

Deconstructing “The Other”: Female Resistance In *Great Expectations* Through Simone De Beauvoir’s Lens

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Abstract

The researchers used this research to identify the forms of resistance and subordination exhibited by female characters. The research utilized a descriptive, qualitative, and feminist approach, focusing on Simone de Beauvoir's concept of Otherness in *The Second Sex*. Data was gathered by carefully reading and observing *Great Expectations* by Charles Dickens, including narration, monologue, and character behaviors. Furthermore, the researchers determined that female characters (Estella, Miss Havisham, and Biddy) lose their subjectivity as a result of the subordination of women and societal expectations that required them to conform to traditional norms in the Victorian era. Women are defined as "other" rather than autonomous beings who stand alone, according to Beauvoir's idea of subordination. Therefore, as a form of resistance in Beauvoir's concept, female characters must conduct transcendence to pursue freedom to erase their Otherness. The resistance is found using Beauvoir's concept theory of women's existence. The concept is divided into three main points: women's intellect, being themselves, and concretizing themselves—the result of resistance shaped in the form of dialogue or narration in the novel. Additionally, the researchers use this research to gather relevant information for future studies and develop feminist analyses.

Keywords: Deconstruction, Female resistance, Feminism, Simone de Beauvoir

INTRODUCTION

The Victorian era was profoundly shaped by patriarchy, a system in which men held complete control and dominated roles in various spheres, including politics, moral authority, social rights, and household property. Jagger & Rosenberg (1984, as cited in Sultana, 2010) argue that an institutionalized system of male dominance is referred to as patriarchy. Therefore, a helpful definition of patriarchy is a system of materially based social relations between men and women that, despite being hierarchal, foster male independence and connection to allow men to rule over women. Therefore, the patriarchal system defined the boundaries of Victorian society, separating men and women, which significantly influenced the culture, literature, and social relations of the time.

Heryanto (2014, as cited in Bere & Arianto, 2020) explained that Queen Victoria's reign dominated the Victorian era in England. During this time, the patriarchal system was one of the most significant issues facing women. It demonstrated how men dominated many fields. The system unequivocally observed a narrow gap between men and women in general. As the head of the household, the man would pressure women to participate in these activities.

In Victorian society, women were shaped as humans surrounded by challenges and social limitations. Women are expected to handle the household and raise the children, while men are responsible for managing all property (Syarisah, 2017). The privileges they did not have made Victorian women face many kinds of physical and verbal violence. Reflecting the era of patriarchal norms, Victorian literature commonly clarified women's social roles as restrictive and limited (Velu, 2024). Women were severely constrained in their social classes, and this restriction was exacerbated in the workplace, so they were treated as secondary to men in society. Therefore, female characters in the Victorian novel often challenge societal expectations and assert their independence. In Victorian literature, certain female characters defy social norms and assert their independence and agency. Feminist critics examine how female characters in literary works are represented and portrayed as powerful. Furthermore, they also investigate the status and power of women in the political, social, and economic spheres. Therefore, feminist critics can determine whether women have the same opportunities in the workplace as men do (Mohammed & Al Areqi, 2026).

One of the English novelists who employ characters from varied social classes of Victorian England is Charles Dickens. Dickens' *Great Expectations* asserts the mild and obedient women in the Victorian ideal, who rely on their husbands and primarily reside in the home (Simmons 124 & Simpson 586, as cited in Hedman Johnson, 2021). *Great Expectations* shaped women to become victims of the tragedy. However, the female characters created from tragedy in the novel exhibit distinct personalities. These characterizations are important because each character can be differentiated between protagonists and antagonists (Jayaputri, 2022). Miss Havisham has a frozen life due to the destruction of her wedding. Estella is shaped into a cold-hearted woman by Miss Havisham, who uses her as a tool of vengeance against men, ultimately breaking Pip's heart. Lastly, Bidley, as a distinct figure from Estella, is molded to provide emotional support and guidance to Pip. Dickens creates diverse female characters who struggle with the roles that Victorian society expected them to fulfill (Fleming, 1861). Dickens portrays them as embodying the ideal of femininity in the Victorian era, encompassing a range from wealth and beauty to subservience. Through Pip's journey, their characters are not wholly their own but are molded by male perceptions and societal norms, such as the pressure to marry and serve man. By examining their positioning and possible defiance, a feminist viewpoint, such as Simone de Beauvoir's, be able to shed light on the deeper gendered dynamic suggested by Dickens' characterization tension.

