A Postmodernist Reincarnation of *Great Expectations* as a Graphic Novel

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ABSTRACT*: This study explores the reincarnation of Great Expectation (1861) through graphic novel. Aim of this study is to analyze that how a work of traditional literature influenced by Postmodern paradigm transforms into Great Expectations: The Graphic Novel (2009) by Green, claimed to be a twenty-first century literary version of Great Expectations (1861) by Dickens, yet gain people's interest more than before. The study has focused the reincarnation though elements of graphic novel such as; characters, panels, gutters, thought balloon, images, layout as tools of Narrative Analysis (2014) by Neuman under the theoretical angle of postmodern Pastiche (1991) by Jameson. This study has evaluated postmodern notion of graphic novel as one of the contemporary forms of literature. Instead of traditional narrative form contemporary novel is composed of pictures and words which have made it more comprehensible and attractive. The study concludes that although reincarnation of novel has made it more interesting yet the essence of narration is same, whether it is Victorian literature or postmodern literature the human factor remains the same though technique of narrative gets innovative and unique. Apart from the analysis of graphic elements themes of the novel are also analyzed that has proved the mentioned research questions.*

Keywords: Postmodernism literature, graphic novel, pastiche, reincarnation

Introduction

The era of Postmodern is marked by transformation, variety and creativity. Numerous areas are experienced by Postmodernism like: music, art, literature and graphic novels, as asserted by Jayasudha & Subha (2014) "Postmodernism is a term used to denote the depiction of life after world war-II in Art, Literature and Culture and the kind of changes that manifested due to this in all walks of life across the world" (p. 64). Postmodernism has obtained a lot of developments in the areas of art and literature during 1970s. Postmodernism plays an important role in literature, art, architect and culture, there are many themes, styles, and stories that can be communicated through it. Likewise, Postmodernism has a dramatic rise in the study

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of Graphic novels. Current study has also analyzed *Great Expectations: The Graphic Novel* (2009) through the theme of Postmodern Pastiche.

Graphic novel is a combination of words and images that form story. It consists of dialogues and short text. A graphic novel is a longer, more compound piece of text that generally covers the story in one book. According to Monnin (2010) the format of a graphic novel depends on text as well as portrayal of literacies. Basol (2011) asserts that the history of graphic novels is associated with comic strips which started around nineteenth and twentieth century. He further explains that even though both the comic book and graphic novel look like same but they are dissimilar due to their preferences and design. Graphic novel is a generic term, which is applied to the entire genre of graphic novel that includes fiction/nonfiction, history, science and pedagogical books. Graphic novels are a composition of words and pictures to elaborate the story by using its elements such as panels, text, gutters, dialogue balloons, thought balloons, captions, sounds and image etc. They focus on pictures more than words. Graphic novel has become a conventional medium for literary and visual creativity and storytelling. There are many graphic forms such as, poems, fictions, novels and plays in which Postmodernism is depicted differently in order to reintroduce the previous/old into new.

The present study deals with the adaptation of traditional novel *Great Expectations* (1861) by Dickens as a graphic novel *Great Expectations: The Graphic Novel* (2009) by Green. Green (2009) has skillfully illustrated the novel *Great Expectations* (1861) into a Graphic novel. She takes *Great Expectations* to life in full colors through reincarnated pictures and words thereof to communicate the story through pictures, panels, gutters, thought balloon, dialog balloon and captions. Process of change has always been an active part of Postmodern development; Graphic novel is one of such genres of Postmodern literature that produces transformation and innovation. *Great Expectation: The Graphic Novel* (2009) is a representative Postmodernist work of twenty-first century literature. This study is delimited to analyze the selected novel through Postmodern Pastiche although there are many other themes and aspects in the novel to be explored.

Pictorial writing accentuates the objective message by highlighting whatever message is trying to be relayed. Pictorial images increase viewer's level of understanding. Consequently, the current study is an effort to reveal the impact of Postmodernism on a traditional novel as its re-embodiment in the form of graphic

novel. This study is significant for its exclusivity, which is not focused before in order to judge the recreation of the selected novel under the theme of Pastiche.

Literature Review

Postmodernism is a movement, which took place after the World War II as a result of rejection of Modernism. Hardy and Palmer (2007) emphasized that postmodernism spread in the world during 1970s and 1980s in such fields like architecture, arts and after these it received popularity in the social sciences, in management and organization. Postmodernism affects every field of life in various ways. Outhouse (2013) declares Postmodernism is a break from theoretical boundaries of Modernism. Postmodernism rejects scientific achievements, which have brought both welfare and misadventures to life. Postmodernism rejects the presence of reality and considers it as a real misconception, which is created by the language we use. What we are mostly engaged in is just a recreation to represent something else. According to Baudrillard (1988) "It bears no relation to any reality whatever: it is its own pure simulacrum" (p. 170).

