

## **Idiolects of the Distinguish Characters into the General flow of the Narration in Great Expectation**

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**Abstract:** *Great expectation essentially belongs to the idea of Fantasy but at the same it is a work which tells a story of conventions of nineteenth century realism. Though I said novel is talked about realism, but is this really happens in the story? Of course not. This fiction is also includes fantasies, aspects of fairy tales and most probably it is best piece of writing which possess very impressive construction. Third most significance aspect must be discussed is language, in case of narrative pattern and individual speech.*

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First of all I concentrate on formal element of *Great Expectation*, putting a question: how far does Dickens want us to be conscious that a novel is what we are reading? It can be answered in a way is, it depends on the specific episode. Dickens's novel brings the conventions of nineteenth century in 'realism' through a fiction that is nevertheless sufficient like the real worlds to convince us that it is. To forget that realism is a particular fictional technique to ignore the pre-eminent role of language in novel.<sup>1</sup> A 'character' in a novel is, in the end, a group of sentence and paragraphs of description, physical and psychological, which are first attached to a particular proper name, so that when that name recurs we are able to understand a summarizing reference to those sentences and paragraphs. It is, we may say, a verbal mimicry of real human behavior, and what is at issue is a question about the status of such mimicry, or 'imitation', to use the more dignified critical term. How far do novels 'imitate' real life, and how far do they impose it illusory and escapist substitutes? We are accustomed to accepting novels to present us with satisfactory conclusion, by which we usually means a solution to the problem and predicaments the story has set out. But isn't this altogether unrealistic? How many of problems and predicaments of real life – moral, social, political – are solved and brought to harmonious conclusion? The novelist resolution brought at the end of a novel are, in effect, solely verbal. The fact that we expect and take pleasure in theme doesn't in the least make them 'real', if we mean by that, having a direct correspondence with event in the world. Let us look partly issue of 'realism' and more closely issue of the language of *Great Expectation*. We can engage the realism issue at one level by considering a prominent aspect of two plots of the novel, in the second part of the novel (chapter 20-39) how does Dickens keep alive the chapter dominated by 'Havisham-plot' in the shape of Pip's conviction that she is his benefactor, and by her encouragement of his hopeless love for Estella. Chapter 28, 29 and 30 is most preferable choice for relevant detail:

As my eyes followed her white hands, again the same dim suggestion that I could not possible grasp, crossed me. My involuntary start occasioned her to lay her hand upon my arm. Instantly the ghost passed once more, and was gone.

What was it? (Chapter 29, p. 259).

The second important issue in the *Great Expectation* is Fantasies element, and Paul Pickrel declared:

*Great Expectation* is in the first place a fantasy. It is a fantasy of a sort that many children have; perhaps all have it, and certainly all lonely children, all children who feel too little wanted or appreciated, who feel the powerlessness of childhood. Nor is it a fantasy limited to children; anyone who buys a chance on a Cadillac or a sweepstake ticket share it, and probably it plays a larger part in the fantasy life of adults than most of us would care to admit. It is a fantasy of sudden translation or sudden transformation, the fantasy of arrival at a point where yearning is magically fulfilled, commonly expressed in such phrases as "when I get rich" or "when my ship come in." it is a fantasy of a beneficent if unpredictable universe that will someday shower us with gold without any effort or indeed any merit on our part. (*A collection of Critical Essays*. New Delhi, Prentice-hall of India Private Limited.1980.print)(158-9)

