



مجلة فصلية محكمة تصدرها كلية  
التربية للعلوم الإنسانية - جامعة كركوك



# مجلة جامعة كركوك للدراسات الإنسانية

المجلد (20) العدد الاول - الجزء الثاني - ب - تموز 2025

مجلة جامعة كركوك للدراسات الإنسانية

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رئيس التحرير

الأستاذ الدكتور

مراد إسماعيل أحمد

تموز 2025



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## مقدمة

يشرفني أن أقدم لكم هذه المقدمة التي تسلط الضوء على الدور الحيوي والمهم للبحوث التي يقدمها الباحثون للمجلة، والتي تسهم بشكل فاعل في تعزيز وتطوير مجالات الدراسات الإنسانية. إن المجلة تهدف إلى توفير منصة علمية رائدة لنشر الأعمال الأكاديمية التي تتناول قضايا حيوية في مختلف فروع العلوم الإنسانية، بما في ذلك الفلسفة، وعلم الاجتماع، والأنثروبولوجيا، وعلم النفس، واللغة، والتاريخ، والفنون، وغيرها.

إن الأبحاث المقدمة للمجلة ليست مجرد نتائج لدراسات علمية، بل هي محطات فكرية تعكس تطور المفاهيم والنظريات في هذه المجالات. تعمل هذه الدراسات على طرح حلول للمشاكل المعاصرة، وفهم الظواهر الإنسانية في سياقاتها المختلفة، كما تساهم في تقديم رؤى جديدة لتطوير المجتمع وتعزيز الوعي الثقافي والعلمي.

إن الدور الكبير لهذه البحوث لا يتوقف عند نشر المعرفة فقط، بل يتعداه إلى تحفيز التفكير النقدي والإبداعي، ودعم الجهود الأكاديمية في بناء قاعدة معرفية متينة تُسهم في تحريك عجلة التغيير والتطور في المجتمعات الإنسانية. ولذلك، فإننا نعتبر هذه البحوث أداة أساسية في تطوير الفكر الإنساني، ودعم المساعي المستمرة لتحسين جودة الحياة البشرية عبر أبعادها المختلفة.

نتطلع في المجلة إلى استقبال مزيد من الدراسات الرصينة التي تثرينا وتوسع آفاقنا العلمية، مؤمنين بأن هذه الإسهامات العلمية هي حجر الزاوية في بناء مستقبل أكثر إشراقاً في مجال الدراسات الإنسانية.

رئيس هيئة التحرير

١. د. مراد إسماعيل احمد

## شروط وقواعد النشر في مجلة جامعة كركوك للدراسات الإنسانية

1. تسلم نسخة الكترونية من البحث عبر الموقع ( <https://kujhs.uokirkuk.edu.iq> )  
تحت برنامج Microsoft Word بصيغة doc او بصيغة .dox.
2. يطبع البحث بواسطة الحاسوب بمسافات واحدة بين الأسطر شريطة أن لايزيد عدد صفحاته عن 25 خمس وعشرين صفحة وبواقع (5000 الى 10000 ) كلمة، ونوع الخط Simplified Arabic بما في ذلك الجداول، مع تنسيق محدد مسافة 1.5، خط بحجم 14، على ورق A4. للبحوث الخاصة باللغة العربية، يُكتب البحث بخط ( Times New Roman ) للغة الإنجليزية و التركية بحجم خط (14) على ورق مقاس (A4). اما بالنسبة اللغة الكوردية فونت كوران Kurdfonts.
3. تقديم سيرة علمية مختصرة للباحث أو الباحثين مرفقة مع البحث وتكون منفصلة.
4. تكتب أسماء الباحثين الثلاثية باللغة العربية والإنجليزية كما تذكر عناوين وظائفهم الحالية ورتبتهم العلمية.
5. إقرار من المؤلف يؤكد أن البحث لم يسبق نشره وليس قيد النشر في مجلة أخرى.
6. العناوين الرئيسية والفرعية تستعمل داخل البحث لتقسيم أجزاء البحث حسب أهميتها وبتسلسل منطقي وتشمل العناوين الرئيسية: عنوان البحث، الملخص، الكلمات الدالة، المقدمة، إجراءات البحث، الشرح، الاستنتاج، المراجع.
7. يرفق مع البحث ملخص باللغة العربية وباللغة الإنجليزية على أن لا تزيد كلمات الملخص عن (250) كلمة.
8. تكتب بعد الملخص الكلمات الدالة للبحث.
9. تطبع الجداول والأشكال والخرائط داخل المتن وترقم حسب ورودها في البحث وتزود بعناوين ويشار إلى كل منها بالتسلسل.
10. يجوز نشر البحث إذا كان مستقلاً من أطروحة أو رسالة دكتوراه أو ماجستير، بشرط ألا تكون هذه الرسائل منشورة أو مقبولة للنشر، ويجب الإشارة إلى هذا في الصحيفة الأولى وقائمة المراجع، والإفصاح عن ذلك في الإقرار والتعهد.