Although *Great Expectations* has been the focus of extensive literary analysis, with studies delving into topics such as Pip's social ambition and criticisms of Victorian class structures, its female characters have received relatively little feminist attention. Gender norms during the Victorian era limited the freedom of females in society, and they were expected to adhere to traditional standards of femininity. Few analyses have used Simone de Beauvoir's concept of "Otherness" to examine how characters like Miss Havisham, Estella, and Bidley are positioned within the narrative and their social context. However, Dickens' work is regularly analyzed for its moral or historical insights.

This study employs Simone de Beauvoir's feminist perspective, as presented in *The Second Sex*, to analyze the female characters in *Great Expectations*. It offers a crucial framework for comprehending the dynamics of gender. This point of view highlights how women are not seen as autonomous beings but rather as secondary and shaped by male options.

As Beauvoir highlights, men define women, limiting their ability to advance independently. In *The Second Sex*, she interrogates how women have been viewed as "the Other" in a male-dominated society. Beauvoir urges society to confront these limitations and create a more equal position, arguing that the concept of Otherness restricts women's freedom. As Beauvoir states, "One is not born, but rather becomes, a woman." (p. 273) means women can change by socially constructed.

Using Dickens' narrative lens and Victorian gender norms, this lens is applied in his work through characters such as Miss Havisham, whose identity depends on a man's betrayal; Estella, who is shaped as Pip's idealized object and a means of retaliation; and Bidley, who is presented as a practical counterpoint to Pip's goals. These female characters have many obstacles to overcome. Therefore, the feminist movement exists to fight for women's rights and against restrictive rules that limit their opportunities. Feminism also encourages women to take a stand and not remain passive in the pursuit of justice (Rahma Syarifita et al., 2023). In addition to drawing attention to this oppression, Beauvoir's perspective provides opportunities for agency, which encourages research into how these women might question their roles as "the Other."

Several previous studies have analyzed female resistance characteristics. For example, Jannah and Annisa (2024) explored the resistance of female characters in *Gadis Kretek*, a Netflix film, using feminist theory by Simone de Beauvoir, revealing how female characters resist domestication. The second study by Üçer (2024) highlighted women's agency and fight for autonomy in Margaret Atwood's *"The Handmaid's Tale"* and Naomi Alderman's *"The Power,"* drawing on existential feminism and Beauvoir's ideas. The third study, by Salsabila et al. (2023), examines women's resistance in Deborah Ellis' *Breadwinner*, employing Simone de Beauvoir's feminist approach to explore the forms of resistance and subordination experienced by women. Another study by Wati et al. (2023) analyzed a self-sufficient married woman in *the Gone Girl* movie, Amy Elliot, through Beauvoir's feminist perspective. The last study comes from Dewinta and Kasprabowo (2021), who explored women's harassment in *Mad Max Fury Road* movies. The study shows three kinds of violence: physical violence, sexual violence, and reproductive coercion harassment.

Previous studies have shown that female characters often face resistance in their pursuit of freedom. Female characters demonstrate that their courageous and unwavering nature shines through despite the ambiguity and subtlety surrounding these acts of resistance. Subordination forms show that women must be subservient to their husbands, women were unable to work, patriarchy led both parents to prefer a son over a daughter, women did not receive an education comparable to that of men, and women were excluded from all social or political activities to participate. Therefore, female characters are portrayed as having endured severe violence, discrimination, tyranny, and abuse at the hands of men. Furthermore, women who experience violence end up feeling traumatized and terrified when they encounter men, living alone without men, and finding it hard to talk to men because they fear being oppressed. Therefore, resistance-related behaviors of female characters include rejecting arranged marriages, defiance of subordination, and demonstrating intelligence and capability to work.

However, this research addresses the gap by employing Simone de Beauvoir's concept of Otherness to analyze how forms of "the Other" represent the female characters and the resistance in *Great Expectations*, which is rooted in patriarchal Victorian society.

