too much love which, in turn, is so impressive in that it gets the vain Pip out of his delusion he jails himself with. Such reciprocal relations holding the two are definitely unique to the extent that they exceed the bond once has tied Pip and Joe – Magwitch's brave actions in adventuring his secure and breaking all barriers of fear of England court just to meet his little gentleman, is inestimable for Pip who, in turn, appreciates Magwitch's courage. As a comparison with what Joe did for Pip (Tale One) as helper and supporting him from his sister and those in her society, all Joe's actions for Pip are some verbal tips, or as Pip himself states "*But he always aided and comforted me when he could, in some way of his own, and he always did so at dinner-time by giving me gravy, if there were any.*" (GE,p.2)."Giving more gravy" is all Joe could do for supporting Pip from other's insults, that's why Joe is the first whom Pip forgets in his journey of wealth.

The reciprocal nature of the relation existing between Magwitch and Pip takes a

number of actantial structures where they are acting as sender, subject , object and helper for each other . As diagram (6-1) exhibits the first mission done by Pip as a hero or as a subject for his sender Magwitch , the following are the other consecutive actantial structures where the two actants perform different actantial roles for each other along their relations as close actants in **GE** :

Sujet Magwitch
 Objet Working hard
 Destinateur Pip
 Destinataire Magwitch
 Auxiliant (+) Magwitche's desire to make Pip
 a gentleman
 (-) no opponent

Diagram No. (5) Magwitch's mission 2

Sujet Magwitch
 Objet Pip
 Destinateur Pip
 Destinataire Pip and Magwitch
 Auxiliant (+) wealth and agents
 (-) compayson

Diagram No.(6) Magwitch's covert mission 3

Sujet Jaggers, wimmic,the stranger
 Objet Pip
 Destinateur Magwitch
 Destinataire Pip and Magwitch
 Auxilliant (+) Pip and Magwitch
 (-) compayson

Diagram No. (7) Magwitch's overt mission 3

These four missions are orbicular in that the relations holding Magwitch and Pip is of take-and –give form with no definite boundaries among them . For each other, those two actants function mutual actantial roles occupying omnifarious structural spots within the overall structure of **GE** , where the Magwitch's great expectation is apparently generated, therefore , Pip acts as a heroic sender and helper for Magwitch and both are the ultimate beneficiary receivers as Magwitch's great expectation is successfully achieved and as Pip gets rid of all his vicious unpredictable actions gained through acting as a subject-actant in his uncompleted

Fairy Tale .

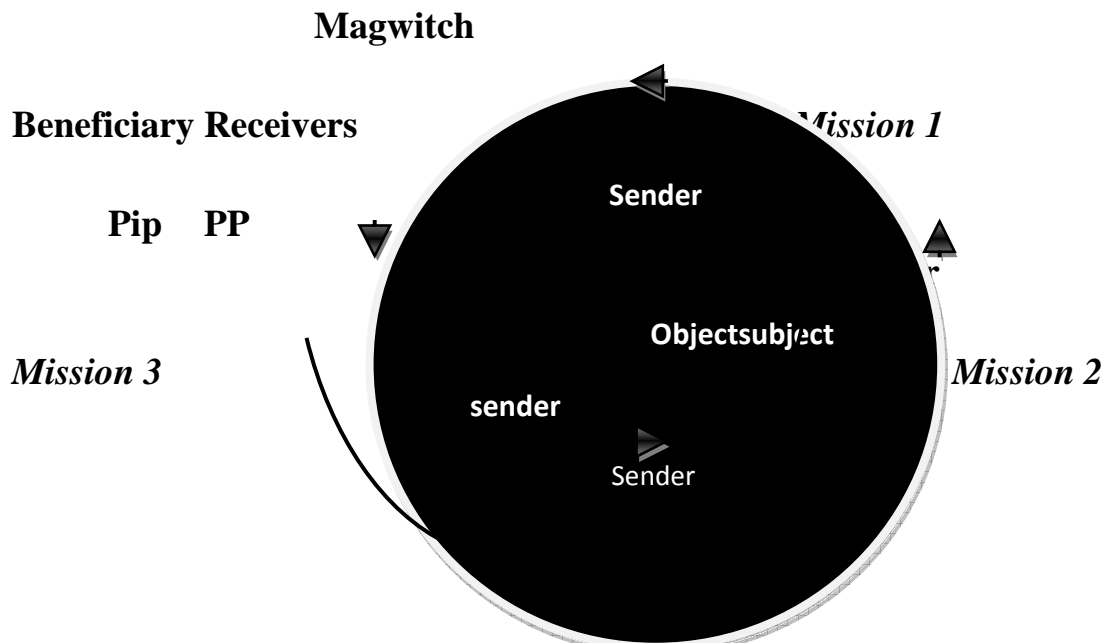


Figure No. (5) Magwitch and Pip circular relation

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APPENDIX

CHARACTERISATION OF MAIN ACTANTS OF PART III OF EG

SENDER

ABEL MAGWITCH

592- "Hold your nose!"Cried a terrible voice ,as a man started up..... "