Pip, the main character and the narrator in *Great Expectation*, is a little boy at the beginning of the novel. He is an orphan who has been "brought up by hand" by his much older sister, the harsh and loveless Mrs. Joe Gargery. In the normal course of event he will be apprenticed to his brother-in-law, the blacksmith of Joe Gargery; he will learn blacksmithing and he will live out his days working beside Joe at the forge, perhaps someday marrying Biddy, an unkempt little girl who helped her old grandmother run a miserable evening

school for the children of the village. But two powerful, fantastic figures come into Pip's life and change its course. One is Magwitch, the criminal. He erupts in the first chapter, when Pip is out in a graveyard on the marshes one cold Christmas Eve. Magwitch is convict escaped from the prison ship, the Hulks, "the wicked Nosh's ark." He is in leg irons, cold, hungry, desperate. He is everything that a weak and passive child fears in the adult world: its capacity for wickedness, the brutality of its emotion, its strength and violence and consummate egoism, the threat of being utterly outcast and utterly alone. Magwitch demands that Pip steal food for him from Mrs. Joe Gargery's larder and a file for his leg irons from Joe's forge in terror of his life does both. That is apparently the end of the incident, but the first encounter with the convict on the marshes that cold winter twilight leaves a slimy trail across Pip's life – a trail of prisons and criminals and crime – until years later when Magwitch erupts again.

The other fantastic figure in Pip's world is Miss Havisham, a rich old woman who represents the promise of adulthood as much as Magwitch represents its threat. At first glance, this is an extraordinary role for her to play, for her whole life has been sacrificed to memorializing the frustration of her own hopes, in commemorating the moment when the man who was supposed to marry her, failed to show up for the wedding. Her clock stands stopped at that hour, she has never since seen the light of day, she sits in her ruined wedding feast spread in the room across the hall, the only guest coming unbidden from behind is plaster. The very name of her once fine house is a mockery: it is "Satis House" – "enough house" – so called in boast by the ancestor who built it because he vainly suppose that whoever had such a house could never want for more, although Miss Havisham, the last of her family, has lived out her years there in testimony to the corrosion of all *great expectations*, whether based upon the love of man or the seeing certitude of stone.

Another aspect of the novel's language that is more 'poetic' than 'realist' is the recurrence of imagistic writing whose effect is to connect episode and chapters in expected ways. Attention to imagery in novels was encouraged by the study of poetry, especially of Imagist poetry of the early twentieth-century written on the principle that poets communicated less through ideas, arguments, or abstraction, than through clear visual images. We've already there are examples of imagery in *Great Expectations* less immediately striking, yet collectively as significant, primarily because the same or similar images unexpectedly recur in different contexts. For example, when Pip has seen Magwitch hunted down and captured by the soldiers, he is taken back to the Hulks by a crew of other convicts.

No one seemed surprised to see him, or interested in seeing him, or glad to see him, sorry to see him, or spoke a word, except that someday in the boat growled as if to dogs, 'Give way, you!' which was the signal for the dip of the oars. By the light of the torches, we saw the black Hulk lying out a little way from the mud of the shore, like a wicked Noah's ark. Cribbed and barred and moored by massive rusty chains, the prison-ship seemed in my young eyes to be ironed like the prisoners. We saw the boat go alongside, and we saw him taken up into the side and disappear. Then, the ends of the torches were flung hissing into the water out, as if it were all over with him. (chapter 5, p.40)

The first sentence in this paragraph shows the repetition of syntax and resulting rhythm that usually goes with writing in the 'poetic mode'. The Hulk is 'like a wicked Noah's ark' and 'seemed ... to be ironed' like the prisoners, while the extinguishing of the torches has the effect of a death. But it is the detail 'growled as if to dogs' that I want to concentrate on. Pip then describes Magwitch's eating in this way:

I had often watched a large dog of ours eating his food; and I now noticed a decided similarity between the dog's way of eating, and the man's. The man took strong sharp sudden bites, just like the dog. He swallowed, or rather snapped up, every mouthful, too soon and too fast ... In all of which particulars he was very like the dog. (Chapter 3, p.18)

These repeated comparison of Magwitch to a dog, and the tentative connection that Pip makes between Magwitch and a fierce hound accumulate a clear implication surely? The legal and social structure is revealed as dehumanizing, both for hunted and hunters.

