

Cultural Reproduction in the Charles Dickens' Novel *Great Expectations* (Pierre-Felix Bourdieu Theory)

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Abstract. This research discusses cultural reproduction in Charles Dickens' novel *Great Expectations* and aims to discover the process of cultural reproduction in the novel. The researcher used the culture reproduction (habitus and field concept) theory of Pierre-Felix Bourdieu. This research focuses on culture reproduction that occurred in *Great Expectations*. The data were analyzed using a descriptive qualitative method to identify, describe and analyze the data found in the novel. The researcher used a coding sheet as the instrument to find out the valid data. This research is conducted to answer the problems that concerning how cultural reproduction occurred in the novel. According to Bourdieu, the findings show that some phenomena supported the process of cultural reproduction, as following the phenomena of cultural reproduction in the old and new culture based on habitus and field concept and its dialectical relation. The researcher concludes that the dialectical relation between old and new habitus, the old and new arena (field) or between unwillingness to return to old life and unwillingness to live in new life makes Pip get into a new phase of life by bringing his old culture and current culture.

Keywords: *habitus, culture reproduction, Great Expectations, Pierre-Felix Bourdieu*

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1 Introduction

Literature is the life description, and life itself is social reality [1]. Therefore, literature is a kind of glare used to express everything that occurred in society. Literature and society are like two sides of metal fragment which cannot be separated. Literature cannot be separated from social life in that literature has the power to express and imagine pain and oppression or everything about an imbalance in social life. From the expression and imagination process of real-life through literature medium, it will arise essentially to move and create the change then.

The author makes literature a medium to show the social reality in society's daily life based on the factual investigation result. In showing social problems through literature, the author uses language to express thoughts about social life phenomena. For Pramoedya Ananta Toer, the author is to be 'Avant Garde', not the entertainer. Being 'Avant Garde' is the person who resists everything that humiliates human prestige and injustice through their writings. As a medium

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containing language expression in verbal or written form about social life, literature will result in literary work. Literature and literary work beckon the life product containing human and human life.

Peck states that "the sociology of literature emphasizes literature as an important tool to convey a message to society about the reality of those around them" [2]. He described that authors wrote the novel with anxiety at the heart of the state or has occurred in the vicinity. An authority or a group sometimes uses a novel to convey the doctrine to others because it will influence a person's habit, which forms culture then.

Furthermore, the meeting process between old and new cultures will bring about cultural reproduction, influencing each other because new culture containing uncertainty arises. Culture reproduction occurs because of region alteration, social background, and cultural background, giving colour for group and ethnic identity [3]. Culture reproduction can influence individual attitudes because there is a movement phase from the old place to the new place, influencing individual habits or culture.

The *Great Expectations* tells the story of a person named Pip who wanted to be a great person because when he was a child, he looked down on by people around him, especially his sister, Mrs Joe. He decided to go to the city and accepted Mr Jagger's offer to study in London, but because he dreamed of being a great person, he forgot his motherland and family, including the person who grew him up, Mr Joe brother-in-law. In this novel, the phenomena and process of culture reproduction happen to some characters, especially Pip.

The exciting thing about this novel for the researcher is that this novel clearly describes social life, which is influenced by economics, culture, politics, and how society develops and grows in a hard life. The forming of social structure will be shown through the characters of this novel with the result that if it is reflected in the other situation, we can recognize the structure created from culture sociology. A description of this novel will bring them to the social background of this novel and feel it as they are there for the reader. Besides that, the reader will easily go out from this condition because of this novel's condition; we sometimes face it in our daily life. This novel provides us with the core point of the problem and its way out. The reader will avoid the factors that can make the problem in real life. So, this novel is recommended to be read to know and determine our social life.

