

CHAPTER IV

FINDING AND DISCUSSION

"Great Expectations" is a work of fiction that narrates the tale of a young boy named Pip, who eventually attains wealth and a high social standing, along with a female companion. During his childhood, Pip resided with his sister and her spouse. In Charles Dickens' novel "Great Expectations," the moral character of Pip is shaped by the actions and ethical attributes of the women in his life, illustrating the significant influence of women on society. By examining "Great Expectations" through a feminist lens, the author perceives Dickens portraying women as both rewards for men who have been refined into gentlemen and as cunning individuals who deceive and ensnare men. The women in Pip's life transform his perceptions of women and their societal roles, ultimately leading him to a renewed understanding of the consequences of his relationships.

The statement of the problem is "How is Pip portrayed feminism by using Hermeneutics". The finding is divided into two subtopics; (1) How the Historical Periods in The Victorian Era using Hermeneutics approach and (2) How Feminism portrayed in Great Expectations by Charles Dickens using Hermeneutics approach.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 1. The writer can describe it. *Great*

Expectations" was written by Charles Dickens and was first published in 1860. The novel is set in 19th-century England, during the Victorian era. This was a time of significant social, economic, and industrial change in Britain.

The Industrial Revolution, which began in the late 18th century, continued to shape British society during the 19th century. It brought about urbanization, technological advancements, and shifts in the economy. These changes are reflected in the novel, as Pip, the protagonist, comes from a working-class background.

Victorian England was characterized by a rigid class system. Social mobility was limited, and people were often judged and defined by their social status. This theme of social class plays a central role in "Great Expectations," particularly in Chapter 1, where Pip's encounters with the escaped convict and his sister highlight the class distinctions of the time.

The legal system of the time, including the penal system, is also an important aspect of the world behind the text. The threat of punishment and the fear of the law are evident in the chapter when Pip helps the escaped convict. The novel opens in a rural setting, with Pip in a graveyard on the marshes, and later shifts to an urban setting, particularly London. This contrast between rural and urban life is significant in understanding the social and economic dynamics of the era.

Charles Dickens is known for his social criticism and his exploration of issues such as poverty, injustice, and the plight of the working class. These themes are present in "*Great Expectations*" from the very beginning and are part of the world behind the text.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 2. The writer can describe it, the rigid social class structure of Victorian England is a central theme in the novel and is reflected in Chapter 2. Pip, the protagonist, is from the working class, and his interactions with Estella, who is of a higher social class, highlight the stark divisions and prejudices that existed in society during this time.

The novel often explores the contrast between urban and rural life. Chapter 2 introduces Pip to the Satis House, a decaying mansion in a rural area. This setting provides a stark contrast to Pip's humble home in the marshes and foreshadows the novel's exploration of the impact of wealth and class on different environments.

The Industrial Revolution continued to influence Victorian society, and its effects are evident in "*Great Expectations*." Pip's aspirations for social advancement are closely tied to the economic opportunities presented by this period of industrialization.

The novel explores themes related to crime and justice, including the penal system of the time. Pip's initial encounter with Magwitch, an escaped convict, in Chapter 1, continues to have repercussions in Chapter 2, as Pip is made to steal food and a file for the desperate fugitive.

Education and moral development are recurring themes in Dickens' works. In Chapter 2, Pip's visit to the Satis House, his interactions with Estella, and his

growing self-awareness all play into the broader theme of personal and moral development.

The expectations surrounding gender roles and Victorian notions of femininity and masculinity also shape the interactions between Pip and Estella. Estella's upbringing by Miss Havisham, who holds a bitter view of love and relationships, has a profound impact on her character and how she treats Pip. Understanding this "world behind the text" is essential for grasping the social, cultural, and historical forces that influence the characters' behaviors, motivations, and the unfolding of the narrative. Dickens uses these elements to comment on the complexities of Victorian society, the effects of social class, and the challenges of moral growth and self-improvement.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 3. The writer can describe it, the rigid social class structure of Victorian England remains a central theme in Chapter 3. Pip, the protagonist, aspires to move up the social ladder, and his interactions with characters like Joe, who represents the working class, highlight the class divisions and aspirations prevalent during this time.

The novel continues to explore the contrast between urban and rural life. In this chapter, Pip's visit to Miss Havisham's decaying mansion, Satis House, provides a stark contrast to his rural upbringing in the marshes. The Industrial

Revolution's influence on Victorian society is evident throughout the novel, including Chapter 3. Pip's dreams of social advancement are closely linked to the economic opportunities presented by the ongoing industrialization.

The theme of crime and justice remains significant, as the consequences of Pip's encounter with the escaped convict, Magwitch, continue to affect his life. Pip's sense of guilt and fear of being caught for stealing food and a file for Magwitch are recurring elements. The theme of education and moral growth plays a role in Chapter 3 as Pip grapples with his feelings of shame, guilt, and ambition. His interactions with Miss Havisham and Estella at Satis House also contribute to his moral and emotional development.

Victorian notions of femininity, masculinity, and morality continue to shape the characters' interactions. Estella's upbringing by Miss Havisham, who holds a bitter view of love and relationships, influences her behavior and attitudes toward Pip. The concept of "expectations" is introduced in this chapter as Pip becomes aware of his desire for social improvement and personal transformation. The theme of expectations, both in terms of social status and personal growth, is central to the novel's plot.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 4. The writer can describe it, this

chapter, the protagonist, Pip, recounts his experience of visiting the marshes near his home.

In Chapter 4, Pip describes the desolate and eerie atmosphere of the marshes as he goes to the graves of his parents and five siblings, whom he never knew. The landscape is bleak, with the wind moaning across the marshes and the river running ominously through them. The area is dotted with graves and tombstones, which adds to the sense of isolation and mortality.

Pip's encounter with the escaped convict, Abel Magwitch, occurs in this chapter. Magwitch is a terrifying figure who grabs Pip and demands food and a file to remove his leg irons. Pip is frightened and overwhelmed by the convict's threats, and he is torn between obeying Magwitch and fearing the consequences of helping a criminal.

The chapter sets the tone for the novel, with its themes of social class, crime, and the impact of the past on the present. It also introduces the idea of "great expectations" as Pip's life takes a dramatic turn due to his encounter with Magwitch. Volume 1, Chapter 4 of "Great Expectations" is a pivotal and atmospheric chapter that captures the sense of mystery and foreboding that permeates the novel. It marks the beginning of Pip's transformation and his journey toward realizing his own expectations and ambitions.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great*

Expectations," specifically Volume 1, Chapter 5. The writer can describe it, "*Great Expectations*" by Charles Dickens, Volume 1, Chapter 5 is titled "I Am Sent for by Mr. Pumblechook." This chapter continues to follow the young protagonist, Pip, as he navigates his life in the village.

In Chapter 5, Pip is summoned to the home of Mr. Pumblechook, who is his uncle by marriage and a pompous and self-important character. Mr. Pumblechook has heard about Pip's encounter with the escaped convict, Abel Magwitch, and is eager to hear all the details. Pip is uncomfortable with the attention and exaggerates the story, making it sound more exciting than it actually was.

This chapter highlights the stark contrast between Pip's humble background and the pretentiousness of characters like Mr. Pumblechook. Pip is a poor orphan living with his abusive sister and her blacksmith husband, Joe Gargery, in a modest home. Mr. Pumblechook, on the other hand, is a member of the village elite and often condescending towards Pip.

The chapter also introduces the theme of social class and Pip's aspirations to rise above his station in life. Pip's encounter with Magwitch and Mr. Pumblechook's reaction to it plant the seeds of ambition in Pip's mind, and he begins to dream of becoming a gentleman. "*Great Expectations*" continues to develop the characters and themes of the novel. It highlights the social dynamics of the village and Pip's desire for a better life, setting the stage for the events and changes that will follow in the story.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 6. The writer can describe it, in "*Great Expectations*" by Charles Dickens, Volume 1, Chapter 6 is titled "I Pay the Price for My Education." This chapter continues to explore Pip's experiences and the impact of his encounter with the convict, Abel Magwitch.

In Chapter 6, Pip is filled with guilt and anxiety about the food and file he stole from his sister's pantry to help Magwitch. He is tormented by his conscience and fears that he will be discovered. Pip's vivid imagination and his tendency to blame himself for everything add to his internal turmoil.

Mrs. Joe, Pip's abusive sister, notices that the food and file are missing and becomes furious. Pip fears her wrath and feels responsible for her distress. This chapter illustrates the oppressive atmosphere in Pip's home and the harsh treatment he receives from his sister.

As the chapter progresses, Joe Gargery, Pip's kind-hearted and gentle brother-in-law, tries to console Pip and protect him from his sister's anger. Joe's character serves as a contrast to the harshness of Mrs. Joe and Mr. Pumblechook. Volume 1, Chapter 6 of "*Great Expectations*" delves into Pip's internal struggle with guilt and fear, as well as his complicated family dynamics. It continues to develop Pip's character and sets the stage for his future encounters and adventures as he grows up and seeks to fulfill his "*great expectations*."

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 7. The writer can describe it, in "Great Expectations" by Charles Dickens, Volume 1, Chapter 7 is titled "My Rescue from the River." This chapter is a pivotal moment in the novel and marks a significant turning point in Pip's life.

In Chapter 7, Pip finds himself at the marshes once again, this time with the intention of stealing food and a file to help the escaped convict, Abel Magwitch, once more. As he makes his way through the marshes, he encounters another escaped convict, a man named Compeyson, who is more refined in appearance than Magwitch. Compeyson is accompanied by a mysterious woman.

When Pip realizes that Compeyson is a second fugitive, he becomes fearful and anxious. A violent confrontation ensues between Magwitch and Compeyson, and Pip is caught in the middle of it. The situation escalates when the woman also joins the fray.

In the chaos that follows, Pip's conscience compels him to help Magwitch by bringing him food and a file. However, the situation takes a dramatic turn when the authorities arrive to apprehend the escaped convicts. Pip is terrified, and he watches as Magwitch and Compeyson are captured and dragged away.

The chapter is filled with tension, suspense, and danger as Pip becomes entangled in the criminal activities of these two convicts. It also emphasizes Pip's

moral dilemma and his growing sense of responsibility for Magwitch, who has become his benefactor in unexpected ways.

Volume 1, Chapter 7 of "Great Expectations" is a crucial chapter that highlights Pip's internal struggles and the complex web of relationships and events that will shape his future. It foreshadows the impact of this chance encounter on Pip's life and the unfolding of the novel's plot.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 8. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 1, Chapter 8 is titled "I Pass Miss Havisham's Gate." This chapter marks a significant development in the story as the young protagonist, Pip, takes a step toward a new phase of his life.

In Chapter 8, Pip's life takes an unexpected turn when he is invited to visit the grand and mysterious Satis House, which is the residence of the wealthy but eccentric Miss Havisham. Pip is led to Satis House by Mr. Pumblechook, his pompous and self-important uncle by marriage, who is eager to show off Pip to Miss Havisham.

Upon arriving at Satis House, Pip is struck by its eerie and decrepit appearance. The mansion is draped in cobwebs and darkness, frozen in time as though it has been untouched for years. Pip is introduced to Estella, a beautiful but

cold and haughty young girl who is being raised by Miss Havisham to break men's hearts as revenge for a past betrayal.

Estella's treatment of Pip is cruel and condescending, and Pip is acutely aware of his social inferiority in this grand but decaying setting. Nevertheless, he is captivated by Estella's beauty and finds himself deeply affected by her behavior.

This chapter introduces several important themes of the novel, including the stark contrast between wealth and poverty, the effects of social class and upbringing, and the concept of unattainable and misguided "great expectations." It also marks the beginning of Pip's infatuation with Estella and his desire to become a gentleman to win her favor. Volume 1, Chapter 8 of "Great Expectations" is a significant chapter that sets the stage for Pip's future encounters with Miss Havisham, Estella, and the pursuit of his aspirations to rise above his humble origins. It is a chapter filled with mystery, symbolism, and the complexities of human relationships.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 1, Chapter 9. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 1, Chapter 9 is titled "I Visit Miss Havisham." This chapter continues to explore Pip's interactions with the enigmatic Miss Havisham and her ward, Estella.

In Chapter 9, Pip returns to Satis House for a second visit. He is once again subjected to the cold and contemptuous behavior of Estella, who mocks him for being a common boy with no manners or refinement. Despite her cruelty, Pip remains infatuated with her and becomes increasingly self-conscious about his own social status and upbringing.

Miss Havisham, the eccentric and reclusive owner of Satis House, continues to be a mysterious figure. She is dressed in a wedding gown and is surrounded by the remnants of a long-forgotten wedding feast that has decayed over the years. She seems to revel in her own misery and heartbreak, as the clocks in her house are stopped at the moment she received a letter breaking off her engagement.

During this visit, Miss Havisham questions Pip about his impressions of Estella and seems pleased that he finds her beautiful. She also instructs Pip to return to Satis House regularly to be further educated by Estella, with the expectation that he will return as a gentleman.

This chapter deepens the themes of social class, aspiration, and unrequited love that are central to the novel. Pip's visits to Satis House represent his longing for something beyond his current circumstances and his belief that becoming a gentleman will make him worthy of Estella's love. Volume 1, Chapter 9 of "Great Expectations" continues to develop the complex relationships between Pip, Estella, and Miss Havisham, while also highlighting the inner turmoil and self-doubt that Pip experiences as he becomes more entangled in their world.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great* in Charles Dickens' "*Great Expectations*," Volume 1, Chapter 10 is titled "I Learn More." This chapter follows Pip as he continues to visit Satis House and interact with Miss Havisham and Estella.

In Chapter 10, Pip's visits to Satis House become more regular as he receives further education in the manners and behaviors of a gentleman, under the tutelage of Estella. Estella remains cold and distant, constantly reminding Pip of his low social status and lack of refinement. Despite her cruelty, Pip remains infatuated with her and is determined to become a gentleman to win her favor.

During these visits, Pip also becomes more aware of Miss Havisham's peculiar behavior. She continues to live in the past, her house frozen in time, and she seems to derive pleasure from watching Pip's emotional struggles. Pip begins to understand that Miss Havisham is deeply embittered by a past betrayal, and Estella is a tool she uses to exact revenge on all men.

This chapter continues to explore the themes of social class, unrequited love, and the impact of the past on the present. It also underscores Pip's inner conflict as he grapples with his own identity and the desire to change his station in life. Volume 1, Chapter 10 of "*Great Expectations*" delves deeper into Pip's experiences at Satis House, where he is exposed to the harsh realities of social stratification and the

power of obsession and revenge. It sets the stage for Pip's ongoing transformation and his pursuit of becoming a gentleman in the hope of winning Estella's love.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 11. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 1, Chapter 11 is titled "I Begin to Be Educated." This chapter continues to follow Pip's education and experiences as he strives to become a gentleman.

In Chapter 11, Pip's visits to Satis House under the guidance of Estella and Miss Havisham continue. Pip is subjected to Estella's harsh lessons in gentlemanly conduct, with an emphasis on breaking down his self-esteem and reinforcing his social inferiority. Estella's cruelty towards Pip intensifies, and Pip's obsession with her deepens.

At this point in the story, Pip's feelings of inadequacy and self-consciousness about his social status become more pronounced. He becomes acutely aware of his rough manners, coarse language, and lack of refinement. His internal struggle to transform himself into a gentleman is marked by a growing sense of insecurity and a desire to rise above his humble origins.

The chapter also explores Pip's interactions with other characters, including the Pockets, a family related to Miss Havisham, and Camilla, who is disdainful of Pip. These interactions further emphasize the social hierarchies and class

distinctions that are prevalent in the novel. Volume 1, Chapter 11 of "Great Expectations" delves into Pip's ongoing education in the ways of the upper class and his internal conflict as he grapples with his own identity and desires. It underscores the themes of social aspiration, self-improvement, and the enduring impact of early experiences on one's sense of self.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 1, Chapter 12. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 1, Chapter 12 is titled "I See Miss Havisham and Estella at Satis House." This chapter continues to explore Pip's visits to Satis House and his interactions with Miss Havisham and Estella.

In Chapter 12, Pip continues his regular visits to Satis House, where he receives lessons in gentlemanly behavior from Estella. During one of these visits, Pip encounters Miss Havisham, who is observing Estella's interactions with him. Miss Havisham is still living in her strange, time-frozen world, wearing her tattered wedding gown and maintaining the decaying remnants of her wedding feast.

During this encounter, Pip becomes increasingly aware of the oddity and melancholy of Miss Havisham's existence. He also learns more about Miss Havisham's past, including the fact that she was jilted at the altar by her fiancé, which left her emotionally scarred and vengeful.

Estella, as always, treats Pip with disdain and encourages him to be ashamed of his common upbringing. Pip's infatuation with Estella grows even stronger, despite her cruel treatment of him.

This chapter serves to deepen the reader's understanding of the characters of Miss Havisham and Estella and the twisted world they inhabit. It also further explores the themes of social class, unrequited love, and the consequences of past traumas. Volume 1, Chapter 12 of "Great Expectations" continues to develop the complex relationships and dynamics between the characters, particularly Pip, Estella, and Miss Havisham. It highlights the novel's exploration of the effects of the past on the present and the enduring impact of love and betrayal.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 1, Chapter 13. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 1, Chapter 13 is titled "I Receive a Mysterious Summons." This chapter marks a significant turning point in the story.

In Chapter 13, Pip continues his visits to Satis House, enduring Estella's harsh treatment and Miss Havisham's bizarre company. However, Pip's life takes an unexpected and exciting turn when he receives a mysterious summons.

One evening, Mr. Jaggers, a prominent London lawyer, arrives at the Gargery household with a message for Pip. Jaggers is known for his stern and enigmatic demeanor. He delivers the news that an anonymous benefactor has

provided a substantial sum of money for Pip, with the condition that Pip must leave his hometown and move to London to receive an education and become a gentleman.

This revelation shocks Pip and his family, as they are unaware of the identity of the mysterious benefactor. Pip assumes that Miss Havisham is behind this sudden change in his fortune and that she intends for him to become a suitable suitor for Estella.

The news of his impending departure for London fills Pip with both excitement and anxiety. It represents the fulfillment of his dreams to rise above his humble beginnings but also marks a significant departure from his familiar surroundings and the people he cares about. Volume 1, Chapter 13 of "*Great Expectations*" sets the stage for Pip's journey into adulthood and the pursuit of his "*great expectations*." It introduces the theme of social mobility and the complexities of wealth and class, as well as the mystery surrounding Pip's benefactor, which will play a central role in the unfolding of the novel.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 14. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 1, Chapter 14 is titled "My mind grew very uneasy on the subject of the pale young gentleman." This chapter

continues to follow Pip as he prepares to leave for London and explores his relationships with other characters.

In Chapter 14, Pip's departure for London draws closer, and he is filled with anticipation and anxiety about his new life as a gentleman. He is also preoccupied with thoughts of Estella and Miss Havisham, wondering what role they might have played in his change of fortune.

One particular source of concern for Pip is the "pale young gentleman" he encountered during his earlier visits to Satis House. This young man, who had a confrontation with Pip, continues to trouble Pip's thoughts. Pip is anxious about the possibility of encountering him again and the potential consequences of their previous encounter.

Pip also reflects on his relationships with Joe Gargery and Biddy. He feels a sense of guilt and unease about leaving Joe and his sister behind, especially given Joe's kindness and support. However, Pip remains determined to fulfill his newfound expectations.

This chapter delves into Pip's inner turmoil and his conflicted feelings as he prepares for his departure. It underscores the theme of social class and the sacrifices and changes that come with upward mobility. Volume 1, Chapter 14 of "Great Expectations" provides further insight into Pip's emotional state and his apprehensions as he approaches a new chapter in his life. It sets the stage for his journey to London and the challenges and transformations that await him.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 15. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 1, Chapter 15 is titled "I Make Another Start." This chapter marks a significant moment in Pip's life as he embarks on his journey to London to fulfill his "*great expectations*."

In Chapter 15, Pip leaves his childhood home in the village and sets out for London. The departure is bittersweet, as he feels a mixture of excitement and sadness about leaving behind Joe Gargery and his sister, who have been his caretakers. Pip is accompanied by Mr. Pumblechook, who sees him off with a mixture of self-importance and condescension.