### **I. Individual speech in the general flow of Narration**

Of crucial interest in regard to the fictional speech, and a fact which makes a study of its role imperative if one is to achieve a full understanding of the complex web of model relationship in *Great Expectation*, is the manner in which it has been made to serve three functions: that of bringing out the subtleties of individual relationship through dialectal interaction, that of defining the step taken in Pip's *Lernprozess*, and that of acting out its part within the overall structure. All this has been executed with immense skill and artistry, pointing up the comedy and tragedy with equal effect, and simultaneously giving the reader a microcosm of society with all its pressures and constraints.

As pointed out above, each individual speech idiom plays its part in illuminating Pip's progress towards maturity. In this respect, it is possible, with one exception, to divide these speech idioms into two groups: those that reflect hostility towards Pip and his fortunes, and those reflecting good-will and succour. The

exception is supplied by the idiolect of Mr. Jaggers, the apparently all-powerful, amoral lawyer, whose utterances, in manner and content, would seem to bespeak a god-like, omniscience and ability to control at will all those who come within his sphere of influence – and this includes practically everyone in the novel; even the redoubtable Miss Havisham is ‘afraid of Him’ (227).

## **II. Miss Havisham: the tone of Hate and Revenge in her speech**

This key character – a ‘rich and grim lady ... who led a life of seclusion’ (xv) – belongs, for all her later regrets, to the negative group mentioned above. Her idiolect is rooted in the standard dialect. Its salient feature – at least until the change of heart she experience in her last scene – is a vehemently imperative manner towards those who are unfortunate enough to come into contact with her. The resulting syntax is short, simple and functional to the extreme (53-4), and this is how Pip gets to know her. This her speech manner at once sets out only her perverted nature, but also her role in the general structure he sowing of the hate through the ugly manipulation of children at a formative age. There is, for example, a world of meaning in the brutally abrupt ‘Beggar him’ (55) order to Estella when Pip admits that the only card game he can play is ‘beggar my neighbor’

Miss Havisham and her idiolect, this movement – Estella’s repudiation – is the turning point, what follows is a triumphant confirmation of Dickens’ now more thoughtful, more artistic, techniques. Gone are the days when the reader was subjected to a clumsy reversal of idiolect purpose; now there is a gradual unfolding of a subtly modified speech idiom corresponding perfectly to the severe psychological shock undergone by a character who has seen the whole *raison d’eter* of her existence collapse into ruins. In the next episode in which she appears, she is already moving towards a less positive, more drawn-out, generally petulant idiom (341-2). By the time she reaches her last climacteric scene, the alteration is complete. The sentence have become yet longer and, although lexically just as simple and straightforward, there is now a poetical aura about her reiterated appeals to Pip and her comments on the sincerity and dignity of his newfound honesty. Sometimes the choice phrase can be just a shade too artificial, archaic even: ‘ ’Tis noble’ (367), for instance. Of particular interest is the subsequent semantic softening of her deep-rooted propensity for using the imperative form, as in her desperate plea to justify her manipulation of Estella and its appalling consequences: ‘My dear! Believe this: when she first come to me, I meant to save her form misery like my own’ (378). It is fitting that her last words – ‘said innumerable times’ (381) after she has been burnt like an evil witch at the stake – should be: ‘What have I done! . . . I forgive her!’ (382).

Composed as it is of the domineering language of hate and rancor born of her obsessive desire for revenge, Miss Havisham’s idiolect in its original form fulfill consummately all its functions within the general structure.

## **III. Estella: the rhetoric of robot functionalism**

We eventually learn that this character is the daughter of Magwitch, Pip’s convict benefactor, and Molly, Jaggers’ servant and a suspected murderess. She has been adopted and brought up by Miss Havishama as an instrument of revenge on all man. A knowledge of her origins and subsequent fate are of crucial importance in attaining a full understanding of the complexities of this novel. Like Miss Havisham’s, her idiolect also undergoes a change, two in fact, both in keeping with personal circumstances firstly, there is the move from the speech idiom of Estella the hard-bitten, spiteful child to that of the poised, sophisticated (though still cold and hard) young woman she later becomes; secondly, there is the further alteration arising in the final chapter, which will be discussed presently.