593- A fearful man, all in coarse gray, with a great iron on his leg.

594- a man who had been soaked in water and smothered in mud

595-who limped , and shivered , and glared....

596- He had long iron _grey hair .

597- That his age was about sixty

598- After darkly looking at his leg and at me....

599- So that his eyes looked most powerfully down...

600- After each question he tilted me over

601- That he was muscular man , strong

602- I was seated on a high tombstone

603- "Much of that !" said he, glancing about him....

604- Then ,he held me by the arms...

605- He looked in my young eyes as if he were eluding

606- He gave me a most tremendous dip and roll.

607- When he came to the low church wall,....

608- At the same time , he hugged his shuddering body

609- He looked sideway here and there....

610- There was the right man....

611- He was awfully cold....

612- I have expected to see him drop down

613- The man took strong, sharp, sudden bites...

614- I now noticed a decided similarity between the dog's way....

615- His eyes looked so awfully hungry ,too.....

616- He was altogether too unsettled ...
 617- In all of which particulars he was very like.....
 618- ... I looked over my shoulder ,and saw him going on again
 619- The last I heard of him,I stopped in...
 620- The last I saw of him, his head
 621- "well " said he "I believe you "
 622- He was already handing mincemeat ...
 623- He shivered all the while , so violently
 624- He was gobbling mincemeat
 625- Some real or fancied sound, some clink....
 626- He did not turn me upside down ,this time
 627-, for he gave me a look that I did not understand.....
 628- But if he had looked at me for an hour or for a day...
 629- My convict never looked at me , except that once .
 630- Suddenly,he turned to the sergeant...
 631- "so" said my convict , turning his eyes on Joe ..."
 632- The appointed punishment for his return...being Death.
 633- "could I make a guess, I wonder," said he ..."
 634- "yes Pip, dear boy , I've made a gentleman on you !...."
 635- "look'ee here, Pip. I 'm your second father..."
 636- "you can't do better nor keep quiet..."
 637- "well,you see it was me ..."
 638- "The shall be yourn , dear boy ,if money can buy 'em. ..."
 639- "From that there hut and that there hiring _out,...."
 640- "And then, dear boy , it was a recompense to me ..."
 641- "The blood horses of them colonists might fling up..."
 642- "All on you ownstockand land ;...."
 643- "I mustn't see my gentleman a-footing it in the mire of the streets ..."
 644- "No, dear boy," he said ,in the same tone as before..."
 645- "I was sent for life .it'sdeath to come back....."
 646- "And so I swear it is death"
 647- whatever he put on , became him less....
 648- "I have seen it , Herbert ,and dreamed of it"
 649- "..... Iam not a-going fur to tell you my life"
 650- "I 've been done everything to , pretty well_ except hanged."
 651- "I've been carted here and carted there ,....."
 652- "I've no more notion where I was born...."
 653- "summun had run away from me"
 654- "I know my name to be Magwitch ,...."

655- ".....,there weren't a soul that see young Magwitch"

656- " I was took up , took up , took up ,..."

657- "This is the way it was ,...."

658- "Then they looked at me ,...."

659- "The always went on agen me about the Devil ."

660- "Howsomever ,I 'm a-getting low,..."

661- "Tramping ,begging ,thieving...."

662- "I got be a man .A deserting solider ..."

663- -It occurred to me as inconsistent , that for any

664-that perhaps freedom without danger was too much apart...

665- "You see , dear boy ,....I was always –looking to this side ..."

666- yet he was as submissive to a word of advice ...

667- It happened ...that his desperate reputation was alluded ...

668-and he had come back to the country where he was proscribed .

669- "you acted noble my boy "said he"

670- "...I think I've got a bright new shilling somewhere.."

671- He looked it out from a handful of small change ...

672- I had seen a face that was strange to me ...

673- I saw ,....that he was holding out both his hand to me .