As Pip travels to London, he reflects on the changes in his life. He is eager to become a gentleman and win Estella's love, but he is also aware of the uncertainties and challenges that lie ahead. The city of London represents a new world for Pip, full of possibilities and unknown experiences.

Upon arriving in London, Pip is taken to Mr. Jaggers' office. Mr. Jaggers is the lawyer who delivered the news of Pip's newfound wealth and arranged for his education. Pip is introduced to Jaggers' clerk, a mysterious and aloof man named Wemmick. Pip begins to get a sense of the complexities of adult life and the legal matters that will shape his future.

Volume 1, Chapter 15 of "Great Expectations" is a significant chapter that marks the beginning of Pip's transformation from a humble village boy to a young man in pursuit of his aspirations. It also introduces the reader to the bustling and often harsh world of Victorian London, setting the stage for the challenges and adventures that await Pip in the city.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 1, Chapter 16. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 1, Chapter 16 is titled "I Begin My Apprenticeship." This chapter follows Pip as he settles into his new life in London and starts his education as a gentleman.

In Chapter 16, Pip begins his apprenticeship as a gentleman under the guidance of his tutor, Mr. Matthew Pocket. Mr. Pocket is a mild-mannered and well-educated man who will oversee Pip's education and upbringing. Pip is introduced to the Pocket family, including Mr. Pocket's wife, Camilla, and her sister, Sarah Pocket, who are often at odds with each other and make for an eccentric household.

Pip's new life in London is filled with lessons in literature, manners, and social etiquette. He is also introduced to various aspects of high society, including attending dinner parties and social events. Pip's education is a challenging process,

as he must unlearn many of his rough habits and adapt to the refined behaviors expected of a gentleman.

Despite the educational opportunities, Pip finds himself lonely and disconnected from his roots. He longs for Joe and his sister back in the village and feels a sense of isolation in the bustling and often superficial world of London society.

This chapter continues to explore the theme of social mobility and the challenges and complexities that come with pursuing a higher social status. It also highlights Pip's inner conflict as he tries to reconcile his new identity as a gentleman with his humble origins. Volume 1, Chapter 16 of "*Great Expectations*" depicts Pip's early experiences in London and the difficulties he faces in adapting to his new life as he strives to fulfill his "*great expectations*."

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 17. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 1, Chapter 17 is titled "I Was Made Known to Miss Havisham." This chapter brings Pip back into the orbit of Miss Havisham and Estella.

In Chapter 17, Pip is called back to Satis House to visit Miss Havisham. He arrives at the decaying mansion, which remains a haunting and surreal place.

During his visit, Pip is startled to discover that Estella has returned as well, after a long absence.

Miss Havisham, who continues to live in her world of revenge and heartbreak, explains that she wants Pip to play cards with Estella, as part of her plan to break his heart. Pip is both thrilled and anxious about being in Estella's presence once again.

As Pip plays cards with Estella, he is acutely aware of the emotional manipulation taking place. Estella treats him with disdain and makes him acutely conscious of his social inferiority. Pip, however, remains infatuated with Estella and is willing to endure her cruelty to win her love.

This chapter deepens the reader's understanding of Miss Havisham's vengeful and manipulative nature and the role she envisions for Pip in her schemes. It also reinforces the theme of unrequited love and Pip's inner turmoil as he grapples with his feelings for Estella. Volume 1, Chapter 17 of "*Great Expectations*" continues to explore the complex relationships between Pip, Estella, and Miss Havisham and the emotional turmoil that Pip experiences as he navigates the world of the upper class and pursues his dreams of winning Estella's heart.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 18. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 1, Chapter 18 is titled "I See Miss

Havisham and Estella Again." This chapter continues to delve into Pip's interactions with Miss Havisham and Estella.

In Chapter 18, Pip continues to visit Satis House at Miss Havisham's request. During one of these visits, he once again encounters Estella, who continues to treat him with disdain and emotional cruelty. Pip's infatuation with Estella deepens, despite her harsh treatment of him.

During this particular visit, Pip also has an unsettling experience. As he walks through the garden of Satis House, he encounters a pale, young man whom he recognizes as the "pale young gentleman" he had previously encountered during his visits to Miss Havisham. This young man challenges Pip to a fight, and they engage in a brief but violent scuffle. Pip is surprised by the hostility of the encounter and is left shaken by the experience.

Miss Havisham observes the altercation but does nothing to intervene, and Estella shows no concern for Pip's well-being. Pip is left to wonder about the significance of the pale young man and his connection to Satis House.

This chapter continues to explore the themes of unrequited love, social class, and manipulation. It also adds an element of mystery and intrigue with the appearance of the pale young man and the cryptic nature of Miss Havisham's plans. Volume 1, Chapter 18 of "Great Expectations" deepens the reader's understanding of Pip's emotional turmoil and his complex relationships with Estella and Miss Havisham. It also introduces a new layer of intrigue and suspense to the story as Pip tries to make sense of the events at Satis House.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 1, Chapter 19. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 1, Chapter 19 is titled "I was a blacksmith's boy but didn't know it." This chapter is significant in shedding light on Pip's background and family history.

In Chapter 19, Pip is back in the village where he grew up, visiting Joe's forge. Pip has mixed feelings about returning to his old life, as he has been living in London and undergoing a transformation into a gentleman. He is acutely aware of the contrast between his refined manners and education and the simplicity of Joe's blacksmith shop.

During his visit, Pip feels a sense of discomfort and self-consciousness. He also observes Joe's humble and good-natured demeanor, which serves as a stark contrast to the artificiality and snobbery he has encountered in London society.

Pip learns that his sister, Mrs. Joe, has been struck mute and rendered incapable of speech by an attack. This news is a poignant reminder of the challenges and difficulties his family has faced in his absence.

The title of the chapter, "I was a blacksmith's boy but didn't know it," reflects Pip's growing awareness of his own social identity and the realization that he had not fully appreciated the simple and honest life he once had as a blacksmith's apprentice.

Overall, Volume 1, Chapter 19 of "Great Expectations" provides a pivotal moment of reflection for Pip as he grapples with his changing identity and the tension between his new life as a gentleman and his roots as a working-class boy. It also introduces the theme of self-discovery and the complexities of personal identity.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 1. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 1 is titled "My State of Mind." This chapter marks the beginning of the second volume of the novel and continues to follow the life and experiences of the protagonist, Pip.

In Chapter 1 of Volume 2, Pip has settled into his life as a gentleman in London. He is living at Barnard's Inn and continues his education, striving to fit into the world of the upper class. However, despite his change in social status and the opportunities he has been given, Pip remains deeply conflicted and troubled.

Pip is haunted by feelings of guilt and unease about his past. He is tormented by the knowledge that he was the recipient of a mysterious benefactor's generosity, and he suspects that Miss Havisham is behind his change in fortune. He also feels remorse for having neglected Joe and Bidley, who had cared for him in his early years.

The chapter provides insight into Pip's internal struggle and the emotional turmoil he experiences as he grapples with his identity and the choices he has made. Despite his aspirations to become a gentleman and win Estella's love, Pip is plagued by doubts and a sense of disconnection from his roots.

Volume 2, Chapter 1 of "Great Expectations" sets the stage for Pip's ongoing journey of self-discovery and the exploration of themes related to social class, ambition, and the consequences of one's choices. It highlights Pip's inner conflict and the complexity of his character as he navigates the challenges of his new life in London.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 2, Chapter 2. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 2 is titled "What Should He Do?" This chapter continues to follow the life and dilemmas of the protagonist, Pip.

In Chapter 2 of Volume 2, Pip's internal turmoil and moral dilemmas intensify. He is increasingly aware of the gulf that exists between his new life as a gentleman and his humble origins. Pip continues to feel guilty about how he treated Joe and Biddy, and he is torn between his desire to better himself and his feelings of responsibility toward his former caretakers.

One of the central conflicts in this chapter revolves around Pip's financial situation. He receives an allowance from his anonymous benefactor, which allows him to live comfortably as a gentleman in London. However, he is troubled by the fact that he does not know the identity of his benefactor or the source of the funds. He suspects that Miss Havisham is behind it, but he has no proof.

Pip's feelings of unease are compounded by his growing infatuation with Estella, who remains emotionally distant and unattainable. He is determined to become a gentleman worthy of her love, but he is also aware that his pursuit of this goal may lead him away from his true self.

This chapter continues to explore Pip's inner conflict, the themes of social class and ambition, and the consequences of his choices. It sets the stage for the moral and emotional challenges Pip will face as he navigates his new life and strives to fulfill his "*great expectations*." Volume 2, Chapter 2 of "*Great Expectations*" deepens the reader's understanding of Pip's complex character and the moral dilemmas that shape his journey.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 3. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 3 is titled "I Receive a Visit." This chapter continues to explore Pip's life and his relationships with other characters.

In Chapter 3 of Volume 2, Pip receives an unexpected visit from Mr. Jaggers, the lawyer who had delivered the news of his mysterious benefactor and arranged for his education as a gentleman. Jaggers is a stern and enigmatic figure, known for his involvement in legal matters, and his visits are typically significant.

During this visit, Mr. Jaggers brings news to Pip that someone is coming to visit him in London. Pip is anxious and curious about the visitor's identity, and Mr. Jaggers provides little information to satisfy his curiosity.

The chapter builds a sense of anticipation and mystery as Pip awaits the arrival of the visitor. Pip's uncertainty about the purpose of the visit and the identity of the person adds an element of suspense to the narrative. Volume 2, Chapter 3 of "Great Expectations" sets the stage for an important encounter that will have a significant impact on Pip's life and the unfolding of the story. It maintains the sense of intrigue and mystery that is characteristic of Dickens' storytelling.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 2, Chapter 4. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 4 is titled "I Am Ill-Used." This chapter continues to follow Pip's life and the challenges he faces in London.

In Chapter 4 of Volume 2, Pip's anticipation about the upcoming visitor continues. However, when the visitor finally arrives, Pip is shocked and deeply disappointed. The visitor turns out to be his former caretaker and friend, Joe Gargery.

Pip is taken aback by Joe's presence in London, as he had not expected Joe to visit him. He is embarrassed by Joe's simple and unrefined manners, which stand in stark contrast to the sophisticated world Pip has been trying to embrace.

Joe's visit highlights the widening gap between Pip's newfound social status as a gentleman and his humble origins. Pip is conflicted about how to treat Joe in the presence of his London acquaintances, as he feels a sense of shame and embarrassment about his old life.

Joe, who has always been kind and caring, is hurt by Pip's distant and cold behavior. He endures Pip's snobbery and expresses his concern about Pip's well-being, revealing his genuine affection for his former apprentice.

This chapter explores the themes of social class, identity, and the consequences of Pip's choices. It underscores the emotional toll of Pip's transformation and the strain it puts on his relationships with those who cared for him in his early years. Volume 2, Chapter 4 of "Great Expectations" is a poignant and emotional chapter that highlights Pip's inner conflict and the complexities of his character as he grapples with his changing identity and the expectations of society.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 5. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 5 is titled "I Am Sent for by Mr. Jaggers." This chapter continues to explore Pip's life and the various challenges he encounters in London.

In Chapter 5 of Volume 2, Pip receives a summons from his guardian, Mr. Jaggers, the enigmatic lawyer who has been overseeing his affairs. Pip is to meet with Mr. Jaggers at his office, and he is filled with both anticipation and anxiety about the purpose of the meeting.

Upon arriving at Mr. Jaggers' office, Pip is introduced to a man named Wopsle, who was Pip's fellow student when Pip was being educated as a gentleman. Wopsle is now working as a clerk for Mr. Jaggers.

During the meeting, Mr. Jaggers informs Pip of the details of his inheritance, including the fact that he will receive a regular income and that his expenses are being paid from an anonymous source. Pip is still in the dark about the identity of his benefactor, but Mr. Jaggers is not forthcoming with any additional information.

The chapter also provides insight into Mr. Jaggers' character and his professional demeanor. He is known for his strict and no-nonsense approach to legal matters, and his interactions with Pip are marked by his characteristic sternness. Volume 2, Chapter 5 of "*Great Expectations*" sheds some light on Pip's financial

situation and the ongoing mystery surrounding his benefactor. It maintains the sense of intrigue and uncertainty that permeates the novel, and it underscores the theme of social mobility and the challenges of navigating the complex world of Victorian society.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 6. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 6 is titled "I Re-enter the Shutters." This chapter continues to follow the life and experiences of Pip in London.

In Chapter 6 of Volume 2, Pip returns to the familiar location of the village blacksmith's shop, which had once been his home. However, his visit is bittersweet and filled with complex emotions. Pip is acutely aware of the changes in his life and the stark contrast between his past and present.

Pip's visit to Joe's forge is prompted by a mixture of feelings, including a sense of guilt for his earlier treatment of Joe and a longing for the simplicity and warmth of his former life. However, when he arrives, he finds that Joe is struggling with a sense of unease and discomfort in Pip's presence, as he is acutely aware of the social distance that now separates them.

The chapter highlights Pip's inner conflict as he grapples with the consequences of his transformation into a gentleman and the impact it has had on his relationships with those who cared for him in his early years. Volume 2, Chapter 6 of "Great Expectations" explores the theme of social class and the complexities of personal identity. It depicts Pip's evolving relationship with Joe and the emotional toll of his pursuit of "great expectations." The chapter adds depth to Pip's character as he navigates the challenges and changes in his life.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 2, Chapter 7. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 7 is titled "Once More a Close." This chapter continues to follow Pip's life and his relationships with the characters in the story.

In Chapter 7 of Volume 2, Pip returns to London after his visit to Joe's forge, where he experienced a mixture of emotions and conflicts. As he resumes his life in the city, Pip's sense of unease and inner turmoil persists.

Pip continues to grapple with his changing identity and the expectations placed upon him as a gentleman. He is haunted by feelings of guilt and remorse for his treatment of Joe and Biddy, whom he now perceives as more virtuous and genuine than the people he encounters in London society.

The title of the chapter, "Once More a Close," may allude to Pip's sense of closure or return to a certain state of mind. He is reevaluating his priorities and reexamining the choices he has made in pursuit of his aspirations. Volume 2, Chapter 7 of "Great Expectations" continues to explore Pip's inner conflict and the complexities of his character as he navigates the challenges and changes in his life. It delves into the themes of social class, identity, and personal growth.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 2, Chapter 8. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 8 is titled "I Still Go Back to Joe's." This chapter continues to explore Pip's evolving relationships and his attempts to reconcile his past with his present life as a gentleman.

In Chapter 8 of Volume 2, Pip continues to grapple with his inner conflicts and the sense of unease that accompanies his transformation into a gentleman. He decides to make another visit to Joe's forge in the village, where he hopes to reconnect with his old friend and mentor.

Pip's visit to Joe's home is marked by a mixture of emotions. He is filled with nostalgia for the simplicity and warmth of his former life, but he is also apprehensive about how Joe will receive him, given the social distance that now separates them.

During the visit, Pip is struck by Joe's unchanged character and humble goodness. Joe welcomes Pip with open arms and demonstrates a deep understanding of Pip's inner turmoil and the challenges he has faced in London. Joe's kindness and forgiveness provide Pip with a sense of relief and comfort.

This chapter explores the themes of social class, identity, and the enduring bonds of friendship and family. It highlights Pip's growth and self-awareness as he begins to appreciate the true values of honesty and kindness that were present in his earlier life. Volume 2, Chapter 8 of "Great Expectations" is a poignant and emotionally charged chapter that reflects Pip's journey of self-discovery and his ongoing efforts to come to terms with the changes in his life.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 2, Chapter 9. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 9 is titled "I Become Neglected and Reckless." This chapter continues to follow Pip's life and his evolving experiences as he grapples with his identity as a gentleman.

In Chapter 9 of Volume 2, Pip's internal turmoil and sense of unease persist. He is back in London, but his thoughts are often preoccupied with his visit to Joe's forge and the stark contrast between his old life and his current one.

Pip's transformation into a gentleman has brought him wealth and social status, but it has also made him more reckless and neglectful of his responsibilities.

He squanders his money on extravagant living and socializing, including dining at fashionable restaurants and attending parties with questionable companions.

Pip's newfound lifestyle is marked by extravagance and a lack of financial restraint. He also becomes entangled with a group of dissolute young men, including Bentley Drummle, who is known for his arrogance and cruelty.

This chapter delves into the theme of the corrupting influence of wealth and social status. It highlights the moral and ethical challenges that Pip faces as he navigates the temptations of his new life and the pressures of conforming to the expectations of society. Volume 2, Chapter 9 of "Great Expectations" depicts Pip's growing recklessness and the consequences of his choices as he becomes more deeply entrenched in the world of London society. It continues to explore the complexities of personal identity and the impact of social class on one's character.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 10. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 10 is titled "I Was Made Ridiculous." This chapter continues to follow Pip's life and his experiences in London as he navigates the challenges of his newfound social status.

In Chapter 10 of Volume 2, Pip's recklessness and extravagance continue. He is entangled in a lifestyle that is far removed from his humble origins. Pip's

extravagant spending leads him into debt, and he becomes increasingly careless with his finances.

One of the central events in this chapter is Pip's attendance at a fashionable London dinner party hosted by a woman named Mrs. Brandley. Pip is ill at ease in this sophisticated and pretentious social setting, where he feels out of place and ridiculed by the other guests.

Pip's discomfort is compounded when he encounters Bentley Drummle, one of the dissolute young men with whom he associates. Drummle is rude and condescending, and Pip is humiliated by his behavior.

This chapter explores the theme of the corrupting influence of wealth and social status in more depth. It also highlights Pip's growing disillusionment with the world of London society and the emptiness of his pursuit of "*great expectations*." Volume 2, Chapter 10 of "Great Expectations" portrays Pip's growing sense of being made ridiculous by the superficiality and excesses of his new life. It adds to the moral and social commentary that Dickens weaves throughout the novel, emphasizing the complexities and consequences of social mobility.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 11. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 11 is titled "I Begin to

Hope That I Am Pardoned." This chapter continues to follow Pip's life in London and his emotional journey.

In Chapter 11 of Volume 2, Pip's recklessness and extravagant lifestyle have left him in significant debt. He has borrowed money from Mr. Jaggers, his guardian, to cover his expenses, but he remains in a precarious financial situation.

Pip's sense of unease and self-reproach deepens as he reflects on the choices he has made and the consequences of his actions. He is haunted by the realization that he has squandered his resources and neglected his responsibilities.

During this period of turmoil, Pip receives a letter from Bidley, the young woman from his village who had cared for him in his early years. Bidley's letter is filled with kindness and concern for Pip's well-being. She offers him support and encouragement, reminding him of his better qualities and the values he once held dear.

Bidley's letter provides a glimmer of hope and redemption for Pip. He begins to reflect on his past behavior and the people who have cared for him, including Joe and Bidley. He starts to hope that he can make amends for his mistakes and seek forgiveness for his recklessness.

This chapter delves into the themes of remorse, redemption, and the power of self-reflection. It marks a turning point in Pip's character development as he begins to reevaluate his priorities and seek a path to reconciliation with his past.

Volume 2, Chapter 11 of "*Great Expectations*" portrays Pip's growing awareness of his own faults and the possibility of redemption. It highlights the moral and emotional journey of the protagonist as he seeks to make amends for his past actions and find a more meaningful and authentic life.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 12. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 12 is titled "Estella." This chapter marks a significant development in Pip's relationship with Estella.

In Chapter 12 of Volume 2, Pip's emotional turmoil and self-reflection continue. He remains preoccupied with his past actions and the consequences of his recklessness. Pip's longing for Estella also persists, despite her cold and distant demeanor.

One day, while walking in a London garden, Pip is surprised to encounter Estella. She is accompanied by her new husband, Bentley Drummle, the arrogant and unlikable young man Pip has encountered before. Estella's marriage to Drummle comes as a shock to Pip, and it deepens his sense of despair and heartache.

Estella's presence in London, now as a married woman, underscores the unattainable nature of her affection for Pip. She remains emotionally detached and continues to treat him with indifference, further fueling his inner torment.

This chapter explores the themes of unrequited love, social class, and the harsh realities of Pip's romantic aspirations. It also adds complexity to the character of Estella, highlighting her own sense of entrapment in her marriage to Drummle.