Fuller (2014) believes that postmodernism developed in the late 1970s to change the scientific information of twentieth century. She clarified that Postmodernism is a hard period represented in a philosophical way. Hicks (2004) considers Postmodernism as a revolution which opens such an era that liberated the people from historical unjust structures. Jameson (1991) explained that Modernism and Postmodernism are cultural movements, which have accompanied capitalism in three main cultural phases. In which the first phase is related to the occurrence of market capitalism in the eighteenth century and the late nineteenth century. As far as the second stage is concerned that lasted till the late nineteenth century to the mid twentieth century is mostly associated with domination capitalism. The third and last phase is marked as the present time with the production of multinational and consumer capitalism.

Nguyen (2010) suggests that postmodernism rejects the possibility of objectivity, sole and fixed meaning of language, harmony of personality and rationalism. Subha and Jayasudha (2014) asserted that Postmodern is as an era of new thinking towards literature and theatre. Postmodernism is also a kind of shifting condition about which Lindas (2013) asserted that Postmodernism did not arise as a unified movement. Yazdani (2011) emphasized and explained that Postmodernism is a response to the concepts of western modern world. Berten (1995) while expressing

his views suggests that Postmodernism consists of many things at a same time. It is a struggle for a new thing and a change in knowledge. Thus, it is a new change in every sphere of knowledge. While discussing Postmodernism Shaikh (2009) said that Postmodernism helps to undermine the development of any rational alternative to present-day political economy and the current world disorder.

Fuchs (1996) describes, "Postmodernism is the ideology of a 'new class' of symbolic workers specialize in referential techniques for manipulating signs, images and multiple layers of representation" (p.58). Hassan (1987) while discussing his observations on Postmodernism stated that there are concepts of original and none original and better instead of good and bad, high and low. According to Nath (2014) there is no existence of reality, truth, value and reason in Postmodernism. McHale suggests that (2015) start of Postmodernism shows a great thorough removal in social address from an overview of the indication of culture and development of culture-oriented idea. Mislevy (1997) corresponds by saying that Postmodernity is a period of optimism contrasting with Modernity's pessimism. Postmodernism is a counter explanation of philosophy while Modernism is a pro-enlightenment philosophy.

Hossain and Karim (2013) while discussing the virtual world of Postmodernism believed that in postmodern age different social, political and literary theories have developed by resulting from the debates of Postmodernism that cover a wide range of disciplines such as art, architecture, literature, film, sociology, communication and philosophy. They also said that the influence of postmodernism is correspondingly marked in cultural, intellectual and aesthetic fields. As far as postmodern relation with literature is concerned there is a great link between these two. Hicks (2004) suggests that postmodernism throws-out the opinion that the goal of education is to make students intellectually strong and real educational methods are through languages. Hassan (1987) suggests that postmodern literature overthrows the procedures of communicative stillness. He indicated that the postmodern condition is a global phenomenon which is more widespread today than ever before. Lyotard (1992) asserts that postmodernism is to be considered a condition of knowledge on highly developed cultures and as such it affects and infects societies. Elliott (2007) asserts pictures and representations are referred to what Jameson and Baudrillard have stated, as postmodernism is a world where images become more powerful than truth, where all things are reproduce to some degree else, and where

the distinction between representation and what is represented is done away with. Rezaeihe (2011) has emphasized that Postmodernist literature is a reconstruction of modern literature. He says that it has changed the life style in every field.

As per Jameson (1991) Postmodernism is a cultural logic of late capitalism. He is not only a Postmodern theorist but also the biggest critic of Postmodern philosophy. He has criticized Postmodernism for its loss of history as a metanarrative that is the root cause of consumerism, capitalism and eventually reification. He has introduced the theme of Pastiche in Postmodernism as a combination of different styles (Jameson, 1991). According to Jameson (1991) Pastiche is a replacement of parody of Postmodern times yet there is a difference between Pastiche and parody as in Pastiche there is no mock and laughter rather it is a combination of multiple elements. Pastiche is a motivational theme of Postmodernism towards graphic novel which helps to imitate the previous work of literature into new one. Pastiche helps Postmodernism to create a new thing while using old. Through Pastiche one can imagine the scene behind the images according to Ioannidou (2012) the theme of Pastiche is considered as a standard form to visualize the scenes. Through Pastiche readers understand the story while observing images carefully.