11. يلتزم الباحث بدفع النفقات المالية المترتبة على إجراءات التقويم في حال طلبه سحب البحث ورغبته عدم متابعة إجراءات النشر.
12. يمنح الباحث مدة أقصاها ثلاثة اشهر لإجراء التعديلات على بحثه إن وجدت ومن حق المجلة بعد ذلك الغاء الملف البحثي تلقائيا في حال تجاوز المدة المذكورة أعلاه.
13. التوثيق ( قائمة المراجع )
  - أ. يُشترط اتباع أسلوب الكتابة وفقاً لمعايير APA النسخة السابعة (الجمعية الأمريكية لعلم النفس )، ويجب الالتزام بالدقة في الاستشهادات وتنسيق القائمة المرجعية وفقاً لهذه المعايير، لضمان الوضوح والتناسق في تقديم البيانات والمعلومات العلمية.
  - ب. يشار إلى المراجع في المتن بالاسم الأخير للمؤلف وسنة النشر والصحيفة، مثال: علي عبد عباس العزاوي ( العزاوي، 2008: 214 ) أو ( العزاوي، 2008).
  - ت. يجوز في بحوث علوم القرآن والتأريخ الإسلامي توثيق المراجع من خلال تهميش المراجع باستعمال الأرقام المتسلسلة بين قوسين هكذا (1) ، (2) ، (3) وتبين في آخر البحث تفاصيل المراجع حسب تسلسلها وتوضع قبل قائمة المصادر والمراجع.
  - ث. توثق المصادر والمراجع في قائمة واحدة في نهاية البحث وترتب هجائيا حسب الاسم الأخير للمؤلف مثل:  
(اسم العائلة، الاسم الأول للمؤلف، (سنة النشر )، عنوان الكتاب، رقم الطبعة، مدينة النشر، در النشر )، مثال:  
شحادة ، نعمان 2011، التحليل الإحصائي في الجغرافية والعلوم الاجتماعية، عمان - الأردن، دار صفاء للنشر والتوزيع.
  - ج. أما الدوريات: فيبدأ بذكر الاسم الأخير للمؤلف، ثم بقية الاسم كاملاً، ثم توضع سنة النشر بين حاصرتين. ثم عنوان البحث. ثم اسم المجلة غامق، ثم مكان صدورها، ثم رقم المجلد، ثم رقم العدد، ثم أرقام الصفحات.
14. يستشهد الباحث ببحثين على الأقل منشورين في مجلة جامعة كركوك للدراسات الإنسانية
15. عمل استلال للبحث في مركز الحاسبة الصادر من رئاسة الجامعة.

16. على الباحث دفع أجور النشر البالغة: (150.000) مائة ألف دينار عراقي وإذا زاد عدد الصفحات عن (25) خمس وعشرين صحيفة فسوف يتم استيفاء الأجر بواقع (5.000) خمسة آلاف دينار لكل صفحة.

17. تجري هيئة تحرير المجلة التقييم الأولي للبحث، ثم يُعرض على محكمين من ذوي الخبرة العلمية في مجال التخصص، وتلتزم المجلة بإخطار الباحث بالقرار النهائي بشأن الموافقة على النشر من عدمها على أن يلتزم الباحث بإجراء التعديلات التي قد يطلبها المحكمون من أجل إجازة البحث أو الدراسة للنشر في المجلة.

18. ترسل البحوث وجميع المراسلات المتعلقة بالمجلة الى موقع المجلة.

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**The social classes and the role of clothes, and reading in Charles  
Dickens's *Great Expectations* Novel: A Thematic study**

Asst. Lect. Ali Hasan Ali

**Abstract**

This study discusses that Dickens in his novel *Great Expectations* uses clothing and reading not only as symbols of class, but as tools for shaping the matter of identity and enforcing or resisting social expectations. This research aims to discuss and study the social classes and the role of clothes and reading in *Great Expectations* novel which is written by Charles Dickens in Postcolonial framework. The title will be discussed by referring to the themes, symbols and scenes. The introduction presented a brief summary of the author's life, his important works, his writing style and his literature period. After the paragraphs of Charles Dicken's life, his method of writing, his aims through the books and Victorian period which he belongs to. The role of Clothes presented to show what Dickens wants to present with, and what is the relation between clothes and social classes. Also another idea was discussed in this article which is the self-improvement theme through the character of Pip and his dreams in postcolonial thoughts. This research also aims to provide a more comprehensive comprehension of Dickens' societal critique, specifically with relation to the delusions surrounding material wealth and the transformational potential of education. The study's ultimate goal is to demonstrate how *Great Expectations* poses timeless queries regarding class, identity, and human development in addition to reflecting the socioeconomic circumstances of 19th-century England. Finally, the conclusion presented a clear image and a brief summary of the topic to the reader to comprehend the main points of the work.

**Keywords:** *Great Expectations*, Charles Dickens, Class, fashion, Self-improvement, Pip. Magwitch, Miss. Havisham, Estella, Magwitch.

## الطبقات الاجتماعية ودور الملابس والقراءة في رواية التوقعات العظيمة لتشارلز ديكنز:

### موضوعية دراسة

م.م. علي حسن علي\*

### الملخص

تناقش هذه الدراسة أن ديكنز في روايته "آمال عظيمة" يستخدم الملابس والقراءة ليس فقط كرموز للطبقة، بل كأدوات لتشكيل مسألة الهوية وفرض أو مقاومة التوقعات الاجتماعية. يهدف هذا البحث إلى مناقشة ودراسة الطبقات الاجتماعية ودور الملابس والقراءة في رواية "آمال عظيمة" لتشارلز ديكنز في إطار ما بعد الاستعمار. سيتم مناقشة العنوان من خلال الإشارة إلى الموضوعات والرموز والمشاهد. قدمت المقدمة ملخصاً موجزاً لحياة المؤلف وأعماله المهمة وأسلوبه في الكتابة وفترة أدبه. بعد فقرات عن حياة تشارلز ديكنز ومنهجه في الكتابة وأهدافه من خلال الكتب والفترة الفيكتورية التي ينتمي إليها. تم تقديم دور الملابس لإظهار ما يريد ديكنز تقديمه وما هي العلاقة بين الملابس والطبقات الاجتماعية. كما تمت مناقشة فكرة أخرى في هذه المقالة وهي موضوع تحسين الذات من خلال شخصية بيب وأحلامه في أفكار ما بعد الاستعمار. يهدف هذا البحث أيضاً إلى توفير فهم أكثر شمولاً لنقد ديكنز المجتمعي، وخاصة فيما يتعلق بالأوهام المحيطة بالثروة المادية والإمكانات التحويلية للتعليم. الهدف النهائي للدراسة هو توضيح كيف يطرح كتاب "آمال عظيمة" تساؤلات خالدة حول الطبقة والهوية والتنمية البشرية، بالإضافة إلى عكسه للظروف الاجتماعية والاقتصادية لإنجلترا في القرن التاسع عشر. وأخيراً، قدمت الخاتمة صورة واضحة وملخصاً موجزاً للموضوع للقارئ ليتمكن من فهم النقاط الرئيسية للعمل.

**الكلمات المفتاحية:** آمال عظيمة، تشارلز ديكنز، الطبقة، الموضة، تطوير الذات، بيب ماجويتش، الأنسة هافيشام، إستيلا، ماجويتش.