Volume 2, Chapter 12 of "Great Expectations" deepens the reader's understanding of Pip's emotional struggles and the complexities of his relationship with Estella. It underscores the theme of unfulfilled desires and the challenges of pursuing love and happiness in a society marked by social constraints and expectations.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 2, Chapter 13. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 13 is titled "I See No Way to Avoid a Conclusion." This chapter continues to follow Pip's life and his emotional journey.

In Chapter 13 of Volume 2, Pip's internal conflicts and despair reach a critical point. He is overwhelmed by his sense of unworthiness, the consequences of his reckless behavior, and the unattainability of his dreams, especially his love for Estella.

Pip's self-doubt and despair are further exacerbated by the news that Estella's marriage to Bentley Drummle is a miserable and abusive one. Estella

confides in Pip that she is unhappy and trapped in a loveless marriage with a cruel and unkind husband.

Despite Pip's desire to protect and rescue Estella, he feels powerless to change her circumstances. He is tormented by the realization that he cannot make her love him and that their paths seem destined to remain separate.

This chapter delves deeply into Pip's emotional turmoil and the themes of unrequited love, disillusionment, and the limitations of social class. It also underscores the idea that Pip's "great expectations" have not brought him the happiness and fulfillment he once imagined. Volume 2, Chapter 13 of "Great Expectations" portrays Pip at a moment of crisis and despair, where he confronts the harsh realities of his choices and the unattainability of his dreams. It adds depth to his character and the emotional complexity of the novel's themes.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 14. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 14 is titled "It is a Painful Reflection to Me." This chapter continues to explore Pip's life and his emotional struggles.

In Chapter 14 of Volume 2, Pip's internal conflicts and sense of disillusionment persist. He continues to grapple with his unrequited love for Estella

and his feelings of inadequacy as a gentleman. His pursuit of "great expectations" has not brought him the happiness and fulfillment he had hoped for.

Pip receives a visit from Wemmick, Mr. Jaggers' clerk, who brings with him a letter from Jaggers. The letter informs Pip that a significant event is about to take place concerning his benefactor and his financial situation.

The news fills Pip with both anticipation and anxiety. He is hopeful that this event may finally reveal the identity of his anonymous benefactor and provide some clarity about the source of his wealth. However, he is also anxious about what the revelation might mean for his future.

This chapter adds to the ongoing sense of mystery and intrigue surrounding Pip's benefactor and his expectations. It deepens the reader's curiosity about the identity of the person behind Pip's transformation. Volume 2, Chapter 14 of "*Great Expectations*" continues to depict Pip's inner turmoil and the complexities of his character as he grapples with the challenges and uncertainties of his life. It maintains the sense of suspense and anticipation that is characteristic of Dickens' storytelling.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 15. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 15 is titled "I Make

Another Discovery." This chapter is significant in unraveling some of the mysteries surrounding Pip's past and his benefactor.

In Chapter 15 of Volume 2, Pip's anticipation regarding the upcoming event mentioned in Mr. Jaggers' letter continues to mount. He travels to a designated location, which turns out to be Satis House, the decaying mansion of Miss Havisham.

At Satis House, Pip is met by Mr. Jaggers and another man named Mr. Wopsle. They inform Pip that the person who provided for his transformation into a gentleman and funded his education is none other than Abel Magwitch, the convict Pip had encountered in the marshes in the novel's opening chapters.

This revelation shocks and astounds Pip. He had always believed that Miss Havisham was his benefactor, and the news that the source of his wealth is a criminal from his past is both unexpected and unsettling.

Pip is further informed that Abel Magwitch has returned to England under a false name and that he wishes to meet Pip. This meeting is a pivotal moment in the story and sets the stage for significant developments in the plot.

This chapter adds a layer of complexity to the narrative as Pip grapples with the revelation about his benefactor's true identity and the moral and ethical implications of this discovery. Volume 2, Chapter 15 of "Great Expectations" is a crucial turning point in the novel, shedding light on the mysterious source of Pip's transformation and setting the stage for the further unfolding of the story. It adds depth to the themes of identity, social class, and the consequences of one's choices.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 16. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 16 is titled "I Begin to Active Measures." This chapter follows Pip's reactions and actions in response to the shocking revelation about his benefactor.

In Chapter 16 of Volume 2, Pip is deeply shaken by the news that his benefactor is Abel Magwitch, the convict he had encountered in the marshes during his childhood. He is initially repulsed and horrified by the idea that his newfound wealth and status are the result of a criminal's generosity.

Pip grapples with his conflicting emotions, including fear, guilt, and shame. He also feels a strong sense of responsibility and loyalty to Magwitch, who had been transported to Australia as a convict and has returned to England at great risk.

Pip decides to take active measures to protect Magwitch from the authorities and to provide for his needs. He seeks the advice of Mr. Jaggers, who arranges for Pip to visit Magwitch in secret and learn more about his circumstances.

This chapter delves into the themes of guilt, responsibility, and moral complexity. It portrays Pip's evolving character as he confronts the reality of his benefactor's identity and grapples with the ethical dilemmas that arise from his connection to Magwitch. Volume 2, Chapter 16 of "*Great Expectations*" is a pivotal

chapter in the novel, as it sets in motion a series of events that will have a profound impact on the characters and the plot. It highlights the moral and ethical challenges faced by Pip as he seeks to reconcile his past actions and his current responsibilities.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 17. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 17 is titled "I Now Fall into the Middle of a Heap of Trouble." This chapter continues to follow Pip's life and the challenges he faces as he becomes more deeply entangled with Abel Magwitch, his mysterious benefactor.

In Chapter 17 of Volume 2, Pip is actively involved in helping Magwitch, who is hiding in London to avoid arrest. Pip is determined to assist Magwitch as best as he can, but this places him in a precarious and dangerous situation.

Pip is acutely aware of the legal and moral complexities of his involvement with Magwitch, as harboring a fugitive could lead to severe consequences for both of them. He becomes increasingly anxious about the potential discovery of Magwitch's true identity and the risks they are taking.

The chapter also introduces the character of Compeyson, another convict from Pip's past who had played a significant role in Magwitch's life. Compeyson's reappearance adds an element of danger and suspense to the story, as Pip and Magwitch must be cautious in avoiding him.

This chapter deepens the themes of crime, punishment, and social class that run throughout the novel. It also underscores the moral and ethical dilemmas faced by Pip as he grapples with the consequences of his actions and his loyalty to Magwitch. Volume 2, Chapter 17 of "Great Expectations" is a tense and suspenseful chapter that further develops the relationship between Pip and Magwitch and sets the stage for the challenges and conflicts they will encounter as the story progresses.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 18. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 18 is titled "So, Now, Bentley Drummle, You'll Keep a Civil Tongue in Your Head." This chapter marks a significant development in the plot and the relationships between the characters.

In Chapter 18 of Volume 2, Pip's protective instincts are aroused when he witnesses Bentley Drummle, Estella's husband, behaving rudely and abusively towards her during a dinner at Mr. Pocket's house. Pip, who has long harbored feelings for Estella, is deeply troubled by Drummle's mistreatment of her.

Pip's sense of moral outrage prompts him to challenge Drummle and insist that he treat Estella with respect. This confrontation between Pip and Drummle is a notable moment in the story, as Pip stands up against the cruelty and arrogance of his rival.

The chapter explores the themes of social class, morality, and the consequences of one's actions. Pip's actions reflect his growth as a character and his evolving sense of responsibility and justice.

Additionally, this chapter serves to further the narrative as it hints at the continued entanglement of the characters and foreshadows future conflicts and developments in the story. Volume 2, Chapter 18 of "Great Expectations" is a pivotal chapter that showcases Pip's character development and his willingness to defend the woman he loves, even if he can never truly have her. It adds depth to the relationships between the characters and the moral complexities of the novel.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 2, Chapter 19. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 2, Chapter 19 is titled "I Look About Me and Make a Discovery." This chapter continues to follow Pip's life and the evolving plot of the novel.

In Chapter 19 of Volume 2, Pip's involvement with Abel Magwitch, his mysterious benefactor, deepens. Pip is actively aiding Magwitch in his efforts to evade capture by the authorities, and their interactions become more frequent.

During one of these meetings, Pip discovers that Magwitch has been living in a hidden room within his London apartment. This hidden existence adds an

element of secrecy and danger to their relationship, as they must be cautious to avoid detection.

The chapter also delves into Magwitch's backstory and the events that led him to become a convict. It sheds light on his difficult and troubled life and adds depth to his character.

Pip's commitment to helping Magwitch despite the risks underscores the theme of loyalty and the moral complexity of his choices. He is torn between his sense of responsibility and his fear of the consequences if their activities are discovered. Volume 2, Chapter 19 of "*Great Expectations*" continues to build tension and suspense in the narrative. It explores the challenges and dangers faced by Pip and Magwitch as they navigate the complexities of their relationship and their efforts to avoid the law.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 2, Chapter 20. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 2, Chapter 20 is titled "I Am Recognized by a Drunken Servant." This chapter continues to follow Pip's life and the unfolding events of the story.

In Chapter 20 of Volume 2, Pip's efforts to conceal Abel Magwitch's presence in his apartment are jeopardized when a drunken servant named Sarah

Pocket recognizes Pip as he enters his own residence. Sarah Pocket is a relative of Miss Havisham and knows Pip from his earlier visits to Satis House.

Pip is alarmed by this recognition and quickly realizes that Sarah Pocket may reveal his secret to others, potentially exposing Magwitch to the authorities. He confronts her and attempts to dissuade her from revealing his identity.

This chapter is marked by tension and suspense as Pip grapples with the urgent need to protect Magwitch and keep his presence hidden. It adds to the complexity of the plot and underscores the risks Pip is willing to take to assist his benefactor. Volume 2, Chapter 20 of "Great Expectations" heightens the sense of danger and secrecy surrounding Pip's involvement with Magwitch. It maintains the reader's interest in the unfolding plot and the challenges faced by the characters.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 3, Chapter 1. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 1 is titled "An Unexpected Visit." This chapter marks the beginning of the third and final volume of the novel and continues to explore Pip's life and the developments in the story.

In Chapter 1 of Volume 3, Pip's life takes an unexpected turn when he receives an unexpected visit from Mr. Jaggers. Pip is apprehensive about the purpose of Jaggers' visit, as it often involves important and significant matters.

During their conversation, Mr. Jaggers reveals that Pip's benefactor, Abel Magwitch, is in grave danger. Magwitch's life is at risk due to the discovery of his true identity and his criminal past. Jaggers informs Pip that there is a plot to capture Magwitch, and he urges Pip to be cautious and take protective measures.

This chapter adds a sense of urgency and danger to the story as Pip realizes the seriousness of the situation and the potential consequences for Magwitch. It also highlights the continued importance of Magwitch's role in Pip's life and the complex web of relationships and secrets that have defined the novel. Volume 3, Chapter 1 of "Great Expectations" sets the stage for the final act of the story, with Pip facing new challenges and moral dilemmas as he strives to protect his benefactor and navigate the complexities of his past and present.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 3, Chapter 2. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 2 is titled "A Subject of Suspicion." This chapter continues to follow Pip's life and the unfolding events of the story.

In Chapter 2 of Volume 3, Pip is deeply concerned about the safety of Abel Magwitch, his benefactor. He knows that Magwitch is in grave danger due to the discovery of his true identity as a convict and his return to England.

Pip's anxiety about Magwitch's situation intensifies when he learns that a man named Compeyson, another convict from the past, is also in London. Compeyson is the man who had once been Magwitch's partner in crime and had played a significant role in their respective fates.

Pip becomes suspicious of Compeyson's presence in London and worries that he may pose a threat to Magwitch. He is determined to protect Magwitch from harm and sets out to gather information and take precautions to ensure his safety.

This chapter adds to the sense of danger and suspense in the novel as Pip becomes more deeply entangled in the criminal underworld and the secrets of his benefactor's past. Volume 3, Chapter 2 of "Great Expectations" continues to build tension and intrigue in the narrative as Pip takes active measures to safeguard Magwitch and confront the mysteries and dangers of his benefactor's history.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 3. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 3, Chapter 3 is titled "A Disappointment." This chapter continues to follow Pip's life and the unfolding events of the story.

In Chapter 3 of Volume 3, Pip continues his efforts to protect Abel Magwitch from capture and harm. He takes various precautions to ensure that Magwitch remains hidden and secure.

However, Pip's attempts to safeguard Magwitch are met with disappointment when he learns that Compeyson, the criminal who had been Magwitch's partner in the past, has been captured by the authorities. Pip had hoped to use Compeyson's capture as a means of protecting Magwitch, but this opportunity is now lost.

Pip's disappointment is compounded by the realization that Magwitch's precarious situation remains unchanged, and the danger to his benefactor persists. This chapter underscores the challenges and complexities of Pip's mission to protect Magwitch.

The title, "A Disappointment," reflects Pip's emotional state and the setbacks he faces in his efforts to shield Magwitch from harm. It adds to the ongoing tension and uncertainty in the novel's plot. Volume 3, Chapter 3 of "Great Expectations" continues to explore the themes of danger, secrecy, and the moral and ethical dilemmas faced by Pip as he navigates the challenges of his past and present.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 3, Chapter 4. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 4 is titled "The Portable

Property." This chapter continues to follow Pip's life and the developments in the story.

In Chapter 4 of Volume 3, Pip is faced with a challenging and unexpected task. He must find a way to transport Abel Magwitch, his benefactor and the convict, out of London and to safety. This is a crucial mission because Magwitch's life is in grave danger due to the discovery of his true identity.

Pip's determination to protect Magwitch leads him to make arrangements with a man named Wemmick, who works for Mr. Jaggers. Wemmick is known for his practicality and resourcefulness, and he helps Pip devise a plan to secretly transport Magwitch down the river by boat.

The title of the chapter, "The Portable Property," alludes to Magwitch as he is being transported like property in order to save his life. This chapter highlights the lengths to which Pip is willing to go to protect his benefactor and the risks involved in their mission. Volume 3, Chapter 4 of "Great Expectations" is a chapter filled with suspense and urgency as Pip takes on the responsibility of ensuring Magwitch's safety. It adds to the complexity of the plot and underscores the theme of loyalty and the moral choices faced by the characters.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 5. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 5 is titled "I Am Sent

For by Mr. Jaggers." This chapter continues to follow Pip's life and the evolving events in the story.

In Chapter 5 of Volume 3, Pip's involvement with Abel Magwitch, his benefactor, reaches a critical point. Pip is deeply concerned about Magwitch's safety as they prepare to transport him out of London to avoid capture by the authorities.

Pip is summoned by Mr. Jaggers, his guardian and a prominent lawyer, who informs him that the plan to move Magwitch has been compromised. The authorities have become aware of Magwitch's presence, and they are closing in on him.

Jaggers, who is known for his shrewdness and legal expertise, advises Pip on the best course of action. Pip is faced with a difficult decision and must decide how to protect Magwitch from the impending danger.

This chapter adds to the sense of urgency and danger in the novel as Pip grapples with the moral and ethical dilemmas of his involvement with Magwitch. It also underscores the theme of loyalty and the sacrifices Pip is willing to make for the sake of his benefactor. Volume 3, Chapter 5 of "Great Expectations" is a pivotal chapter that advances the plot and highlights the challenges faced by Pip as he navigates the complexities of his past and present. It adds depth to the moral and ethical themes of the novel.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great*

Expectations," specifically Volume 3, Chapter 6. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 6 is titled "I Am Embarrassed." This chapter continues to follow Pip's life and the evolving events in the story.

In Chapter 6 of Volume 3, Pip's involvement with Abel Magwitch, his benefactor, becomes increasingly complicated and dangerous. Pip is embroiled in a situation where he must protect Magwitch from the authorities who are closing in on them.

Pip is summoned to Mr. Jaggers' office, where he is met by Mr. Wopsle, who has witnessed some of Pip's clandestine activities related to Magwitch. Pip is embarrassed and anxious about the potential consequences of his actions being exposed.

Mr. Jaggers, who is known for his strict and stoic demeanor, questions Pip about his involvement with Magwitch and warns him about the seriousness of the situation. Pip is reminded of the legal and moral complexities surrounding his actions and the risks involved.

This chapter adds to the tension and suspense in the novel as Pip grapples with the challenges and consequences of his efforts to protect Magwitch. It also underscores the theme of secrecy and the moral choices faced by the characters. Volume 3, Chapter 6 of "Great Expectations" is a chapter filled with apprehension and unease as Pip faces the scrutiny of Mr. Jaggers and the potential exposure of

his role in the unfolding events. It adds depth to the moral and ethical dilemmas of the story.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 7. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 3, Chapter 7 is titled "A Recapitulation." This chapter provides a reflection on the events that have transpired in the story and sets the stage for further developments.

In Chapter 7 of Volume 3, Pip takes a moment to reflect on the tumultuous events that have occurred in his life. He contemplates his involvement with Abel Magwitch, his mysterious benefactor, and the risks he has taken to protect him.

Pip also acknowledges the complexities of his relationships with other characters, including Estella and Herbert. He reflects on the choices he has made and the consequences of those choices, especially in the context of his pursuit of "great expectations."

The title of the chapter, "A Recapitulation," suggests that Pip is taking stock of the story's events and the moral and emotional lessons he has learned along the way. It is a moment of introspection and self-examination for the protagonist.

This chapter serves as a narrative pause, allowing readers to step back and consider the broader themes and character development in the novel. It sets the stage for the final act of the story, where Pip's actions and choices will come to fruition.

Volume 3, Chapter 7 of "Great Expectations" offers a moment of reflection and contemplation as Pip prepares for the resolution of the story's many threads and mysteries. It adds depth to the novel's exploration of identity, morality, and social class.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 8. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 8 is titled "A Discovery." This chapter continues to follow Pip's life and the unfolding events of the story.

In Chapter 8 of Volume 3, Pip's quest to protect Abel Magwitch, his benefactor, reaches a critical juncture. Pip is determined to safeguard Magwitch from the authorities who are pursuing him relentlessly.

Pip makes a discovery that has significant implications for their situation. He learns that Compeyson, the criminal who had been Magwitch's partner in the past, is dead. Compeyson's death means that Magwitch's main adversary and the man who had been a threat to him is no longer a danger.

This revelation has profound consequences for the narrative. It changes the dynamics of the story and raises questions about Magwitch's future and whether he can finally find some peace. The chapter also explores the theme of justice and retribution as it pertains to the characters' past actions. Pip grapples with the idea

that Compeyson has met his end, and he reflects on the moral complexities of the situation.

Volume 3, Chapter 8 of "Great Expectations" is a significant chapter that advances the plot and adds depth to the characters' dilemmas and choices. It marks a turning point in the story as Pip and Magwitch face a changing landscape of danger and possibility.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 9. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 9 is titled "Fulfilling Great Expectations." This chapter is a pivotal moment in the story and marks the culmination of Pip's journey.

In Chapter 9 of Volume 3, Pip's life takes a dramatic turn as he confronts the reality of his benefactor, Abel Magwitch, who is on his deathbed. Pip is deeply moved by Magwitch's condition and the suffering he has endured.

Magwitch, who has been living as a fugitive, is gravely ill and near the end of his life. Pip learns more about Magwitch's background and the hardships he faced, which humanizes the character and evokes sympathy.

As Pip cares for Magwitch in his final moments, he realizes the true identity of his benefactor and the extent of the sacrifices Magwitch has made for him. It is

revealed that Magwitch is Estella's father, adding another layer of complexity to the story.

The title of the chapter, "Fulfilling Great Expectations," carries a double meaning. On one hand, it refers to Pip's realization that Magwitch, the humble convict, is his true benefactor, and his great expectations have not come from Miss Havisham as he had believed. On the other hand, it suggests that Pip's personal growth and understanding of life's true values are the real "great expectations" that have been fulfilled.

This chapter is emotionally charged and underscores the themes of redemption, sacrifice, and the transformative power of love. It also leads to a profound shift in Pip's character as he comes to terms with the complexities of his past and learns to appreciate the true worth of the people who have cared for him. Volume 3, Chapter 9 of "*Great Expectations*" is a momentous chapter that brings many of the novel's plot threads and character arcs to a poignant and meaningful conclusion. It is a reflection on the themes of identity, love, and the enduring impact of one's actions.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 10. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 3, Chapter 10 is titled "The End of

My Story." This chapter serves as an epilogue to the novel, providing closure to the story and offering readers a glimpse into the futures of the characters.

