

MOMENTS IN THE LIFE OF LITERATURE

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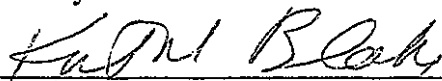
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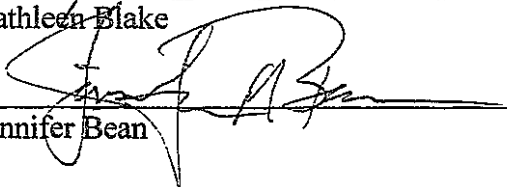
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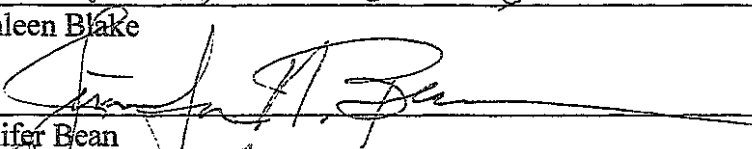


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Abstract

MOMENTS IN THE LIFE OF LITERATURE

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Who created *The Pickwick Papers*: Charles Dickens, Robert Seymour, or publishing pirates? What is *Great Expectations*: a shiny trade paperback, a film about an artist starring Ethan Hawke, or a *South Park* television episode? Who is Mr. Darcy: a reserved and polished gentleman, a sophisticated wit, or a sexy rebel? Who is Jane Austen: a prim and quiet spinster, a feminist, or a movie star? This project answers these questions with "all of the above," defining literary entities in terms of the variation and duration of their reproduction. It analyzes multiple printed, filmed, and electronic "editions" of famous works and figures—including *The Pickwick Papers*, *Great Expectations*, Mr. Darcy, and Jane Austen—in order to trace the process of reinvention they have undergone, and continue to undergo, in varying historical contexts and conditions of reception.

The term "edition" speaks to the nature of the relationship between the agent of transmission and the concept transmitted. Each edition represents a work or figure, but does not have an exclusive contract on that representation, allowing several editions to exist simultaneously. This understanding of the term "edition" comes from Textual Studies, where it is used to differentiate between a myriad of printed representations of a

work. This project expands its use to address any forum through which a work reaches an audience. It also coins the terms "editions of characters" and "editions of authors" to negotiate similar diversity in the lives of these figures.

Literature is not static, but living. That is the central concept that informs this project. Its chapters outline how literary works, characters, and authors that began their lives during the rise of industrialization and mass production in the nineteenth-century continue to thrive in later centuries, establishing a link between contemporary and historic trends in literary production and dissemination. In order to trace and interpret this complex history it brings together and builds from three academic fields—Nineteenth-Century Literary Studies, Textual Scholarship, and Film Adaptation Studies. Ultimately, this project offers a methodology for negotiating the many memorable moments that shape the lives of literary works and figures.

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Dedication

In loving memory of my grandmother,
Dorothy Lorraine Stark

CHAPTER ONE

MEMORABLE MOMENTS

Who created *The Pickwick Papers*: Charles Dickens, Robert Seymour, or publishing pirates? What is *Great Expectations*: a shiny trade paperback, a film about an artist starring Ethan Hawke, or a *South Park* television episode? Who is Mr. Darcy: a reserved and polished gentleman, a sophisticated wit, or a sexy rebel? Who is Jane Austen: a prim and quiet spinster, a feminist, or a movie star? Scholars of nineteenth-century British novels, for whom these literary examples are most familiar, may find these questions unusual on several counts. First, they juxtapose references from diverse points in time—presenting entities that originated during the nineteenth century alongside reproductions from the twentieth and twenty-first centuries. Second, their format suggests a dependency between literary works and figures and their agents of representation. The emphasis on the history of literary transmission comes through even more clearly in the answer to these questions: "all of the above." This response acknowledges the potential for equal standing between several exhibitory vehicles, regardless of their publication period or media. This project examines the existence of literary works and figures in several simultaneous forms, in order to understand how each of those forms exerts influence over the terms of cultural exchange. I define literary works and figures as expansive entities—accumulations of their diverse representations, or "editions."