## 1.1. INTRODUCTION

Dickens' shading light on dress does not reduce the importance of his novels to fashion plates for instance. Whether the emphasis is on Sunday best, or the workday clothes, clothes illustrate social position, socio-economic condition, or the identity and character or personality of its wearers. Characters, conflicts, and plot, including values, either revealed or concealed, are dramatized in comprehending what a character's Sunday clothes are, and how different their daily and everyday appearance is. The misery of clothes reflects the misery of a character or the absence or existence of connection with the society. Analysis leads to

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comprehending more than what meets the eye; it suggests the significant areas in the text that are paramount for comprehending the Victorian society as well. In Dickens' novels, clothing plays a significant role in the illustration of the changing structure of social relations: it reflects some important shifts he saw around him, and his engagement with the forces promoting those changes. Clothing is more than fashion in Victorian England. For rich and poor alike, the essence of appearance, clothes meant so much more than keeping warm or looking decorative. The outward soul of their formal, social self was wrapped up in them, endowing a primordial purity unavailable elsewhere.

Building on this idea, since the dawn of human civilization, man has attempted to establish his position and discover the fundamental distinction from others. This trend is reflected in the class structures society. The more a country's economy grows, the more noticeable the disparity in society. England saw rapid industrialization throughout the Victorian era, which coincided with unprecedented scientific advancement. However, this growth resulted in a new societal divide. As a result, one might see a wealthy class of capitalists on the one hand, and a large number of have nots on the other. Also new riches appeared. They had accumulated wealth and consequently found pleasure, prosperity and happiness in their lives. Commercial activities grew and became the primary and only a nominator of class. *Great Expectations* novel follows the story of a kid who raised in hands by his sister Ms. Gargery. Dickens' picture of a child's exciting childhood highlights a golden era in English society. It is a social documentary. It is a declaration of what can money accomplish. This is a record of class distinction. (Hameed, 2025, p.528) asserts that Sure enough, these personal and societal breakdowns of morality bled into *My Old Man*, which urges readers to grapple with

opposing points of view. This success is done here with the help of ambiguous language and situations which symbolizes the uncertainty and struggle in this life. This vision of the uncertainties of life as seen by Hemingway in *My Old Man* is a rich subject for analysis of semantics. Class is a difficult phrase to define. This phrase applies to various fields, including politics, sociology, cultural studies, and literary criticism. The term class often refers to societal distinctions. In ancient Greece, the term for class was *genos*, which meaning (race) or simply (category).

Moreover, ancient Greece had early city-state divisions. They were separated into three primary groups: citizens, metrics (residents or foreigners), and slaves. Citizens, the bulk of whom were farmers, tradesmen, or artisans, were distinguishable from one another by the quantity of land they held or the trade they practiced. Citizens separated themselves from metrics and slaves by their right to participate in the state. The divisions between the various groups of ancient Greek society were based on birth and considered to be divinely decreed for the well-being of the society. There was no class system in ancient Greece, although there were societal distinctions based on person, occupation, and income. Furthermore, these divisions were not perceived negatively, but rather as an evidence of a beautifully balanced society in which everyone understands where they fit. The introduction of the term "class" in English around the mid-seventeenth century marked a turning point in the evolution of capitalism. Earlier, there was a feudal economy that relied on agriculture. This economy was characterized by a number of obligations between landlord and tenant. The capitalist economy that arose later was built on manufacturing. Employers and employees maintained a solely monetary relationship. The term "class" refers to economic developments that impact social relations. (Landow, 2015).

Consequently, literature for a long time considered as a mirror that reflects the complications of human beings' society, and few novels capture the nuances of social transitions as deeply as *Great Expectations* by Charles Dickens. In a world ruled by class uniqueness, clothes not just merely fabric draped over the bodies, clothes are silent statement of aspiration, status, and power. Also, reading exceed its role as an intellectual pursuit, becoming a power of self-re-innovation, a portal to new identity and changeable fates. This research also aims to explore how Charles Dickens utilizes clothes and reading symbolically to convey themes of ambitions, identities, and social inequality through a close analysis of the texts, the researcher will illustrate that apparel in the novel serves as more than just an aesthetic preference; it also serves as a potential declaration of one's status within society. Concurrently, reading manifests as a transformational power, providing characters the opportunity to surpass their conditions and reconstitute their identities. The objective of this study is not only to dismantle these symbols; rather, it aims to provide light on Dickens' conception of Victorian society. This is a universe in which appearances frequently do not match reality, and in which books, much like clothing, have the ability to influence the course of one's life. (Padra, 2024). There are variety of studies that tackled many topics in English such as that of Najim (2012) who argued that reference and substitution can be considered as tools of language information systems (i.e., information that may be received from the environment that gives a text its essence by connecting the sentences through relations).

## 1.2. Class Mobility and Social Expectations

The class structure's flexibility and rigidity are major themes in *Great Expectations*. After being given an undisclosed fortune, Pip, an orphan from a lowly background, hopes to become a gentleman. Critics



contend that Pip's early understanding of social class is naive; he initially associates wealth with virtue and sophistication before realizing the futility of this endeavor. (Smith, 2005). Dickens, according to academics like John Lucas (1992), questions the notion of upward mobility by showing how Pip's hopes cause him to become estranged from his origins, which results in moral and emotional letdown. Class mobility is portrayed by Dickens as a convoluted and frequently demoralizing process. Even though Pip succeeds financially, he comes to understand that genuine gentility comes from character rather than money. His alienation from Biddy and Joe, who stand in for his lowly beginnings, emphasizes the ethical price of societal aspirations. According to the novel, class mobility is feasible, but it frequently has a cost because people battle with their sense of identity and value (Lucas, 1992). Another important character that personifies the paradoxes of class mobility is Estella. Despite being brought up like a lady, she is emotionally stunted as a result of Miss Havisham's manipulative influence. Her change at the book's conclusion represents the idea that one's own development and atonement are more important than one's social standing. This supports Dickens' criticism of societal norms that place a premium on wealth and sophistication over sincere interpersonal relationships.