Tran-Gervat (2014) has defined Pastiche as a French word which originated in English during 1880s and 1890s. In eighteenth century France, this word meant a work of art copying another writer's style in another way. Outhouse (2013) pointed out "The Postmodern use of parody and Pastiche is not a random result of theorists and artists striving for enigmatic forms of expression. It is, in fact, a central part of the relationship between Modernism and Postmodernism" (p.11). Islam (2016) stated that Pastiche is one of the greatest and important features used in Postmodern. Pastiche means merging different concepts/styles together in order to paste them and create a new thing.

Graphic novels are books written and illustrated in the style of a comic book. The story is expressed by combination of words and pictures in a system through the pages. This usually contains text, images, word balloons, sound effects, and panels. Graphic novels play fundamental role in transforming knowledge and entertain people as well as children in many ways. They are the product of twenty-first century literature but the widespread of graphic novels hint back to United States when the first graphic novel *The Adventure of Obadiah Old Buck* (1842) was issued by a well-

known writer Humorist R. T. Graphic novel also provide coherence to the plot of story in a perfect way according to Pinkley and Casey (2013) graphic novels contained story by using combination of text as well as images to coherent the plot of the novel. They also asserted about graphic novels as literary medium due to their style, theme and stories through which the main plot is connected. Graphic novel according to Hansen (2012 has an arrangement of pictures, repeatedly portrayed side by side with text that reveals the story and delivers information about the story. He further expressed that graphic novels play a role to introduce various culture differently. Ray (2010) stated "graphic novels can be considered an off shoot of comic books" (p. 21).

Graphic novels are equally helpful in the field of education about which Spangler (2010) stated that while teaching graphic novels teachers can help students by giving them information about the development of graphic novels, new vocabulary words, mapping of the story of a novel, and furthermore intellectual skills in the development of graphic novel. Kachorsky (2015) defines Graphic novels as a form of sequential description of art that play foremost and a vital role in the lives of readers in the present era. These novels are useful for reluctant readers as according to Snowball (2011) graphic novels are not only useful for reluctant readers to read them but also make them to read conventional books especially imaginary books. Nageen (2017) suggests that the idea of adaptation has recently raised its purpose and approach towards the direct identification of close relationship between original and adapted one.

Škoro (2016) while emphasizing about the origin of graphic novels asserted, "… origin of the graphic novel can be found in the underground comics of the 1960s and the 1970s" (p. 12). Therefore, with the passage of time graphic novels developed and widespread all over the world even so old books also started to be converted into graphic form. In postmodernism era numerous graphic novels are introduced among them *Watchmen* (1987) by Alan Moore is one of the most influential graphic novels of all times and now it is used as a cultural practice throughout the world. Graphic novel as a genre is seen fundamentally as a postmodern phenomenon. According to Flynn (2014) graphic novels are the product of twenty-first century literature. They are the combination of images and words but main focus is on pictures. Thus, graphic novel is a hybrid form of Postmodernist narration in this new world.

Bosal (2011) said that comic books and graphic novels have a great source to convey massages and are effective in a classroom where these novels can improve the understanding conception of leaners. According to Kelley (2010) "… graphic novels are bound books featuring sequential art" (p.3). Baetens (2008) considers the Graphic novel as a challenge and opportunity to literature as it makes the readers to rethink about the former ideas. Clitheroe (2011) says that there are such elements, which make the people to think how narrative is reconstructed into a graphic one. Graphic novels frequently introduce the world to motivation and attract people towards advanced reading by educating them through images. *Maus* is an examples of a historical graphic novel about which Eisner (2008) asserts that Graphic novels has proved to be an effective tools for fictional and non-fictional historical works of writers.

Great Expectations has been adapted as a graphic novel and films by various writers and directors. Many writers have transformed the above mentioned novel into film and graphic novels but Green is a great writer who has given this traditional work of literature a full life. Green (2009) has skillfully illustrated the novel *Great Expectations* into a Graphic novel. In this graphic novel she tried to imitate the previous work of literature into new one by reviving it in the form of Graphic novel. *Great Expectations: The Graphic Novel* is a landmark between the old traditional novel and new one which imitates the changes of postmodern philosophy and interpretation of the world. There is no such study found on Pastiche and *Great Expectations: The Graphic Novel* (2009). Therefore, the researcher has ample space to identify the existing gaps based upon the mentioned graphic novel as a reincarnation of classical text.