The findings of this study extend beyond fictional settings, offering new insights into the concept of Otherness as it relates to men and societal norms through the lens of Beauvoir. Furthermore, the study would serve as an example of feminist literature, supporting other research and literary works, specifically in the context of *Great Expectations* by Charles Dickens.

METHODS

Research Design

This study employed a qualitative descriptive design to reveal and understand the messages conveyed in the novel *Great Expectations*. Qualitative research is a technique for investigating and comprehending people's or groups' interpretations of a social or human issue. Research questions and procedures are developed through an inductive process during the study. The final report typically has a flexible structure that reflects the complexity of the situation studied, and the researcher interprets the meaning of the data (Creswell, 2014).

Data Sources and Data Collection

The primary data source, the object of this study, is the novel *Great Expectations* by Charles Dickens. As for the secondary data source, the researchers collected data from several previous studies, including journal articles and books, related to the study of Existentialist feminism by Simone de Beauvoir. Furthermore, in this study, the researchers used reading and note-taking techniques. The researchers re-read the entire novel, employed a method of recording, and collected data from direct quotations.

Data Analysis

The primary objective of qualitative research is data analysis, as stated by Creswell (2014). It entails defining parameters, collecting data through interviews, documents, visual materials, and unstructured or semi-structured observations, as well as developing a procedure for information recording. To analyze data, the researchers read the text carefully and categorized it into two sections: forms of Otherness role and resistance. The researchers analyze data based on feminist concepts of subordination and resistance, citing relevant books. Lastly, the researchers summarize the results in the paragraph.

FINDINGS AND DISCUSSIONS

This section discusses the Otherness and female resistance of three main female characters (Estella, Miss Havisham, and Biddy) in *Great Expectations* by Charles Dickens. The researchers collected data from narrations, monologues, and dialogue in the novel. The data, supported by Simone de Beauvoir's theory of existentialist feminism, analyzes the most common issues women faced due to subordination and how they resisted.

Subordination Forms

Subordination broadly refers to placing one person in a position of lesser authority or status than another. Beauvoir contends that men only view women as objects. Men's discrimination against women based on their physical appearance is known as subordination. Beauvoir restates the contentious assertion that a woman's circumstances are not a function of her character in "Woman's Situation and Character" of *The Second Sex*. Instead, her circumstances shape her personality. Her passivity, lack of accomplishment, complacency, mediocrity (the state of being average or not very good), and laziness are often attributed to her subordination rather than being its cause (Bhatta, 2023).

Women's subordination relates to the patriarchal supremacy that most societies impose on women, as well as their inadequate status, insufficient access to resources, and inability to make decisions, among other things. Therefore, women's subordination implies their inferior status to men. Women's subordination is a result of a combination of discrimination, a sense of powerlessness, and an imbalance of self-worth (Sultana, 2010).

Beauvoir researched a few strategies used by women to maintain their dependence. Mystics, narcissists, and women in love all embrace their immanence by submerging their identities in an outside object, be it God, a lover, or the mirror. Women often participate in the concept of Otherness, especially when it comes to marriage. Another factor contributing to female subordination is a lack of economic independence. She can only become independent at work. She will experience a particular kind of liberation if she can support herself (Bhatta, 2023).

Estella

"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." (Dickens, p. 259)

The dialogue above was spoken when Estella embodies passivity and Otherness by being shaped or controlled by Miss Havisham and societal expectations, which represent "matter" (the passive and shaped) against "form" (the active and shaping).

This excerpt is categorized as subordination because Estella demonstrates her feelings of identity imposed by Miss Havisham. Explicitly declaring her presence as a product of others, Estella enforces Beauvoir's terms of being a socially regulated object "I am what you have made me" rather than an autonomous subject. The following passage in "Take Me" underlines her status as 'the Other' defined by the dominant Subject, Miss Havisham. This excerpt also illustrates the immanence and dominance of the other Subject in determining Estella's fate.

