A Stylistic Approach to Pip's Class-Consciousness in *Great Expectations*

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Pip is a hero-narrator of *Great Expectations* (1860–61). He is orphaned at a very early stage, and brought up "by hand" by his dreadful sister, the wife of the village blacksmith, Joe Gargery, to whom he is bound apprentice. Consequently he belongs to the working class, which is first evoked by Estella, a haughty young lady at Satis House, with whom he falls in love, and he is suddenly promised “great expectations” from a mysterious benefactor, so he decides to go up to London and turn himself into a gentleman. Pip with gentlemanly status in the metropolis considers Joe no longer to be his equal and becomes ashamed of Joe’s lack of cultivation and his vulgar verbal behaviour. After the death of Magwitch, his real benefactor, he is once again poor and becomes ill and is devotedly nursed back to health by Joe, which makes Pip realize his true worth again. Our chief concern in this paper is to consider how Charles Dickens makes a stylistic choice to describe Pip’s inner change in class-consciousness.

1. Introduction

If one of the main literary themes of *Great Expectations*¹ (1860–61) lies in Pip’s upward mobility to become a gentleman², it is important to consider how Charles Dickens makes a stylistic choice to describe Pip’s inner change in class-consciousness. At the very beginning of this novel, Pip, the omniscient hero narrator, impressively describes the landscape of the marsh country³, in which he is depicted as “the small bundle of shivers” as if he were an inanimate thing and had nothing to do with the genteel society:
(1) Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip. (3-4)\(^5\)

In this paper, I shall try to explore Dickens's stylistic methods to represent Pip's upward mobility from "a small bundle of shivers" to a gentleman by considering the role of Joe Gargery and Estella as his contrasts and the social and cultural background in Victorian England.

2. Dialect Suppression

Pip lives in a small village near Rochester in Kent, which lies on the marsh between the mouth of the Thames and the Medway. Pip is brought up "by hand" by his sister\(^6\), and lives with her and her husband Joe Gargery, the blacksmith. Therefore he belongs to the working-class and he is supposed to share the substandard speech with Joe. However, from the beginning of this novel Dickens applies standard English to Pip's speech. This application is strictly kept in

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a. “... Hulks are prison-ships, right 'cross th' meshes.” We always used that name for marshes, in our country. (Mrs. Gargery, 15)

b. “… I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th' meshes…” (Joe, 225)

c. “You've been lying out on the meshes, and they're dreadful aguish. Rheumatic, too.” (Pip, 19)

The elision of the vowel sound occurs in the definite article in the speech of Mr. and Mrs. Joe Gargery (2a, 2b), but it cannot be found in the speech of Pip (2c), while Kentish provincialism meshes is to be found in the speech of Mr. and Mrs. Joe Gargery and Pip. Otto Jespersen (1909 : § 6.13) states, “this elided form was very frequent in early ModE, but now it is found in vulgar speech.” Dickens lets Pip to use regional dialect but never allows him to employ class dialect.

Some critics stigmatise Dickens's application of standard English to the speech of Oliver Twist, who was born and bred in a workhouse and received no proper education at all. This kind of artificial speech is called “heroic speech” by Norman Page (1969 : 101) or “dialect suppression” by G. N. Leech and M. Short (1981 : 170). If you have a look at the speech of Lizzie Hexam in Our Mutual Friend, you may easily understand that this method is applied to the speech of a heroine as well as a hero. Dickens, however, re-examined himself on the unnatural and far-fetched representations of Oliver's speech by the time when he wrote Great Expectations. His linguistic penance is to be found in Pip's letter to Joe:

(3) “MI DEER JO i OP E U R krWItE wELL i OP E i shAL soN B haBELL 4 2 teeDge U JO AN thEN WE shORl B SO GLOdd AN wEN i M preNgTD 2 U JO woT larX AN bLEVxE ME INF xN PiP.”