Research Methodology

This is a qualitative descriptive research. The study has intended to explore the reincarnation of *Great Expectations* (1861) by Dickens as *Great Expectations: The Graphic Novel* (2009) by Green in order to answer the research questions. The study has utilized the method of Narrative Analyses (2014) by Neuman for which the tools of analysis are elements of graphic novel such as characters, panels, gutters, thought balloon, dialog balloon, captions, text, layout, frame, graphic weight and image. Other than the above mentioned tools the theme of Pastiche by Jameson (1991) is also utilized as a technique of analysis under which the recreation of the classic text (*Great Expectation*, 1861) is analyzed and represented. The researchers have aimed to

show, how a classical/traditional work of literature exemplifies the ideas of Postmodernism when transformed into graphic text that claims to be a contemporary genre of twenty-first century literature. Transformation of words into images, and then depiction of various realities or themes through these images is linked with the idea of Pastiche. Hence, the researchers have applied the mentioned theoretical framework along with the method of Narrative Analysis in order to represent the story through images and other elements of graphic novel that also has literary qualities of expression apart from postmodern tendencies and notions.

Neuman (2014) suggested that narrative analysis is a method through which sequence of events are analyzed that conveys multiple meanings. Narrative analysis is a qualitative mood of inquiry and it can be used in history, anthropology, sociology, psychology, political science, linguistics and literary criticism. "…narrative refers to a type of qualitative data, a form of inquiry and data gathering, a way to discuss and present data, a set of qualitative data analysis techniques, and a kind of theoretical explanation" (Neuman, p. 494). Narrative approach examines the text through its different features or elements that are connected together. Therefore, Narrative Analysis represents a linked relationship among various parts of text in order to form a complete narrative (Neuman, 2014). Just as different elements of graphic novel; characters, panels, gutters, thought balloon, dialog balloon, captions, text, layout, colors and are connected with each other. Through their linked relationship the novel takes its graphic form and the sense of narration is completed, and thus conveyed to the readers.

This study seeks to answer the following research questions:

> Q1. How the Postmodern theme of Pastiche is represented in *Great Expectations: The Graphic Novel* (2009)?

> Q2. How does the graphic nature of the novel qualify to be a reincarnation?

Data Analysis

Adaptation of *Great Expectations* (1861) in a graphic form is influenced by time; as the time changes literature being a representative of cultures and societies of every time and place also gets transformed. Graphic novel is an example of such Postmodernist twenty- first century literature. Green has reawakened the classical novel (*Great Expectations*) in such a way that nothing is wasted, every sentence, every

word has been reproduced in a graphic way. Each word and symbol is portrayed to explain the meaning from the structures of novel to signification of pictorial images. *Great Expectations: The Graphic Novel* (2009) represents cultural memory through art. It has brought the work of literature and reused various things of art style in it. As the traditional clothes of Miss Havisham, the countryside and its common people, rich and low families are all the representation of Victorian society in a graphic form which are the cultural memories but associated with the present society and its issues. Green has not only reincarnated the story through pictures but also reincarnated the themes, social status and feelings of the characters. Green's rewriting of the story through the elements of graphic novel along with the delineation of class distinction, social problems and feelings of characters is analyzed as under:

Layout and Panels

Layout is one of the elements of graphic novel. In the novel layout is used to show the arrangement of panels on a page, which indicates the varying size of panels as well as different mood and actions of the characters. It is the first stage of adaptation of a traditional novel into a graphic novel. Four hundred and thirty pages of Dickens's traditional novel *Great Expectations* have been turned into few pages in a graphic form whereas the events, connections and plot remain the same.

Figure 1
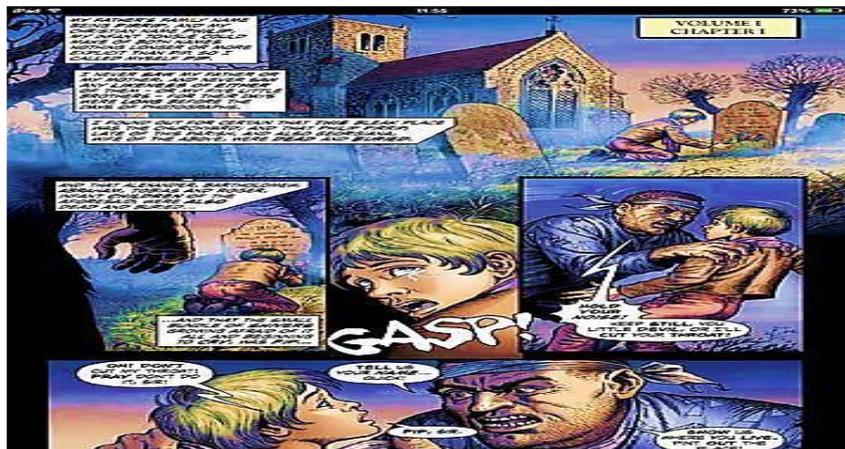
Great Expectations: The Graphic Novel, by Green (2009, p. 7)

