DOI: 10.69085/linc20261122

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RURAL SOUNDS – URBAN SOUNDS: THE ACOUSMATIC RANGE OF A YOUNG MAN'S BEING IN *GREAT EXPECTATIONS*

Abstract. *In the following text, I would like to suggest the hypothesis that Magwitch's influence over Pip is an acousmatic one. My methodological platform could be called developmental acousmatic phenomenology, as far as I attempt to discuss the dynamics between subject, sound, and development in time. The strategy of analysis, according to such a platform, includes selecting moments from the novel that exemplify Magwitch's acousmatic influence over Pip, and also, comparing rural and urban acousmatic influences and the ways in which they affect the young man. Through the methods of selection, comparison and contextualisation, I arrive at the conclusions that rural and urban sounds in the Dickensian novel Great Expectations are more like subjective attributes, coloured with, or evoking, certain memories or events, rather than simple physical facts. Additionally, hearing, as a sense, is presented as a universal sense which is able to connect and communicate other senses – for instance, visions and smells in the novel could also be heard.*

Keywords: *sounds; country; city; acousmatic influence; Pip; Magwitch; Great Expectations*

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ЗВУЦИ НА ПРОВИНЦИЯТА, ЗВУЦИ НА ГРАДА: АКУЗМАТИЧНИЯТ ОБХВАТ НА БИТИЕТО НА МЛАДИЯ ЧОВЕК В „ГОЛЕМИТЕ НАДЕЖДИ“

Резюме. *В настоящия текст бих искала да предложа хипотезата, че Магуич упражнява акузматично влияние върху Пип. Методологическата ми платформа може да бъде наречена акузматична феноменология на развитието, защото обект на изследване е динамиката между субект, звук и развитие във времето. Аналитичната стратегия, ръководена от логическата нишка на тази*

платформа, включва подбор на моменти от романа, свидетелстващи за акузматичното влияние на Магуич върху Пип, както и сравнение на акузматичното въздействие на провинцията и града върху младия човек. Посредством методите на подбор, сравнение и контекстуализиране стигам до заключенията, че звуците на провинцията и звуците на града в Дикенсовия роман „Големите надежди“ се явяват по-скоро като атрибути на субекта, които „събуждат“ определени спомени или събития; звукът в този смисъл не е просто обикновен физичен факт. Слухът от своя страна е представен като универсална сетивност, способна да свързва и „превежда“ други сетива. Например видения и миризми в романа също могат да бъдат „чути“.

Ключови думи: *звуци; провинция; град; акузматично влияние; Пип; Магуич; „Големите надежди“*

Introduction: Personalised melodies echo in memories

The problem of the ways in which sounds affect subjectivity in *Great Expectations* is not widely discussed. Critics seem to note it and mention crucial moments exemplifying it, but, yet, they do not seem to turn it to a chief focus of their investigations. Robert Douglas-Fairhurst discusses the idea about the connection between subject, sounds, and its surroundings (Douglas-Fairhurst 2008) in his introduction to the novel *Great Expectations* (2008). We will discuss this in more detail further in the text. His observations are fruitful but their potential does not seem to be realised. He makes another observation in the same vein of thought in a piece of literary criticism devoted to Dickens (Douglas-Fairhurst 2010). A voice- or a sound-oriented age such as the Victorian age could not but produce novels full of soundscapes. Kreilkamp (2005) talks about the vocal turn in novel writing, a phenomenon which he investigated theoretically and historically. Yet, contemporary Dickensian studies give the impression of not paying the needed attention to the ways in which sounds become significant to the character and their development. Bearing in mind the historical context and the previous investigations of the Dickensian novel *Great Expectations*, I would like to offer an analysis that focuses primarily on the acousmatic influences over the main character's subjectivity. Such a methodological move is informed by Plato's thoughts on rhythm and Jean-Luc Nancy's work which aims to explore the temporal union between subject and sound, beginning with listening to the resonance a subject could produce as a result of its development:

> The womb[matrice]-constitution of resonance, and the resonant constitution of the womb: What is the belly of a pregnant woman, if not the space or the antrum where a new instrument comes to resound, a new organon, which comes to fold in on itself, then to move, receiving from outside only sounds,

> which, when the day comes, it will begin to echo through its cry? But, more generally, more womblike, it is always in the belly that we – man or woman – end up listening, or start listening. The ear opens onto the sonorous cave that we then become (Nancy 2007: 37).

The ideas uniting being a subject in the process of development to producing and performing sounds are going to be variously reiterated in the interpretations of Pip's interactions with Magwitch and Pip's very name which seems to be, in its essence, a developmental metaphor. Yet, for the sake of clarity and conciseness, we are not going to interpret Nancy's ideas in detail because this discussion is part of a larger project. Instead, I would prefer to devote some more space and time to literary examples that could provide some more context and analytical freedom for us to see how the strategy that I call developmental acousmatic phenomenology could function in practice.

