

Pip's Cognitive Development in *Great Expectations* From the Viewpoint of Space Product

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Abstract

Charles Dickens is well-known for humor, satire, exaggeration, and in-depth analysis of psychology. The spatial construction is a prominent feature of Charles Dickens' *Great Expectations*. This paper tries to analyze how the spatial conversion affects Pip's cognitive development from the viewpoint of space production. It explores the construction of the three-dimension space in the novel, and how each dimension affects Pip's value orientation. Also, it attempts to study how the culture and space interact with each other and then impact Pip's cognitive development. Then, it concludes that space, as a notable feature, has a profound effect on the development of the plot, characters' psychology and Pip's cognition.

Key words: *Great Expectations*; Space; Spatial construction; Spatial conversion; Cognitive development; Culture

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INTRODUCTION

Charles Dickens (1812-1870), as a main realistic representative of the Victorian era, is one of the most influential novelists in British literature, even in the world's literature. He is "the acknowledged literary

colossus of his age" (Cain, 2008, p.1). Marx acclaims him as "a palmary novelist" (qtd. in Jiang, 2008, p.1). Dickens is well-known for his humor, satire, exaggeration, psychological analysis, and the combination of realistic depiction and romantic atmosphere. In G. K. Chesterton's words, Dickens' novel, just like the ancient myth, is "a more fictitious kind of fiction" (qtd. in Qian, 2006, p.303). George Gissing treats Dickensian style as "romantic realism" (qtd. in Qian, 2006, p.303). Moreover, Dickens creates some of the world's most memorable characters, such as Oliver Twist, David Copperfield, Miss Havisham, Pip, and so forth. His biographer, Claire Tomalin, describes Dickens as "the greatest creator of characters in English" after Shakespeare (qtd. in Jones, 2012, p.1).

Great Expectations appeared initially in series version in *All the Year Round* in 1860. John Irving puts forth that among Dickens' works, *Great Expectations* is a classical one, even the most outstanding in English language and the most perfect in structure (1981, p.251). The background of the story was in Britain in the 19th century, Victorian era. With the unprecedented development of Industrial Revolution, Britain became the first industrialized country in the capitalist world while the contradiction between the capitalists and the working class became intense in the cruel exploitation and oppression.

Until now, *Great Expectations* has been appreciated and re-appreciated from different perspectives. Some critics hold that it reflects the author's basic worldview that good and evil have their own rewards from the association between the novel and the author's values orientation (Lucas, 1992, p.135); some make an overall exposition of the correlation between the novel and the social value and conclude that it is the whole society rather than the individual himself that contributes to the disillusionment of Pip's great expectations (Rubinstein, 1969, p.744); some concern themselves with the psychology of characters and summarize that their behaviors are the externalization of the relevant

psychology and emotion (Wheeler, 1985, p.107); some take great interest in its narrative structure—starting and returning (Cotsell, 1900, p.5); and some others try to interpret the novel from the similarity of structure and symbolism to John Milton's *Paradise Lost* (Stange, 1900, p.63). In a summary, this masterpiece is interpreted generally in three ways: The first focuses on the significance of the theme and the values orientation; the second lays emphasis on the psychological development of the protagonists; and the third concentrates on its narrative structure. These literary critics have gained remarkable achievements. Therefore, it seems that little room is left for further exploration. However, researches on spatiality provide me with a new perspective, especially after reading *The Production of Space* by Henri Lefebvre. Consequently, this thesis intends to appreciate this novel from space approach.

Great Expectations, as a traditional novel about the pursuit of wealth and social identity, portrays a series of experiences of the protagonist, Pip. According to *Oxford Concise Dictionary of Literary Terms*, Bildungsroman is “a kind of novel that follows the development of the hero or heroine from childhood or adolescence into adulthood, through a troubled quest for identity” (Baldick, 1996, p.24). In a sense, *Great Expectations* is a Bildungsroman about Pip's growth and cognition. Ai Xiaoling indicates that space plays an important role in *Great Expectations* (2000, p.63). According to Jerome Klinkowitz, emphasis on the setting and background is a notable feature of novels with spatial form (1991, p.60). Therefore, it is convinced that *Great Expectations* is a traditional work with spatial intention. On this ground, this paper intends to have a detailed analysis of the spatial conversion and the protagonist's cognitive development.