In the first layout the image depicts a graveyard and the hero of novel. The convict and Pip are shown together in three panels. In another image same layout Pip is shown as a lonely child near the grave of his parents and in another image he seems to be in trouble and frightened. All these pictures are presented on a same page which is called layout where both characters indicate equal importance. Through different panel of images the whole story is linked together. Each single action done in a panel relates to the story through the next panel on the same layout. These layouts exemplify the motifs of innocence, safety and corruption at the same time but with different panels that is again an example of Pastiche. By observing the above images it is clear that the association and organization of the panels, images and text on the layout governed the flow and movement of the novel which made the readers to think that what will happen next.

The panels used in the construction of narrative show characters, images, captions, dialogues, actions and the setting that is representative of Pastiche. Panels are one of the most vital elements of graphic novels which are drawn in the layout as they convey story through shift of scenes and characters. Pictorial structure of pages is also firmed by the arrangement of these panels. All the panels work together, which lead the readers well through the pages, with no shifts or gap. Each panel enhances the story forward by representing characters and important information about characters, setting situation and mood as shown above in figure 1. Such a minute depiction of the entire plot though graphic tools represents the novelist's command in the adaptation and reincarnation of classical traditional novel into a graphic novel. The panels recreate a sense of flow in the novel from one time and space to another. In the first panel Pip seemed to have a lonely life that was further complicated in the next panel with the appearance of the convict. Convict also turned out to be a lonely character and reclusive of society, later on.

Figure 2
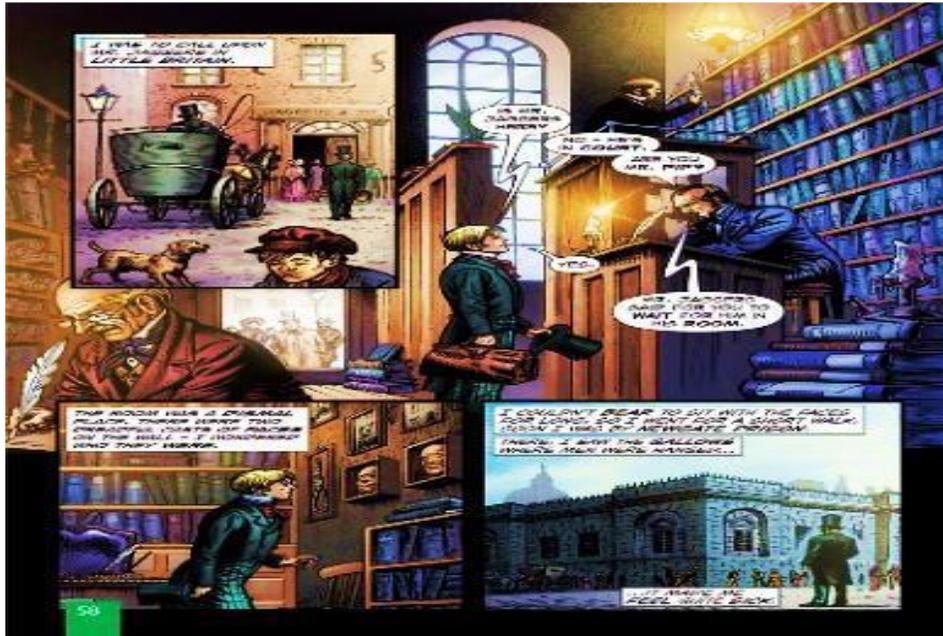
Great Expectations: The Graphic Novel, by Green (2009, p.l50)

In the above image different panels represent Pip in London. The reincarnation of different scenes of Pips' arrival and his new life in London through different panels suggests that he is about to start a new life. His getup and way of talking by facial expression seemed that a great change has come in his personality and miserable life that has made him happy. Pip's inner feelings are projected through his facial expressions such as eyes, hair, and movements of his hands and feet. It is important to know that through panels the story moves forward and the plot is developed from moment to moment, action to action, subject to subject, scene to scene and aspect to aspect.

Depiction of Characters

There are three types of characters in a Graphic novel that are defined below:

Foreground Character

The foreground characters are focused or main characters such as Pip, Magwitch and Miss Havisham. These characters are shown in many images within the panels and are closely focused towards the eyes of readers as shown in figure 3 and 4. Figure 4 shows Pip and Miss Havisham while figure 3 focuses Pip and

convict. The images of these characters are shown closer to eye of the readers, which indicate their primary importance in the novel.