In *Great Expectations* some of the characters seem to possess their own soundscapes that are connected to their being. For instance, Joe is accompanied by the sounds of the incorrect way in which he speaks, but also by the musicality of his hammer and the song Old Clem that he sings while working. Mrs Gargery, Pip's sister, is infamous for her cruel words towards Pip, which make Pip feel as if he was guilty simply because he was born. After that, she suffers a gradual loss of her voice – firstly, because she was attacked, and secondly, because she died. Her soundscapes begin with loud threats and end with lack of speech, with memories which return "with a *gentle tone* upon them that softened even the edge of Tickler" (Dickens 2008: 254, emphasis added) and the song of larks accompanying her funeral: "my sister was *laid quietly* in the earth while the *larks sang high above it*" (Dickens 2008: 257, emphasis added). Magwitch's soundscapes are represented by the sound of the signal cannon, the constant knocks that he applies with the file in order to get rid of his iron chains, the sounds he makes while eating and the strange click he produces with his throat. The odd throaty clock-like sound could be seen as a combination of two things symbolising time – the clock and the sound it produces, and the figure of Chronos – the mythical figure who swallowed his children. In the following text, I will focus mainly on Magwitch's acousmatic influence over Pip. The forced acceptance of Magwitch's influence is closely followed by the negation of Joe's unintrusive influence.

Magwitch and Joe influence Pip's life. The similarity between these two characters has been remarked by Yana Rowland: "Both 'fathers' [Magwitch and Joe] create their identities manually, by working with their hands, and both, in doing that, have instrumental and formative influence over Pip's life and identity" (Rowland 2010: 252). In like fashion, in *David Copperfield*,

productivity, work, growing up, and taking life into one's own hands happen through a comparison with a blacksmith's work – a decent way of providing for one's family in the countryside. Copperfield's learning stenographic shorthand is described as a constant and adamant hammering: "It [shorthand] was one of the irons I kept hot, and hammered at, with a perseverance I may honestly admire" (Dickens 2006: 563). Ivan Kreilkamp notes that stenography, as described and perceived by Dickens, "offers a means of self-education and self-advancement for those cut out of the usual route of professionalization" (Kreilkamp 2005: 81). In other words, it offers a degree of autonomy and authorship of one's own life which Pip cannot achieve because he is constantly trying to run away from Joe's melodious hammer. Plato says that rhythm and harmony are given to us "to support us because for the most part our internal state is inconsistent and graceless" (Waterfield 2008: 38-39). Pip tries so badly to elude the melodious and sonorous daily rhythm of the countryside and consequently bathes in the filthiness, disgrace, and the almost muted visibility of London. As a consequence, he ends up being locked in leaden, golden, or simply repetitive circles that silence growing up, productivity and having an autonomous life of one's own. Dickens's mastery of building such soundscapes could be traced back to some main events from the Victorian era that elaborated the need for something like a vocalised turn in the field of novel writing. One of the events is Henri Noel Humphrey's idea of a new method of creating literature that is capable of preserving the authentic human voice. It is manifested in his work *The Origin and Progress of the Art of Writing* (1853) (cf. Kreilkamp 2005: 69). Another cornerstone event is the publication of many manuals considering shorthand signifying the monumental apprehension of the invention of the phonograph: "The excitement that greeted phonography reveals the early Victorian period as yearning for the storage and recording capacities that only become available later in the century with the invention of the phonograph" (Kreilkamp 2005: 70). The vocal, or the phonographic turn in writing promised to offer a sacred union between the spoken word and the written text: "No longer arrogantly substituting itself for speech, writing may now be seen to join with it in an intimate alliance" (Kreilkamp 2005: 74). Of course, the phonographic alphabet failed to completely change the English language in the expected revolutionary ways, but it definitely left a mark on Dickens's work that could be eloquently observed in the significance of the aforementioned soundscapes that would play a large part in the literary presentation of the child's consciousness of time and progress in life.

In his introduction to *Great Expectations*, Robert Douglas-Fairhurst makes a very accurate description showcasing Magwitch's sonorous dominance over Pip. The convict is "a figure who remains *shackled* to Pip's *mind* and *voice* long after he has vanished into *the mists of the Kent marshes*" (Douglas-Fairhurst, in Dickens 2008: x). "Shackled", "mind", "voice", and "Kent marshes" are words that hold the key to the reading I will attempt to present in the present paper. These words lead us to a very crucial moment from the novel, the moment when the meeting between Pip and Magwitch takes place. Pip is a seven-year-old child when he encounters the seemingly crude and callous convict. Magwitch remains "shackled" to the child's consciousness and voice, exercising a powerful influence over both of them. Even in the city, when Pip is with Wemmick, he still hears somehow vaguely the shot that announced his prisoner Magwitch through Wemmick's shot with his gun that amuses the Aged (cf. Dickens 2008: 191). This is because Magwitch's appearance in Pip's life begins with a shot: "Pip's consciousness of 'a vague something' nagging away at his thoughts – it also represents the shockwaves still reverberating from the guns firing to warn of Magwitch's escape and the 'small bundle of shivers' he encounters on the Kent marshes" (Douglas-Fairhurst 2010: 137). The life-changing encounter happens in the countryside within the confines of vision, engulfed by mists – the Kent marshes, and if we have to be more particular, the graveyard. Mind (consciousness), voice (sound), temporality (childhood), and place (countryside) interact in such a powerful way that they leave an unerasable mark on the child's life.