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This letter is written on the slate with his own hand when he is sitting side by side with Joe at the fireside one winter evening. *H*-droppings in *hope* and an *h*-adding in *able* clearly suggest that Pip belongs to the lower-class as well as Joe. The following quotations include Joe's *h*-droppings:

(4)  

a. “Manners is manners, but still your *elth*’s your *elth.*” (12)

b. “I never was so much surprised in all my life—couldn’t credit my own *ed*—to tell you the truth, hardly believed it *were* my own *ed*.” (48)

c. “The king upon his throne, with his crown upon his *ed*, can’t sit and write his acts of Parliament in print, without having begun, when he were a unpromoted Prince, with the alphabet—” (72)

d. “Well, Pip, you know ... you yourself see me put ’em in my ’at, and therefore you know as they are here.” (101)

e. “Still more, when his mourning ’at is unfortunately made so small as that the weight of the black feathers brings it off, try to keep it on how you may.” (221)

f. “Thankee, Sir ... since you *are* so kind as make chice of coffee, I will not run contrary to your own opinions. But don’t you never find it a little *eating*?” (221)

g. “… when there come up in his shay-cart, Pumblechook. Which that same identical ... do comb my *air* the wrong way sometimes…” (223)

h. “Old Orlick he’s been a bustin’ open a dwelling-*ouse.*” (462)

i. “… a Englishman’s *ouse* is his Castle…” (462)

j. “... ’Where is the good as you are a doing? I grant you I see the *arm,* says the man, ’but I don’t see the good. I call upon you, sir, therefore, to pint out the good.”” (465)

There are three examples of Joe’s *h*-addings:

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(5) a. The forge was shut up for the day, and Joe inscribed in chalk upon the door (as it was his custom to do on the very rare occasions when he was not at work) the monosyllable HOUT, accompanied by a sketch of an arrow supposed to be flying in the direction he had taken. (99)

b. "... as I hup and married your sister..." (100)

c. "... and you may haim at what you like ..." (111)

In (5a), Joe's inscription of HOUT in chalk on the forge door is foregrounded by using small capital letters in Italics.

3. Pip's vulgar verbal habit

It was not until his first visit to Miss Havisham's Satis House that Pip was made to realise his social status by a beautiful young lady named Estella. She mercilessly made Pip notice that he belonged to the lower-class by referring to his despicable verbal habit of calling the knaves, Jacks in playing-cards and to his coarse hands and thick boots, both of which are vulgar appendages of a common labouring boy:

(6) "He calls the knaves, Jacks, this boy!" said Estella with disdain, before our game was out. "And what coarse hands he has. And what thick boots!" (61)

No dictionary refers to the connotation of social identity in "calling the knaves, Jacks." A Dictionary of Slang and Unconventional English (s.v. Jack, 11) suggests that the word in question was originally Standard English and fell into colloquialism during the 19th century. According to OED (s.v. Jack, n.1., 5), this noun underwent semantic generalisation. The Century Dictionary (s.v. Jack, n., 7) quotes this example with "said Estella with disdain, before our game was out," which OED excludes.
In Victorian England, thanks to the success of the Industrial Revolution, not a few people obtained some wealth. Next to wealth, they yearned for gentility and good education. BBC's *The Story of English* (1986: 21) well explains the written standardization in the 18th century and the spoken standardization in the 19th century:

(7) Throughout the history of English there has been a contest between the forces of standardization and the forces of localization, at both the written and the spoken levels. The appearance of the first substantial English dictionaries in the eighteenth century was a move towards written standardization. It was Victorian England that realized the idea of “the Queen's English”, a spoken standard to which the “lesser breeds” could aspire.

There must have been many people among the readers of *Great Expectations* who were shocked to realize that “calling the knaves, Jacks” classified them into the lower and vulgar society. G. L. Brook (1970: 13) demonstrates that “if the author's works are widely read, his linguistic habits are likely to exert an important influence on others who use the language.” Pip's use of *Jacks* instead of *the Knaves* is considered as one of the best examples of Brook’s remark. K. C. Phillipps (1984: 59) also suggests that “Refinement, or lack of it, was apt to be revealed when playing cards.” In 1956 about a century after Dickens published *Great Expectations*, A. S. C. Ross (1956: 30) defined *Jack*, in playing-cards as non-U and *knaves* as U and comments that it was his son who called his attention to this extract from *Great Expectations*.

Pip underwent a very rapid education into the social delicacies of language and its possibilities for social shame. Estella's disdainful ways of education into the sensibilities of social status were much more effective than the haphazard teaching practices of the evening school kept by Mr. Wopsle's great-aunt in his village to which he had
been too accustomed:

(8) I took the opportunity of being alone in the court-yard, to look at my coarse hands and my common boots. My opinion of those accessories was not favourable. They had never troubled me before, but they troubled me now, as vulgar appendages. I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteely brought up, and then I should have been so too.