Her cold demeanor and emotional cruelty are fabrications by Miss Havisham, which make her an agent who cannot determine her fate. She is not an independent subject but rather the result of societal influences that represent "the Other" in Beauvoir's concept of freedom and reciprocity, shaped by the expectations and actions of the dominant Subject. Women are often portrayed as the passive Other in society and in existence, whose identity and autonomy are limited by the actions and definitions of the dominant Subject. In contrast to man, who is the Subject or the self, woman is portrayed as the absolute Other (Beauvoir, p. 104).

"Once and for all, I knew to my sorrow, often and often, if not always, that I loved her against reason, against promise, against peace, against hope, against happiness, against all discouragement that could be." (Dickens, p. 198)

Pip's monologue powerfully declares how Estella is an embodiment of 'the Other' in his subjectivity, even in her physical absence. As an Otherness by Pip, Estella is the embodiment of the desire he pursues. His love for Estella shows how she becomes a symbol of his desire (unattainable beauty) rather than his true self.

This quotation reflects Pip's deep feelings for Estella. Although the feeling for Estella is quite painful, Pip admits that his love is reserved only for Estella. Pip highlights the theme of his love and ambition for Estella. Estella, the pretty, cold, and unreachable woman, embodies Pip's desires and frustrations and is positioned as fundamentally different and distant from Pip. Pip is considered essential, while Estella is defined only to man. This suggests that women are viewed as secondary, marginal, and reliant on the male norm rather than as autonomous, independent beings with their subjectivity. Pip's perspective, which views Estella as complements rather than subjects in and of themselves, forces women's identities rather than being self-generated. In a patriarchal society, this dynamic normalizes men's superiority and women's inferiority, rendering women's autonomy invisible or unattainable (Beauvoir, p. 15).

Miss Havisham

"I had been shut up in these rooms a long time (I do not know how long; you know what time the clocks keep here) when I told him that I wanted a little girl to rear and love and save from my fate." (Dickens, p. 339)

In this part, Miss Havisham is emotionally and physically trapped in her wedding dress and decaying mansion, and her identity is constructed around her abandonment by Compeyson. Her desire for vengeance, rather than her subjectivity, defines Estella as Other because she is confined to her frozen world and excluded from the typical human experience.

This excerpt from Miss Havisham's monologue reveals a profound sense of Otherness. She is defined by what happens to her, not what she chooses to do. Her entire existence has made her 'the Other' to herself as external events determine it. She no longer acts as an independent subject but rather a reactive product of her past.

Miss Havisham is "becoming" a woman through trauma and societal roles, which uses agency within constraints to resist victimhood. Furthermore, she also demonstrates how society defines the category of "woman" as a dependent, incomplete entity, stuck in an ambiguous, marginalized position, rather than as completely independent as the male Subject or helpless like a eunuch (Beauvoir, p. 273).

"It is blind devotion, unquestioning self-humiliation, utter submission, trust and belief against yourself and the whole world, giving up your whole heart and soul to the smiter – as I did!" (Dickens, p. 204)

This excerpt can be categorized as Otherness because it clearly illustrates how Miss Havisham's actual actions and past are intertwined. The action is based on the social expectation of society's devotion as a being defined by another subject, "smiter," which keeps her in a state of restraint and unfulfilled existence.

This Miss Havisham explains to Pip about the plight that she has endured. She describes her loyalty to her fiancé, Compeyson, who self-destructed on her wedding day. She tells Pip this to make Pip realize the bitterness she feels and understand the emotional power behind Miss Havisham's actions. Miss Havisham portrays her obedience to the male figure who betrays her. The role embodies the existential condition of Otherness, where Miss Havisham is subject

to male betrayal and power. Women are differentiated concerning men, whereas men have no relation to women. Women are non-essential. Men are subjects and absolute, while women are not (Beauvoir, p. 16).

Biddy

“She was an orphan like myself; like me, too, had been brought up by hand. She was most noticeable, I thought, regarding her extremities, for her hair always wanted to be brushed, her hands always wanted washing, and her shoes always wanted mending and pulling up at the heel. This description must be received with a week-day limitation.” (Dickens, p. 37)

This excerpt was chosen as Otherness because Biddy is depicted not as a fully individualized person but rather as someone whose presence and appearance are shaped by external, socially constructed standards and ultimately becomes positioned as 'the Other.' Pip's portrayal of Biddy reflects a rigid social view that limits Biddy based on her class and circumstances.