Besides, the social problem in this novel, especially what the main character faced, has relation to the holy Qur'an, which describes the hard struggle in everyone's life that has to be committed without giving up in that everything will run well if we keep coming across all with the effort and having prayed to our God-like what the holy Qur'an states below:

لَا يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا لَهَا مَا كَسَبَتْ وَعَلَيْهَا مَا
 اكْتَسَبَتْ رَبَّنَا لَا تُؤَاخِذْنَا إِنْ نَسِينَا أَوْ أَخْطَأْنَا رَبَّنَا وَلَا تَحْمِلْ
 عَلَيْنَا إَصْرًا كَمَا حَمَلْتَهُ عَلَى الَّذِينَ مِنْ قَبْلِنَا رَبَّنَا وَلَا تُحَمِّلْنَا
 مَا لَا طَاقَةَ لَنَا بِهِ وَاعْفُ عَنَّا وَاعْفِرْ لَنَا وَارْحَمْنَا أَنْتَ مَوْلَانَا
 فَانصُرْنَا عَلَى الْقَوْمِ الْكَافِرِينَ



Allah does not burden a person but according to his ability. He gets the reward (from virtue) that he works for, and he gets the torture (from evil) that he does. (They prayed): "Our God, do not rule us if we forget or we are guilty. Our God, do not impose upon us a heavy burden as you have placed on people before us. Our God, you must not carry to us what we cannot bear. Forgive us; forgive us; and bless us. You are our Helpers, so help us against the disbelievers ". (QS. Al Baqarah:286)

Al- Muyassar's interpretation toward QS. Al Baqarah: 286 mentions that the teaching of Allah's religion is easy. There is no element of difficulty in it. God does not demand from his servants something they cannot afford. Whoever does good works will get good rewards, and whoever does terrible things will get bad rewards. Our God, do not torment us if we forget something that you are obliged to do or we do wrong by doing something that you forbid us to do. Our God, do not burden us with the heavy practices which you have imposed on the people who committed immorality before us as punishment for them. Our God, thou shalt not impose upon us cases that we cannot bear, both in the form of Syari'ah orders and calamities.

Moreover, blot out our sins and cover our shortcomings and do good to us. You are the master of our affairs and its regulators. Then help us face those who deny your religion and deny your impressions and deny your prophet, Muhammad SAW, and make a good end for us before them in the world and the hereafter.

The researcher tries to relate it to Pip's phenomena in Charles Dickens' novel *Great Expectations* from the interpretation above. Pip, in the story, does not want to feel his pain anymore when he was a child. Therefore he wants to be a great and rich man, but when he has reached his ambition, he wants to forget or even has forgotten everything about his childhood, including his best friend, Joe, and Biddy. The life story of Pip gives us a description of someone who does not emphasize in his heart QS. Al Baqarah: 286 with the result that he becomes the personality that does not believe in God's words in the Holy Qur'an that God will not give life examination to the person out of his capacity.

Therefore, the researcher is interested in representing how culture reproduction occurs in the *Great Expectations* using Pierre-Felix Bourdieu's theory. This research is expected to give a contribution or additional source of literary work, especially culture reproduction, and this research also is expected to help the writer to understand the literary theory, especially culture

reproduction that is developed by Pierre-Felix Bourdieu, and to get a better understanding about culture reproduction in the literary work especially for the novel.

This research also hopes to make the writer more understand literary work's function, especially when reading the novel, not only as an entertainer but also as educational media. This novel will be analyzed through Bourdieu's culture sociology. Habitus, Capital, and Arena will be categorized into the new and old cultures and discover culture reproduction. This theory can also try to change our perception about the social problem that often happens in our daily lives, look at it deeply, and figure out the problem. Therefore, the writer expects and suggests that this research can be useful as a reference for the student, especially for the English and Literature Department, Adab and Humanities Faculty of the Alauddin State Islamic University of Makassar, who is interested in analyzing the literary theory, especially culture reproduction by Pierre-Felix Bourdieu.

2 Method

In this research, the researcher will use a descriptive qualitative analysis method to complete the data. A descriptive qualitative method is an approach for exploring and understanding individuals' or groups' meaning ascribe to a social or human problem. The research process involves emerging questions and procedures, data typically collected in the participants setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. The final written report has a flexible structure. A descriptive qualitative method is a suitable approach because the researcher will search the data by reading the novel and analyzing the novel's cultural reproduction to find and collect the data used to accomplish this research.

This research will use both formal and material objects. Formally, this research will use cultural reproduction concepts by Pierre-Felix Bourdieu with a sociological approach. Materially, this research will use the novel *Great Expectations* that contains the novel's portrait of cultural reproduction. The novel consists of 865 pages. It was published in 2015.