(63)

He pondered over Estella's disdainful remarks again on his way back to the forge:

(9) I set off on the four-mile walk to our forge; pondering, as I went along, on all I had seen, and deeply revolving that I was a common labouring-boy; that my hands were coarse; that my boots were thick; that I had fallen into a despicable habit of calling knaves Jacks; that I was much more ignorant than I had considered myself last night, and generally that I was in a low-lived bad way. (66)

When he returned to the forge, his sister and Mr. Pumblechock was so curious as to know all about Miss Havisham's and asked a number of questions. He, however, felt too miserable and exhausted to explain himself at Miss Havisham's to his sister and Mr. Pumblechock because they were so rude to him. He told Joe that he told them lies. He said to Joe all about Miss Havisham's Satis House thus:

(10) I told Joe that ... there had been a beautiful young lady at Miss Havisham's who was dreadfully proud, and that she had said I was common, and that I knew I was common, and that I wished I was not common, and that the lies had come
He accused Joe of their vulgar verbal habit and appendages:

(11) “I wish you hadn't taught me to call Knave at cards, Jacks; and I wish my boots weren't so thick nor my hands so coarse.”

Stylistically, we must notice that the sequence of the sentences has been reversed between quotations (8) and (9) and the quotation (11). In (8) and (9), as you can see, the sequence is *hands, boots, and Jacks*, but in (11), the sequence is reversed, *Jacks, boots, and hands*. This can be considered to be chiasmus. Dickens made a choice of this rhetoric so as to suggest Pip's reverse psychology.

4. Pip's memorable day

Estella's reproachful reference to his vulgar verbal behaviour and personal appearance at Miss Havisham's Satis House deeply impressed Pip as “a memorable day”:

(12) That was a *memorable* day to me, for it made great changes in me. But, it is the same with any life. Imagine one selected day struck out of it, and think how different its course would have been. Pause you who read this, and think for a moment of the long chain of iron or gold, of thorns or flowers, that would never have bound you, but for the formation of the first link on one *memorable* day. (73)

From this very memorable day Pip's aspiration toward a gentleman was getting bigger and bigger. In Chapter XVII, Pip confided to Biddy, “I want to be a gentleman”(126), and soon in the next chapter, timely and fortunately Pip was informed by Mr. Jaggers, a lawyer in London, of his great expectations:

(13) “I am instructed to communicate to him . . . that he will come
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into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman—in a word, as a young fellow of great expectations.” (137)

Before he went up to London to be brought up as a gentleman, Pip should buy some new clothes to go in, so he received twenty guineas from Jaggers:

(14) When he [Mr. Trabb] had at last done and had appointed to send the articles to Mr. Pumblechook's on the Thursday evening, he said, with his hand upon the parlour lock, “I know, sir, that London gentlemen cannot be expected to patronize local work, as a rule; but if you would give me a turn now and then in the quality of a townsman, I should greatly esteem it. Good morning, sir, much obliged. — Door!”

The last word was flung at the boy, who had not the least notion what it meant. But I saw him collapse as his master rubbed me out with his hands, and my first decided experience of the stupendous power of money, was, that it had morally laid upon his back, Trabb's boy.

After this *memorable* event, I went to the hatter's, and the bootmaker's, and the hosier's, and felt rather like Mother Hubbard's dog whose outfit required the services of so many trades. (150)

It was his first decided experience of the stupendous power of money when he asked Mr. Trabb, the tailor in the High-street to make a fashionable suit of clothes with “ready money.” This snobbish experience was also a memorable event for aspiring young Pip. This chapter, i.e. Chapter XIX concludes with the end of the first stage of Pip's expectations. Dickens attempted to foreground Pip's awakening
in aspiring to becoming a gentleman and perceiving his inner snobbery through the use of the epithet “memorable.”