Voices to Swallow: There He Perched – on the Marshes – Pecking Stories

We could claim that Pip meeting Magwitch exactly in the countryside is not a coincidence. While discussing *Wuthering Heights* and the moral responsibility of a person who stumbled upon a story which is not theirs, Yana Rowland describes Lockwood as a sinner excommunicated, in his own way, finding himself in Heathcliff's misanthropic province[1] (cf. Роуланд/Rowland 2007: 229). Similarly, Magwitch is the one who is sent to Pip's intimidating marshes.

[1] Compare to the original text: „Този момент е възкресен при първоначалното вглъбяване-унасяне на Локууд, който преживява и за себе си репресивния и буквалистки от страна на Джоузеф прочит на Светата книга във втория сън, когато е нарочен като „грешника", извършил първия от седемдесет и един гряха – той е публично прокълнат и изгонен. Запратен в глухата английска провинция Йоркшир и „откъснат" от света в пределите на суровото царство на мизантропа Хийтклиф, странникът Локууд неволно бива въвлечен, включен да участва в събитията в този дом, което по драматичен начин разчупва собствената му, както той самият се изразява, „черупка на охлюв" (Роуланд/Rowland 2007: 229).

He is the one who stumbles upon a story – Pip's story, written on the cold gravestones. The rural area turns out to be a fertile narrative place that is capable of enriching a person's story, or of connecting one story to another. The prisoner, Magwitch, has obviously lost the meaning of his life, he was betrayed by Compeyson, he does not know what has become of his Molly and whether she killed their child. Strangely, the boy, whom he encounters by chance on the marshes is going to feed him not only literally but also metaphorically. He is going to firstly, grant him a future purpose and secondly, he is going to act as a key to his past. Pip's name also means a *seed* as noted by Robert Douglas-Fairhurst: "The connection between seeds or bulbs and 'Pip' is a natural one, even if in his rush to escape the confines of village life Pip is forgetting that a seed must be rooted in the real world if it is to flourish" (Douglas-Fairhurst 2010: 143). Douglas-Fairhurst notes that Pip's failure to escape both his country life and his past is tightly knitted to his overindulgence in phantasies. However, we will focus on the seed part. We know that prisoners are usually compared to caged birds – a tendency that could be seen in *Little Dorrit*. For, *Little Dorrit* begins on a very similar note as *Great Expectations* – with starving prisoners, gurgling in their throats (Dickens 1994: 4). The gurgling of the man's throat is, afterwards, compared to a door being unlocked: "some lock below gurgled in its throat immediately afterwards" (Dickens 1994: 4). Then, a child is introduced by sound: "Slow steps began ascending the stairs; the prattle of a sweet little voice mingled with the noise they made; and the prison-keeper appeared carrying his daughter, three or four years old, and a basket (Dickens 1994: 4). The prison-keeper tells the child to feed the birds, and the child obediently feeds them, passing them the food, feeling pity for them by exclaiming "Poor birds" (Dickens 1994: 5). The child's and the prison-keeper's departure is accompanied by a song that the father sings to his child.

The child brightens the prisoner's wretched existence and alleviates not only their hunger pangs but also their hunger for being treated with sympathy and real pity. There is definitely a difference in the way in which the prison-keeper calls the prisoners birds and the way in which the child calls them birds. The man calls the prisoners birds to elaborate the fact that they belong to their cage and to him by telling the child "to have a peep at her *father's* birds" (Dickens 1994: 4, emphasis added). However, the child calls them birds because she echoes the comparison which she heard by her father but also, she feels genuine sorrow for these people being imprisoned. That is also why the sound which the father emanates is referred to as noise while the child's sound is a sweet angelic voice. Magwitch finds himself in a similar situation. Being

chained, he relies on the compassion of Pip in order to survive both biologically (as a living being) and psychologically (as a human being in need of a new existential path). So, we could say that Magwitch appears as a bird (and not only as snake or sheep, or a dog even[2]), an imprisoned and bewilderingly hungry bird who sees its hope in one satiating seed. The last thing Magwitch hears before his death is actually Pip's voice telling him that his child is alive and that Pip loves her: "She lived and found powerful friends. She is living now. She is a lady and very beautiful. And I love her!" (Dickens 2008: 420). Pip is sure that these were the best words he was capable of pronouncing at Magwitch's death bed instead of calling him a sinner by reciting the cliché: "O Lord, be merciful to him, a sinner!" (Dickens 2008: 420). Therefore, in this case, Pip's voice fulfils its mission of providing Magwitch's life with meaning. The sinner thrown into Pip's bleak marshes is purified not through admitting his sins but by hearing his story from the lips of the person whose narrative he attempted to make his own and to change.