674- He looked about him with the stranger air

675- I saw him...once more holding out both his hand ...

676- He stopped in his looking at me ...

677- "it's disappointing to a man " he said ..."

678- "...I'm glad you've grow'd up.."

679- He came back to where I stood...

680- He grasped them heartily ...

681- ...I saw with amazement that his eyes were full of tears .

682- "...as the employer of that lawyer whose name begin with J.."

683- "However, you have found me out ,...."

684- "...and , dear boy , how good –looking you have growed ..."

685- "...It was the money left me , ... sent home to Mr Jagers ..."

686- "...that I would for certain come one day and see my boy..."

687- Nothing was needed but this

688- He took out of his pocketbursting with paper..

689- "...All I 've got ain't mine ;it's yourn. ..."

690- "I ain't a-going to be low."

691- "...if danger had been fifty times as great"

692- "...'m here ,because I 've meant it by you..."

693- Once more , he took me by both hands

694- His coming back was a venture ...
 695- "...sit where I can see you"
 696- I felt his hand tremble as it heldd mine ...
 697- I sometimes derived an impression from his manner ...
 698- "...a gold ' un a beauty :that's a gentleman 's...."
 699- "...If I ain't a gentlemanI 'm the owner of such ."
 700- "At last I done it , dear boy ..."
 701- He wound up ,looking round the room...
 702- "...I'm an old bird now ,...."
 703- "If there 's Death hide inside of it ,....let him come out .."
 704-was his triumph in my story .
 705- "This is an ignorant determined man ..."
 706- "...Faithful dear boy ,well done .Thankye...."
 707-he was the least anxious of any of us.
 708- ...for he told me that he hoped to live to see his gentleman ...
 709- "If you knowed....what it is to sit here alonger my dear boy"
 710- "But you don't know it equal to me"
 711- "I was a-thinking through my smoke just then,..."
 712- ...and sometimes stopped to clap me on the shoulder ...
 713- "...I'm quite cotent to take my chance ..."
 714- "...it s best as a gentleman not be knowed to belong ..."
 715-and I heard that old sound in his throat softened now ...
 716- The kind of submission or resignation ...was of a man who was tired out .
 717- A smile crossed his face then ...
 718- ...he was humble and contrite ...
 719- But nothing could unsay the fact that he had returned ...
 720- It was impossible to try him..than to find him Guilty .
 721- That miserable man .. have convinced of his terrors ...
 722- Being here presently denounced ,...
 723- ...and hecaused the death of denouncer ...
 724- He went last of all,....
 725- ...he must prepare himself to Die .
 726- "...I have received my sentence of Death ...,but I bow to yours ."
 727- ...and he held my hand while all the others were removed ...
 728- I noticed more and more that he would lie placidly
 729- Sometimes he wasunable to speak ;...
 730- His eyes were turned toward the door
 731- "...I thought you was late .But I knowed you couldn't be that ."
 732- "...God bless you !You've never deserted me ,..."

- 733- He smiled ,and I understood his touch ...
 734- I laid it there , and he smiled again ...
 735- ...he raised my hand to his lips .
 736- Then gently let it sink upon his breast again ...
 737- ...I knew there were no better words that I could say...
 738- " So I begun with compeyson , and a poor tool....

SUBJECT

STRANGER WITH A FILE , MR. JAGGERS , &MR. WEMMICK(MAGWITCH'S MESSENGERS)

- 739- The stranger turned his head and looked at me .
 740- His head was all on one side ,....
 741- ...the strange man looked at nobody but me...
 742- But he said nothing after offering his Blue Blazes....
 743- The stranger didn't recognise me , but I recognise him...
 744- I had known him the moment I saw him....
 745- I checked off again in detail
 746-and then rubbed leg_in a very odd way ,as it struck me.
 747- The stranger looked at me again ...
 748- It was not a verbal remark ...
 749- He stirred his rum-and-water pointedly at me ...
 750- And he stirred it ...but with a file .
 751- "I wish to have a private conference with you too"....
 752- It began with the strange gentleman
 753- He then put the pocket-book and set the candle ...
 754- "My name " he said "is Jaggers..."
 755- "He is more in the secrets of every place ,I think"
 756- "Now I return to this young fellow,..."
 757- "Stop half a moment ,Mr.Gargery" said the strange man
 758-"Yours!" said he "Mind! Your own ."
 759- "I instructed to communicate to him ," said Mr. Jaggers
 760- "...it the request of the person whom I take my instructions ..."
 761- "...the name of the person who is your libral benefactor remains ...secret "
 762- "...it is the intention of the person ..."
 763- "The condition is laid down your acceptance of it ,..."
 764- "...and the secret is solely held by that person and by me ."
 765- "...in my hands a sum of money ...for your suitable education ..."
 766- "...that you must be better educated ..."
 767- He produced a long purse ...