5. Pip’s education in London

Pip’s tutor to bring him up as a gentleman in London was Mr. Matthew Pocket, but he received much more social knowledge and education for a gentleman from his son Herbert. Pip said to Herbert, “as I had been brought up a blacksmith in a country place, and knew very little of the ways of politeness, I would take it as a great kindness in him if he would give me a hint whenever he saw me at a loss or going wrong” (176). Herbert replied, “With pleasure, though I venture to prophesy that you’ll want very few hints. I dare say we shall be often together, and I should like to banish any needless restraint between us. Will you do me the favour to begin at once to call me by my Christian name, Herbert?” (176). Thus their pleasant friendship began and Herbert called Pip Handel after George Frideric Handel, who composed “the Harmonious Blacksmith” (177). In the following, Herbert Pocket made some suggestions on the sophisticated table manners toward Pip:

(15) “Let me introduce the topic, Handel, by mentioning that in London it is not the custom to put the knife in the mouth—for fear of accidents—and that while the fork is reserved for that use, it is not put further in than is necessary. It is scarcely worth mentioning, only it’s as well to do as other people do. Also, the spoon is not generally used over-hand, but under. This has two advantages. You get at your mouth better (which after all is the object), and you save a good deal of the attitude of opening oysters, on the part of the right elbow.” (177-78)

Herbert Pocket offered these friendly suggestions concerning sophisticated table manners in such a lively way, that they both
laughed and Pip scarcely blushed. What an enormous difference there is between Estella’s scornful ways of education and Herbert’s friendly ways of education!

6. Symbolic use of larks between Pip and Joe

Between Joe and Pip, there had been a kind of password or watchword since Pip was very young. It is *larks*, which is always uttered by the mouth of Joe. Therefore this noun is considered to be his idiolect\textsuperscript{12}. This word is classified as “colloquial” in all the dictionaries in the references below and some of them quote the example from *Pickwick Papers*.\textsuperscript{13} It means “a bit of merriment, a frolic, ‘spree’,” according to *The English Dialect Dictionary* (s.v. *Lark*, v. and *sb.*\textsuperscript{2}). This term implies their merry and pleasant experiences during Pip’s childhood.

In the following extract, Pip was bringing files and victuals to the escaped convict at the Old Battery, although he was so scared, saying to himself:

\begin{quote}
(16) “I knew my way to the Battery, pretty straight, for I had been down there on a Sunday with Joe, and Joe, sitting on an old gun, had told me that when I was ’prentice to him regularly bound, we would have such *Larks* there!”
\end{quote}

*Larks* in (16) plays a part in evoking their happy Sunday and driving his present fear away.

When Pip and Joe visited Miss Havisham with Pip’s indentures for the purpose of apprenticing him to Joe, Joe was so embarrassed that he persisted in addressing Pip instead of Miss Havisham throughout the interview. *Larks* in (17) seems to soften his embarrassed mind:

\begin{quote}
(17) “Well!” said Miss Havisham. “And you have reared the boy, with the intention of taking him for your apprentice; is that
\end{quote}
"You know, Pip," replied Joe, "as you and me were ever friends, and it were look'd for'ard to betwixt us, as being calc'lated to lead to larks. Not but what, Pip, if you had ever made objections to the business—such as its being open to black and sut, or such-like—not but what they would have been attended to, don't you see?" (100)

When he was given social education to become a gentleman in London, Pip received a letter from Biddy. It said that Joe was coming to London with Mr. Wopsle. Joe asked Biddy most particularly to write "what larks" twice in the postscript to identify the person who requested her to do and wish to share larks, i.e. merriments with his friend, Pip:

(18) "My dear Mr. Pip,

I write this by request of Mr. Gargery, for to let you know that he is going to London in company of Mr. Wopsle and would be glad if agreeable to be allowed to see you. He would call at Barnard's Hotel Tuesday morning 9 o'clock, when if not agreeable please leave word. Your poor sister is much the same as when you left. We talk of you in the kitchen every night, and wonder what you are saying and doing. If now considered in the light of a liberty, excuse it for the love of poor old days. No more, dear Mr. Pip, from

"Your ever obliged, and affectionate

"Servant,

"Biddy.