Typical of Dickens’ new psychological subtlety is his endowment of the child’s speech idiom with, as would be only natural in real life, many of the features also to be found in that of Miss Havisham, her guardian, above all the same sharp imperative manner and lexical simplicity. To this Estella adds robot-like coldly vituperative reactions typical, we may assume, of children brought up in the same way. On their first meeting, the unfortunate young Pip has to put up with a great deal of this aggressive speech: ‘don’t loiter, boy’, ‘Don’t be ridiculous, boy’, ‘He calls the knaves, Jacks, this boy!’ (51-5); and a little later: ‘you little coarse monster’, ‘you little wretch’ (76).

In Estella’s first episode in the second part of the novel, there is, logically, a change, but it is a surprising one. She is now, of course, older and has been to a finishing school abroad, with all that this entails. Yet, for all that, her new idiom does not convince. She is found speaking in a rather more elaborate, certainly more polite mode, hovering between the general register and plain, straightforward English: ‘I must have been a singular little creature . . . I remember I entertained a great objection to your adversary’ (223). The choice of this mode, colourless as it is, could be reckoned a slip-up, for, in her next appearance, Estella moves over to a speech manner far more in keeping with a creature that, although covered with a thin veneer of refined civilization, is still clearly the unfeeling, robot-like creation of Miss Havisham’s perverse method of upbringing. The mechanical instruction she gives to Pip – functional to the extreme – are the verbal reflexes of the fully

manipulated puppet she has so shocking become: 'We have no choice, you and I, but to obey our instruction. We are not free to follow our own devices, you and I' (251).

Estella's essential idiolect is one supremely adapted to the hard, clear ruthlessness of her attitude to man in general and to Pip in particular. Its functional bareness lays waste to his heart, sits continually in harsh judgment on him and, more intensely, on Estella's perverting guardian, Miss Havisham. Estella's idiolect, in the logic of its origins and development and in its thematic validity, is admirably woven into the complex patterns of the novel.

#### **IV. JeoGargery: Non-standard idiom and Simple Integrity**

Of other character basically friendly towards Pip, Joe Gargery – that soul of purity radiating a child-like unaffectedness and artlessness – occupies a key position in the novel, embodying the moral norm against which Pip's progress through life can be measured. Much of the essential goodness of his nature shows itself in his choice of words; Magwitch, for example, is 'poor miserable fellow-creature' (36), and his own father, who had never done anything but his wife and Joe, 'were that good in his hart' (42). But this quality come out most of all in his advice to Pip after the later has admitted telling lies – it is perhaps a key sentence in the whole book: 'if you can get to be uncommon through going straight, you'll never get to do it through going crooked. So don't tell no more on 'em, Pip, and live well and die happy' (66). He possesses, moreover, an evident inborn vitality – not neurotically forced like that of his wife – which, together with the quality already mentioned, renders his idiolect both arresting in itself and of considerable structural importance.

Joe's idiolect is well and truly rooted in the non-standard dialect, being adorned with a larger variety of such detail than any other working-class character – except for the special case of Stephen Blackpool's Lancashire dialect – since Jo (*BH*). Some indication of the density involved can be deduced from the following, found on one page alone: 'onmerciful', 'a most', 'xcepting', 'wigour', 'anwil', 'a-listening', 'hart', 'abear', 'tremenjous', 'we was', 'doo', 'a-biling', 'tolerable hard', 'kep', 'Whatsume'er', etc. (42). His uncertain lexical command leads to word construction of marked ingenuity, such as his 'purple leptic' (apoplectic) from the same page referred to above. Later, equally exotic examples are 'outdacious' (66), 'architectooralooral' (201), 'coddleshell' (codicil) and Mrs Camels (Camilla) (441). Despite non-standard complexity, Jeo's idiolect is not difficult to follow. Move ever, there do not seem to be any inconsistencies in its presentation -- a considerable achievement amidst the demands of weekly serial-writing.

His idiolect reflect this by remaining basically unaltered throughout, the only changes being the slight fluctuation indicated above and which occur when he is deeply moved. Hence, his speech is fully realized and deeply convincing at both a personal and general level, displaying the theatricality of Dickens' stylized dialectal mode at its best.