The researcher will use a coding sheet as the instrument of the research. The researcher makes plans, collects data, codes sheets, and analyzes the results [4]. A coding sheet is a piece of paper used for recording code from each of the research data. Coding sheet or sheet transfer is like vertical and horizontal lines resulting from column and row.

The researcher used the descriptive method. The method, in this case, is conducted through analyzing the process of cultural reproduction in the *Great Expectations* based on the sociology approach of Pierre-Felix Bourdieu, including habitus, capital, and arena.

The researcher used a content analysis technique that includes identification. In analyzing the data, the researcher uses Pierre-Felix Bourdieu's theory about cultural sociology; (Habitus x Capital) + Arena = Practice. The aspects are used to analyze the data to inquire and find out the process of cultural reproduction in the *Great Expectations* by Charles Dickens.

3 Discussion

The researcher discussed the data analysis found in the *Great Expectations*. According to Bourdieu, the researcher identified cultural reproduction by classifying the phenomena of cultural reproduction in the old and new culture.

Bourdieu's theory has also been used by two researchers based on previous research findings, namely Cushion (2012) and Tzanakis (2011) [5]. Both types of research have similarities and differences with this research. First, the similarity of those researches and this research uses Bourdieu's concept, (Habitus x Capital) + Arena = Practice. Second, the differences are subject and object of the research.

A thesis by Cushion (2012) used cultural reproduction as the subject, socialization, and the hidden curriculum in professional football as the research object. Meanwhile, the researcher found that playing football continuously will produce, reproduce, and incorporate the social agent into legitimization cultures, such as hierarchical awareness, control, collectivity, and work ethic. This research also involved the study of ethnography to observe the internal factor of a social agent.

Meanwhile, Tzanakis (2011) used social reproduction as the subject and the role of cultural capital in educational attainment as the object. The researcher found that social reproduction in education is influenced by the agent's cultural capital, such as teachers, lecturers, and other education apparatus.

In this research, the researcher uses culture reproduction based on Bourdieu's concept; the dialectical concept of habitus, capital, and arena as the subject, and the object of this research is a novel that is different from two previous kinds of research. Between field study and literary study, there are many differences, especially in collecting data. Those researches before used field study and this research are conducted by using literary study. Indeed, this research will enlarge the theory and contribute to the treasure of knowledge about analyzing culture reproduction in a novel that was previously only committed in the field study.

The *Great Expectations* consisted of several figures and stories in the Victorian Era by describing the old culture environment and new environment. In this research, the writer only focused his research on culture reproduction, which supports cultural reproduction, including old and new culture experienced by the main character and other characters.

A group of people who move from one cultural environment (old culture) to another cultural environment (new culture) experiences a socio-cultural process that can influence their mode of adaptation and adaptation formation [6]. The existence of a person in the environment certainly, on the one hand, requires continuous self-adaptation to be able to be part of a more comprehensive system.

On the other hand, the original identity that has become a part of a person's life history cannot be abandoned; even the origin culture tends to be a guideline in life in a new place. As Georg Simmel (1991) points out, dynamic processes can then occur as ongoing interactions between general traits (social) have to be maintained [7].

The process of meeting old and new cultures will produce a culture that cannot be separated from both. Agents in the cultural arena will move dynamically, and it is impossible to return to an old and new culture but to create a newer culture that is more real [8]. This process is called cultural reproduction by Pierre Bourdieu through his habitus and arena (field) concept and the dialectical relation between the two [9].

The dialectical relation between habitus and arena, either old or new culture, in this case, culture reproduction, will produce a condition or a new cultural environment and agent that is dynamic, fluid, and real as experienced by the main character in the *Great Expectations*.

This novel is the thirteenth Charles Dickens' novel depicting an orphan's life with a story set in Kent and London early to the mid-19th century. Dramatic scenes about people's lives in Kent and London are clearly illustrated in this novel both in terms of economic and intellectual poverty, discrimination against children, and all other forms of violence that affect the psychology and life of the characters in the story.

The main character in this novel gets more attention, especially in this research, on how to see or analyze the life of a child who grows up in a fairly harsh environment that can influence his new life. Though Bourdieu's perspective, the researcher finds that the main character in the novel experiences a process of cultural reproduction based on analysis (Habitus x Capital) + Arena = Practice [10].

Through habitus, we can find a connecting line between individual determination patterns and the determination of supra-individual structures, which become the forming mechanism for social practices operating from within the actor. Habitus guides actors to understand, assess and appreciate their actions based on schemes or patterns emitted by the social world.