This thesis, mainly based on “the trialectics of spatiality” put forward by Henri Lefebvre in his *The Production of Space* and Edward W. Soja's further development—concept of “Thirdspace”, will endeavor to conduct a comprehensive analysis of how the spatial conversion affects Pip's cognitive development from the three domains of space, namely physical space, mental space and social space. Moreover, this paper will try to explore the interrelationships among culture, space and cognition.

1. THE ART OF SPACE IN GREAT EXPECTATIONS

1.1 Definition of space

The development of the concept of space is a long process. For original artists, space is an element to associate all things in the streams of time and phenomena (Qian, 2006, p.171). Initially, space is an empty area of a strictly geometrical meaning, namely, a mathematical

one, such as “Euclidean” and “isotropic”. Traditionally, Aristotelian school holds that “space and time were among those categories which facilitated the naming and classing of the evidence of the senses” (Lefebvre, 1991, p.1). With the advent of Cartesian logic, “space had entered the realm of the absolute. As Object opposed to Subject... space came to dominate, by containing them, all senses and all bodies” (Lefebvre, 1991, p.1). With the revising of Kant, space becomes a tool of knowledge, although it is clearly separated from the empirical sphere. Then research about space shifts from philosophy to mathematics, which invents various spaces—“non-Euclidean spaces”, “curved spaces”, “abstract spaces”, and so on (Lefebvre, 1991, p.2). Then for a deep rift between mathematics and reality, it shifts to philosophy again. Platonism advocates that the status of space is a “mental thing” (Lefebvre, 1991, p.3). Then it comes out the “literary space”, “ideological spaces”, etc. Space can be viewed on two dimensions: the mental one and the social one. But it lacks a bridge between them (Lefebvre, 1991, p.4). Then Chomsky postulates a mental space ignoring the gap that separates the linguistic mental space from that social space (Lefebvre, 1991, p.5). With the development of research, mental space is separated from social practice. Then it comes out an indefinite multitude of spaces on various dimensions: geographical space, demographic space, ecological space, the space of energy, and so forth (Lefebvre, 1991, p.6). On this theoretical ground, Henri Lefebvre makes an assumption whether there is “a code which allowed space not only to be ‘read’ but also to be constructed” (1991, p.7).

Space, illustrated by Henri Lefebvre in *The Production of Space*, as a multi-dimensional and dialectical integration of materiality, spirituality and sociality, is both physical and spiritual, both true and imaginary, both concrete and abstract, both realistic and representational (Xie, 2010, p.46).

Henri Lefebvre, in *The Production of Space*, puts forward “the trialectics of spatiality”, and illuminates that the three realms of space are dialectically integrated (qtd. in Soja, 1996, p.53; Xie, 2010, p.46). He states that

The fields we are concerned with are, firstly, the physical---nature, the Cosmos; secondly, the mental, including logical and formal abstractions; and, thirdly, the social. In other words, we are concerned with logico-epistemological space, the space of social practice, the space occupied by sensory phenomena, including products of the imagination such as projects and projections, symbols and utopias. (Lefebvre, 1991, pp.11-12)

In brief, the three domains of space, i.e. objectively physical space, subjectively psychological space and practically social space, constitute a dialectical synthesis with complexity and diversity (Xie, 2010, pp.45-46).

Edward W. Soja, a post-modern geographer, inherits and further develops the spatial production theory of Lefebvre. Soja holds that “Firstspace” focuses on the space of objective, natural and material. He manages to

establish formal science about the first space on geometric principles (Xie, 2010, p.47). Towards “Secondspace”, Soja puts emphasis on the space of subjective, imaginary and spiritual. He advocates the concept of “Secondspace” should be related to geoculturelism (Xie, 2010, p.48). Quite distinct from “Firstspace”, “Secondspace” accentuates that subject takes precedence over the object, that art over science and that imagination over truth. Furthermore, “Thirdspace” is not only a deconstruction of the first one and the second one, but also a strategic reconstruction of the two (Xie, 2010, p.48). In the sphere of the third space, various factors, such as subject and object, abstraction and concretization, truth and imagination, transcendentalism and experience, identity and diversity, spirit and body, reality and representation, etc., are united so as to bridge the contrasting situation between the first and the second space (Xie, 2010, p.48). As a product of social practice and a unitary aggregate of the former two domains, the third space, maintains the contradictory characteristics of dialectical convergence and unlimited divergence.

1.2 A Space Approach to Pip's Cognition

Henri Lefebvre advocates that space is composed of three realms: objectively physical space, subjectively psychological space and practically social space. The latter one is the unification of the former two (Xie, 2010, p.46). On this theoretical basis, Soja further interprets the interrelationships among the three domains of space.