Pip's narration of Biddy reflects the social views that Biddy experienced. Through her poverty and lack of social strata, Pip emphasizes Biddy as "the Other" in a rigid class system. Despite her intelligence and moral strength, Biddy is portrayed as a character who conforms to the hierarchical structure of Victorian society, where working-class women often lack opportunities and roles. During the Victorian era, women were often considered second-class citizens compared to men. Women faced significant class limitations and employment opportunities (Barrett, 2013). Their perceived flaws, such as mediocrity, meanness, shyness, pettiness, laziness, frivolity, and servility, often stem from a lack of opportunities. It is said that the woman is sensual and wallows in immanence; however, she was previously enclosed in it (Beauvoir, p. 572).

“I reposed complete confidence in no one but Biddy; but, I told poor Biddy everything.” (Dickens, p. 81)

Pip's narration of Biddy is chosen as an example of Otherness because this excerpt highlights Biddy's limited role in the narrative. Biddy is perceived for her passive reliability and lack of power, thus placing herself as 'the Other' rather than being an active subject.

Pip emphasizes that Biddy lacks of power and influence. She is not making decisions or guiding Pip; instead, she supports him as he navigates his goals and challenges. “I told poor Biddy everything” implies that Biddy is in a position to listen and support him. Biddy is not an equal partner in their relationship; instead, she is someone to whom Pip confides his thoughts and feelings, reinforcing her status as a supporting character. Beauvoir echoes that men have defined and outlined the parameters of women (Mosier-Dubinsky, 2014).

Resistance Forms

Women classified as Others in Imanensi will be confined, potentially limiting their freedom of movement. Therefore, women must transcend to be authentic and gain self-control. Beauvoir involves direct immanence to express transcendence (Daigle & Landry, 2013). It implies that an individual's lived, physical experiences (immanence) form the basis for the persistent pursuit of freedom (transcendence). Unlike Sartre, Beauvoir does not perceive immanence as the passive resistance of being in itself. Immanence is the initial state of being (of happiness and delight) that supports and influences transcendence.

The Second Sex introduces us to the Beauvoirian concept of immanence. Throughout *The Second Sex*, she contrasts immanence with transcendence, defining transcendence as constructive activity, progression, and the absence of facticity. To project oneself into the world, we must establish a base for its activities. However, human freedom is limited by conditions that cannot be avoided entirely because they are based on facticity – the real, material, and social conditions of life. Therefore, transcendence is a dynamic interaction between going beyond oneself and being exercised within facticity. As a result, it can balance human embodiment and social existence (Daigle & Landry, 2013).

Beauvoir does not force the struggle for women's equality to fit that mold. Instead, she correctly recognizes the link between the feminine experience and the importance of accepting responsibility. Beauvoir's sole point is not simply that women should ask for equality; instead, she advocates for a woman to approach her life as if she were (Mosier-Dubinsky, 2014).

The researchers employed Beauvoir's (1953) concept of women's existence to address the issue of women's struggles against patriarchal constructions in this analysis. She separated her theory of women's existence into three main categories: women's intellectual freedom, their right to be themselves, and their freedom to concretize themselves. She claimed that women can be intellectual beings conscious of their capacity to choose their paths. Women who can decide what they want to be and believe in themselves without being someone else are said to be true to themselves. To achieve concretization or self-actualization, women must act independently and based on their tangible experiences to gain self-freedom.

Women's Right to be Themselves

Estella is portrayed as Miss Havisham's doll, intended to exact revenge for her failed marriage. Estella is the secondary of men (Pip) and society (Miss Havisham).

"When have you found me false to your teaching? When have you found me unmindful of your lessons? When have you found me giving admissions here," she touched her bosom with her hand, "to anything that you excluded? Be just to me... Who taught me to be proud? Who praised me when I learned my lesson?" (Dickens, p. 260)

In this scene, Estella responds to the statement that she is cold and cruel. She asserts that she has been loyal and has never gone against the teachings Miss Havisham instilled in her. Estella actively seeks recognition and justice for her obedience to Miss Havisham. In Beauvoirian terms, Estella, as 'the Other,' demands her identity rights over her reality. This moment is an attempt to reclaim agency and refuse to be considered an aberration. The resistance to declare her reality is a step towards subjectivity.