Habitus is a cognitive structure formed in an individual that is started since childhood caused by a structured structure from the practice, and social representation of the environment will give

birth to a behaviour or action by specific situations case old and new habitus. Habitus is in mind, and the arena is outside the mind of the actor. In other words, habitus works in the arena [11].

Bourdieu (1993: 215) defines the arena as a place or social environment that is formed according to the laws and from certain capitals, which at the same time become the place for power relations to take place [12]. In the arena of cultural production, and reproduction consists of several existing capital, including cultural capital, symbolic capital, other capital that supports both directly and indirectly, such as economic capital and social capital.

Capital is a condition or social acceptance for individuals in fulfilling their interactions and social spaces with others because individuals are inseparable from interactions in dealing with the social world. For example, a public intellectual must have a good habitus by reading books to get good cultural capital (knowledge and discussion). By having book habitus and cultural capital, a public intellectual can compete and survive in the academic arena.

The relation between habitus, capital, and arena and the dialectics of interaction and meeting with each other will produce a practice. Practices for Bourdieu are the result of dialectical dynamics between internalizing externalities and externalizing internalities. External is an objective structure outside of social behaviour, while internality is inherent in a social actor.

Specifically, practice is defined as cultural reproduction that occurs in social spaces, both old and new social life. Meanwhile, in cultural reproduction, there is an interaction that confirms cultural identity carried out by migrants. In this case, the agent or actor confirms the culture of origin or, in other words, affirmation of the original culture to the new residence.

Culture reproduction is motivated by changes in residence, social background, and cultural background, which will give colour to group identity and ethnic identity [13]. This is reflected in the life of the main character in this novel. Two different cultural patterns from two different cultural environments: the old life and life in the new environment. The old life with a story setting is in Kent and new life in London.

In Kent, the agent or actor, Pip, was raised by his old sister, Mrs Joe went through hard and violent coaching. This gave birth to the habitus created from a structured structure so that the actor, in this case, Pip, grew up to be a person who was full of fear, shy and lost his freedom.

Also, the actor who faces a restrictive habitus in his old environment will have a major impact on his new life with a new habitus. One of the big impacts is that the actor will experience difficulties in adapting to an environment that is fairly free and metropolitan so that the actor will indirectly feel alienated from his old life. Fear will always haunt the life of the actor and cause a dilemma to flourish in the actor.

Gradually, the actor will become a closed and doubtful person. While other impacts are when the actor has adapted to his new cultural environment, two possibilities can occur. First, the actors' behaviour will change drastically; for example, once friendly and good, then become evil. Second, the actor continues to experience changes in behaviour, but on the other hand, there are feelings of dilemma and doubt, for example, the desire to forget all about his old life, which is hated, but there is a feeling of guilt towards people who are present in the actor's old life.

A dialectical interaction between habitus and arena occurs throughout the story in this novel. The relation between the old and new habitus and the old and new arena raises its inner conflict with the agent or actor in the story. Structure and condition of both habitus and the old arena faced by the actors as illustrated above where the actors live and grow up in an arena that is fairly discriminatory, and the conditions of stunting are obtained from the people around plus the coaching pattern in the scope of families that have economic levels down with hard and inhuman habitus makes the actor internalize while externalizing the conditions of social life as a restrained subject.

Apart from the influence of habitus and arena, the actor in the story is also influenced by the lack of capital, especially social capital, in educational attainment. Meanwhile, we know that capital is a requirement of social acceptance in interaction that also influences habitus and arena. However, the actor in the story does not have qualified educational capital to undergo social interaction.

The lack of educational capital received by actors is not something that just happens, but it is constructing the arena of residence or a structured structural phenomenon. These conditions can be seen in the dialogue between Pip and Joe regarding the reasons Mrs Joe, who did not want an educated person to stay in her house because of fears of people who would fight and rebel against him and reject what Mrs Joe wanted to.

Nevertheless, if a person has proper education capital, that person certainly will not allow injustice and oppression to occur to him and his environment. That was the biggest fear of Mrs Joe for not allowing Pip to experience the world of education so that the main actor in the story grows up without education.