When discussing class" analysis, it's important to consider Karl Marx's ideas. Marx (1818–1883) was a German economic, political, philosophical theorist and revolutionary. Marx's views have an incalculable impact on modern history. Marxism is a social, economic, and political ideology based on the ideas of Karl Marx and his followers, particularly Friedrich Engels and Vladimir Lenin. Marx's influence spans sociology, philosophy, economics, and cultural theory. Marxism also

established a strong history of literary and criticism of culture. Many disciplines of modern criticism, such as historicism, feminism, deconstruction, postcolonial, and cultural criticism, are highly influenced by Marxist concepts. Marxism began with Hegel's philosophy. According to Marxist theory, class refers to the socio-economic core. An individual's class is decided based on their production. Marx and Engels have extensively discussed the term class. But they didn't define it. Marx mentioned two basic classes. The two are bourgeoisie and proletariat. Marx was interested in the production and distribution of goods. He believed that production materials are in control of the capitalist class. Marx attempted systematically to look at the structural factors underlying what he viewed as a system of capitalist exploitation and degradation, and tried to propose solution to these causes in the area of economics and politics. Marx objected against capitalism. He recognized that a single class possessed the means of producing. The upper class has capitalized on processes of production, concentrating wealth in a few hands.

*I had heard of Miss Havisham up town, everybody for miles round, had heard of Miss Havisham up town, as an immensely rich and grim lady who lived in a large and dismal house barricaded against robbers, and who led a life of seclusion. (1.7.80, 1994).*

Pip takes instructions from Joe. He learns to engage with the world from his brother-in-law. Pip focusses on what he wants instead of what he has. His exposure to "the society" makes him acutely aware of an absence of objects. Pip wishes to join Miss Havisham's world, but he lacks the necessary key.

### 1.3. Wealth, Gentility, and Morality

The relationship between morality and wealth is the subject of another significant debate. Madame Havisham, and Estella represented

the upper class, however their affluence is stained by personal animosity and emotional estrangement. Joe Gargery, on the other hand, exemplifies kindness and integrity in spite of his working-class background. Dickens subverts conventional class standards by presenting real gentility as an issue of character rather than birth or riches, as critics like Cordery (1993) point out. Pip's path serves as an example of this moral dilemma since he initially rejects Joe's straightforward, honest way of life in favor of the ostentatious accoutrements of money. But as he gets older, he realizes that one's conduct and integrity, rather than one's social standing, determine one's true value. Magwitch also plays a significant part in this conversation; despite being a criminal, he turns out to be far more benevolent and devoted than many individuals from the upper class. His financial backing of Pip exposes the capricious and frequently hypocritical character of social judgements, challenging traditional ideas of morality and class. In the end, *Great Expectations* implies that having monetary wealth without moral substance like Compeyson or Miss Havisham causes emotional emptiness and that wealth does not automatically provide gentility. Dickens promotes a new notion of gentility that places more value on morality and compassion than wealth and prestige. (Horne, 2011).

## 2.1. The role of working Class

Another topic of discussion among academics is how the working class is portrayed in *Great Expectations*. Joe Gargery, who embodies the virtues of loyalty, integrity, and humility, is frequently seen as a representation of working-class virtue. Joe is one of the most morally pure characters in the book despite having little formal education, illustrating Dickens' conviction that character, not class, determines one's actual value. The representation of lower-class people is complicated by characters such as Magwitch. At first glance, Magwitch seems like a menacing character as a prisoner, yet his past exposes the inequities of the court system and the obstacles that the underprivileged faced in Victorian society. By demonstrating that morality and charity can transcend class boundaries, his metamorphosis into Pip's benefactor challenges conventional class biases.

According to academics like Horne (2011), Dickens exposes hypocrisy of 'upper class while also criticizing the legal system and its prejudices against the lower classes through Magwitch. Another individual from the working class, Biddy, is a symbol of smartness and self-improvement. Biddy emphasizes knowledge and personal development without sacrificing her integrity, in contrast to Pip, who pursues social advancement through wealth. Dickens' idealization of working class values is further supported by her future marriage to Joe, which represents a combination of moral stability and hard effort. Dickens challenges Victorian ideas of class hierarchy by portraying the lower classes as ethically superior to the dishonest aristocracy through these figures. In the end, *Great Expectations* challenges the notion that wealth leads to superiority and promotes a world where a person's value is determined by their character rather than their class.

## 2.2. The definition and classification of class

In England, how do we define a person's class? Numerous factors, including a social group's values, expectations, beliefs, and experiences, as well as access to economic power and the degree of financial incentive, determine a person's social class. There are numerous different ways to identify one's class. In addition to having distinct accents, professions, educational backgrounds, family and religious traditions, political beliefs, leisure activities, manners, and lifestyles that affect housing, attire, and diet, different classes also opt to use different words for the same concepts. In England, how many levels are there? The three primary socioeconomic classes the upper, middle, and working classes are the most conventional and well known classifications, notwithstanding the existence of other classifications. Despite being only one metric, occupation is the primary means of accessing life possibilities and has emerged as a crucial technique for classifying people. When looking more closely at occupations, the middle class is frequently further separated into three classes: upper-middle, which includes jobs like lawyers, doctors, and top managers; middle-middle, which includes, for instance, intermediate jobs like bankers and company employees; and lower-middle, which includes jobs like clerks, secretaries, and some store owners. Additionally, the working class can be further classified into three groups: specialized occupations like plumbers and builders, partially skilled occupations like waiters and sandwich makers, and somewhat unskilled occupations like farm laborers and housekeepers. (Adams,2001 p: 209-225).

### **2.3. The Victorian Class System**

The Victorians grew fascinated with categorizing individuals in the same way that they expertly recorded the natural world, including plants, insects, shells, elements, and fossils. Knowing who to associate with and

who to avoid became crucial in a hard-working nation where urbanization had led to more people living side by side than ever before. The simplest way to learn this was to abide by the social norms established by the English feudal system of the Middle Ages. Dickens' *Great Expectations* is set in a Victorian society with firmly segregated social strata. The aristocracy and landowners topped the list, followed by the growing bourgeoisie. Meanwhile the lower classes faced poverty and restricted possibilities. The novel's characters represent these distinctions, with Pip, Joe, and Estella serving as images of their classes. Every youngster from the upper class received an education. Girls were educated by governesses at home, while boys began attending boarding school at the age of seven. Any of the younger boys typically found employment in the army, navy, or church, while the oldest lad learnt how to manage the family estate and care for the tenant farmers. It was expected of the girls to have children and marry men from same or similar families. (Johnson, 1993 p: 147-169).