In Chapter 10 of Volume 3, Pip reflects on the passage of time and the changes that have occurred in his life and the lives of those around him. He revisits Satis House, the decaying mansion of Miss Havisham, which has been left to decay even further.

Pip encounters Estella at Satis House, and they discuss their respective experiences and how they have grown and changed over the years. Estella, who had been raised by Miss Havisham to break men's hearts, has herself been broken and hardened by her own experiences.

The chapter explores the themes of redemption and forgiveness as Pip and Estella come to terms with their past and the mistakes they have made. They share a sense of mutual understanding and reconciliation.

The title of the chapter, "The End of My Story," signals the conclusion of Pip's narrative and the resolution of many of the story's conflicts. It provides a sense of closure and offers hope for the characters' futures. Volume 3, Chapter 10 of "Great Expectations" serves as a reflective and contemplative conclusion to the novel. It underscores the themes of personal growth, forgiveness, and the enduring impact of life's experiences. It leaves readers with a sense of resolution and the belief in the possibility of redemption and renewal.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying

Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 11. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 3, Chapter 11 is titled "I Receive a Visit from Mr. Pumblechook." This chapter provides a bit of comic relief and follows Pip's interactions with Mr. Pumblechook, one of the characters from Pip's past.

In Chapter 11 of Volume 3, Pip, who has undergone significant personal growth and changes throughout the novel, is now established as a successful man. He is living a contented and modest life in the village of his youth.

Mr. Pumblechook, who had been an officious and self-important figure in Pip's life when he was a child, visits Pip. Pumblechook is eager to bask in Pip's success and take credit for Pip's transformation into a gentleman.

However, Pip's attitude toward Pumblechook has changed. He no longer feels the need to defer to him or seek his approval. Pip has matured and gained a sense of self-worth independent of social status.

This chapter highlights the theme of social class and Pip's evolution as a character. It also serves as a reminder of how Pip's perspective and circumstances have changed since the beginning of the novel. Volume 3, Chapter 11 of "*Great Expectations*" provides a moment of reflection on Pip's personal growth and the way in which his relationships with characters from his past have evolved. It adds a touch of humor to the narrative and underscores the novel's themes of identity and self-worth.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 12. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 3, Chapter 12 is titled "A Change of Air." This chapter marks a new phase in Pip's life and represents a departure from his previous circumstances.

In Chapter 12 of Volume 3, Pip's life takes a significant turn. He decides to leave the village where he has been living and make a fresh start in a different location. Pip's decision to seek a "change of air" is motivated by his desire for a new beginning and a chance to put the past behind him.

Pip reflects on his past experiences, his relationships with the people who have shaped his life, and the lessons he has learned. He acknowledges the mistakes he has made and expresses a sense of gratitude for the love and support he has received from those who cared about him.

The chapter serves as a moment of self-reflection for Pip and a transition to a new phase in his life. It underscores the themes of personal growth, redemption, and the capacity for change. Volume 3, Chapter 12 of "*Great Expectations*" represents a turning point in the novel as Pip embarks on a journey of self-discovery and a search for a more fulfilling life. It encapsulates the novel's exploration of identity and the possibility of transformation.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 13. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 3, Chapter 13 is titled "A Companion Wanted." This chapter continues to follow Pip's life and his quest for a meaningful existence.

In Chapter 13 of Volume 3, Pip has settled into his new life and is living modestly in a small house. He has made a new friend, a man named Matthew Pocket, who is related to him through Herbert. Matthew Pocket is a scholar and a kind, thoughtful companion for Pip.

Pip and Matthew Pocket discuss their personal experiences, their families, and their aspirations. This chapter provides insight into Pip's evolving character as he seeks fulfillment through simpler, more meaningful relationships.

The title of the chapter, "A Companion Wanted," reflects Pip's desire for genuine companionship and connection rather than the pursuit of social status or wealth. It underscores the theme of personal growth and the recognition of what truly matters in life. Volume 3, Chapter 13 of "*Great Expectations*" portrays Pip's pursuit of a more authentic and contented existence. It marks a departure from his earlier fixation on "great expectations" and highlights the importance of genuine human connections.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 14. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 3, Chapter 14 is titled "The Discovery of a New Master." This chapter continues to explore Pip's life and his evolving relationships.

In Chapter 14 of Volume 3, Pip's life takes another turn when he discovers the true identity of his new neighbor. Pip's neighbor turns out to be the very man who had been his guardian during his years in London, Mr. Jaggers.

This revelation is surprising to Pip, as he had no prior knowledge that Mr. Jaggers would be living nearby. Pip reflects on the past and the role that Jaggers played in his life, as well as the various connections and mysteries that have surrounded him throughout the story.

The chapter serves as a moment of reflection for Pip and underscores the theme of connections and how people from his past continue to reappear in his life. It also adds complexity to the narrative as Pip grapples with the significance of Jaggers' presence in his new life. Volume 3, Chapter 14 of "*Great Expectations*" is a chapter of reflection and surprise as Pip discovers the unexpected connection to his former guardian, Mr. Jaggers, and contemplates the impact of the past on his present circumstances.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 15. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 3, Chapter 15 is titled "The Discovery of a New Master." This chapter continues to follow Pip's life and the evolving events in the story.

In Chapter 15 of Volume 3, Pip makes a significant discovery that adds a new layer of intrigue to the narrative. He learns that Herbert Pocket's new business partner and acquaintance is none other than Bentley Drummle, a character who had been a rival and antagonist in Pip's earlier experiences.

Pip is surprised and concerned by this revelation, as he knows Drummle to be a haughty and unpleasant individual. He worries about the influence Drummle may have on Herbert and reflects on the various connections and complications that have marked his life.

The chapter adds tension and suspense to the story as Pip grapples with the reappearance of Drummle and the potential consequences for his friend Herbert. It also underscores the theme of social class and the impact of individuals from different backgrounds on the characters' lives. Volume 3, Chapter 15 of "*Great Expectations*" is a chapter of surprise and concern as Pip confronts the return of a familiar antagonist and reflects on the ongoing complexities of his relationships and his past.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 16. The writer can describe it, In Charles Dickens' "*Great Expectations*," Volume 3, Chapter 16 is titled "A Wretchedly Poor Man." This chapter continues to follow Pip's life and the evolving events in the story.

In Chapter 16 of Volume 3, Pip encounters a man who appears to be in a wretched state of poverty. The man is disheveled and destitute, and Pip, who is now more attuned to the struggles of others, is moved by his condition.

Pip offers assistance to the poor man, providing him with money and food. He reflects on his own journey from humble beginnings and the lessons he has learned about empathy and kindness.

This chapter highlights Pip's personal growth and transformation. He has come to appreciate the value of compassion and understanding, and he no longer judges people solely based on their social class or appearance.

The title, "A Wretchedly Poor Man," reflects Pip's encounter with poverty and serves as a reminder of the novel's exploration of social inequality and the importance of recognizing the humanity in all individuals. Volume 3, Chapter 16 of "*Great Expectations*" is a chapter of compassion and reflection as Pip extends a

helping hand to a fellow human being in need. It underscores the themes of empathy and the moral growth of the protagonist.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "*Great Expectations*," specifically Volume 3, Chapter 17. The writer can describe it, in Charles Dickens' "*Great Expectations*," Volume 3, Chapter 17 is titled "Somebody's Luggage." This chapter continues to follow Pip's life and explores the themes of change and personal growth.

In Chapter 17 of Volume 3, Pip visits Satis House once again. This visit is significant because it represents a return to the place that held so much mystery and trauma for him in the past. However, Satis House is no longer the decaying and eerie mansion it once was.

Pip discovers that Satis House has undergone a transformation. The mansion is being repaired and restored, and it is now inhabited by new owners. This change symbolizes the passage of time and the inevitability of change in life.

During his visit, Pip encounters the new owner of Satis House, who is a practical and sensible woman. Pip learns that Estella has been living there, and he is surprised by her altered demeanor. Estella has changed as well, no longer the cold and heartless beauty she once was. The chapter explores the themes of transformation, redemption, and the passage of time. It highlights how people and

places can evolve and change over the years, and how individuals can find redemption and growth in unexpected ways.

The title, "Somebody's Luggage," suggests the idea of baggage or possessions left behind, symbolizing the remnants of the past that continue to shape the characters' lives. Volume 3, Chapter 17 of "Great Expectations" is a chapter of reflection and change as Pip revisits Satis House and encounters the transformed Estella. It adds depth to the novel's exploration of identity, redemption, and the enduring impact of one's past.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 3, Chapter 18. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 18 is titled "A Retrospect." This chapter continues to follow Pip's life and serves as a moment of reflection and introspection.

In Chapter 18 of Volume 3, Pip looks back on the course of his life and the experiences that have shaped him. He contemplates the choices he has made, the people he has known, and the lessons he has learned along the way.

Pip acknowledges his personal growth and the ways in which he has matured as a character. He reflects on the significance of his relationships, especially his connection with Joe and Biddy, and the impact they have had on his life.

The chapter serves as a retrospective, allowing Pip to take stock of his journey and the changes he has undergone. It also reinforces the novel's themes of identity, self-discovery, and the value of genuine human connections. Volume 3, Chapter 18 of "Great Expectations" is a chapter of introspection and self-examination as Pip looks back on his life and the transformation he has undergone. It adds depth to the character development and underscores the novel's exploration of personal growth and redemption.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 3, Chapter 19. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 19 is titled "Now, Estella." This chapter continues to explore the lives of the characters, particularly Pip and Estella.

In Chapter 19 of Volume 3, Pip encounters Estella once again, and their meeting is significant. Estella, who had once been raised to break men's hearts and had been emotionally distant, has undergone her own transformation.

Pip observes that Estella now carries herself with a sense of warmth and kindness. She has mellowed, and her demeanor is more compassionate and understanding. This marks a notable change from her previous aloofness. The chapter delves into Pip's emotions as he interacts with Estella and grapples with his

feelings for her. It becomes evident that their relationship has evolved, and there is a sense of closure and resolution in their interactions.

The title, "Now, Estella," suggests that this meeting represents a new phase in their relationship, one marked by understanding and mutual growth. Volume 3, Chapter 19 of "Great Expectations" is a chapter of reunion and transformation as Pip and Estella encounter each other once more. It highlights the themes of personal growth, change, and the power of time to shape individuals and their relationships.

Hermeneutics, as understood through Hans-Georg Gadamer's theory, emphasizes the process of interpretation and understanding. When applying Gadamer's hermeneutical approach to a literary work like Charles Dickens' "Great Expectations," specifically Volume 3, Chapter 20. The writer can describe it, in Charles Dickens' "Great Expectations," Volume 3, Chapter 20 is titled "A Remembrance." This chapter continues to explore the lives of the characters and their reflections on the past.

In Chapter 20 of Volume 3, Pip and Estella continue their conversation, and their discussion revolves around the past and the people they have known. They reminisce about their encounters and the lessons they have learned from their experiences.

During their conversation, Pip and Estella visit the old Satis House, which is now being repaired and restored. This visit is symbolic as it represents the return to the place of many memories and the passage of time. The chapter is filled with reflections on the past and the changes that have occurred in the lives of Pip and

Estella. It also explores the idea of remembrance and the significance of memories in shaping one's identity. Volume 3, Chapter 20 of "Great Expectations" is a chapter of reflection and nostalgia as Pip and Estella revisit the past and contemplate the lessons they have learned. It adds depth to the novel's themes of identity, transformation, and the enduring impact of one's experiences.

In this research, the author will also explore why feminism is present in Charles Dickens' novel even though the main protagonist is Pip, and what forms of feminism are evident in the characters of Estella, Miss Havisham, Bidley, and Mrs. Joe. "In Charles Dickens' novel '*Great Expectations*,' the main character is Pip, a man, and not a woman. However, despite the primary focus of the narrative being on Pip, Dickens still incorporates elements of feminism and explores the roles of women and gender norms in the society of his time through the female characters in this story."

Estella is a central character in the novel who challenges traditional gender roles. She is raised by Miss Havisham to be a heartbreaker and is often described as cold and unfeeling. Estella's character can be seen as a commentary on how women were sometimes groomed to use their beauty and charm to manipulate men for social and financial gain. However, Estella herself struggles with her identity and independence. She represents a complex portrayal of a woman who is both a product of her upbringing and a character striving for self-identity beyond societal expectations.

Miss Havisham is another significant character who embodies a unique perspective on gender roles. She is an eccentric and tragic figure who has lived in a state of suspended animation since her jilting on her wedding day. Miss Havisham's existence represents a critique of the way women were often defined by marriage and how societal pressures could lead to their victimization. Her determination to raise Estella to exact revenge on men reflects her bitterness and desire to disrupt traditional gender dynamics.

Biddy, Joe's cousin, represents a more traditional form of femininity in the novel. She is kind, nurturing, and supportive, and she takes on the role of educating Pip when he is a child. Biddy is content with her domestic roles and responsibilities and embraces her traditional role as a caregiver and educator. Her character serves as a contrast to the more unconventional female characters in the story.

Pip's older sister, Mrs. Joe, is a strict and authoritarian figure. While she doesn't conform to conventional notions of gentle femininity, her character illustrates the challenges faced by women who had to take on roles of providing and caregiving due to circumstances. Her forceful personality and the burdens she carries as a caregiver offer a different perspective on gender roles and the expectations placed on women.

Throughout the novel, these female characters, along with others, provide a multi-faceted exploration of the various roles and expectations placed on women in Victorian society. Dickens uses them to comment on the limitations and contradictions inherent in those roles and to offer a nuanced portrayal of women's

experiences during that time. The novel reflects a broader societal critique of gender roles and the constraints placed on women, while also acknowledging the agency and complexity of female characters in navigating their circumstances.

4.1. The Historical Periods in The Victorian Era using Hermeneutics approach

There are some eras in historical periods. The Victorian Era is presented as The Great Expectation was produced during Victorian era.

4.1.1. The Epistemological shift in F.D. Schleiermacher's

The epistemological shift in F.D. Schleiermacher's which occurred in the late 18th and early 19th centuries, is indeed an interesting context to consider when examining a work like "Great Expectations" by Charles Dickens, which belongs to the Victorian era. Schleiermacher was a prominent theologian and philosopher known for his influence on hermeneutics, the theory of interpretation. His evolving ideas on hermeneutics could provide insights into how we approach and interpret literary works, especially those from different historical periods.

Schleiermacher's early work focused on understanding texts through empathy, emphasizing the importance of grasping the author's intended meaning and the reader's emotional response to it. This approach aimed to bridge the gap between the author's mind and the reader's understanding. In the context of "Great Expectations," this perspective could lead to an exploration of how Dickens intended his novel to be understood and how readers of the Victorian era responded to it emotionally.

Schleiermacher's later work saw a shift towards a more linguistic and structural understanding of hermeneutics. He recognized that language plays a crucial role in shaping meaning, and interpretation should consider the linguistic and cultural context of a text. In the case of "Great Expectations," this shift might lead to an analysis of how the language, dialogue, and narrative structures in the novel reflect the societal norms and cultural context of the Victorian era.

Schleiermacher's epistemological shift prompts us to consider how changes in the way we approach and understand texts can influence our interpretation of literary works. It encourages a more comprehensive examination of the historical, cultural, and linguistic factors that shape the meaning of a text. In the case of "Great Expectations," this broader perspective could lead to a deeper understanding of how Dickens engaged with the social and cultural issues of his time and how these issues are reflected in the novel.

There are some examples from Charles Dickens's "Great Expectations" that can illustrate the epistemological shift in F.D. Schleiermacher's and how it relates to the historical period of the Victorian era;

a. Authorial Intention and Reader Response

Schleiermacher's earlier emphasis on empathizing with the author's intention can be seen in the way Dickens shapes the character of Pip. As readers invited to empathize with Pip's experiences, emotions, and desires, as Dickens provides insight into Pip's inner world. This approach aligns with the idea of

understanding the author's intent by immersing ourselves in the protagonist's perspective.

The quotation from Charles Dickens's "Great Expectations" that illustrates how readers are invited to empathize with the character of Pip and gain insight into his inner world, aligning with Schleiermacher's earlier emphasis on empathizing with the author's intention;

"Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day." (Chapter IX, 66)

This quote reflects Pip's reflective and introspective nature as the narrator of the story. It invites readers to pause and contemplate the significant events and decisions that have shaped Pip's life. Dickens provides a window into Pip's emotional and psychological journey, allowing readers to immerse themselves in the protagonist's perspective and empathize with his experiences and desires. This approach aligns with the idea of understanding the author's intent by connecting with the character's inner world.

Schleiermacher's later thinking emphasized the importance of linguistic and structural context, readers might also consider how Dickens used language to critique Victorian society. For instance, Dickens employs irony and satire to comment on issues like class disparity, the criminal justice system, and societal expectations. This structural analysis goes beyond empathizing with characters and delves into the linguistic and cultural aspects of the text.

The example from Charles Dickens's "Great Expectations" that demonstrates how Dickens uses language, irony, and satire to critique Victorian society, aligning with Schleiermacher's later emphasis on linguistic and structural context;

"It was one of those March days when the sun shines hot and the wind blows cold: when it is summer in the light, and winter in the shade." (Chapter XV 396)

Dickens employs vivid and contrasting imagery to comment on the unpredictable and fickle nature of society. The use of contrasting elements like "summer in the light" and "winter in the shade" serves as a metaphor for the social disparities and the stark divide between the privileged and the marginalized in Victorian society. Through linguistic devices such as metaphor and paradox, Dickens critiques the class disparity and societal expectations of his time, inviting readers to consider the deeper structural issues at play.

This example showcases how Dickens uses language and structure to offer a critical perspective on the society of his era, aligning with Schleiermacher's later emphasis on the importance of linguistic and structural context in interpretation.

a. Cultural and Linguistic Context

Schleiermacher's shift towards considering cultural and linguistic context can be applied to understanding the dialogue and interactions among characters in "Great Expectations." For example, the character of Joe Gargery speaks in a distinctive rural dialect, reflecting his lower-class background. Analyzing this linguistic aspect adds depth to our understanding of social hierarchy in Victorian England.

The example from Charles Dickens's "Great Expectations" that illustrates how the character of Joe Gargery's distinctive rural dialect reflects his lower-class background, highlighting the significance of cultural and linguistic context in understanding social hierarchy;

"Pip, dear old chap, life is made of ever so many partings welded together, as I may say, and one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith."
(Chapter VIII, 05)

Joe Gargery's dialogue is characterized by a rural dialect and a simple, unrefined manner of speech. His words reflect his humble background as a blacksmith and his limited access to education. This linguistic portrayal adds depth to our understanding of the stark social hierarchy in Victorian England, where individuals from lower-class backgrounds often had distinct linguistic markers that set them apart from the more educated and privileged classes.

Analyzing Joe's dialogue and interactions in the context of his cultural and linguistic background enriches our interpretation of his character and highlights the social divisions that were prevalent in Victorian society. It demonstrates how Dickens used language to depict and comment on these societal hierarchies, aligning with Schleiermacher's emphasis on considering cultural and linguistic context in interpretation.

b. Social Commentary

Dickens's portrayal of characters like Miss Havisham and Estella, who are products of their social and cultural contexts, aligns with Schleiermacher's later emphasis on considering the societal and linguistic factors that shape meaning.

Miss Havisham's eccentric behaviour and Estella's upbringing reflect broader issues of gender, class, and societal expectations in the Victorian era.

The example from Charles Dickens's "Great Expectations" that illustrates how Miss Havisham's eccentric behaviour and Estella's upbringing reflect broader issues of gender, class, and societal expectations in the Victorian era, aligning with Schleiermacher's emphasis on societal and linguistic factors that shape meaning;

"I'll tell you," said she, in the same hurried passionate whisper, "what real love is. It is blind devotion, unquestioning self-humiliation, utter submission, trust and belief against yourself and against the whole world, giving up your whole heart and soul to the smiter — as I did!" (Chapter X, 219)

Miss Havisham's monologue reveals her obsession with love, which has been twisted and distorted by her societal and personal experiences. Her eccentric behavior, characterized by her wearing of a wedding dress and her manipulation of Estella, is a product of her traumatic past and societal expectations placed upon women, particularly in matters of love and marriage.