"P.S. He wishes me most particular to write what larks. He says you will understand. I hope and do not doubt it will be agreeable to see him even though a gentleman, for you had ever a good heart, and he is a worthy worthy man. I

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have read him all, excepting only the last little sentence, and he wishes me most particular to write again what larks.” (217–18)

In spite of Joe’s friendliness and kindness, Pip confessed exactly with what feelings he was looking forward to Joe’s coming:

(19) “If I could have kept him away by paying money, I certainly would have paid money.” (218)

By the time of Joe’s first visit to him in London, Pip was affecting incomprehension at Joe’s realization of Miss Havisham’s name and Pip’s confusion was caused by the loss of an initial aspirate in “Miss A”:

(20) “Next day, Sir,” said Joe, looking at me as if I were a long way off, “having cleaned myself, I go and I see Miss A.”

“Miss A., Joe? Miss Havisham?”

“Which I say, Sir,” replied Joe, with an air of legal formality, as if he were making his will, “Miss A., or otherways Havisham …” (224)

This verbal confusion clearly suggests that Pip belongs to the genteel society in London. As we have already seen, Pip shared the loss of the initial $h$ with Joe, when he lived in the country.

At the end of this chapter Joe noticed that Pip became a gentleman a long way off from him, socially, and linguistically as well as geographically, so he really found the place and status to which he should belong. He said to Pip with respect to his ethical and moral view toward his job as the blacksmith by using occupational dialect:

(21) “I’m wrong in these clothes. I’m wrong out of the forge, the kitchen, or off th’ meshes. You won’t find half so much fault in me if you think of me in my forge dress, with my hammer in my hand, or even my pipe. You won’t find half so much
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fault in me if, supposing as you should ever wish to see me, you come and put your head in at the forge winder and see Joe the blacksmith, there, at the old anvil, in the old burnt apron, sticking to the old work. I'm awful dull, but I hope I've beat out something nigh the rights of this at last. And so God bless you, dear old Pip, old chap, God bless you!"

(225)

As for this extract, Norman Page (1988: 119) claims that “As the tone of the scene deepens and Joe is seen as a man with a fine moral nature, his language undergoes a corresponding change: the irregular grammatical forms and mispronunciations disappear, and his sentences take on new structures and rhythms.”

Pip was made to notice his genteel appearance and his inner snobbery by Trabb's boy. Ironically enough, it was his master who made Pip notice the tremendous power of money as we have already seen:

(22) I had not got as much further down the street as the post-office, when I again beheld Trabb's boy shooting round by a back way. This time, he was entirely changed. He wore the blue bag in the manner of my great-coat, and was strutting along the pavement towards me on the opposite side of the street, attended by a company of delighted young friends to whom he from time to time exclaimed, with a wave of his hand, “Don't know yah!” Words cannot state the amount of aggravation and injury wreaked upon me by Trabb's boy, when, passing abreast of me, he pulled up his shirt-collar, twined his side-hair, stuck an arm akimbo, and smirked extravagantly by, wriggling his elbows and body, and drawling to his attendants, “Don't know yah, don't know yah, pon my soul don't know yah!” The disgrace attendant on his immediately afterwards taking to crowing and pursuing
me across the bridge with crows, as from an exceedingly dejected fowl who had known me when I was a blacksmith, culminated the disgrace with which I left the town, and was, so to speak, ejected by it into the open country. (246)

Trabb's boy mimicked Pip's genteel appearance by pulling up his shirt-collar. This is the same appearance that Pip found in Joe when they first visited Miss Havisham's Satis House:

(23) It was a trial to my feelings, on the next day but one, to see Joe arraying himself in his Sunday clothes to accompany me to Miss Havisham's. However, as he thought his court-suit necessary to the occasion, it was not for me to tell him that he looked far better in his working dress; the rather, because I knew he made himself so dreadfully uncomfortable, entirely on my account, and that it was for me he *pulled up his shirt-collar* so very high behind, that it made the hair on the crown of his head stand up like a tuft of feathers. (99)

Trabb's boy successfully drew Pip's inner snobbery by representing his inner voice in vulgar or substandard language\textsuperscript{14} which Pip was supposed to employ when he was very young.

The second stage of Pip's expectations comes to an end with the fact that it was Abel Magwitch, the escaped transported convict, not Miss Havisham who wished Pip to become a gentleman and endowed great expectations to Pip.