Figure 3
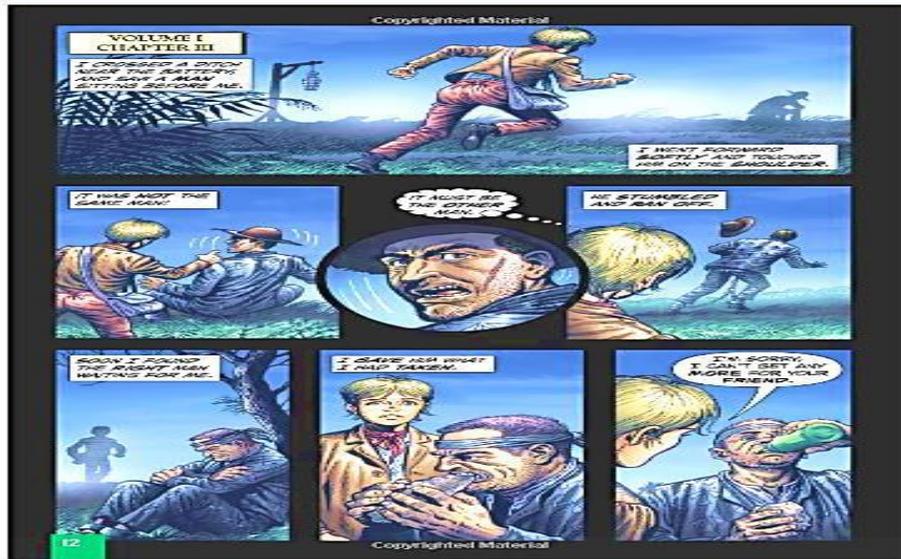
Great Expectations: The Graphic Novel by Green (2009, p.12)

Figure 4

Great Expectations: The Graphic Novel by Green (2009, p.23)

Midground Character

Midground characters are of secondary importance such as Joe, Mrs. Joe and Estella. The character of Estella is presented in the above figure 4 whereas Joe and Mrs. Joe's characters are depicted below in figure 5. These characters are presented in such a way that is not too much close to the eye. They portrayed the same level of secondary importance as Dickens has depicted them in the classical novel *Great Expectations* (1861).

Figure 5

Great Expectations: The Graphic Novel, by Green (2009, 10)

Background Character

Figure 6
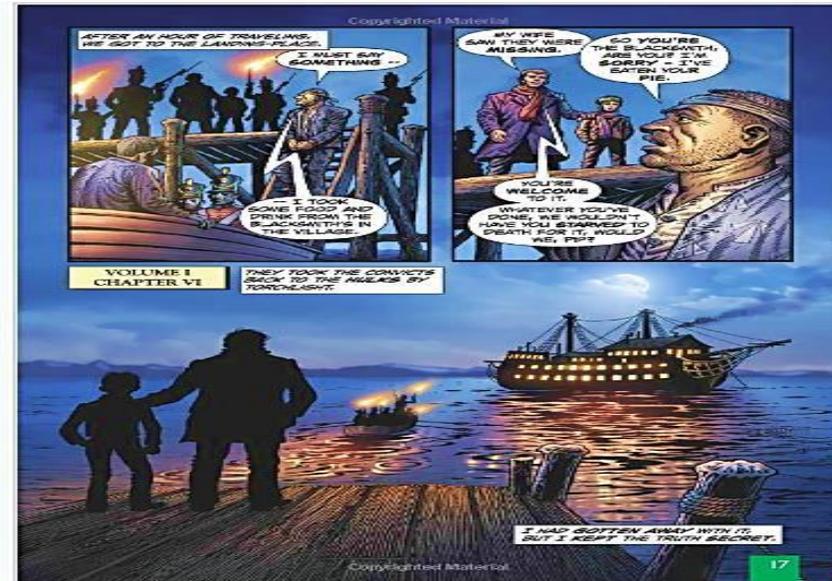
Great Expectations: The Graphic Novel, by Green (2009, p. 17)

Characters of less relevance and importance are shown in the background, which are sources of additional information for the development of the plot. Like Biddy, Mathew Pocket, Sarah Pocket, Mr. Jagger, Wemmick, Molly, Pumblechook and Orlick. These characters are unclearly portrayed and are not focused as shown in figure 6 except Magwitch all the characters are invisible and are shown in the background.

Frame, Gutters and Images

Figure 7

Great Expectations: The Graphic Novel by Green, (2009. p. 54)

Frames are the lines and border of panels. The depictions of frame on the layouts separate individual panels as in figure 7 five individual panels are shown separated by the frame. Gutter indicates not only the shift between one panel and another but it also connects the panels to each other. The blank spaces between the frames are gutters as shown in figure 7. A gutter reveals the changing and unseen actions that occur through the gutter that how time is passing. It also conveys the moods and actions of different characters, for example in figure 7 Pip is asking for the hulk and fin from his sister, in the next panel he steels bread, file, pork and tar water for the convict. Thus, between these two panels, unseen actions and mood is present which readers perceive by their imaginations.