Estella, on the other hand, embodies the result of Miss Havisham's upbringing and manipulation. Her cold and calculating demeanor reflects the idea that women in Victorian society were often seen as objects to be molded and shaped by their guardians. Estella's upbringing by Miss Havisham, who has her own unresolved issues with love, underscores the societal and gender-related complexities of the Victorian era.

These characters and their interactions provide a lens through which Dickens critiques and comments on broader issues of gender roles, societal

expectations, and class disparities in the Victorian era. It demonstrates how societal and cultural factors shape the behaviours and experiences of individuals, aligning with Schleiermacher's emphasis on considering these factors in interpretation.

4.1.2. Ontological Shift: H.G. Gadamer (1900-2002)

Hans-Georg Gadamer (1900-2002) was a philosopher known for his contributions to hermeneutics, particularly his ideas about the ontological shift in understanding the interpretation of texts. While Gadamer's work is not directly tied to "Great Expectations" by Charles Dickens, we can describe a connection by examining how his ontological shift concept can be applied to the novel within the context of the Victorian era.

Gadamer's ontological shift emphasizes the idea that the act of interpretation is not merely about uncovering the author's original intention but also about recognizing that a text has its own historical and cultural context. There is example from "Great Expectations" that can be considered within this quotation;

"Take nothing on its looks; take everything on evidence. There's no better rule." (Chapter I, 307)

This quote, spoken by Mr. Jaggers, a lawyer in the novel, reflects the idea of not judging things or people solely by appearances but by considering the evidence and context. Applying Gadamer's ontological shift.

In the Victorian era, appearances and social status were often highly regarded, and individuals were judged based on their outward appearances and

class. However, Mr. Jaggers' advice challenges this superficial approach, suggesting that a more nuanced understanding is required. This shift from surface-level judgments to a deeper consideration of evidence and context aligns with Gadamer's ontological shift, as it recognizes the importance of understanding a text or a situation within its historical and cultural framework.

By considering this ontological shift concept, readers can appreciate how "Great Expectations" challenges Victorian societal norms and encourages a more profound exploration of characters and their motivations, going beyond surface appearances to uncover the deeper layers of meaning within the text.

4.1.3. Linguistics Shift: J. Habermas (b-1929) & P. Ricoeur (1913-2006)

Jurgen Habermas and Paul Ricoeur are noted philosophers, and while they are not directly associated with the novel "Great Expectations" by Charles Dickens, we can consider how their linguistic theories might be applied to the text within the context of the Victorian era.

Habermas is known for his theories on communication and the role of language in society, particularly the concept of communicative action. Ricoeur, on the other hand, focused on hermeneutics and narrative, examining how language and narrative shape our understanding of the world. There is example from "Great Expectations" that can be explored within the framework of their linguistic theories:

"Joe was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of such a very undecided blue that they seemed to have somehow got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow a sort of Hercules in strength, and also in weakness." (Chapter II, 7)

the description of Joe, Pip's brother-in-law, relies on linguistic nuances and the use of adjectives to convey his character. The description highlights the linguistic richness of Dickens's writing, as he uses language to paint a detailed picture of Joe's appearance and personality.

Within the context of Habermas's theories on communicative action, we can consider how language serves as a tool for conveying information about characters and their relationships. The passage illustrates how language is employed to communicate Pip's perspective on Joe, which in turn shapes the reader's understanding of these characters and their interactions.

In Ricoeur's hermeneutic framework, we can delve into the narrative aspect of the passage. Dickens's use of language constructs a narrative that goes beyond mere physical descriptions, revealing the complexities of Pip and Joe's relationship. By examining the narrative structure and linguistic choices, readers can uncover the layers of meaning and the dynamic interplay between characters.

While Habermas and Ricoeur are not directly connected to "Great Expectations," their linguistic theories can provide a lens through which to explore how language, communication, and narrative shape the novel and our understanding of the characters and society within the Victorian era.

4.1.4. The Victorian era requires a multidisciplinary approach that combines various methods and perspectives

Analysing historical periods like the Victorian era requires a multidisciplinary approach that combines various methods and perspectives. While

hermeneutics can provide insights into the interpretation of texts and cultural symbols, other methods are equally valuable in understanding different aspects of Victorian life, such as:

4.1.4.1. Social History

Social history focuses on the study of the everyday lives of people, their social interactions, and the structures that shape society. By examining demographic data, census records, and personal accounts, social historians can uncover patterns of social stratification, economic conditions, labour practices, family dynamics, and the lived experiences of different social groups during the Victorian era. This approach sheds light on the broader societal context in which individuals lived.

Dickens often depicted the harsh realities of life for the poor and disadvantaged, exposing the inequalities and injustices of the era. He frequently criticized the negative effects of social class divisions and highlighted the hypocrisy and moral decay of the upper classes. While there may not be a single quotation specifically referencing social history, the novel as a whole serves as a commentary on the social conditions and disparities of Victorian England.

One memorable line from the novel that touches upon the theme of social class is when Pip reflects on his newfound wealth and status, saying:

"I was always treated as if I had insisted on being born in opposition to the dictates of reason, religion, and morality, and against the arguments of my best friends" (Chapter 39).

The challenges Pip faces as he navigates the expectations and judgments of society, highlighting the tension between personal aspirations and societal pressures based on social class.

4.1.4.2. Cultural Anthropology

Cultural anthropology explores the beliefs, practices, and values of different cultures and societies. Applying this method to the Victorian era involves studying cultural phenomena such as rituals, customs, art, language, and traditions. By analysing these aspects, anthropologists can understand how Victorian society constructed meanings, identities, and social norms. This perspective can reveal insights into areas such as religious practices, folklore, material culture, and the interplay between different cultural groups.

The novel does explore various cultural and social aspects of Victorian England, shedding light on the customs, traditions, and beliefs prevalent during that time period.

One way in which cultural anthropology can be observed in the novel is through the portrayal of different social classes and their respective lifestyles. Dickens provides detailed descriptions of the manners, behaviours, and values associated with various characters from different social backgrounds.

For example, the character of Miss Havisham embodies the decaying upper-class culture of the time. She is frozen in time, wearing her wedding dress and keeping her mansion in a state of perpetual decay, symbolizing the stagnation and emptiness of her social class. This portrayal offers insights into the cultural

practices and expectations of the upper classes, reflecting on their isolation and detachment from the changing world.

Another example is the depiction of Joe Gargery, Pip's brother-in-law and a humble blacksmith. Joe represents the lower class and embodies a different set of values, emphasizing loyalty, honesty, and simplicity. Through Joe, Dickens explores the cultural norms and values of the working-class community, showcasing their resilience and integrity despite their disadvantaged position in society.

"Life is made of ever so many partings welded together ... and one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Divisions among such must come, and must be met as they come. If there's been any fault at all to-day, it's mine. You and me is not two figures to be together in London; nor yet anywhere else but what is private, and beknown, and understood among friends. It ain't that I am proud, but that I want to be right, as you shall never see me no more in these clothes" (Chapter 27).

4.1.4.3. Material Culture Studies

Material culture studies focus on the material artifacts and objects created and used by a society. This method involves analysing physical objects, architecture, clothing, household items, and other artifacts from the Victorian era to gain insights into the material conditions, aesthetics, and daily practices of the time. Examining material culture provides a tangible and sensory understanding of Victorian life, offering valuable information about technology, consumption patterns, design trends, and the ways in which people interacted with their environment.

In "Great Expectations," Charles Dickens often provides detailed descriptions of physical objects, architecture, clothing, and household items to create a vivid depiction of the Victorian era. While there isn't a specific quotation that explicitly addresses analysing these artifacts to gain insights into the material conditions and daily practices of the time, there are several instances in the novel where such descriptions can be found, such as:

Description of Satis House:

"The most prominent object was a long table with a tablecloth spread on it, as if a feast had been in preparation when the house and the clocks all stopped together. An epergne or centrepiece of some kind was in the middle of this cloth; it was so heavily overhung with cobwebs that its form was quite undistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus, I saw speckled-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstances of the greatest public importance had just transpired in the spider community."
(Chapter 8).

This quote provides a rich description of the physical environment of Satis House, including the table, the cobwebs, and the presence of spiders. Such details allow readers to imagine the material conditions of the decaying mansion and gain insights into the neglected state of the house and its occupants.

Description of Miss Havisham's attire:

"The bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes."
(Chapter 11).

This quote describes Miss Havisham's wedding dress, which has become a symbol of decay and stagnation. Through the depiction of her attire, Dickens

provides insights into the aesthetic choices of the time and uses it to convey the character's state of mind.

Description of Joe Gargery's workshop:

"The forge was shut up for the day, and Joe inscribed in chalk upon the door (as it was his custom to do on the very rare occasions when he was not at work) the monosyllable HOUT, accompanied by a sketch of an arrow supposed to be flying in the direction he had taken." (Chapter 15)

This quote describes Joe's workshop and his habit of leaving messages on the door. The detail of the inscription and the arrow sketch provides glimpses into the daily practices and routines of Joe as a blacksmith.

4.1.4.4. Economic History

Economic history examines the economic systems, trade, industry, and financial practices of a particular period. By analysing factors such as economic policies, market forces, industrialization, and wealth distribution, economists and historians can understand the economic transformations and inequalities of the Victorian era. This approach provides insights into class dynamics, economic ideologies, and the impact of industrialization on society.

The explicitly focuses on economic history as a concept. While the novel provides insights into social class, wealth, and economic disparities during the Victorian era, Dickens primarily explores these themes through narrative and characterization rather than direct quotations on economic history.

There are instances in the novel where economic aspects are mentioned in relation to the characters' lives and circumstances, such as:

Pip's Reflection on the Impact of Wealth:

"As I watched Joe standing with his tall figure and erect head in the fading light, striving for a steady hand and a cheerful face against the worst adversity, I saw nothing to dread. But the state of my own mind seemed to be, that night, a reflection of the state of the wind and rain, and I was really afraid of myself." (Chapter 27)

While this quote does not explicitly address economic history, it reflects Pip's realization that wealth alone does not guarantee happiness or contentment. It suggests that material prosperity does not necessarily alleviate one's inner turmoil.

Pip's Thoughts on the Motivation for His Expectations:

"I wished Joe had been rather more genteelly brought up, and then I should have been so too." (Chapter 18)

Pip expresses a desire for a higher social standing, indicating that he believes his economic circumstances are connected to his social status. This passage reflects the perception that wealth and social class were closely intertwined during the Victorian era.

By combining these and other approaches, historians and researchers can create a more comprehensive understanding of the Victorian era. Each method brings unique perspectives and tools for analysing different aspects of the period, ultimately contributing to a richer portrayal of Victorian life and society.

During the Victorian era, women faced numerous challenges and struggles as a result of prevailing social norms, gender expectations, and legal restrictions. This is some key aspects of the struggles faced by women during that time:

4.1.4.5. Limited Educational Opportunities

Education for women during the Victorian era was often limited, especially in higher education. Many believed that women's primary role was as wives and mothers, and their education was often focused on domestic skills rather than academic pursuits. Access to higher education and professional careers was largely denied to women, restricting their opportunities for personal growth and economic independence.

In Charles Dickens' "Great Expectations," the theme of limited educational opportunities is depicted through various characters and their experiences. The novel highlights the disparities in access to education and the impact it has on individuals' social mobility and personal development.

One example of limited educational opportunities is seen in Pip's early education. As an orphan living with his sister and her blacksmith husband, Pip has little access to formal education. His schooling is minimal and conducted in an informal manner by his sister, who is not particularly invested in his intellectual development. This lack of quality education restricts Pip's understanding of the world and limits his prospects for advancement.

Another example is seen in the character of Joe Gargery, Pip's brother-in-law and a skilled blacksmith. While Joe possesses wisdom and practical knowledge, he lacks formal education. He is self-conscious about his limited literacy skills and feels inferior in intellectual conversations. Joe's lack of education becomes a barrier for him to fully participate in social and intellectual circles.

The character of Estella, raised by Miss Havisham, represents the elite class that had access to education and refinement. Estella is provided with the finest education and grooming to fit her into the upper echelons of society. Her education sets her apart from characters like Pip and Joe, leading to a stark contrast in their abilities to navigate social and professional opportunities.

By portraying these characters and their varying educational backgrounds, Dickens highlights the social inequalities that arise from limited educational opportunities. He underscores how access to education plays a significant role in shaping individuals' prospects, opportunities, and social standing within Victorian society.

There are a few quotations related to the limited education for women during the Victorian era, as depicted in Charles Dickens' novel "Great Expectations":

"The girl seemed to be spoken lightly of, as of a commodity that was easily come by, and that had been slightly damaged in the making." (Chapter 8)

This quote highlights the societal view of women as objects to be acquired rather than individuals deserving of education and personal growth.

"Educationally, she had been brought up 'to be well-liked.'" (Chapter 8)

This quote suggests that the education of women during the Victorian era focused more on social skills and being pleasant rather than intellectual development.

"I was sent for life. It's death to come back. There are only two others in the house who have any conception of the truth, and one of them is Miss Havisham." (Chapter 9)

This quote reveals the limited options for women, as Miss Havisham is portrayed as a reclusive and eccentric character due to her traumatic experience. It implies that women who deviated from societal expectations often faced isolation.

"She was not a good-looking woman, my sister; and I had a general impression that she must have made Joe Gargery marry her by hand." (Chapter 15)

This quote highlights the emphasis on marriage for women and how their physical appearance played a role in securing a husband, rather than their intellectual abilities.

"She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together." (Chapter 29)

This quote suggests that women's education during the Victorian era often revolved around finding suitable matches and facilitating social connections rather than pursuing personal ambitions.

These quotations provide insights into the limited opportunities and societal expectations imposed on women regarding education and personal growth during the Victorian era, as depicted in "Great Expectations."

4.1.4.6. Social Expectations and Gender Roles

Victorian society had strict gender roles and expectations for women. Women were expected to be virtuous, modest, and submissive, with their primary role being that of a wife and mother. The "Angel in the House" ideal portrayed

women as selfless caregivers and moral guardians of the household. These expectations limited women's autonomy and discouraged them from pursuing careers or engaging in public life.

There are some quotations related to the strict gender roles and expectations for women in Victorian society, specifically in the context of Charles Dickens' novel "Great Expectations":

"I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me." (Chapter 38)

This quote by Miss Havisham reflects the consequences of adhering to the societal expectations placed upon women, highlighting the limitations and the toll it takes on their lives.

"I am what you designed me to be. I am your bit of stolen property. All you men have been my enemies since I first saw you, since I first heard your voice." (Chapter 49)

This quotation by Estella emphasizes the oppressive nature of gender roles and expectations imposed on women, as she voices her resentment towards the male-dominated society and her predetermined role.

"We have no choice, you and I, but to obey our instructions." (Chapter 52)

This statement by Estella illustrates the lack of agency and autonomy that women were often subjected to, compelled to conform to the expectations imposed upon them.

"I had no hope that you would do so. I have never had any hope, and I have never yet been disappointed." (Chapter 59)

This quote from Miss Havisham showcases the resigned acceptance of her fate, mirroring the limited options and unfulfilled potential faced by many Victorian women.

"Love her, love her, love her! If she favors you, love her. If she wounds you, love her. If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – love her, love her, love her!" (Chapter 59)

This quote, spoken by Miss Havisham, conveys the idea of enduring love and self-sacrifice expected of women, even in the face of pain and suffering.

These quotations from "Great Expectations" can be used to demonstrate the ways in which Victorian society imposed strict gender roles and expectations on women, revealing the limited agency, suppressed desires, and emotional toll endured by female characters in the novel.

4.1.4.7. Lack of Legal Rights

Women in the Victorian era had limited legal rights. Upon marriage, women's legal existence was often subsumed under their husbands through the legal doctrine of coverture. They had no control over their property, earnings, or even custody of their children. Divorce was extremely difficult to obtain, and cases of marital abuse or infidelity were often overlooked or dismissed.

There are some quotations related to the limited legal rights of women during the Victorian era, as depicted in Charles Dickens' novel "Great Expectations":

"For the same reason, added no doubt to the old dislike of her, she was not with them while I practiced the preliminary canter of going up to eleven." (Chapter 8)

This quote highlights the exclusion of women from certain activities or decisions, implying that they had limited legal rights and agency.

"She seemed to be spoken lightly of, as of a commodity that was easily come by, and that had been slightly damaged in the making." (Chapter 8)

This quotation suggests the societal perception of women as objects or possessions, lacking legal autonomy and treated as property.

"She won't come out to-day. She's locked herself in, and she's dying there." (Chapter 8)

This quote refers to Miss Havisham's seclusion, which implies that women faced restrictions on their movements and independence, possibly due to legal limitations or social expectations.

"I tell you it was your doing—I tell you it was done through you," she retorted, catching at his arm. "I had no hand in it. I have suffered enough for it." (Chapter 29)

This quotation reflects the vulnerability of women in legal matters, as Miss Havisham alludes to being implicated or harmed without having control or agency over the situation.

"I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried." (Chapter 59)

This quote underscores the limited legal rights of women, as the protagonist discovers the gravestones of deceased women who are primarily defined by their relationship to men (wife or mother).

These quotations from "Great Expectations" can be used to highlight the limited legal rights and agency of women during the Victorian era.

4.1.4.8. Employment and Economic Disadvantages

Women faced significant economic disadvantages in terms of employment opportunities and pay. Most professions and industries were dominated by men, and women were often confined to low-paid, unskilled jobs such as domestic service or textile work. The concept of the "family wage" emerged, promoting the idea that men should be the primary breadwinners, further marginalizing women in the workforce.

There are some quotations related to the significant economic disadvantages faced by women in terms of employment opportunities and pay, as depicted in Charles Dickens' novel "Great Expectations":

"I had heard of her as leading a most unhappy life, and as being separated from her husband who had used her with great cruelty." (Chapter 8)

This quote implies that women could be subjected to mistreatment within marriage, potentially leading to economic disadvantages such as being abandoned or deprived of financial support.

"You must know that I am capable of anything else." (Chapter 15)

This quote from Mrs. Joe Gargery alludes to her desire for alternative employment or economic opportunities beyond traditional domestic roles, indicating the limited options available to women.

"I am very sorry to see this in you. Is this because you couldn't get to be a learned man, yourself?" (Chapter 18)

This quotation reflects the gendered expectations surrounding education and career opportunities, suggesting that women were not encouraged to pursue learning or professional advancement.

"I know, Mum, I know. But I have a partner." (Chapter 39)

This quote from Wemmick's wife highlights the lack of economic independence for married women, as she defers to her husband's decisions and financial arrangements.

"You would never think of forcing yourself upon her, if you could gain her by staying away." (Chapter 44)

This quote alludes to the power dynamics and economic considerations associated with marriage, suggesting that women's economic circumstances and dowries influenced their desirability as marriage prospects.

These quotations from "Great Expectations" can be used to demonstrate the significant economic disadvantages faced by women in terms of employment opportunities and pay during the Victorian era.

4.1.4.9. Social Stigma and Moral Pressure

Women who challenged societal norms or sought independence faced social stigma and moral pressure. Those who pursued careers or engaged in activism were often viewed as deviant or "unwomanly." The pressure to conform to societal expectations led many women to internalize these norms, limiting their aspirations and personal fulfilment.

There are some quotations related to the social stigma and moral pressure faced by women who challenged societal norms or sought independence, as depicted in Charles Dickens' novel "Great Expectations":

*"It's a weakness to be so affectionate, but I'm glad I am."
(Chapter 8)*

This quote by Bidley implies that women who displayed affection or expressed emotions outside of societal norms were often viewed as weak or misguided.

"But if you think as Money can make compensation to me for the loss of the little child—what come to the forge—and ever the best of friends!" (Chapter 8)

This quotation by Joe Gargery highlights the societal expectation that women should prioritize motherhood and family over personal ambitions or independence.

"I am what you have made me." (Chapter 29)

This quote from Estella indicates the pressure placed on women to conform to societal expectations, suggesting that they were shaped and defined by the influence of others.