In *Great Expectations*, to promote the development of the plot, Charles Dickens constructs “a logico-mathematical space”. Meanwhile, from the dual the-first-person narrative points of view, Dickens establishes a space occupied by sensory phenomena and imaginary products. In actuality, each of these two levels of space—“real space” and “ideal space” involves, underpins and presupposes the other (Lefebvre, 1991, p.14). And the spatial transition, from the material realm of the external world to the mental space, and thence to the space of social practice, has a thoroughgoing change in Pip's cognition.

1.2.1 The First Space

In *The Production of Space*, Lefebvre indicates that the first level of space is physical and real. Later, Soja develops it into “Firstspace”, which is geographical. As a literary form, novel contains some elements of geography. The objective environment of a novel includes place, location, landscape, setting, scene, boundary and view (Crang, 2005, p.39). Therefore, geographical space, as an indispensable factor, promotes the development of the plot and the presentation of characters.

Initially, the young Pip appeared at the bleak churchyard, and then he shuttled between the Blacksmith and the Manor House. Upon his arrival in London, Pip's activities continued among various spaces,

such as Mr. Pocket's, Mr. Jaggers' office, Barnard's Inn and Mr. Wemmick's Castle. To a certain extent, the spatial conversion evokes a profound change on Pip's values orientation and becomes an important mechanism promoting the development of the plot. The scene description in literary works is not only a mechanical reappearance of the geographical space, but also a reasonable projection and a socially historical comprehension (Xie, 2010, p.87). Hence, each physical space has a special implication, serving as a unique sign of its spiritual meaning.

In childhood, Pip, living with his sister and brother-in-law, led a quiet and happy life at the forge, which was a representative of the lower class. Under a simple and pure atmosphere in the countryside, Pip was innocent and warm-hearted without any great ambition. In his mind, he always “believed in the forge as the glowing road to manhood and independence” (Dickens, 2007, p.93). Thus, to be Joe's apprentice and inherit the forge was his supreme dream. Even dealing with the atrocious escaped convict, Magwitch, Pip was kind enough to send him food and a file. However, when Pip visited the magnificent Manor House, a representative of the upper class, and met Miss Havisham and Miss Estella, his values underwent an overturning change. The complete infatuation with Miss Estella, a pretty but arrogant lady, and the intensely psychological contrast with the grand Satis resulted in Pip's inferiority. Every time thinking about his poor background and ignorant behaviors, Pip became disgusted and depressed.

Manor House, cut off from the outside world by a door, remains still on the concept of time. Obviously, Manor House embodies a prominent feature of modern space-oriented novels, in which time and sequence are weakened while space and structure are strengthened (Curtis, 1991, p.77). When he entered Manor House, the representative of extreme evilness in reality, Pip's values changed tremendously. With wickedness in personality taking the upper hand, Pip became conceited and vain, snobbish and hypocritical. While living at the Blacksmith, Pip hardly showed such serious inferiority, nor did he feel disgusted at the life in the countryside. But after the invitation to Satis, everything changed. “They had never troubled me before, but they troubled me now, as vulgar appendages” (Dickens, 2007, p.54). Undoubtedly, he began to hate himself and wonder why he couldn't behave as a gentleman in the upper class or pursue a pretty girl, especially Estella. Also, he began to complain about the ordinary and vulgar life at the forge, even blame Joe, “I wished Joe had been rather more genteelly brought up, and then I should have been so too” (Dickens, 2007, p.54). He viewed the social identity of his family as a great shame.

Similar to Satis, a bridge cuts off Mr. Wemmick's Castle from the external world. But on the contrary, the Castle in Walworth symbolizes warmth and kindness.

When Pip entered the Castle, the kindness of his personality took the upper hand. When he came back to the reality, he behaved sincerely. The two physical spaces with completely contrary styles pose a profound influence on Pip's values orientation and cognition. Their existence diversifies the real space and convinces that each physical space is a unique sign of the spiritual meaning.

Moreover, living in the countryside, Pip treated Joe as his intimate friend, "when I sat looking at Joe and thinking about him, I had a new sensation of feeling conscious that I was looking up to Joe in my heart" (Dickens, 2007, p.43). Nevertheless, when Joe came to visit him, Pip behaved indifferently and unconcernedly.