Estella's acceptance of this—acknowledging that she is what Miss Havisham has made her—shows her internalization of this imposed identity. She struggles with her subjectivity under the influence of patriarchy by asserting her identity, which Miss Havisham has shaped. Dickens portrays Estella's internal conflict by regaining the rights restricted by her upbringing (Miss Havisham).

"Do you want me then," said Estella, turning suddenly with a fixed and serious, if not angry, look, "to deceive and entrap you?" "Do you deceive and entrap him, Estella?" "Yes, and many others – all of them but you. Here is Mrs. Brandley. I'll say no more." (Dickens, p. 266)

This excerpt is categorized as a resistance form of Estella, as she asserts her right to be herself when confronted by Pip. Estella dares to assert "yes, and many others" is a form of

resistance to her role as a doll of Miss Havisham by refusing to maintain the illusion of Pip's comfort.

Estella, raised by Miss Havisham as a means of vengeance against men, is aware of the danger she poses but also exhibits a nuanced attitude towards Pip. As Miss Havisham imposes retaliation against her subordination to Pip, Estella refuses to pretend to love Pip. She is resisting the role of a passive object by being brutally honest, which disrupts Pip's fantasies and asserts her agency. Estella realizes that Miss Havisham is shaping her to hurt all men, but the exclusion of Pip's "all of them but you" shows that Estella is not completely resigned. As Estella resists as a secondary character, she asserts her existence through Beauvoir's concept of being herself. Women can choose their career paths based on their desire to be authentic and believe in their work without feeling pressured to adopt a different identity. Apart from the character molded by Miss Havisham, Estella becomes her person after developing self-awareness. Following her desire for freedom, Estella dares to assert what she has been feeling to Miss Havisham and Pip.

Women's Freedom to Concretize Themselves

Miss Havisham portrays a character who fails to achieve feminist values in Victorian society.

"Believe this: I meant to save her from misery like my own when she first came. At first, I meant no more. However, as she grew and promised to be beautiful, I gradually worsened. With my praises, jewels, and teachings, and this figure of myself always before her a warning to back and point my lessons, I stole her heart away and put ice in its place." (Dickens, p. 338)

"I want to make a lady of Estella, who shall be the mistress of all the men who ever loved me." (Dickens, p. 338)

From her subordination to men and society's expectations of women in marriage, this excerpt shows Miss Havisham actively resists by using Estella as an instrument of vengeance, asserting power in a society that otherwise marginalizes her. Furthermore, her deliberate shaping of Estella into a cold figure emotionally aligns with her mode of resistance, as she uses Estella as a tool to exert power over men who have hurt her. As a subversion of traditional womanhood by establishing Estella as a subject to dominate and control men. Daigle & Landry (2013) Beauvoir states that transcendence is embodied by individual activity, and its relationship with the "Other" highlights the importance of the active body and social relation in establishing human freedom. In confronting her resistance as a subordinate, Miss Havisham asserts her existence through Beauvoir's concept of women as they strive to actualize themselves. For women to achieve self-actualization, they must act independently and follow their tangible experiences to gain self-freedom. Miss Havisham actively resists by manipulating the people around her, Estella and Pip. Based on her concrete experience of betrayal, Miss Havisham's independent action is a form of resistance and actualization of Beauvoir's concept. She rejects passive subordination by asserting control over her life and that of others, only to realize a tragic struggle to gain her freedom.

Women's intellectual

Similar to Estella, Bidy has to resist her subordination to men and society. Nevertheless, she finds her subjectivity through her skills and morals.

"You are one of those, Biddy," said I, "who make the most of every chance. You never had a chance had a chance before you came here, and see how improved you are!" (Dickens, p. 106)

This excerpt highlights Biddy's intellectual resistance to the limitations imposed on her by social origins and expectations. Despite her status as an orphan, she is an active "who makes the most of every chance." In Beauvoir's terms, the development of one's capacities is an act of transcendence that allows one to move beyond existing facticity.