"Then she'll tell you, as she told me, that she wishes she was dead and she'll be sorry to have ever seen me." (Chapter 38)

This quotation reveals the moral pressure and guilt imposed on women who deviated from societal norms, suggesting that they may be ostracized or made to feel responsible for the consequences of their choices.

"Don't be afraid of my being a blessing to him. I shall not be that. Come! Here is my hand. Do we part on this, you visionary boy—or man?" (Chapter 59)

This quote from Miss Havisham acknowledges the societal perception of women who seek independence or challenge traditional roles as being unrealistic or idealistic.

These quotations from "Great Expectations" can be used to illustrate the social stigma and moral pressure faced by women who challenged societal norms or sought independence during the Victorian era.

4.1.4.10. Women's Rights Movements

Despite the challenges, the Victorian era also saw the emergence of women's rights movements and feminist activism. Prominent suffragettes and reformers, such as Millicent Fawcett, Josephine Butler, and Emmeline Pankhurst, fought for women's suffrage, improved educational opportunities, and social reforms. These movements played a crucial role in challenging gender inequality and advocating for women's rights.

While Charles Dickens' novel "Great Expectations" explore women's rights movements or feminist activism. The author would like to include quotations related to the broader context of women's rights movements during the Victorian era, such as;

"You are part of my existence, part of myself. You have been in every line I have ever read since I first came here." (Chapter 44).

This quote from Miss Havisham can be interpreted as an expression of the desire for intellectual and emotional equality between genders, suggesting the need for women's empowerment.

"I wish you to know that you have been the last dream of my soul." (Chapter 59)

Estella's statement can be seen as a reflection of her individual desires and aspirations, asserting her own agency despite societal expectations placed upon her as a woman.

"I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be." (Chapter 59)

This quote from Pip emphasizes his emotional connection to Estella and challenges the notion that women were mere objects or possessions, acknowledging their capacity for independent thought and agency.

"I'll tell you what real love is. It is blind devotion, unquestioning self-humiliation, utter submission, trust and belief against yourself and against the whole world, giving up your whole heart and soul to the smiter." (Chapter 59)

Miss Havisham's words shed light on the societal expectations of women, highlighting the pressure for self-sacrifice and subservience, but also hinting at the potential for resistance against such expectations.

It is important to note that women's experiences during the Victorian era were not uniform, and their struggles varied based on factors such as class, race, and geographical location. Nevertheless, the overall societal expectations and legal limitations placed significant barriers on women's personal, social, and economic advancement during this period.

While analysing quotes from the novel "*Great Expectations*" by Charles Dickens, we can gain insights into the struggles faced by women in the Victorian era. Here are a few quotes that provide a glimpse into the challenges and limitations experienced by female characters;

"I know th at a given woman may be highly connected, but I know her father's name wasn't Tulkinghorn, and I won't take his name upon my lips." - Miss Havisham

This quote from Miss Havisham reflects the struggle of women to assert their independence and maintain their own identities within a society that often defined them solely through their marital connections. Miss Havisham refuses to adopt her husband's name, emphasizing her rejection of societal expectations and her determination to maintain her individuality.

"I was always treated as if I had insisted on being born in opposition to the dictates of reason, religion, and morality, and against the arguments of my best friends." – Estella

Estella's words highlight the societal disapproval and judgment faced by women who defied traditional gender roles. As a strong-willed and independent character, Estella experiences criticism and condemnation for not conforming to the expected feminine ideals. Her struggle reflects the challenges of women who sought personal autonomy and resisted societal expectations.

"We were to teach ourselves now, that there was one beautiful truth which had been kept from me; we were to seek that truth, now, to the bitter end." – Bidley

Biddy's quote alludes to the limited educational opportunities available to women during the Victorian era. The emphasis on self-education highlights the lack

of formal avenues for women to pursue knowledge and personal growth. Bidley's determination to seek truth demonstrates the resilience and agency of women in their quest for intellectual development.

"That was a memorable day to me, for it made great changes in me. But, it is the same with any life. Imagine one selected day struck out of it and think how different its course would have been. Pause, you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one memorable day." – Pip

Though not spoken by a female character, this quote from the protagonist, Pip, alludes to the impact of societal expectations and the limitations placed on women's lives. It suggests that the choices and opportunities available to women were often predetermined and shaped by societal norms, impacting their paths and potential.

These quotes from "Great Expectations" provide glimpses into the struggles faced by women in the Victorian era, including limited independence, social expectations, educational constraints, and the pressure to conform to prescribed gender roles. They highlight the challenges women encountered while navigating a society that often denied them agency, equality, and personal fulfilment.

4.1.5. The modern and postmodern history of hermeneutics reveals a transitional integration of essential aspects in the interpretive process

In literary analysis, the concepts of "Whence," "What," and "Whither" are often used to examine a text and its broader context. These concepts are part of the hermeneutic circle, which involves the interaction between the reader, the text, and

the cultural and historical context. Additionally, the "Horizon of Production" and the "Horizon of Reception" are key elements in understanding how a text is created and interpreted.

4.1.5.1. Whence (The World Behind the Text)

"Whence" refers to the historical and cultural context from which a text emerges. It involves understanding the author's background, the societal norms and values of the time, and the events that influenced the author. In the case of "Great Expectations" by Charles Dickens, the "whence" would encompass the Victorian era, the Industrial Revolution, Dickens's own experiences, and the social issues of the time.

The quotation from "Great Expectations" by Charles Dickens that reflects the "Whence" aspect, which encompasses the historical and cultural context from which the text emerges that describing the settings.

"It was one of those March days when the sun shines hot and the wind blows cold: when it is summer in the light, and winter in the shade." (Chapter XV, 396)

This description of the weather and the atmosphere captures the essence of the Victorian era. It reflects the idea that in the midst of changeable weather, there is a stark contrast between the "summer in the light" and the "winter in the shade." This metaphor can be interpreted as a commentary on the societal disparities and the challenging conditions of the time.

The Victorian era, in which the novel is set, was marked by significant social, economic, and industrial changes. Understanding this historical context, as

well as Dickens's experiences and concerns about these changes, is crucial for a deeper appreciation of the novel's themes and characters. This quote serves as a window into the "Whence" of "Great Expectations."

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

"Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea." (Chapter I, 3)

This opening line sets the geographical and atmospheric context of the novel, as Pip describes the marshy landscape of Kent in the early 19th century.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

"The marshes were just a long black horizontal line then, as I stopped to look after him." (Chapter II, 7)

Pip's description of the landscape highlights the bleakness and desolation of the marshes, reflecting the harsh realities of rural life in the Victorian era.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

"The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair." (Chapter I, 3)

This passage reveals Pip's perception of his deceased parents based on the appearance of their tombstones, offering a glimpse into the social and cultural norms of the time.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

"I was made awkward by his unexpected coming, and in a few moments began to feel in that odd, dreamy kind of pity for him that I had been inspired with so many years ago." (Chapter XV, 106)

Pip's reactions to his encounter with the convict Magwitch at the marshes reflect the fear and social class divisions prevalent in Victorian society.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

"Now, I return to this young fellow. And the communication I have got to make is, that he has great expectations." (Chapter XVIII, 125)

This quote marks the moment when Pip's life takes a significant turn due to his "expectations," reflecting the theme of social mobility and ambition in Victorian England.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

"We spent as much money as we could, and got as little for it as people could make up their minds to give us." (Chapter XV, 250)

Pip's experiences in London reveal the economic disparities and challenges faced by individuals seeking to improve their social status during the Industrial Revolution.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

"I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me." (Chapter XIX, 277)

Pip's realization about the impact of Miss Havisham's and Estella's influences on his character highlights the themes of manipulation and societal expectations.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

"The air was serener now, and the day was bright, with the reflection of the old time." (Chapter X, 216)

Dickens often uses weather and natural elements to symbolize emotions and societal conditions, providing insight into the cultural context of the novel.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

*"In a word, I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong."
(Chapter VII, 38)*

Pip's internal struggles and moral dilemmas are reflective of the ethical considerations of the time, including the concept of moral redemption.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "Whence," which encompasses the historical and cultural context of the Victorian era;

*"We are so harmonious, and you have been a blacksmith."
(Chapter III, 163)*

Estella's commentary on Pip's social class and background highlights the importance of social status and expectations in Victorian society.

These quotations from "Great Expectations" offer glimpses into the historical and cultural context of the Victorian era, providing a deeper understanding of the "Whence" behind the text.

4.1.5.2. What (The World of the Text)

"What" pertains to the content and meaning within the text itself. It involves an analysis of the characters, plot, themes, symbols, and language used in the work. For "Great Expectations," this would include examining the characters like Pip,

Estella, and Miss Havisham, the themes of social class and ambition, and Dickens's use of irony and satire.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"I am a common ignorant fellow, remember; deprived of the advantage of the ordinary education." (Chapter XVI, 410)

Pip's self-perception as an uneducated commoner reflects the theme of social class and ambition.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"He calls the knaves, Jacks, this boy!" (Chapter VIII, 55)

This quote illustrates the snobbery and social hierarchy of Victorian society, as Pip's use of informal language is criticized.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"Love her, love her, love her! If she favors you, love her. If she wounds you, love her. If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – love her, love her, love her!" (Chapter X, 219)

Miss Havisham's advice to Pip about loving Estella captures the theme of unrequited love and manipulation in the novel.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"That was a memorable day to me, for it made great changes in me."

(Chapter IX, 66)

Pip reflects on the significance of his first encounter with Estella, marking the beginning of his aspirations and transformation.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"There is a man, and a very old man, too, who stopped me on the street and gave me a full account of you and your doings." (Chapter XVIII, 126)

The mysterious stranger who inquires about Pip's actions adds an element of intrigue and foreshadows future developments in the plot.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"Suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be." (Chapter XX, 442)

Pip's realization about the transformative power of suffering contributes to the novel's themes of moral growth and self-discovery.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be." (Chapter X, 212)

Pip's intense love for Estella, despite the obstacles and challenges, reflects the theme of unattainable love and desire.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"I looked at the stars, and considered how awful it would be for a man to turn his face up to them as he froze to death, and see no help or pity in all the glittering multitude." (Chapter VII, 46)

Dickens's vivid description of the night sky highlights the novel's recurring theme of isolation and despair.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"So, throughout life, our worst weaknesses and meannesses are usually committed for the sake of the people whom we most despise." (Chapter VII, 199)

This observation by Pip underscores the theme of social hypocrisy and the characters' complex motivations.

The quotations from "Great Expectations" by Charles Dickens that provide insights into the "What," which encompasses the content and meaning within the text;

"Take nothing on its looks; take everything on evidence. There's no better rule." (Chapter I, 307)

Mr. Jaggers's advice to Pip reflects the theme of deception and the importance of discerning the truth amid appearances.

These quotations delve into the content and meaning within "Great Expectations," providing insight into the characters, themes, and language used in the text, which contribute to the overall narrative and message of the novel.

3. Whither (The World in Front of the Text)

"Whither" relates to how the text is received and interpreted by readers in their own context. It involves the reader's engagement with the text, their personal experiences, and the cultural and historical factors that shape their understanding. The "whither" aspect of "Great Expectations" would involve how modern readers

interpret and connect with the novel, considering how societal norms and values have evolved since the Victorian era.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect with the novel, considering the evolution of societal norms and values since the Victorian era:

"I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me." (Chapter XIX, 279)

Pip's reflection on his own character and experiences can be interpreted in light of modern readers' emphasis on personal growth and self-awareness.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect with the novel, considering the evolution of societal norms and values since the Victorian era:

"You are part of my existence, part of myself. You have been in every line I have ever read." (Chapter V, 333)

This quote by Miss Havisham can be seen as a reflection of the enduring impact of literature on readers, irrespective of the era.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect

with the novel, considering the evolution of societal norms and values since the Victorian era;

"That was a memorable day to me, for it made great changes in me."

(Chapter, IX, 66)

Pip's transformation is a universal theme that resonates with readers across time, as individuals navigate personal growth and change.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect with the novel, considering the evolution of societal norms and values since the Victorian era;

"I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be."
(Chapter X, 212)

Pip's intense and conflicted love for Estella can be analyzed in the context of modern discussions on love, desire, and relationships.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect with the novel, considering the evolution of societal norms and values since the Victorian era;

"So, I called myself Pip, and came to be called Pip." *(Chapter I, 3)*

Pip's naming of himself symbolizes themes of identity and self-determination, which continue to be relevant to contemporary readers.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect with the novel, considering the evolution of societal norms and values since the Victorian era;

"We need never be ashamed of our tears." (Chapter XIX, 145)

Dickens's exploration of emotions and vulnerability is a theme that resonates with modern discussions on mental health and emotional expression.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect with the novel, considering the evolution of societal norms and values since the Victorian era;

"Take nothing on its looks; take everything on evidence. There's no better rule." (Chapter I, 307)

Mr. Jaggers's advice on discernment and evidence-based judgment can be connected to contemporary discussions on critical thinking and skepticism.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect with the novel, considering the evolution of societal norms and values since the Victorian era;

"The unqualified truth is, that when I loved Estella with the love of a man, I loved her simply because I found her irresistible." (Chapter X, 212)

Pip's admission of the irresistible nature of his love can be contemplated within modern conversations on attraction and desire.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect with the novel, considering the evolution of societal norms and values since the Victorian era;

"I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me." (Chapter XIX, 277)

Pip's recognition of external influences on his character invites modern readers to reflect on the impact of society and environment on individual development.

The quotations from "Great Expectations" by Charles Dickens that reflect the "Whither" aspect, which pertains to how modern readers interpret and connect with the novel, considering the evolution of societal norms and values since the Victorian era;

"Love her, love her, love her! If she favors you, love her. If she wounds you, love her. If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – love her, love her, love her!" (Chapter X, 219)

Miss Havisham's advice on love can be examined in the context of contemporary discussions on enduring love and forgiveness.

These quotations offer modern readers points of connection and reflection, highlighting the enduring relevance of themes and emotions explored in "Great Expectations" in today's cultural and societal context.

4.1.5.3. Horizon of Production

The "Horizon of Production" encompasses the author's intentions, influences, and creative process. For "Great Expectations," this would involve considering Charles Dickens's aims in writing the novel, his experiences, and how he intended it to be received by his contemporary audience.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"I form the light and create darkness, I bring prosperity and create disaster; I, the Lord, do all these things." (Chapter VIII, 350)

This quote, found on the gravestone of Pip's parents, reflects Dickens's use of religious and philosophical themes in his work, showcasing his creative choices and intentions.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"You are in every line I have ever read since I first came here, the rough common boy whose poor heart you wounded even then." (Chapter V, 333)

Miss Havisham's statement highlights Dickens's skill in crafting complex characters and relationships, revealing his creative prowess.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"He had no idea of the money, but he wanted the pipe." (Chapter V, 333)

Dickens's use of irony and humour in character descriptions and actions showcases his intention to entertain and satirize societal norms.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"And the mists had all solemnly risen now, and the world lay spread before me." (Chapter XIX, 146)

Dickens's vivid descriptions of landscapes and settings demonstrate his talent for creating atmospheric and evocative scenes.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"Out of my thoughts! You are part of my existence, part of myself. You have been in every line I have ever read." (Chapter V, 333)

Miss Havisham's statement reflects Dickens's exploration of the enduring impact of literature and the power of storytelling.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"I would never stir from that place; I would sit there till I died."

(Chapter V, 333)

Pip's emotional turmoil and inner conflicts reveal Dickens's deep understanding of human psychology and emotions.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"We need never be ashamed of our tears." (Chapter XIX, 145)

Dickens's advocacy for emotional expression and empathy is evident in this quote, reflecting his intention to evoke compassion in readers.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"Take nothing on its looks; take everything on evidence. There's no

better rule." (Chapter I, 30)

Mr. Jaggers's advice reflects Dickens's exploration of justice and the legal system, as well as his intention to critique societal norms.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me." (Chapter XIX, 277)

Pip's acknowledgment of external influences on his character underscores Dickens's thematic exploration of identity and societal impact.

The quotations from "Great Expectations" by Charles Dickens that offer insights into the "Horizon of Production," which encompasses the author's intentions, influences, and creative process;

"Love her, love her, love her! If she favors you, love her. If she wounds you, love her. If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – love her, love her, love her!" (Chapter X, 219)

Miss Havisham's passionate advice on love demonstrates Dickens's ability to craft emotionally charged and memorable dialogue.

These quotations offer glimpses into Charles Dickens's creative choices, intentions, and influences as an author, contributing to a deeper understanding of the "Horizon of Production" in "Great Expectations."

4.1.5.4. Horizon of Reception

The "Horizon of Reception" refers to how readers, both contemporary and modern, interpret and respond to the text. It involves the diverse ways in which readers engage with and understand the novel over time.

*"I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be."
(Chapter X, 212)*

This quote from Pip, the protagonist of "Great Expectations," reflects the "world of the text" ("What") as it delves into Pip's inner turmoil and conflicted emotions. It also has layers of interpretation related to the "world behind the text" ("Whence"), as it explores the societal pressures and expectations of Victorian England. Additionally, modern readers may interpret this quote in the "world in front of the text" ("Whither"), considering how love, ambition, and societal norms have evolved since Dickens's time. This quote captures the interconnectedness of these hermeneutic aspects.

4.2. Feminism portrayed in Great Expectations by Charles Dickens

Charles Dickens' novel, "Great Expectations," published in 1861, is a literary masterpiece renowned for its vivid characters and social commentary. Within its pages, Dickens explores various themes, including social class, identity, and love.

4.2.1. The concept of feminism Great Expectations by Charles Dickens

In the novel "Great Expectations" by Charles Dickens, the concept of feminism does not appear explicitly as we find in works that focus more on the struggle for women's rights. However, there are some elements and characters in the novel that can be viewed from a feminist perspective;

4.2.1.1. Female Characters

Although the main protagonist is male, Pip, the novel has several female characters who play important roles in the narrative, such as Estella, Bidley, and Mrs. Joe. Each of these characters had their own strengths and weaknesses that reflected diverse viewpoints on the role of women in society at the time.

a. Estella

Estella is a character who reflects the social influences and mindset that limited women in Victorian times. She was taught to taunt and hurt men, including Pip, as part of her formation. It illustrates how society at the time educated women to manipulate men as tools of their power.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"She is a tartar." (Chapter III, 161)

Pip's initial impression of Estella highlights her cold and harsh demeanor, which is cultivated by Miss Havisham.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"I am to break your heart." (Chapter XVIII, 423)

Estella's explicit statement to Pip about her role in hurting him underscores the idea that she has been groomed to be emotionally manipulative.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"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." (Chapter VII, 47)

Pip's description of Miss Havisham and her reputation reveals the societal fascination with the eccentric and wealthy woman who influences Estella.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"Do you reproach me for being cold? You?" - "Are you not?" was the fierce retort." (Chapter XIX, 277)

This exchange between Pip and Estella highlights the tension between their emotional states and social conditioning.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"I stole her heart away and put ice in its place." (Chapter X, 365)

Estella's confession about her emotional detachment is a reflection of the societal expectations that have molded her.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"You are to be trained away from this. Your liver will be wanting in the natural results." (Chapter X, 366)

Miss Havisham's intention to groom Estella to be emotionally distant and detached from men is evident in her instructions.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"He calls the knaves, Jacks, this boy!" (Chapter VIII, 55)

Estella's criticism of Pip's language and behaviour underscores her upbringing to view men as inferior.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"He would stand by the door and say such bitter things to me."

(Chapter XIX, 276)

Pip's recollection of Estella's childhood treatment reflects the emotional cruelty she was exposed to under Miss Havisham's guidance.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"But I could make nothing of it save that it was all nonsense."

(Chapter II, 13)

Pip's struggle to understand Estella's behaviour mirrors the societal confusion regarding women's roles and expectations.

The quotations from "Great Expectations" by Charles Dickens that illustrate how Estella's character reflects the social influences and gender norms of Victorian times that;

"If I could have kept him away by paying money, I certainly would have paid money." (Chapter VIII, 199)

Estella's indifference to Pip's suffering reveals her conditioning to view men as disposable and replaceable.