Say It Louder!

Magwitch is, firstly, something like a disembodied "terrible voice" (Dickens 2008: 4) and then, some chattering teeth (Dickens 2008: 4) and then, a "shuddering body" (Dickens 2008: 6). From the very beginning, he introduces someone tacitly, and he builds one ghostly acousmatic figure who gradually begins to gain possession over Pip. Magwitch is in a controlling position from the beginning, and Pip wants to preserve his voice despite the terrible insecurity and the weakness of his position:

> "O! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir."
> "Tell *us* your name!" said the man. "Quick!"
> "Pip, sir."
> "Once more," said the man, staring at me. "Give it mouth!"
> "Pip. Pip, sir!" (Dickens 2008: 4, emphasis added).

In this quote, we can see how Magwitch begins to control Pip's voice as if it were the wires of an instrument he could pull to his own accord. The words "Give it a mouth" sound like the words of a teacher or of a singing master who wants to teach his student how to use one's voice. The convict uses the pronoun "us". At this point, there is no other person introduced in this location except for Pip and the convict. Therefore, "us" in this case appears to be the

[2] These are animals that are symbolically connected to Magwitch's figure in Pip's life, and with the sounds accompanying their meeting. I have described this symbolism in more detail elsewhere.

convict and Pip, as if both of them had to hear Pip's name clearly – Magwitch because he does not know Pip, and Pip because he does not know himself and struggles to find an anchor to his identity. After that, Magwitch tries to literally absorb Pip's identity and flesh by making it his own. It happens when the bewildered convict threatens Pip with eating his cheeks: "You young dog," said the man, licking his lips, "what fat cheeks you ha' got […] "Darn Me if I couldn't eat 'em," (Dickens 2008: 4) while Pip is trying hard to hold back his cry (cf. Dickens 2008: 4). However, later in the narrative we understand that this "us" might not be Pip and Magwitch but Magwitch and a young man:

> You fail, or *you go from my words* in any partickler[3], no matter how small it is, and your heart and your liver shall be tore out, roasted and ate. Now, I ain't alone, as you may think I am. *There's a young man hid with me, in comparison with which young man I am a Angel. That young man hears the words I speak. That young man has a secret way pecooliar to himself, of getting at a boy, and at his heart, and at his liver. It is in wain for a boy to attempt to hide himself from that young man. A boy may lock his door, may be warm in bed, may tuck himself up, may draw the clothes over his head, may think himself comfortable and safe, but that young man will softly creep and creep his way to him and tear him open. I am a keeping that young man from harming of you at the present moment, with great difficulty. I find it wery hard to hold that young man off of your inside* Now, what do you say? (Dickens 2008: 6, emphasis added).

The question I would ask here is as follows. Could this hidden young man be Pip, nevertheless? The statements sound like an interesting allegory that could be deciphered in the following way: If Pip diverges from Magwitch's words, if he does not obey his commands, then Pip will be consumed. This young man is Pip himself, a young man who wants to consume the child, and the child's memories of ever belonging to the marshes and to Joe's trade. The young man hears the words Magwitch says because Pip, the child, hears them, and he, as we will see, will recount and remember them with a freshness of memory that could hardly be differentiated from a present moment of experience. In this case, the main criteria for an act to be a performative act in John L. Austen's sense has been fulfilled (cf. Austen 1962: 22). Pip has heard the words and he has understood them in his own way. The young man can get to a boy's heart through a secret way, which is, supposedly, time. The boy cannot hide eternally from the young man because constant dropping wears

[3] The specific authorial stylistic choices are intentionally kept as they originally appear in the novel.

away a stone, and with time and persistence, the child's consciousness and temporality will be consumed and deformed because the young man in question comes from inside and not from outside – just like a voice eating inside of somebody, trying to grope its way to the outer world. Here, Magwitch's words sound prophetic and performative[4] – it is not Magwitch but the young man influenced by Magwitch's words that Pip, the child, should fear. Therefore, Magwitch's polyphonic "us" appears to be Magwitch, Pip, the child, and Pip, the young man. Pip begins to exist in a state of multi-temporal superimposition of consciousness. The simultaneous existence of Pip, the child and Pip, the young man led to a complete erasure of identity at the end of the novel, accompanied by alienation and sense of loss – a character who fails to arrive at his own voice. For, unlike David Copperfield, we do not see Pip writing his own autobiography, arriving at his narrative voice and sober presence. The young man will consume the child. Nevertheless, he will forever bear a cry that is not cried, a voice that is not voiced and a child that has not grown up but rather grown in. The young man is like a dark double that slowly replaces the child and his consciousness by lingering in the shadows of time and feeding on the child's insecurities unlocked by new experiences – helping a convict, playing games for the amusement of an old lady and falling in love with a person who is constantly mocking him. This young man is like a Bogeyman designed specifically for the purpose of growing up. The message that could be inferred is something like: Fear yourself, fear the idea of growing up, fear your own hearing because the person you are to be in the future also hears the words and may despise you, and may want to annihilate you, and finally, he will. This initial fragmentation of hearing, hearing that operates both in the present and in the future is unsettling. The workings of fear of oneself become the impending doom of growing up and replacing oneself with a person the grown-ups used to scare one with.