768- ...and had handed to me from one of my guardian's drawers ,...

769- "Wemmick "said Mr.Jaggers "Take Mr. Pip.."

770- When Mr.Wemmick had put all the

771- "As I told you ...I am the mere agent,...

772- "...but I am not paid for giving my opinion"

773- "...I am not paidto carry your words to anyone."

774- But he now reclined...

775- "You will please consider me your guardian ."

776- "...I am paid for my services,.."

777- "First "...You should have some new clothes ..."

778- "...I think the sooner you leave herethe better ."

779- "...but I shall...be able to check your bills ..."

780- "Now that handsome sum of money,Pip...."

781- "...you are to live until the donor ...appears ."

782- "...until you are in communication with the mere agent ."

783- " You told me ...that it may be years"

784- "... You and that person will settle your own affairs ."

785- "When that person discloses, It will not be necessary ..to know anything ..."

OBJECT

PIP

786-I saw him eat on the marshes...

787- He looked terribly like a hungry old dog .

788- I said that I would get him the file

789- As I saw him go, picking his way among the nettles ..

790- ...I set my face towards home ...

791- But presently I looked over my shoulder...

792- The marshes were just a long....

793- The man was limping ...

794- I t gave me a terrible turn...

795- Though I was hungry ,...

796- ...I must have something in reserve ...

797- ...to put my hunk of bread-and-butter down...

798- Then , as the marshes winds...

799- I was in mortal terror ...

800-from whom an awful promise had been extracted ..

801- I was afraid to sleep...

802- I had no time for verification

803- I stole some bread , some rind of cheese ..

804- I was nearly going away without the pie ...
805- ..and got a file ...
806- ...but however fast I went , I couldn't warm my feet ..
807- I half expected to see him ...
808-"I am glad you enjoy it ."
809- I was very much afraid of him ...
810-poor wretches.
811- I hope ,Joe , we shan't find them .
812- with great dread ...convict supposes that it was I ...
813- He had asked me if I was a deceiving ...
814- Would he believe that I was both imp and hound...
815- I looked at him eagerly.
816- -I had been waiting for him ...
817- It was not at all expressed to me that ...
818- I had asked the question inhospitably
819- I resented it ...
820- I saw him next moment ...
821-half expecting him to be mad .
822- ...and recoiled a little from him ..
823- I could not have known my convict ...than I knew him now .
824-I reluctantly gave him my hands .
825- ... and put him away ...
826- " Stay " I said "Keep off"
827- "Oh, that he had never come !.."
828- I shuddered at the thought ...
829- The wretched man ,...had risked his life to come to me .
830- Whatever he put on , became him less...
831- ... there was something ...hopeless to attempt to disguise him.
832- ...the better I dressed him,...he looked like the sloughing fugitive ...
833- ... said Herbert" He comes here at the peril of his life .."
834- "...you cut the ground from under his feet ,..
835- "I know nothing of his life ."
836- "It has almost made me mad to sit here"
837- ...there were ...people enough who were able and willing to identify him...
838- "Still ,however , you have fund me out ..."
839- "That I cannot wish to renew that chance intercourse ..."
840- "But our ways are different"
841- ...not to disguise that I wish him gone .
842- He watched me as I laid my purse ...