With his hat put down on the floor between us, he caught both my hands and worked them straight up and down, as if I had been the last-patented Pump"... Joe, taking it carefully with both hands, like a bird's-nest with eggs in it, wouldn't hear of parting with that piece of property. (Dickens, 2007, p.193)

The above extract hints at the transmutation and distortion on their relationship through a series of vivid portrayals of Joe's wear, actions and behaviors. In a general sense, the conversion of external space changes Pip's worldview extremely.

1.2.2 The Second Space

"Secondspace", i.e. the "ideal space" of "thoughts and utterances", is associated with the cultural and geographical imagination (Lefebvre, 1991, p.28; Soja, 1996, p.2). In *Great Expectations*, the second space is mainly constituted through the internal monologues and the conversations of the young Pip and the old Pip.

According to Joseph Frank, the narrator removes himself out of the familiar environment while years later, he throws himself again into that stream of time. By this way, the narrator discovers that there are two images in front of him: the world at that time and the world at present. When the two worlds co-exist simultaneously, the pass of time is displayed (Frank, 1991, pp.12-13). In *Great Expectations*, the story is narrated by the same person on two narrative points of view, namely the young Pip and the old one. The co-existence of the past and the present, and the association between fancy and reality are realized via the two roles. As a consequence, it enriches and diversifies the content of the novel.

The young Pip, as the experiencing "I", narrates the story. For him, future is a mystery. And the experiencing "I" can guide readers into "my" inner world when "I" am experiencing a series issues. It is direct, vivid, subjective and easy to arouse sympathy (Shen, 1998, p.260). The narrating "I", namely the old Pip, is retrospective and clear about issues at present and in future. In the shuttle of the two points, narration of the old Pip is more mature and more objective while that of the young Pip is more childish and more ignorant because of the abruptness and the uncertainty of issues. By the two different voices, Pip's self-examination and self-accusation can be reflected.

For instance, "the felicitous idea occurred to me a morning or two later when I woke, that the best step I could take towards making myself uncommon was to get out of Bidley everything she knew" (Dickens, 2007, p.63). And for another instance, "within a single year, all this was changed. Now, it was all coarse and common" (Dickens, 2007, p.93). Clearly, the inner soliloquy of the experiencing "I" shows that Pip, after his visit to Satis, quitted his intention to be Joe's apprentice and desired to make himself uncommon. And the activity in the internal world unfolds the profound influence due to the conversion of the external environment.

It is another typical example that when he was informed of Joe's visit to London, Pip felt reluctant and disgusted.

Not with pleasure, though I was bound to him by so many ties; no; with considerable disturbance, some mortification, and a keen sense of incongruity. If I could have kept him away by paying money, I certainly would have paid money. (Dickens, 2007, p.191)

The internal monologue vividly describes the scene that Pip, with vague class-consciousness, felt uneasy about Joe's coming in case the hateful Bentley Drummle laughed at him. Granted, he blamed himself with regret via the utterance of the old Pip, "throughout life, our worst weaknesses and meannesses are usually committed for the sake of the people whom we most despise" (Dickens, 2007, p.192). Ignoring the pass of time, the young Pip and the old Pip are put together, freely have conversation with each other and make different comments on the same issue. Intuitively, the distinction of cognition in different stages of life is clearly reflected.

"I lived in a state of chronic uneasiness respecting my behavior to Joe. My conscience was not by any means comfortable about Bidley" (Dickens, 2007, p.240). Leading a gentleman's life in London, Pip spent money like water, even heavily in debt. However, he was depressed and in a confused state of mind. And the above monologue of the experiencing "I" reveals his regret for what he had done.

For now, my repugnance to him had all melted away, and in the hunted wounded shackled creature who held my hand in his, I only saw a man who had meant to be my benefactor, and who had felt affectionately, gratefully, and generously, towards me with great constancy through a series of years. (Dickens, 2007, p.395)

In this excerpt, Pip's attitude towards Magwitch had a thoroughgoing change. His previous repugnance to the escaped convict was replaced by heartfelt sympathy. Maturity on cognition is displayed clearly. Although he misses great expectations, Pip gains virtue and victory on cognition. With no foolish and childish childhood, Pip remains innocent and pure; with no illusion and vanity in the early youth, Pip keeps precious experience.

1.2.3 The Third Space

Edward W. Soja points out:

Thirdspace can be described as a creative recombination and extension, one that builds on a Firstspace perspective that is focused on the “real” material world and a Secondspace perspective that interpret this reality through “imagined” representations of spatiality. (1996, p.6)

In the third space, contradictory features---subject and object, abstraction and concretization, truth and imagination, reality and representation, are consolidated. These features, as a bridge, put an end to the contrasting situation between “the logico-epistemological space” and “the practico-sensory realm of social space” (Lefebvre, 1991, p.15; Xie, 2010, pp.47-48).