The style of the Victorian novels focused on idealized images of different rough lives which hard work, industry, love and luck win at the end; virtue would be gratifying assaulters' suitability penalized. They took care to be a confirming nature with a specific moral lesson at heart. While this recipe was the rule for much of earlier Victorian fiction, the case becomes more hard and complex as the century passed. The Victorian age was an important time for development and improvement science and had a fiction to classify and draw the whole natural world. Highly of this writing does not leverage to the level being considered as literature but one book specific, Charles Darwin's on the origin of species, still famous. The evaluation theory included within the work shake a lot of thoughts and ideas, the Victorians had about themselves and

their passion in the world. Although it last long to be devilishly accepted, it would dramatically change the following ideas and literature. (Ronald C. & John M, 2001).

Many Victorian novels were deeply concerned with social issues such as poverty, child labor, class inequality, and industrialization. Authors like Charles Dickens, Elizabeth Gaskell, and George Eliot used their stories to criticize the harsh conditions faced by the poor and marginalized, aiming to raise awareness and call for reform. Also Class divisions and social mobility were recurring themes in Victorian novels. Writers often examined the rigid class structures of the time and the challenges of moving between social classes. Novels like "*Great Expectations*" by Charles Dickens and "*Middlemarch*" by George Eliot explore how characters' fates are intertwined with their social standing. (Robin, 1993).

### 3.1. The working and lower Class

Everyone else belonged to this class: 75% of those who lived in Britain were commoners, or members of the majority. Since they were only compensated for the hours they worked, they made very little money. They performed physically demanding work. Sailors, fishers, miners, construction workers, Dockers, industrial workers, farm laborers, and servants were among the occupations. Despite having children, women continued to work since without it, the family would never have enough money to eat. If these people were hurt or unwell, it was quite easy for them to lose their work because there was always someone else to take their place. The working class never made enough money to buy a home, so they had to rent it. The majority of working-class individuals, particularly those in urban areas, lived in rooms in slum housing since the size of their homes was determined by their income. Additionally,



because they did not own land or pay a high enough rent, they were never able to vote. Since the majority of the schooling was paid for, the kids were fortunate to obtain any at all. However, it wasn't thought that education was required to work as a miner or servant. Young adults from working-class backgrounds typically married within their class, perpetuating the cycle of poverty. There were only the aristocracy and commoners for a long time, but towards the end of the Georgian era, the middling sort began to emerge and was referred to as the middle class.

winter, (2019, p: 101) also asserts that *Great Expectations* has been written in the 19th century. Dickens' personal tale of rising from poverty to great wealth serves as the model for Pip, the protagonist of this book. When *Great Expectations* was first published in 1861, it represented a change from his earlier books, which covered the class structure of his world mostly through clothing. Though significantly fewer and more subdued in nature, the allusions to clothing serve to highlight the connection between Pip's continuously shifting social standing and his wardrobe. Dickens uses this literary device far less overtly in his writing than some other contemporary authors who overuse clothing to stereotype the many characters in their works. Dickens' *Great Expectations* has a strong Marxist foundation. According to Marxist theory, "class" can be generally classified as the proletariat, bourgeoisie, and middle class. Dickens performed a great job of describing the divided society and all of its facets.

He also depicts the main characters' awareness of class. In this tale, class mobility a mainstay of Victorian society is clearly seen. It illustrates how money corrupts contemporary capitalist society. As a result, it is not uncommon for the higher classes of society to dehumanize men, women, and children. The faults, injustice, and greed of the upper class have been



brilliantly revealed by the author. The mindset of those involved is manufactured by money. A member of the marginalized group is viewed as the other. Therefore, even at the expense of his loved ones, the average person aspires to be a gentleman. Conversely, those from the higher portion assume the position of authority. They attempt to play the duck and drakes with the dreams of the average person. The characters' fates and destinies were dictated by the fundamental economic practices of the Victorian era.

Consequently, the working class is continuously oppressed and exploited. The development of the proletariat is proportionate to that of the bourgeoisie, or capital. The contemporary working class has emerged as a class of workers who only survive as long as they are employed and as long as their capital keeps growing. These workers are commodities that have to sell themselves piecemeal. (p. 13, *Communist Party Manifesto*) Marx also suggests that in every nation, the bourgeoisie must inevitably imbue production and consumption with a cosmopolitan quality; The unprocessed material is extracted from the most isolated areas. "All nations are forced to adopt an upper class mode of production, or face extinction," according to the bourgeoisie. The bourgeoisie, to put it simply, "makes the world after its personal image." Marx and Engels stated on page 14 of *the Communist Party Manifesto* that *the history of all the previously existing societies is a history of class struggles.*"

### 3.2. The middle class

In the Victorian era, being middle class signified that one had earned a lot of money via hard effort as opposed to inheritance. To begin with, merchants who exchanged commodities for cash were the majority of the middle class. They possessed ships that travelled to nations like India, where they exchanged British made goods for Indian commodities

like spices, tea, and coffee. The merchant then made money when these goods were sold back in Britain. The merchant was an employer, hiring men to load and unload the boats as well as a captain and crew for his ship. This placed him in a similar position as wealthy lords who hired tenant farmers to harvest the Estate's grain, wheat, dairy and other produce. In the meantime, the plant and the surrounding property were either owned or rented by factory owners. Additionally, they had hundreds of employees working for them. Becoming a doctor, lawyer, boarding school master, builder, engineer, banker, or stockbroker were further middle-class careers.

The man was able to purchase a lovely home with a plot of land thanks to his well-paying occupations. As a result, he and everyone else on the above list were able to cast ballots in general elections alongside members of the upper classes. Children from the middle class were also taught by governesses and in boarding schools. The girls were supposed to marry well to middle-class and possibly upper-class men, while the boys were supposed to assist in managing the family business. But in the end, birth was considerably more significant than wealth. Your background was a considerably more valuable asset for getting prospects and opening doors into establishments than your financial situation. While one man may be richer than Croesus through commerce and a regular churchgoer, he may be denied access to upper-class events. Another man may be the youngest son of a titled family, absolutely destitute and misbehaving, but still be allowed to mix with high society. Similarly, illegitimate children of working-class people were viewed as the lowest social stratum, whereas illegitimate children of aristocrats were somewhat accepted by the upper classes. (Hoppen, 1998 p: 316-344).