Magwitch quite reveals that the duality lies between Pip, the child and the mysterious young man who is also Pip in one of his threats immediately after that: "Now," he pursued, "you remember what you've undertook, and you remember that *young man*, and you get home!" (Dickens 2008: 6). The overlap between Pip and the young man seems no farther but a comma away. With one additional comma, the sentence would have sounded as if Magwitch called Pip a "young man". The little shivering boy from the Kent marshes seems to

[4] This is a case in which "by saying something we are doing something" (Austen 1962: 12). Magwitch's statement is a statement that cannot be true or false it is somehow both and neither of them. Magwitch is not only saying that there is a young man who can find Pip anywhere, he is threatening Pip, he frightens him and influences him.

be overshadowed by the young man from the city – a figure created by Magwitch's imagination, but also a figure which continues to be nurtured by Pip himself. That is because it was something as a promise that Pip has given to Magwitch – to re-member the young man. The young man becomes a member of Pip's ego. The formulation of this doubling is possible because Pip is a child and if he does not die, he will grow up. This is the biological reason and it unfolds in time. Magwitch amasses money so that this young man could be built not only biologically but also socially. The social layer of his identity happens once again on the sly and unfolds in time. This is probably what the secret way in the Magwitch's allegory stands for. It could be claimed that the allegory is a kind of prediction overshadowing and holding the key to Pip's destiny. This is the story of the whole novel but in a more compressed, compact and symbolically tense version – Pip, the child and his story/voice has been somehow "uprooted" and "swallowed" by Magwitch while Pip, the young man, "swallows" Magwitch's story. In the end, we have something like an ouroboros-like Pip (an ouroboros graphically visualised by Pip's name itself) – a Pip trying to swallow his identity, to find his initial uprooting, but also a Pip causing his own shrinkage (also visualised by his name – Philip Pirrip – Pip).

When Pip parts with the convict and is looking from a distance to the place where they met, he mostly sees lines of different colours and shades: "The marshes were just a long black horizontal line then, as I stopped to look after him; and the river was just another horizontal line, not nearly so broad nor yet so black; and the sky was just a row of long angry red lines and dense black lines intermixed" (Dickens 2008: 7). It seems that Pip is only capable of observing, or seeing Magwitch from a distance, because previously he was too scared and only listened to his voice. Pip's knowledge about the danger is only possible by hearing Magwitch's threats/or allegories impinging upon his consciousness, illustrating a kind of acousmatic epistemology, a knowledge constructed on the experiences of sounds and noises that signify. Now that he finds himself far away from him, he focuses on observing him.

While his voice evoked fright in the young child's heart, vision seems to evoke pity and industrious imagination. Pip notices the man's limping gait and that he heads towards a gibbet, which Pip's memory associates with a pirate who found his death there: "as if he were the pirate come to life, and come down, and going back to hook himself up again. It gave me a terrible turn when I thought so; and as I saw the cattle lifting their heads to gaze after him, I wondered whether they thought so too" (Dickens 2008: 7). However, such a vision that is intermixed with memory and imagination unlocks another torrent

of fear in Pip, and he tries to project his consciousness onto the living things near him, the cattle, so that he could feel understood and have the fictional consolation of someone or something sharing his outlandish experiences. Rowland observes a tendency in *Wuthering Heights* about the need of what is said to be somehow mirrored, made visible, and expanded by another Being who is not an immediate participant in the event. This results in interiorisation of the Other which leads to an actualisation of oneself through the Other[5] (Роуланд/Rowland 2007: 229). We could see that a similar thing is happening to Pip as he is looking into things that could mirror or echo his consciousness. He probably wants to feel his thoughts being shared, active, having/or interacting with other participants. He wants to think with to be with and not just to be and to think because such a state presupposes overwhelming solitude.