Pip reflects on Biddy's character and development after she came to live with Pip's family and assisted with household and educational tasks, such as helping Pip and Joe with reading and writing. In addition, Biddy is a kind, intelligent, and hardworking girl from a humble background who had limited opportunities before meeting Pip. By Pip's narration, Biddy's actions illustrate her subjectivity by refusing to be defined solely by her social class or status as an orphan; she seeks freedom through her education and self-development. Her presence in a new environment provides Biddy with opportunities that she did not have before. Biddy's development is evident in her transition from a passive and subordinate role to an autonomous subject. Furthermore, Biddy shows that women must transcend the boundaries imposed by society and take action to achieve freedom. Biddy's struggle shows that she defies the social structures which seek to limit her.

"Do you want to be a gentleman, to spite her, or to gain her over?" (Dickens, p. 109) In this excerpt, Biddy demonstrates how her strong intellectual freedom defies Pip's motivations and provides a critical perspective. This moment represents Biddy's active rejection of male subjectivity as 'the Other' and asserts her independence. In this excerpt, Biddy actively rejects Pip's shallow aspirations. For Beauvoir, the ability to analyze oneself and the motivations of others is an aspect of transcendence that allows one to move beyond immanent existence.

When Pip expresses his desire to win Estella's affection by being a gentleman, Biddy does not support his ambition. Biddy questions Pip's motives for doing so. The questions posed to Pip show resistance to Pip's social ambition and arrogance. Biddy refuses to accept that Estella's social status or approval should determine Pip's worth. Women are often defined as "the other" in relation to men, but they can assert their agency and subjectivity through their relationships and values. Although Biddy is of a lower social class than Pip, she asserts herself by engaging with Pip critically and morally, taking an active role.

In contrast to Biddy, who resists her subordination, Biddy linearly utilizes her intellect, akin to Beauvoir's concept. Beauvoir claimed that women can be intellectual beings conscious of their capacity to choose their paths. Biddy is portrayed as an intelligent and educated character, despite coming from a lower class. She teaches Pip and Joe to read and write.

In contrast to Estella, Biddy chooses to care for Mrs. Joe to exercise her autonomy and independence. In addition, Biddy serves to challenge Pip's illusions and encourages Pip to appreciate existing values. Her intellectual clarity demonstrates a conscious engagement with her environment.

CONCLUSION

The researchers identified 12 dialogues as data regarding Otherness and forms of resistance. Based on the analysis described, the categorization of the excerpts from *Great*

Expectations into “Otherness” and “Resistance” provides a strong framework for deconstructing female experiences through Simone de Beauvoir's lens.

The excerpts categorized as “Otherness” are chosen because of the characters’ (Estella, Miss Havisham, and Biddy) ability to be reduced to ‘the Other’ by external forces through explicit manipulation or the internal gaze of the dominant male characters. The dialogue, monologue, or narratives chosen demonstrate Beauvoir’s assertion that women are historically shaped as non-essentials and objects in opposition to men (Subject).

In contrast, the excerpts categorized as forms of "Resistance" were chosen because they demonstrate the female character's efforts to reclaim her subjectivity and reject being "the Other." The resistance of female characters is achieved by using Beauvoir's concept of women's existence. She divides the concept into three main points: women's intellectual development, being oneself, and actualizing oneself. The results showed that Estella resisted her subordination as her growing self-awareness developed under Miss Havisham's care. She firmly opposes Miss Havisham's present her subjectivity. In addition, Miss Havisham sets up a project with the main character, Estella, as a means of avenging her failed marriage to a man, serving as a form of resistance. Meanwhile, Biddy eliminates her role as "the Other" with her intelligence and moral strength.

In *Great Expectations*, female characters were limited to domestic roles, submission, and dependence on men and society. Beauvoir illustrates that women play the role of "the Other" who has no freedom and intellect. Through Beauvoir's theory, the female characters' struggles symbolize women's struggle to find their existence and freedom against the patriarchal control of Victorian norms.

Therefore, the researchers suggest that this study's findings can enlighten further research based on the analysis conducted. Furthermore, this research, in particular, can provide ideas about women's subordination and resistance in a patriarchal society.

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