

Disclosing the Power and Social Class Dynamics in the Great Expectation Movie 2012

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Submitted: May 19, 2025

Accepted: July 13, 2025

ABSTRACT

The Critical Discourse Analysis (CDA) developed by Norman Fairclough is used in the present research to analyze how power and social class relations are portrayed in the 2012 movie rendition of Charles Dickens' *Great Expectations*. Using Fairclough's three-dimensional framework—textual analysis, discursive practice, and social practice—the study examines how Victorian England's socioeconomic hierarchies are reflected and reinforced in dialogue, and character relationships. In order to demonstrate how language and semiotics negotiate power dynamics and class hierarchies, significant events are analyzed, including Pip's transformation from a blacksmith's apprentice to a gentleman and his interactions with Estella and Miss Havisham. In order highlight the film's applicability in the current discussions around inequality and social mobility, the study also looks at how it reframes Dickens' critique of social stratification for people today.

Keyword: Movie, Great expectation, Critical Discourse Analysis, Power and Social Class

INTRODUCTION

In reference to the evolution of film, McQuail (2011) stated that such developments could have specific effects, such as turning film into a more individualized experience rather than a shared to the audiences. It explains the reason, why movies have grown so familiar to us, with so many ways to enjoy them as well. Citing Jowett and Linton in McQuail (McQuail, 2011) highlighted that movies have a significant role in generating mass culture and have become increasingly interwoven with other media. Due to its widespread influence as a mass communication medium, film serves as a catalyst for creative endeavors that are crucial to the domains of education and entertainment. In the words of Giovani (2019), a film's ability to convey ideals or morals of a social reality that exists in society is another way that it might convey information, whether explicitly stated or not. From this quotation, it can be inferred that movies are a form of mass communication that conveys the morals and values of a real world and has both an artistic and educational impact.

Language is a key component of film's message and meaning-transmission. As stated by Dhorriatis (2022), language serves as a tool for communication, social engagement, self-expression, and the expressing of feelings, thoughts, and ideas. For humans, the most crucial role of language is to convey information. Humans are able to communicate their thoughts, feelings, experiences, desires, and ideas to others through language. Human beings cannot connect and communicate with one another without language, which makes it crucial for

existence in society. Language, as Chaer (2017, 13) puts it, is a phenomenon that exists in all interactions between humans.

Language is a crucial aspect of cinematic art, helping to establish characters, portray emotions, and tell the overall plot. Language can be used in the media as a tool for narrative and conceptualization. In the framework of media analysis, Sobur (2012, 89) explains that language is more than just a tool for expressing reality; it can also define and affect the meaning and image generated by the reality it releases. Language has a significant part in social life since it may also be understood as a symbolic or auditory system that serves as a communication tool. Language, according to Satriani Dewi (2023), is an integral part of human life because it allows people to connect with one another. Thus, language is nothing more than an expression with a specific meaning intended to transmit something to others.

In order to analyze language that involves ideas of power, such as political discourse, racism, and gender, critical discourse analysis is a critical approach that looks at the meaning, intent, and goal of a discourse. Andi.sari, Y. P. (2021) notes that under the critical discourse analysis approach, also known as CDA, discourse is critically described, evaluated, and explained, beginning with its development and ending with the social inequity embedded within it. It is possible to draw from this that one method for critically analyzing discourse in the context of social discourse that seeks to investigate the meaning inherent in a conversation is critical discourse analysis. Critical discourse analysis by Machin & Mayr (2012) deviates from the more descriptive goals of discourse analysis and linguistics, which emphasize characterizing linguistic features above explaining how and why those language qualities are created.

The six principles of critical discourse analysis—text and context, sequence and intertextuality, construction and strategy, the function of social cognition, and inter-discursivity are outlined by Haryatmoko (2016: 10) as being essential to demonstrating the meaning of language in power relations and social relations. Language, related to the CDA learning, acts as a bridge between people and those outside of themselves. The distinction between thought and reality is one of the traits of this way of thinking. The logical implication of this knowledge, according to Fairclough (2013, 39), is that people do not need to grasp the subjective meanings or values that underlie their assertions because what matters is whether the statement is produced correctly in relation with syntax and semantic principles. Thus, the primary focus of the positivist-empirical school of speech is grammar and syntactic coherence. The main objective of discourse analysis is to explain the grammar, shared understanding, and sentence structure. Fairclough (2017, 52) contends that truth or falsity considerations, which can be assessed using syntax and semantics, are then used for evaluating speech.