Hearing Vision and Smells that Speak

The countryside, or the marshes, is the perfect place where a boy's imagination could run riot, especially when guilty. For instance, the morning when Pip has to fulfil the promise he has given to Magwitch is filled with intense mist moulded into various figures of goblins, phantoms, and spiders. It is interesting that most of these creatures of mist do not manifest themselves in front of Pip as apparitions but as sonorous illusions. One example is the imaginary goblin who has been crying at Pip's window during the night (cf. Dickens 2008: 15). Even the gates, dykes, banks and cattle's steam get voiced: "The gates and dykes and banks came bursting at me through the mist, as if they cried as plainly as could be, "A boy with Somebody-else's pork pie! Stop him!" The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, "Holloa, young thief!" (cf. Dickens 2008: 15). The marshes appear in a full bloom of acousmatic oppressiveness over a young mind. They also show how he imagines some soundscapes, believes in them, expects their reappearance and even follows them as ghosts, even though they scare him. Raluca-Andreea Petruş observes "The character constructs ideals and blindly follows them, a process similar to ghost chasing: deceit overshadows this pursuit of undefined ideals and values" (Petruş 2023:

[5] Compare to the original: „Казваното като че ли постоянно търси да се огледа, провери, допълни и овъншни в Друг, не дотам пряко засягащ събитията участник, който обаче да сподели у-частно ставащото. […] Най-подробно представените епизоди от живота на Кати, Хийтклиф, Нели и Локууд също свидетелстват за нарушена съ-битийност и за някои съществени затруднения при взаимно огрaмотяване чрез овладяване умението за изслушване, за интериоризиране на чуждото като смислополагащ елемент в актуализиране на собственото" (Роуланд/Rowland 2007: 229).

117). These ideals and values that lack definition are especially dangerous because they threaten to appear in various shapes. The lack of definitions is also manifested in Pip's senses – sometimes he hears things that he has to see and sometimes he hears things he has to smell. Vision and smell seem to be canalized in one universal ear that translates them to Pip's consciousness and voices them out for him.

When the story about the convict, accompanied by his voice and his filing the iron of his chains, is in Pip's past, he still recalls the events, and they proceed to exercise influence over him. Pip is reminded of the conflict through the means of the place, the marshes, where all happened: "the place recalled the wretch, ragged and shivering, with his felon iron and badge" (Dickens 2008: 133). The scene of his childhood is also reiterated when Pip is travelling, so he is occupying a movable position between the city and the country while heading towards the country. The event in question is connected to the person who gives Pip some money because Pip helped Magwitch. He appears once again in Pip's life, and this mysterious person, who once stirred his drink with a file, is also a convict. This convict is a passenger in the same coach with which Pip and Herbert travel from London to Pip's childhood land – the land of the marshes. The geographical return brings a powerful return of Pip's childhood memories. The medium of this return is represented by the noise, the sayings, the breaths of the convict's presence: "I felt the convict's breathing, not only on the back of my head, but all along my spine" (Dickens 2008: 209). The convict's breath is felt by Pip as a very noisy and interrupting one: "He seemed to have more breathing business to do than other man, and to make more noise in doing it" (Dickens 2008: 209). During the journey, Pip is half-conscious of the surrounding objects in the darkness because he constantly dozes off. One of his thoughts during this condition is the possibility of returning the pounds that the convict has given him. When he awakens, the first words that he hears exchanged by the two convicts in his coach seem as an extension of Pip's consciousness. He hears a conversation in which the convict, who is not able to recognise Pip, relates to the other convict this particular event of Pip's childhood: "The very first words I heard them interchange as I became conscious were the words of my own thought, "Two One Pound notes" (Dickens 2008: 209). Thus, Pip's consciousness once again disseminates and feels alienated. In his critical essay "Repetition, Repression, and Return: *Great Expectations* and the Study of Plot", Peter Brooks comments on the importance of such repetitions for the development of the plot by saying: "Repetition as return becomes a reproduction and reenactment of infantile experience: not simply a recall of the primal moment,

but a reliving of its pain and terror, suggesting the *impossibility of escape from the originating scenarios of childhood*, the condemnation forever to replay them" (Brooks 1990: 134, emphasis added). Brooks's analysis is partly structuralist, partly psychoanalytical, but also partly phenomenological. The phenomenological tone crystallising in his statement "Plots have not only design, but intentionality as well" (Brooks 1990: 125). The sonorous returns once more evoke painful memories that are brought to the present and experienced once again, moving in circles, but still expanding, the experiential horizon of Pip's subjectivity.

When Pip is in London, things, as far as sounds are concerned, change drastically. Even though we expect to see a lot of the urban oppressive tones hovering about Pip's tones, we hear none of them. The city in *Great Expectations* is quite paradoxically silenced. There are mostly single sounds which echo in the emptiness. When Pip arrives in the city and Mr Wemmick shows him the young gentleman's future lodgings Pip expects something "to which the Blue Boar in our town was a mere public-house" (Dickens 2008: 158). Everything in the city is compared to the country. Barnard's Inn is compared to "a flat burying-ground" (Dickens 2008: 158), an image that summons memories of Pip's childhood graveyard visitations. Even though such a connection seems obvious even for Mr. Wemmick, Pip boldly negates it: "So imperfect was this realization of the first of my great expectations, that I looked in dismay at Mr. Wemmick. "Ah!" said he, mistaking me; "the retirement reminds you of the country. So, it does me" (Dickens 2008: 158). Pip probably negates it because it reminds him of the country but it is even worse – this is a country, or a prison stripped out of memory – the inscriptions he sees are not names that he could connect with personalities closely related to him, they say "To Let To Let To Let" (Dickens 2008: 158). The graves from Pip's marshes in the city get transformed into empty rooms/or empty graves that expect and *glare* at him (cf. Dickens 2008: 158). Death is also transformed, and in the city, it becomes suicide, "gradual suicide" (Dickens, 2008: 158). Here it is not the creatures of fog that speak to Pip, there are also some both silent and imaginatively voiced phantoms of smell: "Thus far my sense of sight; while dry rot and wet rot and all the *silent rots* that rot in neglected roof and cellar – rot of rat and mouse and bug and coaching stables near at hand besides – *addressed themselves* faintly to my *sense of smell*, and *moaned, "Try Bernard's Mixture*" (Dickens 2008: 158, emphasis added). The lack of definition of Pip's senses triggers such ingenious moments in the novel as quoting smells, or quoting what the smell said. The city is silenced in opposition to the country probably because there is no memory, there are no