#### **V. Abel Magwitch: The Rhetoric of emphasis**

Abel Magwitch, alias 'Provis', is a convict transported to Australia and forbidden on return to the 'old country' under pain of death. He turns out to be not only Pip's benefactor, but a person who in every respect, material and spiritual, plays a decisive role in the narrator's development. His clearly defined idiolect contains a fair sprinkling of non-standard detail, making clear the formal education without disturbing the general flow. However, it is primarily through its rhetorical feature and rhythmic patterns that the speech is truly individualized.

Magwitch's speech is punctuated throughout by italics, capital letters and exclamation marks. But even more suggestive is the constant stressing of the first person singular pronoun 'I', despite the character's completely un-egoistic nature. Magwitch's marked predilection for affixing various appellations to the people with whom he talks. Those used towards Pip are of particular interest, for they show the gradual alteration in Magwitch's feeling towards him: at first 'little devil', 'young dog', then on his illegal return from Australia, 'Master', 'Nobel Pip', 'dear boy' and 'my gentleman . . . the real genuine One'. With deliberate derogation, he refers to himself as 'warmint', 'heavy grubber', 'a old bird' and 'dunghill dog'.

Magwitch's idiolect is also an embodiment of one of the book's major themes: the pitiless working of society on individuals, especially on those from the lower classes. The nobility and courage that finally emerge in the convict's idiolect are further proof of the considerable sympathy, insight and artistry Dickens was now bringing to his presentation of psychology development through standard or non-standard fictional speech.

#### **VI. MrJaggers: Bullying in the interrogative mode**

The wily, domineering, seemingly omniscient legal adviser to both the recluse Miss Havishama and the convict Magwitch is connected in some way or other with nearly every person in the book, in fact, his position in relation to the two sets of characters converging round Pip is a rather ambiguous one. In the power given him b his knowledge of those entire he has dealing with, in his authoritarian, amoral approach to his profession of almost god-like omnipotence. His idiolect though, is ral enough, with its very strong element of the legal

register. This is evident less in its actual phraseology and more in the manner of delivery, which is aggressive interrogative.

Jaggers is always cross-examining, even in private life, never admitting anything his idiolect being, as a result, syntactically and lexically plain to the extreme. This crops up when he characteristically warns Pip that if his benefactor choose to reveal himself, he (Jaggers) will have nothing to do with it. The three fold repetition of the subsidiary clause is anaphoric, and the whole completely symmetrical. However, his cross-examining mode remains far more typical: 'understand' he says to Pip, 'that I express no opinion, one way or other' (134), and rejects such a concept as 'Recommendation'. This last comes up in a scene when Pip learns that he is a 'a young fellow of *great expectation*' (130). After abruptly mentioning Matthew Pocket as a possible tutor for Pip, Jaggers shrewdly realizes that Pip knows the name. He finally bullies him into discarding the word in question and substituting 'mention'. By being presented in indirect speech, Pip's responses are kept as neutral as possible. This draws out the pugnacity of the lawyer's idiom in such a manner that it stands there in stark relief, overwhelming and unanswerable (132).

Jaggers' speech idioms are more completely functional than that of any other character in Dickens.

## VII. Conclusion:

In the language of this book Dickens displays to the full a unity of conception and achievement without equal in his previous work. This is reflected above all in the complete and unobtrusive integration of the fictional speech into general flow of the narrative, an integration aided into the oral qualities of the 'new' style as well as the thematic implications of the speech itself. There is hardly a passage of dialogue that has not been charged with a restless, forward-driving energy and a wide spectrum of meaning ranging from the immediately functional to the universal significance. Each idiolect has been made to mirror divisions that exist either within the characters themselves or in the world beyond, a world of decaying moral values and hence divided against itself. Thus, to a far more comprehensive degree, the fictional speech has been endowed with an extra dimension of perception, a quality that gives the prose of *The Mystery of Edwin Drood* its richly expressive power and depth of psychology penetration.

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