843- The abhorrence in which I held the man
 844- I tried to collect my thoughts ...
 845- If I had loved him instead of abhorring him...
 846-,it would have been better for his preservation ...
 847- I got away from him....
 848- ...I began fully to know how wrecked I was ...
 849- ...it might not be safe to be shut up there ...
 850- If I had begun with any appetite,....
 851-and gloomily looked at the clothes .
 852- I released my hands as soon as I could
 853- ...as I heard his hoarse voice .
 854- ...I could do no better than secure him some quiet lodging ...
 855- The imaginary student pursued by the misshapen creature ..
 856- Nothing has been in my thoughtsas his putting himself in the way...
 857- Yes, even though I was so wretched in having him ...
 858- He regarded me with a look of affection
 859- But I thought with dread that it was flowing towards Magwitch ...
 860- ...it would be a heartless froud to take more money...
 861- Therefore,I had sent him the unopened pocket-book..
 862-with the terror ...that he was discovered .
 863- Let me sit listeningand winged with evil news .
 864- I really do not know...I did that for Estella's sake ...
 865- ..the letter ...may be the nearer to the truth .
 866- I should certainly not have gone ...
 867- I tried to rest him on the arm...
 868- ...since it was unquestionably best that he should die .
 869- I earnestly hoped and prayed that he might die...
 870- ...I began that night to write out a petition....
 871- I wrote it as fervently and pathetically
 872-I wrote out another petition in such men in authority ...
 873-I took no rest except when I fell asleep...
 874- ...I could not keep away from the places where they where
 875-I would roam the streets of an evening ,wandering ...
 876- "...and this is the gentleman ."
 877- "...and this is the gentleman what I made ..."
 878- "I have found out who my patron is."
 879- "It was not a fortunate discovery."
 880-non would everknow what I had suffered
 881- In short,I was always full of fears ...

- 882- I reasoned already without knowing it ...
- 883- My mind...followed out all the consequences of such a death .
- 884- Estella's father would believe I had deserted him...
- 885- Looking back...my heart could be as heavy at parting from him...
- 886- The death close before me was terrible
- 887- ...humbly beseeching pardon ,...
- 888-when I took my place by Magwitch , I felt that that was my place...
- 889- For now my repugnance to him had all melted away....
- 890- I only saw in him a much better man than I had been to Joe .
- 891-I told him how grieved I was...that he had come home for my sake .
- 892- " You know that I am always with him..."
- 893- ...and that I should be with him all day long..
- 894- "...you know that my thoughts are with him."
- 895- He was removed...into the infirmary.
- 896- This gave me opportunities of being with him.....
- 897- No objection was made to my getting close to the dock....
- 898-while the audience ..pointed down at this criminal ...and me.
- 899- I knew there were no better words that I could say
- 900- I never had any reason to doubtof what he thus told me .

OPPONENTS

COMPEYSON AND ORLICK

- 901- He instantly jumped up...
- 902- And yet this man was dressed in coarse gray ...
- 903- ...then he ran into the mist ...
- 904- "He set up fur a gentleman...."
- 905- "He was a smooth one to talk ..."
- 906- "He was good looking too."
- 907- "Compeyson, he looked at me..."
- 908- Now ,Joe kept a journeyman,...whose name was Orlick.
- 909- He pretended that his Christian name was Dolge
- 910- He was a broad –shouldered, loose- limbed
- 911- He lodged at a sluice –keeper's out
- 912- Compeyson's business wasswindling.....
- 913- All sorts of traps as compeyson could set....
- 914- "He 'd no more heart than a iron file."
- 915- The other fugitive , who was ...in extreme horror
- 916- "Do you see what a villain he is ?....."

917- The other , always working and working his dry lips
 918-that he shook with fear ...
 919- "...and compeyson's wife (which compeyson kicked mostly)..."
 920- I was always in debt to him....
 921- ".....what a gentleman compeyson looked wi' his curly hair...."
 922- "...his character was so good...."
 923- He never even seemed to come to his work on purpose ...
 924-he would slouch out ...
 925- This morose journeyman had no liking for me.
 926-he gave me to understand...Devil lived in a black corner...
 927- ...he always beat his sparks in my direction,...
 928-red hot bar ,made at me with it ...
 929- whisked it round my head , laid it on the anvil,...
 930- Seeing him , I felt that I was in a dangerous ...
 931- "....as made me his black slave ."
 932- "...ain't it him as gets seven year, and me fourteen."
 933- "...because he might a done so well."
 934- "...his punishment was light ."
 935- If compeyson were alive ...I could hardly doubt the consequences .
 936-or the... terror I felt at compeyson's having been behind me..
 937- ...it was in those very moments when he was closest to me.
 938- ...as if I had shut on avenue of a hundred doors to keep him out...
 939-the face disclosed was the face of the other convict
 940- ...I saw the face backward with a white terror
 941-and heard a great cry on board
 942- there had been a struggle under water....
 943- "Now" said he "I 've got you."
 944- "....I 'll let you go to the moon ,..."
 945-" I'm a – going to have your life !"
 946- " I 'm a – going to have your life "
 947- "....I won't have a boneon you,left on earth..."
 948- "...afore I kill you like any other beast...I 'll have a good look....
 949- He had been drinking,and his eyes were red...
 950- "....It was you as did for your shrew sister."
 951- "It was you ,villain," said I.
 952- "...I tell you it was done through you.."
 953- "...Now you pays for it .You done...."
 954- ...stood before me,looking at me and enjoying the sight .
 955- "...It was Old Orlickon your stairs that night."