stories, everything is new but void. The large city becomes one empty body of resonance, a large space emphasising the loneliness and the hollowness of the sounds reaching Pip's ears. For, these sounds are meaningless, the steps are steps of strangers:

> On a moderate computation, it was *many months*, that Sunday, *since I had left Joe and Biddy*. The *space interposed between myself and them*, partook of that expansion, and *our marshes* were any distance off. That I could have been at our old church in my old church-going clothes, on the very last Sunday that ever was, seemed a *combination of impossibilities, geographical and social, solar and lunar*. Yet in *the London streets*, so *crowded with people* and *so brilliantly lighted* in the dusk of evening, there were depressing hints of *reproaches for that I had put the poor old kitchen at home so far away*; and in the dead of night, *the footsteps of some incapable impostor of a porter* mooning about Barnard's Inn, under pretence of watching it, *fell hollow on my heart* (Dickens 2008: 169-170, emphasis added).

Pip measures his time against a very subjective axis – his departure from Joe and Biddy, his leaving the countryside. The distance between him Joe and Biddy cannot be overcome not only because he is no more in the country but also because he feels changed. Here pronouns also matter a great deal. He says that "our" marshes are very far away. He unites Biddy, Joe and himself to this particular location while in London he does not feel as his old self anymore. It seems as if his old Self has died without nothing growing on its place to replace it. Actually, the only thing that seems to be expanding within is the emptiness he experiences. Now, everything is lighted, there are no marshes but solid London streets. They are crowded with people not with fogs and cattle. However, they do not resonate Pip's consciousness and he is not able to imagine his thoughts resonating into them as he did with the cattle. He feels as a mere foreigner in both rural and urban spaces now. However, the empty body of resonance, London, sometimes offers a shelter for Pip's guilt, as noted by Petruş: "Although Pip feels guilt for how he treated Joe, he does not return to apologize and goes to London" (Petruş 2023: 123). This is another example of the city as a place without memories and as an illusion of a *tabula rasa*, a new beginning and new identity. As Rowland remarks "We must indeed lose our lives in order to, at least symbolically, find them again" (Rowland 2010: 253). That is probably why Dickens allows Pip to lose himself entirely and completely, allowing him to be another person – a gentleman, while preserving the image of "an innocent child lost in the city" (Douglas-Fairhurst 2010: 132) in the soundscapes that still resound in Pip's consciousness. Douglas-Fairhurst states the following opinion about Dickens's prose: "In its

resistance to cliché, its openness to change, its overwhelming desire to love and be loved, his fiction sets out to *keep the child in view and in hearing*" (Douglas-Fairhurst 2010: 134, emphasis added). Pip is lost and free to be another person, to forge his own story but he is not allowed to forget his acousmatic identity and to silence his childhood experiences.

Nevertheless, Pip still has one acousmatic refuge in his memories where sounds from his childhood still resound. While Pip is waiting for Estella's coach to arrive after his and Mr Wemmick's visit to the prison, Pip is deeply in thought about how one event from his childhood is alarmingly reiterated into his present and seems to overshadow his immediate future:

> Mr. Wemmick and I parted at the office in Little Britain, where suppliants for Mr. Jaggers's notice were lingering about as usual, and I returned to my watch in the street of the coach-office, with some three hours on hand. *I consumed the whole time in thinking how strange it was that I should be encompassed by all this taint of prison and crime; that, in my childhood out on our lonely marshes on a winter evening I should have first encountered it*; that, it should have reappeared on two occasions, starting out like a stain that was faded but not gone; that, it should in this new way pervade my fortune and advancement (Dickens 2008: 241, emphasis added).

The void of the city, however, offers not only a refuge and an illusory erasure of his guilt. His moving from the country into the city unlock a new path of his social imagination, nurturing the whim of marrying Estella: "In Pip's opinion, he has a better chance of wooing Miss Estelle [sic] because of his newly acquired wealth and social class. Therefore, aside from the physical space, Charles Dickens showcases the psychological space of thoughts and opinion, which is linked with societal and physical imagination" (Dupovac 2021: 45-46). The change of place is also connected with new expectations that are void just like the acousmatic presence and spatiality of London.