As a famous novel, *Great Expectations* is about Pip’s growth, from fantasy of great expectations for blind quest, from degeneration to self-examination, from disillusion of dreams to moral victory and maturity. The inextricable interweaving between the spatial realm of object and that of subject reconstitute the third space. In detail, the domain of the third space in this novel includes the social environment, scene, cultural background, the inner world, the correlations among them and their mutual interaction. In David Michelson’s view, through a set of broadly interrelated image net, a spatial expansion can be reached. Like flashback, reappeared images can guide readers back to the former part of the work (Michelson, 1991, p.148). And this part, from the adoption of images with metaphor and symbolism, emphatically analyzes how the third domain interweaves with the former two, how the three domains affect Pip’s cognitive development and how they shape his personality.

During the reading process, images and symbols are mutual references in space (Frank, 1991, p.24). As a part of physical space, their signs on the spiritual space are different (Frank, 1991, p.2). The image, mist, is mentioned several times in the novel. From the similarity of these scenes, mist, as a phenomenon, is a part of the environment depiction. In brief, it belongs to the objectively physical sphere. In addition, mists in different scenes have distinct implications. With these different meanings, mist, as a bridge, connects the first space and the second one. To a certain degree, it hints at the plot’s development and the characters’ destiny.

“The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run to me.” (Dickens, 2007, p.13) The description of scenery implies the inner horror and the contradictory mood of the young Pip. It was for the first time that Pip encountered Magwitch. And it was a significant turn of his destiny and a hopeful start of his quest for great expectations. Invisible mist throws a shadow over everything and predicts that the future, as the mist, is illusory and unreal.

“We changed again, and yet again, and it was now too late and too far to go back, and I went on. And the mists had all solemnly risen now, and the world lay spread before me.” (Dickens, 2007, p.141) Pip was about to leave for London as a young fellow with a promising future. On the one hand, Pip was looking forward to his future with a great joy while feeling affectionate towards Joe and Biddy on the other hand. Thus, mist is a symbol of Pip’s attachment towards Joe and Biddy. And its final disappearance represents that Pip, at least temporarily, puts this affection aside and heads towards London.

As the morning mists had risen long ago when I first left the forge, so, the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw the shadow of no parting from her. (Dickens, 2007, p.429)

Mist appeared when Pip and Estella met again after separation for over a decade. Mist symbolizes the shadow over them all the time while its final disappearance connotes the happy life in front of the two.

In *Great Expectations*, Dickens consciously adopts metaphor and symbolism. Compared with mist, stove fire at the forge is another typical image. Joe’s forge is a symbol of the spiritual home, where Pip enjoys the kindness and protection from Joe. The stove fire can offer warmth, light up ways, drive off darkness and evilness and finally achieve salvation. In *Great Expectations*, stove fire is a symbolic sign of the desirable hope.

“Many a time of an evening, when I sat alone looking at the fire, I thought, after all there was no fire like the forge fire and the kitchen fire at home” (Dickens, 2007, p.240). Staying in London for a period of time, Pip eventually realized that the life with stove fire at hometown was happy, warm and hopeful. Here, metaphorical symbolism and the physical space combine with each other and imply Pip’s self-examination and cognitive development. The luxury but unhappy life as a gentleman in London implies that Pip has an internal struggle with his conscience.

In summary, the interweaving between reality and fantasy, between concretization and abstraction, and the application of images with metaphor and symbolism reveal the diversity and complexity of the “practico-sensory” space. The creative reconstruction of the third space promotes a perfect integration of the external world and the internal one. Ultimately, being back to Joe’s forge symbolizes the maturity in Pip’s personality.

2. THE CORRELATIONS AMONG CULTURE, SPACE AND COGNITION

Culture, as an aggregation of idea and values, endows life styles of various spatial realms with great significances. And the material and symbolic forms in daily life are the reflection of culture (Crang, 2005, p.2). In turn, culture is reproduced by a series of forms and activities

in specific spatial realms (Crang, 2005, p.7). With the interdependence and the interaction of culture and space, cognition gains an opportunity to develop.