### 3.3. Upper and Bourgeoisie Class in *Great Expectations*.

Baldrige, (2001) claims that *Great Expectations*, by Charles Dickens, is an incisive indictment of Victorian England's strict social stratification that shows how one's social status affects their sense of self, their ability to achieve their goals, and their happiness. As the protagonist, Pip, struggles to make ends meet among shifting social mores, the story delves into his hopes and dreams, eventually calling into doubt the idea that climbing the social ladder guarantees contentment. Dickens paints a complex picture of two major social classes within this framework: the aristocracy, defined by privilege and inherited riches, and the bourgeoisie, a middle class on the rise that aspired to social rank via education, employment, and financial success. Using a cast of characters, Dickens comments on the psychological and moral effects of social stratification by critiquing the bourgeois fixation with money and materialism and the aristocratic disconnection from reality.

In Victorian society, the aristocracy and landed gentry made up the top class. Most of their wealth came from inheritance rather than hard work or business. This class wielded significant political and economic power, frequently residing in estates and profiting from generational wealth. Aristocrats were supposed to maintain traditions of refinement, culture, and leisure, and they frequently saw themselves as superior to those who toiled for their money. Unlike the bourgeoisie, who sought social advancement through education and entrepreneurship, the upper class tended to be skeptical about social mobility, emphasizing lineage and hereditary privilege as drivers of position. Victorian England's class system was divided into three basic categories: upper, medium, and lower. The first category included the nobility and the gentry of the land.

The second category was divided into two groups: the upper middle class, which comprised professionals and businessmen as well as

well-to-do Church of England clergy, and the lower middle class, which consisted of clerks and small shop proprietors. Some persons who lived in this last named subdivision, on the boundary dividing the middle and lower classes, were dubbed shabby-genteel. The lower classes were mainly manual workers and their families; they were followed by the unclassifiable multitudes of poor and destitute men, women, and children. People were supposed to know their position. Mrs. Cecil Alexander's hymn, 'All things bright and beautiful (1848), commonly performed in churches, featured the complacent lyric (typically removed nowadays): 'The rich man in his palace, and the poor man at his gates, God made them, lofty or lowly, and structured their estate. (Finkelstein, 2008 P: 761- 862).

#### **4.1. The Bourgeoisie Goals, Wealth, and Social Aspirations.**

The so-called bourgeoisie, or the middle class, became a dominating force in Victorian culture as a result of the Industrial Revolution, a period which opened up new avenues for economic success and advancement. Unlike the upper classes, which inherited its fortune, the bourgeoisie amassed fortune through trade, industry, and professional occupations, with a strong emphasis on education, personal development, and respectability. This class prioritized financial independence, social status, and outward attractiveness, frequently attempting to replicate the aristocracy's refinement and lifestyle while keeping a strong work ethic. Some of the characters in the novel of *Great Expectations* represent various facets of the bourgeoisie, including its advantages, power and moral flaws. Mr. Jaggers, the intimidating London lawyer, is one of the novel's most vivid depictions of the self-made aristocratic professional.

Unlike those in the wealthy classes, who get authority from inherited advantages.

Jaggers obtains influence through his legal knowledge. He symbolizes the professional bourgeoisie, or people who attain financial and social success by education and talent. Jaggers in the *Great Expectations* considered as a guy of intelligence and power, but he is emotionally disconnected, viewing people as matters of law rather than persons. His cold, practical approach to life mirrors Dickens' indictment of a wealthy mentality that prioritizes professional success over human connection. Jaggers also works in a system where fairness is frequently affected by power and wealth, mirroring the ethical quandaries faced by the upper classes in a capitalist society. While not corrupt, he exemplifies the impersonal, transactional mentality of a class that values financial gain over moral integrity. (p: 244)

#### 4.2. Pip's Ambitions and the Delusion of Rich Success

Pip symbolizes the aspiring bourgeoisie, believing that riches and refinement will earn him respect and pleasure. However, his transition into a gentleman in Britain causes moral and emotional turmoil. Pip's early enthusiasm for his fortune blinded him to the importance of trust and integrity. The way he treated Joe Gargery, who embodies honest labor and working-class decency, exemplifies the pernicious effects of social ambition. Over time, Pip realizes that wealth does not equal fulfilment. His voyage challenges the bourgeois idea that external markers of success clothing, learning, and financial status are sufficient to determine human worth. Finally, Dickens' picture of the wealthy and the bourgeoisie debunks Victorian England's assumptions about money and rank.

Miss Havisham represents the upper class as stagnant, emotionally shallow, and morally unclear, challenging the notion that inherited power leads to fulfilment. The bourgeoisie, while motivated by desire and advancement, is revealed to be equally misguided, frequently prioritizing wealth and exterior appearances over genuine fundamental principles, and human values. Dickens ultimately contends that real worth is decided by character rather than class. Pip's journey from idolizing riches to realizing the value of empathy, integrity, and relationships with others exemplifies Dickens' idea that one's own virtue transcends social position. *Great Expectations*, by exposing the delusions of both the ruling class and the bourgeoisie, is a timeless criticism of materiality and its of rank at the cost of genuine self-worth. (Bloom, 2010 p: 15).

#### **4.3. Effect on Pip's Life after being a gentleman**

Social status was an important factor in the society represented in Charles Dickens' *Great Expectations*. A person's social class impacted how they were treated and whether they had access to education. Social status, however, did not determine the individual's character. In *Great Expectations*, many characters received varying treatment based on their socioeconomic position. A comparison between how those who were poor and wealthy individuals got treated will provide a better picture of how important social class was. Pip absorbed several things throughout the narrative, from childhood to adolescence. He realized that wealth is insufficient for a man's happiness. A man must accomplish a thing in his lifetime in order to improve his future or rely solely on himself. Pip done numerous things, both good and evil.