Additionally, the goal of critical discourse analysis, based on Haryatmoko, 2016: 14), is to give critical comments on politics, power, social justice, and morality-related social life a scientific foundation. Within the critical paradigm, critical discourse analysis is a methodology. Media, according to Souvenirs & Darmayanti (2019), is not a free and impartial platform. In fact, certain groups utilize it to control non-dominant groups, and the media assigns it to them. The critical discourse analysis theory of Norman Fairclough is applied in this work. A theory about the concept of discourse was developed by Fairclough (2015) in an attempt to integrate several traditions, including sociology, linguistics, and interpretative traditions. Furthermore, Fairclough presents a discourse model that comprises three dimensions of discourse analysis, namely the textual dimension, discourse practice, and sociocultural practice; the textual dimension is investigated linguistically, such as studying vocabulary, pragmatics, and semantics.

In the work of Fairclough in Cenderamata and Darmayanti (2019) declares that discourse practices in the meso-structural stage are aspects of the text production and consumption process. In the macro structural stage, socio-cultural activities have dimensions

that involve contexts other than the text. Three distinct stages of analysis are carried out in these three dimensions, including the analysis of the text through description. Analysis of the text's interpretation, including its creation, dissemination, and consumption, is done through interpretation. The sociocultural activities are then analyzed through explanatory

RESULT AND DISCUSSION

In the present investigation, the researchers propose to use the movie *The Great Expectation* (2012), adapted by Charles Dicken's novel as their course data. Researchers are interested in researching the movie since it has a lot of issues that are similar to those in real life.

a. Text

In order to gather information that can explain the text's purpose, called representation. This step is helpful for conducting a more thorough analysis of the text. It will also go into great length about the elements required at the level of analysis, which include the text's overview or substance, the setting, the characters' attitudes, and their actions. The explanations can be seen in the chart below:

Table 1. Dialogue Text Analysis

Dialogue	Vocabulary	Syntax	Meaning
What fat cheeks you ha'got. Darn me if I couldn't eat em. Where's your mother?	The vocabulary used in this phrase is informal and has a dialectal vibe. In Britain or America, the usage of contractions, like <i>ha'got</i> and <i>im</i> suggests a distinct accent, possibly from a certain rural location or social class. The dialogue is made humorous or more dramatic by the phrase: <i>I couldn't eat em</i> , which could be a joke or lighthearted dialogue.	The informal syntactic pattern includes word choices and contractions that are suitable for a specific accent or conversational style. Besides that there is an iThe sentences: <i>What fat cheeks you have</i> and <i>Darn me</i> are independent, whereas <i>if I couldn't eat em</i> is a subordinate.	The literal meaning of this line is that the speaker is commenting on the size of the person's cheeks, which appear fat. In contrast, this line might indicate two different things depending on the context. The speaker's fondness for the individual is the first interpretation.
Joe: There you are! Your sister's been out a dozen times looking for you, old chap.	Typical British English phrases are used in this informal sentence.	"There you are!" is the only independent exclamation clause in this sentence. The sentence has a single, intricate main clause with extra components: Your sister has	Perhaps after the person's sister has made numerous attempts to locate them, someone eventually locates the person they've been searching for. There's a hint of humor, playful sarcasm, or