Furthermore, in the new arena faced by the actor moving from Kent to London, the actor and habitus and new arena certainly feel new condition and life. New life in London certainly necessitates adaptation for actors, and in living the process of life, the actor faces distress, especially in terms of culture. There is little or much cultural difference between the old and new environment. For example, the custom of a handshake in Kent when meeting a new or older person while in London, a handshake culture is rare or rarely committed.

This condition was experienced by Pip in his meeting with Mr Wemmick so that after the meeting, the actor felt he had to immediately change and adjust to London's condition and when Pip met with Herbert and wanted Pip to change his name to Handel. The actor, in this case, Pip, followed the wishes of Herbert because this was a must so that the London environment could receive it well.

Through this phenomenon, we can see that the actor does not carry out affirming old cultural identities in the new arena so that the struggle between old and new habitus and the old and new arena takes place through dialectical interaction. However, the actor experiences a dilemma in balancing the new habitus and arena. This is clearly displayed when the actor desires to immediately forget everything about his page's life, including those who have been in the old arena-friendly and kind to the actor.

The feeling of the dilemma is illustrated in several dialogues in the novel. On the one hand, the actor wants to forget things in the old arena, while on the other hand, the actor feels guilty and sinful. In this section, social capital, particularly education, has an important role in balancing between habitus and arena and deciding cases in new social spaces.

The dialectical process between habitus and the arena manifests at the meeting of two different cultures, and each other influences each other so that a more recent culture emerges that contains elements of the two cultures. The meeting process was also influenced by social capital, especially in terms of education, which also influenced the actor's intellectual abilities, such as accepting social reality and maturity in making decisions without a doubt. Although at a glance the immaturity is illustrated when the actor witnessed Joe and Biddy were married and lived happily so decided to go abroad and from his old life and present life to the newest life, analytically the actor, in this case, Pip will become the actor or agent that is dynamic, fluid and more real in his newer lives or cultures.

Therefore, in addition to the process of cultural reproduction described in the *Great Expectations* experienced by the main actor, it also implies that educational capital is crucial in social life. The habitus and arena require the presence of educational capital so that the agent or actor does not become a subject of self-restraint and loss while at the same time being able to influence and bear a habitus in the arena that is far from injustice and oppression.

4 Conclusion and Suggestion

The researcher will mention two points which are conclusion and suggestion. In conclusion, the researcher explained the result of the discussion, and suggestions will be explained about what the researcher suggested to the next researcher who will research culture reproduction.

From the discussion that has been explained above, culture reproduction beckons the phenomenon which will always occur in our daily life, either we meant or did not mean. This research was conducted to answer how culture reproduction occurred in the *Great Expectations*. Related to the problem, the researcher found the phenomena which supported the process of culture reproduction occurred according to Bourdieu, as following the phenomena of culture reproduction based on habitus and field concept and its dialectical relation, (Habitus x Capital) + Arena = Practice.

There are some phenomena in the novel's old or new culture, especially Pip as the main character who shows culture reproduction occurred. Cultural reproduction is a process of meeting two different cultures and influencing each other so that new cultures that contain elements of the two cultures occur in Pip in the novel.

The meeting process was also influenced by social capital, especially in terms of education, which also influenced the actor's intellectual abilities, such as accepting social reality and maturity in making decisions without a doubt. Although at a glance the immaturity is illustrated when the actor witnessed Joe and Biddy were married and lived happily so decided to go abroad and from his old life and present life to the newest life, analytically the actor, in this case, Pip will become the actor or agent that is dynamic, fluid and more real in his newer lives or cultures.

As a result, the researcher concludes that the dialectical relation between old and new habitus, the old and new arena or between unwillingness to return to old life and also an unwillingness to live in new life makes the main character get in a new phase of life by bringing his old culture and current culture. Besides that, the process of cultural reproduction described in the *Great Expectations* experienced by the main character or actor also implies that educational capital is crucial in social life. The habitus and arena require the presence of educational capital so that the agent or actor does not become a subject of self-restraint and loss while at the same time being able to influence and bear a habitus in the arena that is far from injustice and oppression.

The researcher suggests to the next researcher who will research similar theory about the cultural reproduction to compare one theory to another theory such as Bourdieu and Sarah Upstone's theory, so many things can be concluded and researching another type of literary work such as movie, song, poetry or committing research about ethnography.

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