One of the main themes of the last stage of Pip's expectations lies in the reconciliation and reunion of the true friendship between Pip and Joe. Their friendship was revived when Joe came all the way to London and took hearty and hospitable care of Pip who suffered from serious illness. Joe's employment of *larks* in the following seems to unite their good old days and their promising future:
p. 459)

b. “Pip,” said Joe, appearing a little hurried and troubled, “there has been larks, And, dear sir, what have been betwixt us—have been.” (467)

Pip says to Joe with all his heart, “We had a time together, Joe, that I can never forget. There were days once, I know, that I did for a while forget; but I never shall forget these” (467). When Joe felt sure Pip did better without him, he went back to his home leaving a note on the table, lest Pip should be troubled with him:

(25) “Not wishful to intrude I have departured fur you are well again dear Pip and will do better without Jo.

“P.S. Ever the best of friends.” (467)

On this note Joe wrote down his name, spelt “Jo,” which Pip taught him in the letter on the slate one winter evening about twenty years before.

Joe’s use of larks played an important part to symbolise their happy friendship before Pip went up to London, Joe’s unchangeable friendship to Pip when he stayed in London, and the reunion of their friendship when Pip was seriously ill.

7. Conclusion

Dickens succeeded in his linguistic revenge on his far-fetched unnatural way of representing Oliver’s speech in the case of Pip. By assuring the reader that Pip shared the same vulgar verbal behaviour with Joe in his letter to him written in an eccentric way in the slate and in his “calling the knaves, Jacks,” Dickens successfully described Pip’s upward mobility, for after he is educated in London he did not realize the name of Miss Havisham when it was pronounced without
its initial aspirate. In order to become a sophisticated gentleman Pip had to free himself from this vulgar verbal habit. Estella’s reference to Pip’s despicable verbal habit undoubtedly evoked Pip’s aspiration for upper-class society and made his new petty middle-class reader shocked to realize it classified them into the “lesser breeds.” Pip’s awakening to becoming a gentleman and awareness of his inner snobbery was reinforced and foregrounded by the use of “memorable.” Joe’s repeated use of the colloquial term larks, served as idiolect, symbolised the reconciliation and reunion of their friendship as well as their true friendship when Pip was very young.

NOTES

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1. Angus Wilson (1970: 269) admires this novel: “Miraculously, Great Expectations is the most completely unified works of art that Dickens ever produced: formally concentrated, related in its part at every depth of reading.”


3. David Paroissien (2000: 27) notes that “This is an accurate description of the Hoo Peninsula, a triangular-shaped spur of land that forms the most northerly section of Kent.”

4. All the italics in the quotations are mine to emphasise the treating matters.

5. All the quotations are extracted from the Clarendon Dickens Edition. The numbers in the parenthesis are their page numbers, and the name of the speaker in the quotation is sometimes inserted before the page numbers.
when it is needed.

6. My sister, Mrs Joe Gargery, was more than twenty years older than I, and had established a great reputation with herself and the neighbours because she had brought me up "by hand." Having at that time to find out for myself what the expression meant, and knowing her to have a hard and heavy hand, and to be much in the habit of laying it upon her husband as well as upon me, I supposed that Joe Gargery and I were both brought up by hand. (8)

7. Pip explains "We always used that name for marshes, in our country" (15). According to The English Dialect Dictionary (s. v. marsh, sb.1, 1.), mesh is a dialectal form of Norfolk, Suffolk, west Hampshire, and Devon, while OED (s. v. marsh1) does not record this form, but mash for a dialectal form in England and the United States from the 17th to the 19th century.


9. My dear Joe, I hope you're quite well. I hope I shall soon be able to teach you, Joe, and then we shall be so glad. And when I'm apprenticed to you, Joe, what larks! And believe me. In affection, Pip.

10. As for this, Linda Mugglestone (2003: 123) claims that "The approximate version of hope and able which Dickens here conferred upon Pip unambiguously indicate the intended social affinities (and social meanings) in this context."

11. Name for the knave of trumps in the game of all-fours; hence gen. any one of the knaves. (OED, s. v. Jack, n1., 5)


13. "Here's a lark!" shouted half a dozen hackney coachmen. "Go to work, Sam!—and they crowded with great glee round the party (Pickwick Papers, 9). See also Tadao Yamamoto (2003: 406).

14. This refers to the repetition of "Don't know yah!" and pon for "upon."

TEXTS


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REFERENCES


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