		been out.... The location of the speaker, who was eventually located, and an explanation of the sister's actions in searching for her are the two pieces of information that make up the sentence construction.	intimacy in the conversation's tone. For example, because it took everyone else so long to find them. Situations like family or close friends can use this sentence in casual daily interactions.
Pip: I hope we don't find 'em, Joe.	The combination of contractions in <i>don't find 'em</i> and vocatives in the word: <i>Joe</i> , indicates that this statement is in an informal speech.	Sentences with a main clause and a subordinate clause are considered complex in: <i>we don't find 'em</i> .	Pip's hope could be an indication of internal turmoil, fear, or unwillingness. He might think there will be unfavorable effects if they locate the person or something they're looking for.
Joe : London, what a place... Course I wouldn't keep a pig in it myself.	This sentence's word choice demonstrates a deep distaste for London in addition to sarcasm. Joe comes across as a straightforward character who doesn't care much for formalities because of his casual speech pattern and usage of informal idioms.	There are no clear conjunctions between the two sections, suggesting a casual conversational tone. As Joe's opinion of London is already suggested in the first section, the term "course" acts as a logical connection sign.	This sentence is a nuanced attack against urban life. Joe states that he doesn't enjoy the living conditions or lifestyle in London. This might allude to the difference between the peace and quiet of the countryside and the cacophony, disarray, or noise of the large metropolis.
I wish to say something. A man can't starve. I took - stole - some wittles up at the village. A file too, and I'll tell you from where. The blacksmith's. (Surprise from JOE, nothing from PIP) Brandy and a pie.	Providing spiritual encouragement for the behavior, such as food theft. The simple need to survive is what motivates people to do this	Moral consciousness is demonstrated by the change from took to stole. In addition to acknowledging that the act was unlawful, the word stole conveys liability.	The gap between Estella and Pip is subtly highlighted by her query.
ESTELLA But he's a common laboring boy.			

ESTELLA	What do you play, boy?	In addition to alluding to the game, Pip unintentionally acknowledges his social disadvantage by calling him: <i>beggar my neighbor</i>	Estella puts forward her superiority by questioning about the games Pip is familiar with, underlining the differences between their backgrounds. Even though he might be scared by Estella's demeanor, Pip is attempting to keep the relationship civil by using the word miss.	The gap between Estella and Pip is subtly highlighted by her query.
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<https://www.bbc.co.uk/writersroom/documents/great-expectations-david-nicholls-shooting-script.pdf>

In this conversation between Joe and Pip at the text level, the first element is to focus on metropolitan life like London, Joe's conventional values and rural upbringing stand out. Joe's statement in this situation reflects his candid assessment of the unfamiliar surroundings. Perhaps, Joe wants to show that he is more at ease with the simplicity of the country and that he feels uneasy in the city. Joe and Pip's opposing viewpoints on life's values are also made clear by this exchange. Despite of being a straightforward character, Joe's ability to stay true to himself is demonstrated in this exchange. However, considering his desire to belong to London's upper class, Pip might find Joe's statements is unpleasant. In contrast to the materialistic aspirations or morality that might be viewed as decadent in the big metropolis, Joe's ideological beliefs regarding simplicity, honesty, and country values are shown in the Joe's dialog above.

At the next text level, the second element is how the sentence is described. Focus on linguistic elements such as word choice (diction), grammar, sentence structure, style, and implicit meaning in the dialogue. From the analysis of several dialogue excerpts, we can see how social class is articulated through different diction. The social class system of 19th-century England, where interactions between people were primarily governed by social position, is reflected in the discourse. Pip stands for the lower class's desire for social mobility, whereas Estella represents the upper class worldview that evaluates individuals according to their social background. The social structure that upholds class hierarchy uses Estella as a tool. The supremacy of aristocratic ideology is reflected in Pip's humiliation, as shown in: ***But he's a common laboring boy***. This exchange represents Victorian class thinking, in which being common was deemed disgraceful. The working class is denigrated by the upper-class values that Pip has was given.

From the data in the table above, it can be analyzed, Fairclough's dialogue in Great Expectations reveals that Pip and Estella's connection is more than just a discussion; it is also an arena for power, ideology, and social hierarchy. Pip's self-perception is manipulated and Estella's superiority is asserted through her discourse. She is openly addressing Pip's lower-class background and suggesting that he could not be regarded as being on the same level as the wealthy people around them by inquiring as to whether he feels like he belongs among people with high expectations.

b. Semantic

In Fairclough's research, the semantic approach enables us to investigate the meaning underlying the language employed in a discourse or written communication. Understanding

how language either reinforces or subverts social norms and power dynamics requires us to relate its meaning to the ideological and social context. The explanations can be seen in the chart below:

Table 2. Dialogue Text Analysis

DIALOGUE	SEMANTIC
What fat cheeks you ha'got. Darn me if I couldn't eat em. Where's your mother	In order to get Pip to assist, Magwitch attempts to control the conversation, as this line represents. In addition to illustrating Magwitch's challenging past, this line contributes to the tense emotional state.
Joe: There you are! Your sister's been out a dozen times looking for you, old chap	Supported by his tight friendship with Joe, Pip's negative emotional expectations are expressed in this line. By using phrases like hope and don't find 'em and addressing Joe directly, Pip shows that he feels comfortable enough to discuss his wants and worries with him in a lighthearted but significant way.
Pip: I hope we don't find 'em, Joe.	Pip's tight relationship with Joe serves as reinforcement for his negative emotional expectations, which are expressed in this line. Pip feels close enough to <i>Joe</i> to convey his ears or desires in a casual yet meaningful conversational tone, as evidenced by the use of phrases such as <i>hope</i> and <i>don't find em</i> and the direct toward Joe.
Joe : London, what a place... Course I wouldn't keep a pig in it myself.	Considering its caustic tone and excessive exaggeration, this statement essentially expresses an unfavorable opinion about London. Joe uses the metaphor <i>keep a pig in it</i> . to artistically and passionately describe his disapproval of London, which he views as a terribly unworthy place even by the lowest standards. Joe's straightforward style and word choice, which mirror his forthright nature, support this idea.

<p>I wish to say something. A man can't starve. I took - stole - some wittles up at the village. A file too, and I'll tell you from where. The blacksmith's. (Surprise from JOE, nothing from PIP) Brandy and a pie.</p>	<p>The complexities of the characters' connections and a profound internal turmoil are shown in this statement. Despite of knowing that stealing is illegal, the speaker believes that his acts are morally justified because they are motivated by hunger. The honesty and forthrightness with which this confession is made suggest an effort to win understanding or perhaps apology. The intricacy of the scenario is reflected in Joe and Pip's responses; Pip remains silent out of astonishment or remorse, while Joe may be frustrated.</p>
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<p>ESTELLA What do you play, boy? PIP Nothing but beggar my neighbour, miss.</p>	<p>Estella and Pip's interaction illustrates their power dynamics and class inequalities. Social and emotional difficulties are reflected in Pip's responses and Estella's concerns. In addition to providing an answer, Pip indirectly points to the greater themes of unfairness and exploitation at the core of their relationship by bringing up the game words, by saying <i>beggar my neighbour</i>.</p>
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Based on the information presented above, Estella asserts categorically that she lacks a heart, which means she is unable to experience love. The psychological state of Estella is reflected in this sentence. The social philosophy of the Victorian era is reflected in this discourse, where women were frequently used as instruments of retaliation or power without considering their own feelings or desires. Through the concept of having no heart, Estella is shown as a victim of this system. Moreover, a realistic human being based on honesty (played by the character Joe), Estella's tendency to look down on those who are not her equal, and Pip's social ambition to rise in social class are all deep social themes that are reflected in the connotative meanings of the dialogues above.

c. Discourse

Based on the data above, Pip and Estella are the primary characters in *The Great Expectation*. The social stratum of society at the period is reflected in Pip character. Joe, the blacksmith, who constantly stands up for Pip, is characterized as a little child who lives with Joe. Pip's goal shifted from becoming a blacksmith like Joe to becoming a wealthy man. The greatest representation of the fight across class lines is Pip. The guilt of his beginnings is reflected in his journey through life. Due to his inferiority. Pip feels inferior after meeting Estella. In an effort to win acceptance from Estella and the upper class, he aspires to be an highly sophisticated man. His desire to become a Bourgeois is altered when he meets Estella at Satis House. At the period, the socioeconomic divide was symbolized by Pip's wish to be on level ground with Estella. Estella regarded Pip's working-class lifestyle as inefficient. Pip's social standing was disparaged by Estella.

Pip learns, throughout the movie, that loyalty and compassion are more significant than his great expectations, which include wealth and social status. The limited opportunities faced by the lower class are represented by Pip, an orphan who grew up in poverty and influenced the discourse surrounding the topic at hand. Despite of his best efforts to assist Joe in the blacksmith business, he leaves his hometown because he wants to rise in society.

Pip finally understands that a person's worth is not determined by their social station. Despite of his past, he accepts it and values those who love him without any conditions, like Joe and his wife.