Through expressions of the images it is made clear how and what the characters are feeling and thinking. The reflection of their inner feelings appears through their expression where there is now need of words. In panel one of figure 1 Pip the protagonist of the novel seems too much afraid that is evident from his face. In the same panel there is a convict who has just run from the prison and he has a

kind of worried expression. Both the characters are represented in trouble but in different ways. Their visual images show that they are in trouble but Pip looked like as he has lost some relations whereas the convict seems worried for his safety. Pip's feelings represent his past but Magwitch's depicts his future life. Miss Havisham's cruel character is brought forward through her facial expression in many images analyzed above. All her thoughts are as clearly written on her face. When Pip tells the convict about his dead parents his sad expression are also exemplified through his face.

Graphic Weight, Colors, Shapes, Sizes and Symbols

Figure 8
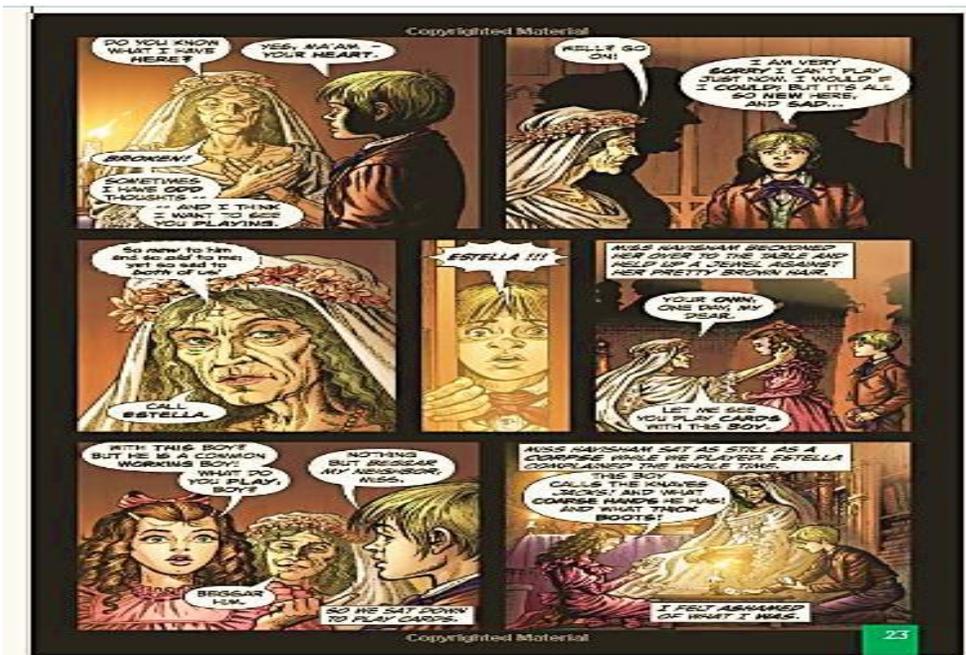
Great Expectations: The Graphic Novel, by Green (2009, p. 23)

Through the graphic weight the novel has focused and explored the way some images draw their eyes more than others. Here the emphasis is on the main characters through the element of color. Colors, shapes, size, symbols and fonts convey information in a visual way. In the above image the background colors depicts the inner expressions and feelings of the characters along with the sad environment. Pip's mouth and eyes are depicted open to express his fear of Miss. Havisham. Wrinkles on the face of Miss Havisham portray her old age and her

rudeness. Her attire, facial expression and movements are symbol of her pride and mental turbulence. Her image also conveys superiority through her getup.

Text and Caption

Text in the frame creates logic and order in the novel as graphic novels are a combination of text and images. Text develops interest in the graphic depiction of the story. Similarly, the graphic novel also has dialogues side by side with the images in different panels. Dialogues and images dependent on one another for a better understanding of plot therefore, the depiction of various themes, scenes and characters through words is very essential for a graphic novel. Caption is a tool of graphic novels often used for narration. The caption provides the reader with textual information about what is happening in the images. Sometimes captions are also used for characters' thoughts or dialogues.