956- "I 've had a firm mind ...to have your life ,.."
 957- "...and I've looked arter you to know your ins and outs."
 958- "...when I looks for you, I find your uncle Provis ,eh?"
 959- "..... your uncle Provis had...wore the leg-iron what Old Orlick picked up..."
 960- ...he flared the candle at me ..
 961- "...he cried ..the burnt child dreads the fire !"
 962- "Old Orlick knowed you was burnt ."
 963- "...knowed you was a-smuggling your uncle Provis away."
 964- "...and knowed you'd come tonight ."
 965- "...for your uncle Provis as Old Orlick has been for."
 966- "Let him 'ware them , when he's lost his nervy!"
 967- "...when no man can't find a ragof his dear relatio's clothes ,..."
 968- "...and that won't have Magwitch –Yes I knew the name !..."
 969- "P'raps it 's themware compeyson,Magwitch and the gallows!"
 970- He flared the candle at me again
 971- ...and he overmatched me five hundred times ...
 972- ...that villain had staggered up and staggered back .
 973- He told me in a whisper that they had gone down.....
 974- Still in the same moment , I saw the prisoner start up,...
 975- ...and the two convicts were gone.
 976- But Compeyson ,....was tumbling on the tides , dead .
 977-that he was only recognisable by the content of his pockets.
 978- Among these , were the name of a banking-house in New Wales...
 979-and that 's had such sure information of him when he was alive ..."
 980- I could yet clearly understand ...he would never told me what he had told.

HELPERS

PIP, HERBERT, STARTOP, JAGGERS,& WEMMICK

981- "Well dear boy,...there's Jaggers ,and there is wemmick ..."
 982- It appeared to me that I could do no better than secure him...
 983- I next discussed with him what dress he should wear .
 984-and we arranged that he should cut his hair
 985-he was to keep himself out of their view...
 986- He was to remain shut up in the champers ,while I was gone....
 987- With this project formed , we went to bed .
 988- I had the wildest dreams concerning him....
 989- I woke ,too,to recover the fear (P.289)
 990- But I thought with dread that it was flowing towards Magwitch....

- 991- Herbert and I agreed that we could do nothing else but ...cautious .
- 992- And we were very cautious indeed
- 993- I had looked warily for any token of our being suspected .
- 994- I had seen non.
- 995-I should have run in to shore
- 996- But we held our own , without any appearance ...
- 997-"You will be perfectly free and safe again ,within few hours ."
- 998- ...and I had a feeling that we were caged ...
- 999-was an ugly circumstances that I could not get rid.
- 1000- ...I begged him to remain in a sheltered place....
- 1001- I called to Herbert and startop to keep before the tide
- 1002- ...and I adjured Provis to sit quite still,...
- 1003- I had gone direct to Mr. Jaggers at his private house
- 1004- I began that night to write out a petition to the Home Secretary
- 1005- I wrote it as fervently and pathetically
- 1006- ...and draw up one to the Crown itself.
- 1007- ...I could not keep away from the places where they were .
- 1008-were more hopeful and less desperate when I was near them.
- 1009-I would roam the streets of an evening wandering
- 1010- No objection was made to my getting close to the dock....

محور الرغبة بيب وماغويتش في الجزء الثالث من رواية تشارلز ديكنز " الآمال الكبيرة " على

وفقاً لنموذج العامل بيب غريماس : دراسة في الخطاب الأدبي.

م.م. نسرین جبار حسین

لخلاصة

يصور الجزء الثالث من النص الروائي الموسوم بـ " الآمال الكبيرة " "Great Expectations" التحول الكبير في شخصية البطل الايجابي "protagonist" من خلال علاقته بشخصيات الرواية عبر اطوار حياته الثلاث في الطفولة والشباب والرجولة، من خلال تحري محور الرغبة لانموذج غريماس العملي (Actantial Model). تسعى الدراسة الحالية الى استعراض العلاقة القائمة بين العامل (الفاعل) والعامل (المفعول به) عبر محور الرغبة (Axis of Desire) لاكتشاف العلاقة كعلاقة اخذ وعطاء من قبل بيب وماغويتش لتكون بذلك العلاقة الفريدة مقارنة ببقية العلاقات التي ربطت البطل بالعاملين في الرواية..