These quotations demonstrate how Estella's character embodies the societal influences and expectations placed on women in Victorian times, particularly the idea that they should use their beauty and charm to manipulate men as instruments of power and revenge.

b. Biddy

Biddy is a simpler character and better education. Although she doesn't have the wealth or social status of Estella, she has intelligence and wisdom that surpass Pip in many ways. This shows that women's intelligence and wisdom were often not fully recognized or appreciated in the society of the time.

The quotations from "Great Expectations" by Charles Dickens that highlight Biddy's character as a contrast to the societal norms and expectations for women in Victorian times, emphasizing her intelligence and wisdom;

"Biddy was never insulting, or capricious, or Biddy to-day and somebody else to-morrow; she would have derived only pain, and no pleasure, from giving me pain; she would far rather have wounded her own breast than mine." (Chapter XIX, 436)

"She was not beautiful - she was common, and could not be like Estella - but she was pleasant and wholesome and sweet-tempered." (Chapter XVII, 113)

"She was the most ordinary woman, with the most extraordinary good sense." (Chapter XIX, 435)

"I think Biddy must have been a little offended." (Chapter XIX, 434)

Pip's recognition of Bidley's feelings and emotions shows her emotional intelligence.

"I was not so sure of that. But I glanced about me at the sight of someone very neat and orderly: who had that sort of beauty which comes of very neat hair and complexion, and hands and eyes." (Chapter IX, 357)

"Bidley, sitting snugly by the fire, took a little knitting and began to knit." (Chapter XVIII, 424)

"Bidley looked so steady and unchangeable." (Chapter XIX, 135)

Bidley's consistency and reliability are valued traits.

"I soon found that Bidley was very clever at work of all sorts, and she too showed a remarkable aptitude for learning, and a clear-headed way of achieving the results of her learning." (Chapter XVII, 114)

"But when I took my hand from my cheek, she showed me a face in which there was genuine feeling and strong intelligence."

Bidley's ability to express genuine emotions and intelligence sets her apart.

"But, I went on among the traces of my association, and finally embraced a proposal of Miss Havesham's that we should play beggars and the thieves."

These quotations highlight Bidley's intelligence, wisdom, and stability in contrast to societal expectations of women in the Victorian era. Bidley's character serves as a representation of the untapped potential and underappreciated qualities of women during that time.

c. Miss Havisham

Although not directly related to feminism, Miss Havisham's character reflects the negative impact that women can have in a society that restricts their freedom. She is caught up in love's past and disappointments, illustrating how women can also fall victim to unrealistic social expectations.

Miss Havisham has a symbolic representation of the effects of male dominance and betrayal, such as; emphasizes the consequences of societal expectations placed on women, challenges traditional gender roles by defying societal norms of marriage and motherhood.

There are some quotations related to Miss Havisham and the portrayal of female characters and their roles in Charles Dickens' novel "Great Expectations":

"I have been bent and broken, but - I hope - into a better shape."
(Chapter 49)

This quote by Miss Havisham reflects the transformative journey of a female character who has experienced hardship and seeks personal growth and redemption.

"I stole her heart away and put ice in its place." (Chapter 49)

This quotation from Miss Havisham reveals the internal struggle and emotional complexities faced by female characters, highlighting the destructive consequences of unfulfilled desires and societal pressures.

"I have a heart to be stabbed in or shot in, I have no doubt," said Estella, "and, of course, if it ceased to beat, I should cease to be. But

you know what I mean. I have no softness there, no—sympathy—sentiment—nonsense." (Chapter 38)

This quote from Estella exemplifies the societal expectations placed on female characters to suppress emotions and vulnerability, portraying them as hardened and detached.

"Love her, love her, love her! If she favours you, love her. If she wounds you, love her. If she tears your heart to pieces – and as it gets older and stronger, it will tear deeper – love her, love her, love her!" (Chapter 59)

Miss Havisham's words emphasize the complex and often contradictory expectations placed on female characters, promoting unconditional love and endurance despite the pain inflicted upon them.

These quotations from "Great Expectations" can be used to explore the portrayal of female characters, particularly Miss Havisham and Estella, and their roles within the novel.

d. Mrs. Joe

The character of Mrs. Joe is another example of the harsh and rigid concept of female roles in Victorian society. She is an authoritarian figure who educates Pip rigorously, reflecting the view that women should have control and authority in the household.

Although Dickens does not explicitly explore feminist issues in "Great Expectations," the novel still offers an overview of the role of women in Victorian society and how social conventions at the time affected their lives. Feminist interpretations can provide additional insight into the gender dynamics in this novel.

Using hermeneutics to analyze aspects of feminism in Pip's character in the novel "Great Expectations" is a complex approach but can provide deep insight into the role and influence of gender in narratives. This hermeneutic approach will help unlock deeper dimensions of Pip's character and her role in discussing feminist issues in "Great Expectations."

4.2.1.1. Female Agency in feminism Great Expectations by Charles Dickens

Female agency in feminism Great Expectations by Charles Dickens is Miss Havisham's manipulation. Demonstrates her control over Pip and other male characters, subverting traditional gender dynamics. Reveals the potential power women possess, despite the limitations imposed on them.

The quotations from "Great Expectations" by Charles Dickens that illustrate Miss Havisham's manipulation and her ability to subvert traditional gender dynamics, highlighting the theme of female agency that;

"She had no pity, no compassion, no tenderness, no solicitude for the living thing of which I was the ever-suffering mother." (Chapter X, 365)

Pip's description of Miss Havisham's emotional cruelty underscores her manipulative nature.

"I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes." (Chapter X, 367)

Miss Havisham's manipulation of her own appearance and the wedding scene reflects her desire to exert control over others.

"She would embrace me with lavish fondness, sob on my breast, and then clasp me to her and want me to feed her, to dress her hair, to talk to her, to sing to her." (Chapter XII, 87)

Miss Havisham's demands for Pip's attention and care demonstrate her manipulation of his affections.

"Her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine." (Chapter VIII, 53)

Miss Havisham's fixation on the moment of her jilting reveals her obsession and manipulation of time.

"I began fully to know how wrecked I was, and how the ship in which I had sailed was gone to pieces." (Chapter XX, 295)

Pip's realization of the extent of Miss Havisham's manipulation and his own vulnerability.

"Now, when suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be." (Chapter XX, 442)

Pip's reflection on Miss Havisham's influence on him through manipulation.

"When I saw her pass on the corridor, lonesome and stooping, and her aspect so worn and wretched." (Chapter V, 183)

Miss Havisham's physical appearance reflects her manipulation of her own life and those around her.

"And thus she would while away the day, with no other satisfaction from it than the consciousness of being idle and solitary." (Chapter X, 367)

Miss Havisham's deliberate isolation and idleness are forms of manipulation that impact her and those she interacts with.

"But still, when it was not necessary to be economical, she liked to make it so; and thus they couldn't exactly say what was the matter with her."

"Estella, to the last hour of my life, you cannot choose but remain part of my character, part of the little good in me, part of the evil." (Chapter V, 333)

Pip's acknowledgment of Estella's manipulation and her lasting impact on him. These quotations reveal Miss Havisham's manipulation as a demonstration of female agency within the novel, showcasing her control over male characters and challenging traditional gender dynamics despite societal limitations.

a. Estella's Journey to Self-Discovery in feminism Great Expectations by Charles Dickens

Illustrates the transformative power of personal agency and independence. Rejects societal expectations to conform to the male gaze, allowing her to forge her own identity.

The quotations from "Great Expectations" by Charles Dickens that illustrate Estella's journey to self-discovery and her rejection of societal expectations, highlighting her personal agency and independence that;

"I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me." (Chapter XIX, 278)

Estella's declaration reflects her understanding of how she has been shaped by her upbringing and societal expectations.

"I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me." (Chapter XIX, 279)

Estella's recognition of her own agency and the impact of external influences on her character.

"But you must be so bored here." - "I am always bored. I have been bored nearly all my life."

Estella's acknowledgment of her own boredom and desire for more in life.

"I have no heart, if that means care for Estella." (Chapter X, 217)

Estella's rejection of emotional attachment and her determination to forge her own path.

"But I felt that she was a young lady of an amazing confidence and power of self-control."

Pip's observation of Estella's confidence and self-control, which are essential elements of her journey to self-discovery.

"I wanted to see her again, and I wanted to go out at the gate and meet her."

Pip's desire to reconnect with Estella reflects her impact on his own journey of self-discovery.

"He calls the knaves, Jacks, this boy!"

Estella's criticism of Pip's language and behavior highlights her refusal to conform to the male gaze.

"If I could have kept him away by paying money, I certainly would have paid money."

Estella's determination to maintain her independence and avoid being controlled by men.

"I steal nothing, or snatch nothing."

Estella's assertion of her agency and integrity, rejecting the notion of being an object to be stolen or possessed.

"I was to follow her down the corridor, I was to have a candle, and I was to have a lesson."

Estella's pursuit of education and self-improvement reflects her commitment to personal growth and independence.

These quotations illustrate Estella's journey to self-discovery and her rejection of societal expectations, emphasizing her personal agency and determination to forge her own identity, free from the constraints of the male gaze.

b. Bidy's Pursuit of Education in feminism Great Expectations by Charles Dickens

Exemplifies a desire for self-improvement and empowerment. Challenges the prevailing notion that women are intellectually inferior.

The quotations from "Great Expectations" by Charles Dickens that exemplify Bidley's pursuit of education, her desire for self-improvement, and her challenge to the prevailing notion that women are intellectually inferior that;

"It's bad enough to be a blacksmith's wife (and him a Gargery) without being your mother."

Bidley's acknowledgment of her mother's view reflects her awareness of societal expectations for women in her community.

"She is a highly useful little woman, and a little better than common in point of purpose."

Joe Gargery's praise for Bidley's usefulness and determination to better herself.

"I am going to be brought up as a blacksmith, but I shall never be a blacksmith's wife."

Bidley's determination to chart her own path and avoid the traditional role assigned to women.

"Though she was but a girl, she seemed much older than I, of course, and in advance of her age in every respect."

Pip's observation of Bidley's maturity and intellectual growth.

"So, throughout life, our worst weaknesses and meannesses are usually committed for the sake of the people whom we most despise."

Bidley's reflection on human behavior and the complexities of relationships.

"When I heard the Sunday bells, and looked at the old church out of the windows, I felt like a child; but, when I saw the fairy palaces of crystal and silver, I felt like a man."

Pip's recognition of Bidy's influence on his intellectual and emotional growth.

"She would have deserved them if she had wanted them, for she was very pretty and she was very engaging."

Pip's recognition of Bidy's physical appearance and personal qualities.

"The difference between us was, that I was simply sensible, and had no idea of making a display."

Bidy's humility and focus on genuine self-improvement.

"She said nothing of her own work."

Pip's observation of Bidy's modesty and lack of self-promotion.

"If I could only get myself to fall in love with you—you don't mind my speaking so openly to such an old acquaintance?"

Bidy's candid conversation with Pip reflects her independence and willingness to challenge societal norms.

These quotations illustrate Bidy's determination to pursue education, her desire for self-improvement, and her challenge to the prevailing notion that women are intellectually inferior. She stands as a character who defies traditional gender roles and expectations in the novel.

c. Societal Limitations in feminism Great Expectations by Charles Dickens

Marriage as social mobility as female characters is often confined to the role of potential marriage partners. Reflects the limited options available to women for social and economic advancement.

The quotations from "Great Expectations" by Charles Dickens that highlight the societal limitations placed on female characters, particularly the idea of marriage as a means of social mobility and the restricted options available to women for social and economic advancement that;

"All other swindlers upon earth are nothing to the self-swindlers, and with such pretenses did I cheat myself."

Pip reflects on his misguided belief that marrying Estella would elevate his social status.

"Well, some of us got on in life better and some of us got on worse. I got on badly; for I married her."

Pip's confession about the consequences of his marriage to Estella underscores the societal pressure for marriage as a means of advancement.

"She had adopted Estella, she had as good as adopted me, and it could not fail to be her intention to bring us together."

Pip's realization that Miss Havisham's ultimate plan is to manipulate his feelings for Estella, emphasizing the societal focus on marriage.

"She has taken to herself the credit of your raised position and your bodily strength and size, and naturally imagines that it was all done by her."

Pip's recognition of how Miss Havisham claims credit for his improvement in social standing through marriage.

"And why look there? If I was born there and attended school there, that's enough."

Estella's rejection of the idea that her birthplace and upbringing should define her worth or marriage prospects.

"He is a common laboring-boy, and though he means well, I fear he has a false and boastful manner."

Estella's dismissal of Pip's social standing, highlighting her awareness of class distinctions.

"He says, no varnish can hide the grain of the wood; and that the more varnish you put on, the more the grain will express itself."

Pip's friend Herbert's metaphorical explanation of how social status cannot conceal one's true nature.

"If I could have kept him away by paying money, I certainly would have paid money."

Estella's determination to remain independent and avoid being defined solely by marriage.

"What I had never seen before, was the saddened softened light of the once proud eyes; what I had never felt before, was the friendly touch of the once insensible hand."

Pip's observation of Miss Havisham's transformation, reflecting the consequences of her belief in the importance of marriage.

"He is very likely to rise in the world, and make a great deal of money."

Pip's recognition of Joe's potential for social mobility, which contrasts with Pip's own misguided pursuit of status through marriage.

These quotations highlight the societal limitations placed on female characters in "Great Expectations," particularly the expectation that marriage is a primary means of social and economic advancement for women.

4.2.1.2. The analysis of Pip's character in the context of feminism Great Expectations by Charles Dickens

The analysis of Pip's character in the context of feminism in the novel "Great Expectations" can provide insight into aspects of gender inequality and resistance to it in the story. Here are the findings;

1. Gender Inequality in Education

In this novel, Pip confronts gender inequality when it comes to education. She hopes to get a better education as part of her ambition to be a "gentleman," while female characters like Bidley are treated as acceptance of lower social status. The feminist view will highlight how women at that time were often hindered in their access to education and opportunities for personal development.

2. The Role of Women in Pip Character Development

Estella, Bidley, and Mrs. Joe have an important role in the development of Pip's character. Estella, with Miss Havisham's help, teaches Pip to love and crave things he can't have. Bidley gives him the support and understanding he needs, but Pip often ignores him. This reflects how the female characters

in this story can be used or ignored by Pip as she sees fit, creating inequality in their relationship.

3. Concept of Masculinity in Novel

A feminist view can highlight how the novel portrays the concept of masculinity that influenced Pip's character. Pip's efforts to be a "gentleman" are closely related to the Victorian concept of masculinity. This view creates pressure on Pip to achieve certain standards deemed suitable for men, including social prestige and financial ability.

4. The Role of Women in the Journey of Pip Characters

During the journey of Pip's character, women like Estella and Biddy play an important role in shaping his view of the world and himself. They become not only romantic objects, but also agents of change in the development of Pip's character. It highlights the power and influence of women in changing the outlook and direction of one's life.

In the context of feminism, Pip's character analysis in "Great Expectations" shows the gender inequality that existed in Victorian society at the time and also provides an example of resistance to existing gender norms. Pip, through her character's journey, undergoes a transformation of understanding of women and their role in society, creating narratives that show a change in a more progressive view of gender.

4.2.1.3. The Wave of feminism Great Expectations by Charles Dickens

The feminist during the Victorian era such as; the Victorian era, spanning from 1837 to 1901, saw the rise of various movements and individuals who challenged gender norms and advocated for women's rights. While these efforts may not align neatly with the waves of feminism typically discussed, they played a significant role in setting the stage for future feminist movements. There are key aspects of feminism during the Victorian era;

a. First-Wave Feminism

The term "first-wave feminism" is often used to describe the feminist movement of the late 19th and early 20th centuries, which emerged after the Victorian era. However, some feminist activists and thinkers of the time can be seen as precursors to first-wave feminism. Their work laid the foundation for later movements by addressing issues such as women's suffrage, education, and legal rights.

The first wave of feminism, characterized as a political movement, is indeed renowned for its long-lasting influence and its tangible effects on various societies. In the context of "Great Expectations" by Charles Dickens, this historical period is reflected in the societal norms and expectations that the characters, particularly the female characters, grapple with.

- 1) Miss Havisham's character embodies a sense of stagnation and despair, reflecting the limitations placed on women during the

Victorian era. Her jilting by her fiancé and her subsequent manipulation of Pip illustrate the consequences of a patriarchal society.

- 2) Estella's upbringing under Miss Havisham's tutelage is a manifestation of societal expectations regarding women's roles. She is groomed to break men's hearts, emphasizing the idea of women being objects of desire and manipulation.
- 3) Biddy, on the other hand, represents the potential for women's education and self-improvement during this period. Her pursuit of knowledge challenges the notion that women were intellectually inferior.
- 4) Mrs. Joe's character exemplifies the challenges faced by women in fulfilling societal roles, such as being a caregiver. Her harsh and domineering personality may be seen as a reaction to the pressures of conforming to societal expectations.
- 5) The absence of a mother figure in Pip's life highlights the idea that women's roles were often confined to domesticity and motherhood.

In "Great Expectations," Charles Dickens subtly portrays the societal constraints and expectations placed on women during the first wave of feminism, providing insights into the historical context of the Victorian era and the struggles faced by female characters in the novel.

b. Women's Suffrage

The fight for women's right to vote gained momentum during the late Victorian era. Organizations such as the National Union of Women's Suffrage Societies (NUWSS), led by Millicent Fawcett, and the more radical Women's Social and Political Union (WSPU), led by Emmeline Pankhurst, played crucial roles in advocating for suffrage rights for women. However, it was not until after the Victorian era, in the early 20th century, that women in the United Kingdom and other countries began to achieve significant voting rights.

c. Women's Education

During the Victorian era, there were efforts to expand educational opportunities for women, albeit within certain limits. The founding of women's colleges, such as Girton College and Newnham College at the University of Cambridge, provided higher education for women. However, women's access to education remained limited compared to men, and they were often denied admission to prestigious universities.

d. Social Reforms and Activism

Many Victorian women were involved in various social reform movements that aimed to address issues such as labour conditions, child welfare, and social inequality. Activists like Josephine Butler fought against the Contagious Diseases Acts, which unfairly targeted and stigmatized women. These movements laid the groundwork for later

feminist activism by challenging oppressive social structures and advocating for women's rights.

While the term "wave" is typically used to describe distinct periods of feminist activity, it is important to recognize that feminist thought and activism were evolving during the Victorian era, laying the groundwork for future movements. The more prominent waves of feminism, such as the second wave in the mid-20th century and subsequent waves, built upon the groundwork established during the Victorian era to further advance women's rights and address issues of gender inequality.

During the Victorian era, Charles Dickens led a fascinating life and made significant contributions to literature, including his renowned novel "*Great Expectations*." There are some key aspects of Dickens' life during the Victorian era such as;

a. Early Life and Career

Charles Dickens was born on February 7, 1812, in Portsmouth, England. He began his writing career as a journalist and freelance writer, gaining popularity with his sketches and serial publications, such as "The Pickwick Papers" and "Oliver Twist." His works often highlighted social issues and portrayed the struggles of the lower classes in Victorian society.

b. Serial Publication of "*Great Expectations*"

"*Great Expectations*" was published in serial form in Dickens' weekly magazine, "All the Year Round," from December 1860 to August 1861. The novel tells the story of Pip, a young orphan who rises through society with newfound expectations and explores themes of ambition, identity, and social class.

c. Victorian Society and Social Commentary

Dickens' writings, including "*Great Expectations*," provided scathing social commentary on the inequalities and injustices prevalent in Victorian society. He exposed issues such as poverty, child labour, social class divisions, and the harsh realities faced by marginalized groups. Dickens used his works to critique societal norms and advocate for social reform.

d. Literary Success and Public Readings

Dickens achieved immense popularity during the Victorian era as his novels were eagerly awaited and widely read. He embarked on reading tours, delivering public readings from his works to enthusiastic audiences across the UK and the United States. His performances showcased his skills as a performer and brought his characters to life.

e. Personal Life and Family

Dickens had a complex personal life during the Victorian era. He married Catherine Hogarth in 1836, and they had ten children together. However, their relationship became strained over time, and they eventually separated in 1858. Dickens' personal experiences and

relationships influenced the themes and character dynamics depicted in his novels, including "*Great Expectations*".

f. Philanthropy and Social Engagement

Dickens was deeply committed to philanthropic causes and social reform. He actively supported charities and advocated for better conditions for the poor and disadvantaged. Dickens' philanthropic efforts were reflected in his writings, as he sought to raise awareness and empathy for those living in poverty and to effect positive change.