Beyond Silence

Another interesting aspect to be observed is when he loses all hope of marrying Estella because she is already married. We know that Miss Havisham's house was actually the first place which was more connected to the urban environment in Pip's early life before his setting off to London. So, after Estella's marriage, he goes to Miss Havisham's house in a very silent way: "I sought to get into the town *quietly by the unfrequented ways*, and to leave it in the same manner" (Dickens 2008: 361, emphasis added). When he arrives, he encounters another empty urban atmosphere:

> The best light of the day was gone when I passed along the *quiet echoing courts* behind the High-street. The nooks of ruin where the old monks had once had their refectories and gardens, and where the strong walls were now pressed into the service of humble sheds and stables, were almost *as silent as the old monks in their graves. The cathedral chimes had at once a sadder and a more remote sound to me*, as I hurried on avoiding observation, than they had ever had before; so, *the swell of the old organ was borne to my ears like funeral music; and the rooks, as they hovered about the grey tower* and swung in the bare high trees of the priory-garden, *seemed to call to me that the place was changed, and that Estella was gone out of it for ever* (Dickens 2008: 361, emphasis added).

This return of Pip's seems as if he returns to burry one of his most cherished great expectations – his love for Estella. He hears only echoes, he hears the silence of the dead, the music he hears is a funeral music, and the birds seem to speak to him, telling him of what he has lost. The voices of the birds and, mostly, of all animals in *Great Expectations* tend to satirise Pip's loss a great deal. So do the birds in *The Old Curiosity Shop* heard by Little Nell on a graveyard:

> It was a *very quiet place*, as such a place should be, *save for the cawing of the rooks* who had built their nests among the branches of some tall old trees, and were *calling to one another*, high up in the air. First, one sleek bird, hovering near his ragged house as it swung and dangled in the wind, uttered his *hoarse cry*, quite by chance as it would seem, and in a sober tone as though he were but talking to himself. Another answered, and he called again, but louder than before; then another spoke and then another; and each time the first, aggravated by contradiction, insisted on his case more strongly. Other voices, silent till now, struck in from boughs lower down and higher up and midway, and to the right and left, and from the tree-tops; and others, arriving hastily from the grey church turrets and old belfry window, joined the clamour which rose and fell, and swelled and dropped again, and still went on; and all this noisy contention amidst a skimming to and fro, and lighting on fresh branches, and frequent change of place, which *satirised the old restlessness of those who lay so still beneath the moss and turf below, and the strife in which they had worn away their lives*. […]
>
> Frequently raising her eyes to the trees whence these sounds came down, and feeling as though they made the place more quiet than perfect silence would have done, the child loitered from grave to grave […]. (Dickens 2001: 125-126, emphasis added).

Both for Little Nell and Pip, sounds do not offer cheerfulness and zing but rather the opposite – macabre overtones and death. They outline the silence

and also, they intensify it. Birds seem to consume sounds, expectations, stories and memories, and to leave empty and hollow bodies of space.

Conclusions and results

The research paper makes the acousmatic influence that Magwitch exercises over Pip its chief interest by discussing in detail the ways in which Pip's subjectivity has been influenced by sounds. It has been argued that all the characters possess specific soundscapes that reflect their subjectivities, but the said acousmatically influenced subjectivities are also modified by the place these sounds are associated with. The main results that the present investigation could lay claim to are that both the historical context of Dickens's novel and the remarks made by contemporary literary critics naturally facilitate and lead the analytical thought to more in-depth discussions on topics in which temporality, subjectivity, location and sounds are united and produce new meanings. The more concrete results of the interpretations are that Magwitch and the figure of the prisoner in the Dickensian novels *Great Expectations* and *Little Dorrit* are presented as caged and hungry birds accompanied by significant soundscapes of children's voices as voices that feed, satiate, and grant the survival of one's story. Another result that might be defined as important is the way in which Magwitch's voice influences Pip's temporality causing an identity split and a split in time – dividing Pip's character into both Pip the child, and Pip, the mysterious young man from the future. The division has a performative value because it includes threats, commands, and a promise for remembering the young man and expecting, or even, apprehending him.

We have also seen that many of the acousmatic influences in *Great Expectations* affect the child's consciousness of time and its development. The productive sounds seem to be connected to manual work and the country. The country lures the sinners to itself and fills their life with new stories and new meanings while stealing these stories and voices from someone else. The sounds of the city in *Great Expectations* are usually singular, silent, remote, or somehow seeming meaningful only on the backdrop of childhood memories of sounds. Senses in *Great Expectations* seem to lack boundaries and to flow into one another – seeing or smelling something is sometimes manifested through sonorous illusions. The imaginatively voiced speech of animals seems to point out at the (self)mockery that the imagination of characters such as Pip and Nell produces.

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