He was born with a fate to be impoverished, yet this is not his fault. We see in the novel that Pip tried things to change his future and become wealthy like his upper-class counterparts, but he struggles, such

as when Mr. Jagger informs him that he is ready to make Pip look like a gentleman and has high expectations for him. He gives him a large sum of money, which comes from an unnamed benefactor. Pip made no attempt to find out who his benefactor was, and he kept the money without conducting any investigation. Pip's actions plainly demonstrate a lack of faith in his character. Instead of confidence in earning money and doing things, He relies on someone else's money without first determining who provided it. When he sees Biddy, Estella, and Miss. Havisham in Satis House, he recognizes his low rank, which he learnt there, and Pip fell in love with Estella, but she quickly rejects him. (Mikulášová, 2017 p: 13).

*He calls the knaves, Jacks, this boy!' said Estella with disdain, before our first game was out. 'And what coarse hands he has! And what thick boots!*

At fourteen, Miss Havisham paid for him to apprentice to Joe Gorgery, the village blacksmith, and his visits to Satis House and Estella end. After four years of apprenticeship, Pip received a visit from an old lawyer, Mr. Jaggers, whom he met at Satis House some years ago. With the money, he travels to London to study how to be a true gentleman. He develops a snooty attitude and neglects his old pals, including the loving blacksmith.

*Finally, I remember that when I got into my little bedroom, I was truly wretched, and had a strong conviction on me that I should never like Joe's trade. I had liked it once, but once was not now.*

During his time in London, he accumulates debt and experiences rejection from Estella, who also lives there. He is unaware that his actions are causing harm to his friends, just as Estella's actions are causing him pain. Pip is split between what is in addition to what is attractive. He has



a close relationship with Biddy, since they communicate and interact frequently. Pip only knows of Estella's beauty, housekeeping, and attitude towards him.

## **5. The applied theory**

### **5.1. Marxism theory**

Marxism theory has been written in the 19th century by Karol Max (May 5, 1818), this theory analyzes the condition of the social economy of any community. Also, the Marxism theory aims to support society and drop the social class differences. The importance of this theory is the comparative, analyzing and classification of the community through studying the social changes which can be discovered in the system of the society. Marxist Literary Theory is a large term which depends on the theories of societies. (Rani, 2018) defined Marxist Literary Theory as “*Marxist Criticism is not merely sociology of literature; it aims to explain the sensitive attention of the society*” The primary goal of this theory is fighting the ideas of the slavery because we as human beings were created free, which means that the all individuals and human kind are equal in humanity. Karol Marx classified the society to three stages, upper class, middle class and the low class, all of these stages are presented in *Great Expectation* novel by referring to the character of Pip as the low class and the character of Estella as the lady who belongs to the upper class.

### **5.2. The role of clothes, the main characters and the details of social classes.**

The role of clothes that Dickens presented in his *Great Expectations* novel, he wants to discuss his ideas about the society there, and their lifestyle. The role of clothes that Dickens used in his novel is



also to show the thoughts of society at that time. The appearance of people was to show the social class differences between people. Another point of using the appearance was to refer to the theme of self-improvement, specifically was in the main character Pip. The self-improvement is one of the most important theme in the Victorian society because it associated with a social class differences, and it could be noticed in the most Victorian novels, for instance, *Great Expectations* novel included this theme with Pip who belongs to the low class and uneducated for Estella and miss Havisham which they are educated people and from the Nobel class in that society. (Schilling 2001, P.61) mentioned that *"The main subject matter of the Victorian novel is the relationship between Self and society, a topic that can be explored in many different ways. My interest lies in how, formally, takes the emphases on self and individualism that characterized the Romantic period shows it to be pressured by increasingly powerful ideologies of capitalism"*.

So all the Victorian novelists concluded the social problems in their novels as a critic point of view to give a solution to the society. *Great Expectation* is one of the novels which presents social problems through the topics. The novel named to discuss the people there from different class who they try to change their life from good to better until the best. Pip who is the orphan boy dreamed to be from the Nobel class because of his mistress Estella. The theme of Self-improvement introduced by the character of Pip who shows the poor dreamer in the two societies, Pip was trying to be successful just for the purpose of making Estella fall in love with him.

Charles Dickens presented the character of Pip as a symbol of social problems in the Victorian era who try to improve themselves in society. Also there is another evidence that shows the self-improvement

which Charles Dickens pay attention shades light to it by the orphan Pip which made him dream that he will reach to the Nobel class, and that dream includes two meanings, the first is that dream can be called great because of the way who dreamed in which he wins the heart Estella, second it can be explained, that Pip reaches to what he wants to be in future to be a member of Nobel class. Many years later he reached to that class by the prisoner who helped him to be an Educated man and look like a Nobel man, the girl that he loved was the prisoner's daughter. So in this way, Pip's dream shows the magnificence falsehoods in the great ambitions of his future and the firmness in tightening his ideal dream. (Jing, J. & Xia, J.2016)

### 5.3. Analysis and discussion

*"Biddy," said I, after binding her to secrecy, I want to be a gentleman." "Oh, I wouldn't, if I was you!" she returned. I don't think it would answer. "Biddy," said I, with some severity, I have particular reasons for wanting to be a gentleman."*

*"You know best, Pip; but don't you think you are happier as you are?" Biddy," I exclaimed, impatiently, I am not at all happy as I am. I am disgusted with my calling and with my life." (Dickins, 1994 p:110)*

Throughout the *Great Expectations* novel, Dickens shows the social problems in the Victorian period. The issues show through presents many characters to refer to the different social classes, and they are suffering from that problem, and these characters were such as: extending from to the most rogue offender Magwitch and the poor people who they challenge their circumstances to live get a comfortable life also the others who they lived in march country Joe and Biddy and the people who belong to the middle class like Pumblechook, and the rich people who

they are arrogant in dealing with the people of the middle class especially with the poor people like Miss. Havisham. The theme of Social classes difference was connected with the self-improvement, because the poor people cannot improve themselves without education like Pip and Joe, so Pip's great dream symbolizes Charles Dicken's anxiety about the system of the life in the Victorian period, so he uses the character of Pip to present his ideas about the society at that time. Charles Dickens presented an important part and dissection to the theme of ambitions and self-improvement it can be noticed by the connecting of social classes and self-improvement. (Atlick,1973).