Word Balloon and Thought Balloon

A rounded shape like a balloon that contains the dialogues is a word balloon. Usually it has a tail that points toward the character as shown in the figures above. Words balloons occur in different shapes for different characters. They also vary according to the size of text. They contain communication between/among characters. Thought balloons contain character's thoughts that portray the inner feelings of the characters. The thought balloons are also present within the panels and they have a curvy cloud like shape usually occurring on the top of a character's head as depicted in figure 3 through the extended image of Magwitch. Thought balloon is used to depict people's feelings through text and the changing form of the balloon show the circumstances of the story.

Reincarnation of Themes

Apart from the above analysis of elements of graphic novel as tools of Narrative Analysis this section deals with the representation, reincarnation and analysis of different themes in the selected graphic novel.

Social Status and Class Distinction

Social status is also shown within the art work of graphic form. Throughout the novel Pip addresses convict as 'sir' that depicts the lower middle class of Victorian times where people used to consider themselves inferior. Pip's desire to

become a gentleman portrayed in different panels also shows the social status. Similar representation is also depicted in Green's novel but in a graphic form.

Identity

In Dickens's text, Magwitch is associated with a shameful former life in such a society where class distinction was at its peak to the extent that Pip is trying to escape from him. The graphic form of the novel also tries to represent the same level of identities. Green too intended to focus on such characters and portrayed them in same manner. She portrayed Miss Havisham's character that was living an uncommon life, self-enclosed around the stopped time. Magwitch is portrayed as someone who helped and improved Pip's life and made him a gentleman. Hence, Magwitch the convict was proved to be a representative creation of the novel.

Guilt and Innocence

Graphic novel also reincarnated the theme of guilt while introducing Pip's right and wrong feelings in the next panels on the second page. When he was thinking about steeling, he could not sleep as he was thinking how to take away the things in the presence of his sister. At the same time he also considered it to be wrong when he remembers his sister's words as she told him once that the people who steel are put into the hulks. The novel has vividly reincarnated the inner world of an orphan child. His innocence is depicted through his eyes and facial expressions. Later on when he became a gentleman his behavior with Joe also made him guilty and many times in his heart he rebukes himself for behaving badly with Joe. Similarly, his snobbishness with Magwitch, his benefactor is also representative of the theme of guilt and innocence.

Ambition

The theme of ambition is also reincarnated in the graphic form through different characters. While looking at Estella Pip aspired to improve his social status and became ambitious to become a gentleman. On the other hand Estella wanted to break his heart as suggested by Miss Havisham.

Money

Money played an important role in Dickens novel same importance of money is also represented in the graphic form of the novel. The novel promotes historical agency and portrays the issue of money in a pictorial way by applying the

elements of graphic novel. It is for the sake of money that Magwitch deceived Miss Havisham and left her alone on the day of their wedding. It is equally for the sake of money that Pip was forcefully sent to the Satis House by his sister.

Findings

Findings of the research have validated *Great Expectations: The Graphic Novel* (2009) by Green as a reincarnation of the traditional novel *Great Expectations* (1861) written by Dickens. Data Analysis has not only investigated in detail the elements of Graphic novel under the theoretical angle of Pastiche (1991) but it has also analyzed different themes. The Narrative Analysis (2014) revealed that adapted version of the novel has represented the impact of Postmodernism on literary forms such as, novel. Simultaneously, it has depicted the same social/moral issues and characters as they were projected centuries back by Dickens. This speaks for the universality of literature for every time and place regardless of any limitations. Whether that is twenty-first century postmodern literature or literature of the Victorian age the human factor remains the same though tools and techniques of narrative differ. Analysis has answered the research question one by representation and depiction of elements of Pastiche in the selected novel. It has also proven the second research question by proving the graphic form of novel as a reincarnation of traditional text based novel. The notion of reincarnation is further highlighted through the analysis of themes as well as with the tools of graphic novel. There is no substantial change in the depiction of social/moral issues and representation of different characters hence the title of the research has been aptly justified by the critical discussion.

Conclusion

Graphic novel as a postmodern genre has signified the importance and impact of Postmodernism not only as a philosophy but also as a social behavior and trend of twenty-first century. As society and culture have become drastically technological so is literature otherwise it would have become obsolete and eventually decay. Graphic novel is just one of the genres of this technologically bloomed literature. This research has contributed to the existing knowledge of literature as it has introduced graphic novel as a form of (Postmodern) literature. Novelty and innovation is the need of contemporary times, therefore it has become essential for literature to transform and fulfil the technologically complex and progressive trends of twenty-first century. This research might be on a smaller scale yet it has a greater academic value for literary scholars for it is difficult to bring in uniqueness and

newness in literature. Previously the focus of research for literary scholars was merely on British classical literature, American literature, South Asian literature, Continental literature etc. but this research has paved way for a more novel and unique area of postmodern literature of contemporary times.

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