Great Expectations movie (as its novel) is regarded as both an analysis of Victorian society's memory and a critique. It is more significantly a desire to discover who we really are. Great Expectations (2012) focuses on social class, and the film expertly illustrates how class distinctions affect the individuals and their interactions. This is an in-depth analysis of the film's portrayal of socioeconomic class. The way in which Great Expectations combined humor, mystery, and tragedy was highly praised. Dickens was convinced to write a happy ending for the story, but Pip and Estella were not reunited in the original version.

d. Social Practice

Great Expectations has a very straightforward social practice. The 2012 movie Great Expectations shows how Victorian society's norms, conventions, and interactions impact people and relationships between classes. This is known as social practice in the context of social class. Culture, conduct, and power dynamics are just a few of the ways that the movie depicts socioeconomic class through social practice. Loyalty, conscience, and affection are more significant to humans than class, riches, or social success. By primarily examining concepts of ambition and self-improvement, Dickens sets the tone and illustrates Pip's acquisition of this lesson. These concepts swiftly emerge as the story's central theme and the psychological mechanism that propels a big portion of Pip's psychological ambition growth. When Pip sees something that is superior to what he already possesses, he instantly wants to acquire it since he is fundamentally an idealist. As he considers his moral failings, he yearns to be decent; as he sees Satis House, he longs to become a wealthy gentleman. He wants to learn how to read after realizing he is unable of doing so. The title of the story is derived mostly from Pip's ambition for self-improvement: he has *great expectations* about his future since he believes in the potential of improvement in his life.

In this movie, the class structure is represented as a source of emotional strife in addition to restricting social mobility. While the loyalty and integrity of the lower class (Joe and Magwitch) serve as the moral cornerstones of the narrative, the wealth of the higher class, such as Miss Havisham, does not provide happiness. It is only through his actions and character that Pip comes to understand that a person's value is not based on their social standing. The social class is shown in Great Expectations (2012) as a framework that affects interpersonal connections and the characters' life paths. The film critiques the inflexible and unjust class system while examining the conflict between ambition, identity, and happiness by showcasing different socioeconomic classes through Pip, Estella, Joe, and Miss Havisham.

This movie's societal norms point out the rules that define how members of different socioeconomic classes interact with one another. The first concerns social class standards and hierarchy. Lower-class people, like Pip and Joe Gargery, rely on hard work and basic necessities to survive. They seldom have the chance to move forward in society. Joe's life as a blacksmith exemplifies the working class's limited opportunities for advancement. In contrast, the world in which Estella and Miss Havisham dwell is dominated by riches, style, and prestige. Despite of never leaving her house, Miss Havisham's riches and status provide

her social influence. Social class is subsequently defined primarily by education in the representation and interaction between classes. The figures above identify that Miss Havisham trains Estella to be graceful and sophisticated, demonstrating how the upper class uses education to preserve their social standing. On the other hand, as a reflection of the lower classes' limited access to get good education, Pip lacks formal education at the beginning of the movie. However, education becomes one of the tools that help his transition into a gentleman after he discovers a secret beneficiary.

Great Expectations (2012) shows how social class influences characters' daily lives, attitudes, and interpersonal interactions through social practices. The film challenges unjust social institutions through this portrayal, highlighting the value of honesty and self-acceptance over aspirations for status in society. The understanding comes to Pip when he finally realizes that, even though he holds Estella in high regard, a person's social standing has little to do with how they really are. For instance, Mrs. Magwitch, a persecuted prisoner, has a profound inner value, whereas Drummle is an upper-class lout. The story's representation of social class is perhaps most important to remember, given the class system it depicts is based on Victorian England's post-Industrial Revolution paradigm. Generally speaking, Dickens favors people whose wealth has been acquired through trade above the nobility and the hereditary elite.

CONCLUSION

By finding out how language is used to represent ideology and social relations is the primary goal of the Norman Fairclough approach to dialogue text analysis in the 2012 movie Great Expectations. The conclusions that can be made are as follows:

1. In the movie, social rank and power are reflected in dialogue, as seen in the exchanges between characters like Pip and Estella. Whereas Pip uses language in a way that communicates respect and deference, Estella's vocabulary suggests authority and manipulation. The prevailing class mentality in Victorian English society is depicted in the film through exchanges of words. Working-class characters emphasize class distinctions by using simpler vocabulary, whereas upper-class ones use formal, authoritative language.
2. Fairclough's analysis of discourse practice illustrates how conversation texts both reflect and change social reality. Pip and Estella's dialogue, for instance, often shows emotional strain and psychological strife, which reflects Pip's fight against his complicated inferiority. Pip's transformation from impoverished rural lad to wealthy man and other social interactions are mirrored in his vocabulary and linguistic style. This illustrates how language may be used to create and express a man's identity.

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