According to Michael Crang, home is safe, warm and worth depending on while it is also a restricted place. The protagonist leaves home, enters an adventurous world and struggles against his destiny. During the whole process, he proves himself in challenges and ultimately has moral achievement. The more mature the protagonist becomes, the greater his image becomes. It's a typically structural model for this kind of novel to create a feeling of home and "domesticate" at last (Crang, 2005, p.43). In *Great Expectations*, Joe's forge was the physical and spiritual home. The protagonist, Pip, underwent a series of sufferings, from the forge in the countryside to Manor House in the town, and thence to the metropolis.

With each spatial conversion, Pip has something different added to his attitude towards the external world and the internal world. In the Blacksmith, Pip was satisfied while in Satis, he wondered for the first time "that I was much more ignorant than I had considered myself last night and generally that I was in a low-lived bad way" (Dickens, 2007, p.56). From then on, he changed and desired to be a gentleman of the upper class so as to match Estella. Still then, an anonymous benefactor intended to support Pip to make a fortune on a grand scale. "My dream was out; my wild fancy was surpassed by sober reality" (Dickens, 2007, p.122). Pip's vanity expanded unprecedentedly and he lost his innocence. To sum up, Pip's cognitive development can be divided into four main periods: innocence, degeneration, self-examination and maturity. Ultimately, Pip completes the moral domestication.

The relationship between people and geography is affectionate. In moral geography, spatial experience and personal identity have a close relationship with each other. More or less, literary works interpret the structure of geographical space and how the interrelationships restrain social behaviors and how the influence of social ideology expands with the assistance of moral geography (Crang, 2005, pp.44-45). In the countryside, Pip was pure and simple; in the town, Pip felt disgusted to his inferiority and imagined to make himself uncommon; in London, Pip became hypocritical and luxurious, and felt confused towards the future. Geographical space has signs on the basis of the criterion of conduct while the criterion becomes a symbol of the social identity (Crang, 2005, p.44). Nearly each spatial conversion results in a tremendous change on Pip's values and worldview. Meanwhile, some transfers of the microenvironment, such as transfers from Mr. Wemmick's Castle to Barnard's Inn, even to Mr. Jaggers' Office, also affect his cognition enormously. Eventually, with the truth came into light, Pip's great expectations shattered. Facing the fact that his benefactor is not a nobleman, but a criminal he once

helped, and the truth that money is the supreme to judge a person, Pip comes back to sober reality from wild fancy. He becomes acutely conscious that luxury and waste do no benefit, that the quest for wealth needs hard work, and that the truth lies in honesty and sincerity. With maturity on the cognition, Pip gains kindness and beauty in personality. At the end of the novel, the scene that Pip had a reunion with Estella in Satis with the mist vanishing gradually implies the perfect integration of the three spatial realms. Meanwhile, Pip accomplishes domestication on moral cognition.

CONCLUSION

In *Great Expectations*, the spatial construction and conversion are fully exhibited. This dissertation manages to get rid of the traditional studies on the theme, psychological development and narrative structure. Theoretically based on "the trialectics of spatiality" by Henri Lefebvre and the concept of "Third space" by Soja, this thesis is aimed at exploring Pip's cognitive development under the influence of the multi-dimensional and dialectical space. "First space", physical and objective, focuses on how the transition of the external environment impacts Pip's values orientation; "Second space", spiritual and subjective, concentrates on how his internal world is influenced through the internal monologues and conversations of the narrating "I" and the experiencing "I"; "Third space", social and practical, as a dialectical combination of deconstruction and reconstruction of both the first space and the second one, integrates contradictory characteristics—object and subject, abstraction and concretization, reality and representation, etc. Through the application of image, metaphor and symbolism, this paper tries to explore how the external world and the internal one are unified dialectically, perfectly and harmoniously. Moreover, this paper conducts a detailed analysis on the interrelationships among culture, space and cognition. Culture endows space with rich meanings while space enriches the content of culture and promotes the reestablishment of culture. And the interdependence and the interaction between culture and space offer favorable prerequisites for Pip's cognitive development.

In addition, in *The Production of Space*, Henri Lefebvre also puts forth various concepts of space, such as "absolute space", "contradictory space", "sharing space", "capitalist space", "transparent space", "cultural space", "representational space", "body space", etc. Through these complicated concepts, Lefebvre intends to express the complexity and the diversity of space. And the co-existence of multi-dimensional spaces diversifies the spatial structure of a novel. Maybe, it indicates that a further study on spatiality can be continuous from a multiplicity of spaces, such as "absolute space",

“contradictory space”, “representational space”, “body space”, and so forth.

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