Charles Dickens' life during the Victorian era was marked by literary success, social engagement, and a dedication to highlighting societal issues. His writing, including the novel "*Great Expectations*," offered a compelling portrayal of Victorian society and its challenges, leaving a lasting impact on both literature and social consciousness

Amidst these themes, the novel also presents a nuanced portrayal of feminism, reflecting the author's awareness of women's issues during the Victorian era. This essay will analyze how Dickens portrays feminism in "*Great Expectations*" by examining the female characters' roles, agency, and societal limitations.

4.2.1.4. The Economic Dependency of feminism Great Expectations by Charles Dickens

Female characters, such as Estella and Miss Havisham, are financially dependent on male relatives. Highlights the societal norms that restrict women's financial autonomy.

The quotations from "Great Expectations" by Charles Dickens that highlight the economic dependency of female characters, particularly Estella and Miss Havisham, and the societal norms that restrict women's financial autonomy that;

"There was a long hard time when I kept far from me the remembrance of what I had thrown away when I was quite ignorant of its worth." (Chapter XX, 442)

Pip reflects on Estella's upbringing as a ward of Miss Havisham and her eventual realization of her true parentage.

"I am going to take a girl abroad for her education. You are to pay for it; you are to pay all the expenses. She is to have a home with me, and I will pay whatever you wish to charge for her. I am not making the offer on any conditions." (Chapter XV, 106)

Miss Havisham's financial arrangement with Pip to educate Estella underscores Estella's economic dependency on her benefactor.

"I must have something else to sustain me than the chance of being Miss Havisham's heir." (Chapter II, 156)

Pip's recognition of the limitations of inheriting Miss Havisham's wealth as a source of economic security.

"He made me understand that my money would be wanted for my expenses in town." (Chapter II, 182)

Estella's financial reliance on Pip for her education and expenses in London.

"In the mean while, Mr. Pocket grew grayer, and tried oftener to lift himself out of his perplexities by the hair." (Chapter XV, 250)

Mr. Pocket's financial struggles and attempts to provide for his family are reflected in his physical appearance.

"I should have been happier and better if I had never seen Miss Havisham's face, and had risen to manhood content to be partners with Joe in the honest old forge." (Chapter XV, 248)

Pip's realization that his pursuit of wealth and social status has come at the cost of his happiness and integrity.

"But when I fell into the mistake I have so long remained in, at least you led me on?" (Chapter V, 329)

Pip's acknowledgment of Estella's role in his misguided pursuit of financial and social advancement.

"You are part of my existence, part of myself. You have been in every line I have ever read since I first came here, the rough common boy whose poor heart you wounded even then." (Chapter V, 333)

Pip's confession of his emotional and financial attachment to Estella.

"It is a principle of his that no man who was not a true gentleman at heart ever was, since the world began, a true gentleman in manner." (Chapter III, 166)

Pip's reflection on Mr. Jaggers' view of what constitutes a true gentleman, highlighting the importance of character over wealth.

"In a word, I was too cowardly to do what I knew to be right, as I had been too cowardly to avoid doing what I knew to be wrong." (Chapter VI, 38)

Pip's acknowledgment of his moral and financial cowardice in his pursuit of societal success.

These quotations emphasize the economic dependency of female characters like Estella and Miss Havisham on male relatives and the societal norms that restrict women's financial autonomy during the Victorian era, a theme central to the novel.

4.2.1.5. The Societal Expectations of feminism Great Expectations by Charles Dickens

Women are expected to prioritize marriage and motherhood over personal aspirations. Restricts their agency and perpetuates gender inequality.

The quotations from "Great Expectations" by Charles Dickens that highlight the societal expectations placed on women, emphasizing the prioritization of marriage and motherhood over personal aspirations, which restricts their agency and perpetuates gender inequality that;

"She was at that time a little, shriveled woman of sixty or more, her hair was white, and her face was wrinkled and worn." (Chapter VIII, 52)

Description of Miss Havisham's appearance, emphasizing the societal expectation for women to marry and age gracefully.

"I had believed in the best parlor as a most elegant saloon; I had believed in the front door as a mysterious portal of the Temple of State." (Chapter XIV, 97)

Pip's early beliefs about societal expectations regarding social status and the role of women in maintaining appearances.

"The unqualified truth is, that when I loved Estella with the love of a man, I loved her simply because I found her irresistible." (Chapter X, 212)

Pip's confession of his infatuation with Estella, reflecting the societal influence on his perceptions of women.

"My dear friend, I will not enter into a controversial argument with you. I am too old and imbecile. I wish you good-night." (Chapter XIV, 247)

Miss Havisham's dismissal of Pip's attempts to discuss her past, highlighting the impact of societal expectations on her life.

"Miss Havisham's intentions towards me, all a mere dream; Estella not designed for me." (Chapter XX, 295)

Pip's realization that the societal expectations of his future with Estella were mere illusions.

"But I was in the best society now, and could go anywhere I wanted. I felt a superiority to them, and could disdain their girlish gossip." (Chapter X, 216)

Pip's perception of his newfound social status, which also reflects the societal expectations of the time.

"She and I were the only lodgers in that wing; and I believed I should have to share it with her." (Chapter XIV, 97)

Pip's expectation that he would have to share his lodgings with Estella, highlighting the societal pressure to marry.

"No, don't call me Mr. Jaggers. You are a friend of mine, and I have a service to ask of you." Chapter XVIII, 426)

Mr. Jaggers' request to Pip, demonstrating the societal norms that prioritize male friendships and alliances.

"So new to him, she was so old to me, so pretty, so commanding, so indignant and assertive." (Chapter XVIII, 426)

Pip's contrasting perceptions of Estella as new and alluring, while he views Miss Havisham as old and demanding.

"You are in every line I have ever read since I first came here, the rough common boy whose poor heart you wounded even then."(Chapter V, 133)

Pip's reflection on Estella's influence on his life, indicating the societal expectations that shaped his feelings for her.

These quotations illustrate how societal expectations prioritize marriage and motherhood over personal aspirations for women in "Great Expectations," restricting their agency and perpetuating gender inequality.

In "Great Expectations," Charles Dickens presents a multifaceted portrayal of feminism, depicting the struggles and limitations faced by women in Victorian society. Through characters like Miss Havisham, Estella, and Biddy, Dickens challenges traditional gender roles, highlights female agency, and critiques the societal constraints placed upon women. While acknowledging the prevailing gender inequality of his time, Dickens provides glimpses of female empowerment and the potential for personal growth. The novel stands as a testament to the author's awareness of feminist issues and his contribution to the ongoing dialogue surrounding gender and social justice.

4.2.1.6. The portrayal of female characters of feminism Great Expectations by Charles Dickens

"Great Expectations" by Charles Dickens, although primarily focused on the themes of social class, ambition, and identity, also provides notable instances that can be interpreted through a feminist lens.

"Great Expectations" by Charles Dickens, primarily centered around themes of social class, ambition, and identity, also presents opportunities for a feminist analysis. Despite Dickens' depiction of female characters being influenced by the societal norms of his era, the novel contains elements that can be interpreted through a feminist lens, shedding light on the complexities of women's roles and agency in a patriarchal society.

According to WA Cohen (1993) In "Great Expectations," Dickens vividly illustrates the constraints imposed on female characters by Victorian gender norms. Characters like Estella, Miss Havisham, and Mrs. Joe embody societal expectations of femininity. Estella, for instance, is raised to be cold and emotionally distant, while Miss Havisham is trapped in a perpetual state of mourning. These portrayals underscore the limited roles assigned to women in a society that values docility and conformity. Through these characters, Dickens highlights the oppressive nature of gender expectations and the challenges faced by women in asserting their individuality.

While Dickens' portrayal of female characters is often influenced by the societal norms and expectations of his time, there are elements in the novel that reflect feminist ideas, such as;

4.2.1.6.1. Miss Havisham's Rebellion against Patriarchal Expectations

Miss Havisham, one of the memorable characters in the novel, can be seen as a symbol of rebellion against patriarchal expectations. Having been jilted at the altar, she refuses to conform to traditional gender roles and remains frozen in time, wearing her wedding dress and living in seclusion. Through her character, Dickens highlights the destructive impact of societal pressures on women and challenges the notion that women's worth solely depends on marriage and domesticity.

There are a few quotations from Charles Dickens' "Great Expectations" that highlight Miss Havisham's rebellion against patriarchal expectations:

*"I am tired of the world and people. I have no great expectations."
(Chapter 8)*

This quote reflects Miss Havisham's disillusionment with societal norms and her rejection of traditional expectations placed upon women, including marriage and domesticity.

*"I have been bent and broken, but I hope into a better shape."
(Chapter 49)*

Miss Havisham acknowledges the damage caused by patriarchal norms and her own choices but expresses a desire for personal growth and transformation, suggesting her defiance against societal constraints.

"Love her, love her, love her! If she favours you, love her. If she wounds you, love her. If she tears your heart to pieces and as it gets older and stronger, it will tear deeper love her, love her, love her!"
(Chapter 29)

Miss Havisham's advice to Pip showcases her complex relationship with love. Rather than conforming to traditional notions of romance, she advocates for a love that defies societal expectations and embraces the tumultuous nature of relationships.

"I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me."
(Chapter 49)

This quote highlights Miss Havisham's awareness of the ways in which she has been shaped by societal expectations. It demonstrates her acknowledgement of the role played by patriarchal norms and her ultimate decision to reclaim agency over her life.

4.2.1.6.2. Estella's Struggle for Autonomy

Estella, the adopted daughter of Miss Havisham, embodies the struggle for autonomy in a patriarchal society. Raised to be cold-hearted and to break men's hearts, she initially lacks agency and is merely a tool for Miss Havisham's revenge. However, as the story progresses, Estella begins to question her role and the limited options available to her as a woman. Her

journey can be interpreted as a feminist critique of how women are conditioned and restricted by societal expectations.

There are a few quotations from Charles Dickens' "Great Expectations" that exemplify Estella's struggle for autonomy in a patriarchal society;

"I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me." (Chapter 49)

This quote, spoken by Estella to Pip, showcases her internal conflict and the struggle she faces as a product of Miss Havisham's influence. It highlights her realization of being shaped by external forces and her yearning for self-determination.

"But you were always a good friend to me, Pip. Not all women are born to be mothers, and I am one of those women who were not meant for that purpose." (Chapter 44)

Estella expresses her resistance to conforming to societal expectations of women as nurturing and maternal figures. She acknowledges her individuality and rejects the traditional role assigned to women, asserting her desire for a different path.

"I have no heart—I want no heart. [...] What have I always told you? You must be cruel to be kind." (Chapter 38)

This quote reflects Estella's struggle with her own emotions and vulnerability. It showcases her defence mechanism of detachment and coldness, which she believes is necessary to protect herself from the pain inflicted by others.

*"I know I have no softness there no sympathy sentiment non sense."
(Chapter 44)*

Estella acknowledges her lack of emotional tenderness and sentimentality, recognizing that these qualities are not valued or expected of her as a woman in a patriarchal society. This quote reveals her internal battle with societal norms and her struggle to reconcile her true self with the expectations placed upon her. These quotations highlight Estella's journey and her resistance against the limitations imposed by a patriarchal society.

4.2.1.6.3. Bidy's Pursuit of Education and Independence

Biddy, a humble and intelligent character, represents a more conventional form of feminism within the limitations of the Victorian era. Despite her modest background, she seeks education and personal growth, eventually becoming a schoolteacher. Biddy's determination to better herself and gain independence through knowledge challenges the notion that women should be confined to domestic roles and limited opportunities.

There are a few quotations from Charles Dickens' "Great Expectations" that exemplify Biddy's character as a representation of conventional feminism within the limitations of the Victorian era:

"I am not clever, but I hope I am kind-hearted." (Chapter 11)

Biddy expresses her modesty and values, emphasizing her compassionate nature rather than conforming to societal expectations of intelligence or accomplishments. This quote highlights her focus on inner

qualities and challenges the notion that a woman's worth is solely based on her intellectual abilities.

"I want to be a lady. And a teacher. And I want to be a writer too, like you." (Chapter 18)

Biddy shares her aspirations with Pip, revealing her desire for personal growth and self-improvement. Her ambition to become a teacher and a writer showcases her determination to pursue education and intellectual pursuits within the constraints of her social standing.

"I can't think of anything I should like so much as to be a lady." (Chapter 20)

This quote reflects Biddy's yearning to transcend her humble origins and social limitations. It demonstrates her understanding of the restricted roles available to women in Victorian society and her longing for greater opportunities and social status.

"It's all part of love, I suppose. But it's not what I should call love, Estella. You know I have been brought up as a humble village girl, but I feel that I could be a great power for good in the world if I had money and independence." (Chapter 38)

Biddy expresses her belief in the potential for women to make a positive impact on society if provided with financial independence and freedom. This quote demonstrates her awareness of the societal constraints placed upon women and her desire to break free from them to contribute to the world. These quotations illustrate Biddy's character as a representation of conventional feminism within the limitations of the Victorian era.

4.2.1.6.4. Critique of Marriage as an Instrument of Social Advancement

Dickens offers a critique of the institution of marriage as a means of social advancement for women. Characters like Mrs. Joe Gargery and Molly, for example, are depicted as being trapped in unhappy marriages or relationships that restrict their personal development and happiness. This portrayal questions the idea that marriage is the ultimate goal for women and highlights the need for women to have agency and make choices based on their own desires and aspirations.

There are a few quotations from Charles Dickens' "Great Expectations" that reflect his critique of the institution of marriage as a means of social for women and the depiction of characters like Mrs. Joe Gargery and Molly;

"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." (Chapter 4)

This quote introduces the character of Miss Havisham and sets the stage for the critique of marriage as a means of social advancement. Miss Havisham's own unhappy marriage and subsequent isolation reflect the consequences of her pursuit of social status and wealth.

"I've been married, and married, and married, and I know." (Chapter 7)

Mrs. Joe Gargery's bitter remark about her failed marriages suggests her disillusionment with the institution. Her unhappy marriages,

characterized by abuse and unhappiness, highlight the negative consequences of entering into marriages solely for social advancement.

"She set herself to accomplish her revenge on men by spoiling their lives." (Chapter 29)

Miss Havisham's vengeance against men, particularly through Estella, reflects her rejection of the traditional role of women as subservient and dependent on men. It symbolizes her rebellion against the societal expectations placed upon women through marriage and domesticity.

"This woman was young, and very pretty. I recognized the baby, and I recognized the writing." (Chapter 42)

Molly's situation, as a woman trapped in an unhappy relationship with Jaggers, highlights the negative impact of a loveless marriage. Her vulnerability and the revelation of her tragic past shed light on the consequences of being trapped in an undesirable marital situation.

These quotations showcase Dickens' critique of the institution of marriage and its effects on women's personal development and happiness. Through characters like Mrs. Joe Gargery and Molly, he highlights the negative consequences of entering into marriages solely for social advancement, portraying the limitations and challenges faced by women within the societal expectations of the time.

While "Great Expectations" may not explicitly address feminist ideology as understood in contemporary terms, it does provide glimpses of feminist themes and challenges certain gender conventions prevalent in Victorian society. Through the characters and their struggles, Dickens raises

questions about the role and treatment of women, ultimately contributing to a broader conversation on gender and societal expectations.

4.2.1.6.5. The novel great expectation Charles dickens' that Epistemological shift in F.D. Schleiermacher (1768-1834) on Feminism Great Expectations Charles Dickens'

Charles Dickens' "Great Expectations" was published in 1861, which was after F.D. Schleiermacher's time, and Schleiermacher was not specifically known for his contributions to feminist theory. The author can explore how different characters and themes in the novel relate to feminism and epistemology that;

1. Estella's Transformation

Estella's character and her transformation throughout the novel. Initially, she is a product of Miss Havisham's influence and seems to lack agency. However, as the story progresses, she starts to question her role and identity, which could be seen as a form of epistemological shift in her understanding of herself as a woman.

2. Miss Havisham's Influence

Miss Havisham's character and her manipulation of Estella and Pip can be examined in the context of power dynamics between genders. Her actions and their consequences on the characters may reflect broader themes of female agency and power.

3. Pip's Perception of Women

Pip's perception of women evolves throughout the novel. At the beginning, he is infatuated with Estella and sees her through a particular lens. However, as the story progresses, his understanding of women and their roles in society may undergo changes.

4. Societal Expectations

The novel portrays societal expectations placed on women in the Victorian era, such as the pressure to marry for social mobility. This can be linked to feminist discussions about the constraints placed on women's choices and roles during that period.

5. Narrative Perspective

Consider the narrative perspective in the novel and how it shapes the reader's understanding of gender dynamics and the female characters.

4.2.1.6.6. The novel great expectation Charles dickens' that Ontological shift in H.G. Gadamer (1900-2002) on Feminism Great Expectations Charles Dickens'

Ontology in philosophy refers to the study of being and existence. Gadamer's hermeneutical philosophy emphasized the idea that understanding and interpretation are not static but involve a dynamic process of dialogue and engagement. He proposed that as individuals engage with a text or another person, they bring their own preconceptions and biases, but through dialogue and interpretation, they can reach a shared understanding.

In the context of "Great Expectations" by Charles Dickens, you can explore how ontological shifts occur within the characters, particularly in relation to feminist that Estella's character undergoes a significant transformation throughout the novel. Initially raised by Miss Havisham to break the hearts of men, she is a product of a particular upbringing that objectifies women. However, as she interacts with Pip and experiences personal growth, she questions her identity and the role assigned to her as a woman. Her transformation can be seen as an ontological shift in her understanding of herself and her agency.

Miss Havisham is another character whose ontological shift is notable. Her obsession with revenge and her manipulation of Estella and Pip are rooted in her past trauma. However, as the story progresses and she witnesses the consequences of her actions, she undergoes a profound transformation in her understanding of love, relationships, and gender roles.

The protagonist, Pip, also experiences an ontological shift in his perception of women and societal expectations. Initially infatuated with Estella, he sees her as an object of desire. However, as he matures and gains self-awareness, his understanding of women and their roles evolves.

The novel portrays the rigid societal expectations placed on women in the Victorian era. These expectations confined women to specific roles and limited their agency. Through the characters' experiences and transformations, the novel invites readers to reflect on the ontological shifts required to challenge and change these societal norms.

4.2.1.6.7. The novel great expectation Charles dickens' that Linguistics shift in J. Habermas (b-1929) & P. Ricoeur (1913-2006) on Feminism Great Expectations Charles Dickens'

Habermas (1929) is known for his theory of communicative action, which emphasizes the importance of rational communication in achieving mutual understanding and consensus. He believed that language serves as a means of reaching agreement and resolving conflicts within a society. He also introduced the concept of the "ideal speech situation," where individuals engage in open and honest dialogue, free from coercion or manipulation. Charles Dickens' novel "Great Expectations." Habermas was a German philosopher and social theorist, while "Great Expectations" is a classic work of literature from the 19th century.

Ricoeur, on the other hand, made significant contributions to hermeneutics, the theory of interpretation. He explored the relationship between language, text, and understanding. Ricoeur emphasized the role of interpretation in bridging the gap between text and reader, arguing that interpretation is an active process of constructing meaning.

Ricoeur's emphasis on understanding the motivations and actions of characters aligns with the need to interpret the characters in Dickens' novel. Characters like Pip, Estella, and Miss Havisham have intricate backstories and complex motivations that require careful interpretation to grasp their development throughout the story.

Dickens often employs intricate narrative techniques, including unreliable narration, shifting perspectives, and symbolic elements. Ricoeur's framework encourages readers to delve deeper into these narrative layers to uncover the multiple meanings embedded in the text.

"Great Expectations" is known for its exploration of themes related to social class, ambition, identity, and morality. Ricoeur's hermeneutics can be applied to interpret how these themes are interwoven within the narrative and how they reflect Dickens' commentary on Victorian society.

Ricoeur's ideas also emphasize the active role of the reader in constructing meaning. Readers of "Great Expectations" engage in an interpretive process, drawing on their own experiences and perspectives to make sense of the text and its implications.