### 6.1. The impact of reading to the social system

In the Victorian period, the people especially students were so interested in reading novels or poetry and that reason encourage the authors to write a lot of literary works, on the other hand, they were interested in reading because the most of the writings shade light on the social problems and the facts of the system of life and the social system on the other word. (Vlock,1998) states that

*"I could here and there see the reflection of light from the window of some student, who was busy at his studies, or throwing away his time over some trashy novel, too many of which find their way into the trunks or carpet-bags of the young men on setting out for college. As I looked upon the walls of these buildings I thought, as the rough stone is taken from the quarry to the finisher, there to be made into an ornament, so was the young mind brought here to be cultivated and developed".*

(Vlock,1998) also states the impact of reading on students and society and how reading can help them to solve problems with intellectual ways also he claims that reading can help them to know more

about themselves. The self-improvement is what Emily Brontë (July 30, 1818) and Charles Dickens discussed in their novels, it's to present a gold advise to students and society how Education is important and the Education cannot be without reading, so the reading is so important and it effect on the society. Education simply is a powerful tool that shapes individuals' lives and society as a whole, driving progress in multiple domains such as economic development, health, equality, and social stability. Charles Dickens brings the idea of an orphan by the character of Pip who lived with his sister and her husband who they were uneducated people, it is to present the importance of reading and education, so he made Pip dreamed in Nobility class and he finally got the girl he loved.

*“Yes, Pip, dear boy, I've made a gentleman on you! It's me wot has done it! I swore that time, sure as ever I earned a guinea, that guinea should go to you. I swore afterwards, sure as ever I speculated and got rich, you should get rich. I lived rough, that you should live smooth; I worked hard, that you should be above work. What odds, dear boy? Do I tell it, fur you to feel an obligation? Not a bit. (Dickens, 1994).*

According to (Öğünç, 2017) Pip has been changed to live a new lifestyle, his life becomes different, he is supposed to leave to past and the countryside which is refers to the low class because he becomes a gentleman and his life was changed by the Magwitch. Before Pip's leave to London, he has no clear idea about the London and it society and what he is suppose do in London and how he should deal with the Nobile class. However, *Great Expectations* novel presented clear idea about the treatment according to the social class within the Victorian society. Also it showed the straggle between the individual at the nineteenth-century English society and the bourgeois through Pip's character who introduced as orphan boy from the lower class and become a gentleman, also

presented the development idea in the novel as a lesson the Victorian society. The social change in Pip's life was because of the structure of Victorian social which therefore, it cases a dramatic change about the perspective in the little boy life. Schilling (2001, P: 77) discussed that *for Joe, Pip's shame is explicitly admitted when the indentures are brought to Miss Havisham, for Joe is a ludicrous sight in his Sunday clothes which only show that he is not a gentleman, whereas for Pip a new costume will be the initial step toward his transformation."*

*I tell it, fur you to know as that there hunted dunghill dog wot you keep life in, got his head so high that he could make a gentleman, -and, Pip, you're him!"* (Dickens, 1994. P: 239)

Throughout these sentences of Magwitch to Pip the new gentleman, who changed his clothes because he reminds the poorness and the richness at that time. It seems that Magwitch never forget Pip, the little boy that Magwitch helped him with a mercy hand to change Pip's life in his hard times. The idea of being a gentleman actually belongs to Magwitch, he also wants to make Pip to take the social responsibility that condemned him. Pip will face social difficulties, bad conditions of being a gentleman and the humiliation by people from the Nobile class that he will content with them. The main Magwitch's reason of make Pip face all these difficulties because he wants Pip to recognize to the new class that he will belong to or be from, the new lifestyle of England and he wants Pip to be respectable in the bourgeois Victorian society that excluded Magwitch because he suffered from the life of the lower or poor vassals class in the past. Magwitch helped Pip to make him a gentleman it was a kind of revenge upon the Nobile class and it is also a message from the writer himself. Dickens through the character of Magwitch who helped Pip to be a gentleman wants to say that all conditions could be changed

and the lower class could be Nobile and so on. The origin of an individual is not a choose, it is destiny and the person who have the ability to change he could change his life and to help the others to live a comfortable life.

## CONCLUSION

*Great Expectations* novel which presented in this research discusses one of the important themes in the novel. The theme was the social class difference or on another hand self-improvement because it has a big associated with social classes. The theme which included in this article presented in many scenes through the novel. Charles Dickens throughout this novel tried to make a solution to the Victorian society which it was suffering from society classification at that age. Dickens used the word of great to refer to Pip's dream that he will win the love with Estella. Secondly, he used the appearance of the people to refer to differences between British people which they were classified to the upper class and the low dreamer class. The upper class presented with the characters of Miss Havisham and Estella, they were shown the richness and educated people at the Victorian society. The lower class presented with the characters of Pip and Biddy and their families, they were shown the poorness and uneducated people in Victorian society. Dickens presented *Great Expectation* novel as an image of the Victorian society because of his perfect skill of writing especially in social classes. Dickens shows the social treatment according to people class. He is trying to give a solution or a lesson to the Victorian specially to leave this idea and treatment people equally without needing to the social classes.

This research also gives the reader the ideas of Dickens and the postcolonial writers who they also focus on the social problems. The Victorian novels combined realism, social criticism, and moral lessons with well-developed characters and detailed plots. They reflected the

concerns of the rapidly changing Victorian society and aimed to provide entertainment while addressing important societal issues. Also *Great Expectations* portrayal of socioeconomic strata is a potent critique of the inflexible order of Victorian England. Dickens promotes moral integrity and humility while dispelling the myth of wealth-based superiority through Pip's path. Dickens' ongoing concern for social fairness and human dignity is further supported by the novel, which continues to be an important literary examination of class dynamics. Charles Dickens also provides a scathing indictment of Victorian society in *Great Expectations*, focusing on its class structure, moral standards, and fixation on riches and beauty. Dickens exposes the fallacy of social pretenses and criticizes a society that values external prestige more than moral character and personal integrity through Pip, the protagonist Magwitch, Joe, and Miss Havisham as well in the end, Dickens contends that the capacity to uphold one's moral principles, be kind, and cultivate sincere human relationships is what defines true greatness rather than material wealth or social status.

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