The term "edition" captures perfectly the relationship between the agent of transmission and the concept transmitted. I borrow the term "edition" from Textual

Studies, building from a definition that appears in *An Introduction to Bibliographical and Textual Studies* (1985) by William Proctor Williams and Craig S. Abbot: "all the copies of a book that are printed from one setting of type, whether directly from the type or indirectly through plates made from it" (22). The element of this definition most useful to my project is its intrinsic awareness that readers encounter literary works through a myriad of printed materials, thus necessitating a means of differentiating between them. Each edition represents the work, but does not have an exclusive contract on that representation—several editions can exist simultaneously. Less useful to this project is the focus on type and the printed form. Although recent developments in this field have expanded the definition of "edition" to include materials presented in electronic forums, the emphasis has remained on the presentation of the text (i.e., the words and punctuation of the central narrative), a focus I examine in more detail later in this chapter.

I expand the use of the term "edition" to encompass any form through which a work reaches an audience. This definition is flexible enough to include print, film, televisual, digital, visual, and audio materials. Most of this study focuses on the first three types. However, my observations are applicable to other media. On the most basic level, an "edition of a work" is any book, film, play, television show, web site, audio recording, or other material that identifies itself as that work. For instance, sample editions of *Great Expectations* include radio recordings, pocket paperbacks, critical editions, study aids, television programs, and feature films. Each of these items promotes itself with the title *Great Expectations*—establishing a commonality that transcends their individualities.

Although a variety of editions identify themselves as representations of literary works, such as *Great Expectations*, the work does not exist in any one edition. Rather the work is, I argue, an amorphous entity best understood through the conceptualizations of individual readers/viewers/listeners. Editions provide access to that work. However, the multiplicity of these forums of encounter assures that different people will receive and understand a work in diverse ways. For instance, if one person experiences *Great Expectations* via an abridged edition in a high school textbook and an episode of *South Park*, he or she will understand, or conceptualize, that work differently than a person who knows it from the latest Norton Critical edition and the 1998 feature film. Individuals, based on their unique backgrounds and interests, tend to foreground certain editions, and even certain components within those editions. Throughout this project I describe editions that are central to a given individual's, or groups', understanding of a work as their "privileged edition(s)" of that work.

So far, I have focused my analysis of "editions of a work" around materials with the same title. However, the title alone is not sufficient to delineate a work's boundaries. Materials with separate titles can also function as editions of a work, depending on their conditions of reception. For example, for those readers/viewers with the background and inclination to see the 1999 film *Bridget Jones's Diary* as a representation of *Pride and Prejudice*, it functions as an edition of *Pride and Prejudice*, and for others the converse may be true—*Pride and Prejudice* may function as an edition of *Bridget Jones's Diary*.¹ Additionally, discussion of the connections between these materials in personal conversations, journal articles, books, magazines, talk shows, and/or electronic chat-rooms can all influence individual perceptions. For instance, books and articles on the

subject may influence their readers to interpret *Clueless* as an edition of *Emma*.²

Obviously, the emphasis placed on these intersections will vary from person to person.

References and allusions exercise significant influence over individual conceptualizations of a literary work. Not only can they connect materials with different titles together, as discussed above, but they can also emphasize various topics or ideas within a work. Attention to a particular theme may cause an individual to privilege editions that focus on that theme. Although a scholarly article by Edward Said, "Jane Austen and Empire" (1993), about references to slavery in *Mansfield Park* does not claim to be *Mansfield Park*, it does participate in the life of that work by influencing the interpretations of its readers, who may then privilege editions that foreground this theme.³ A passing comment or allusion contributes in a similar way. Each individual will have a different conceptualization based on the editions, references, and/or allusions through which they encounter a work. In outlining my theoretical approach, I have focused on literary works. However, as my initial questions indicate, my project extends beyond works to include characters and authors. Later in this chapter, and in the chapters that follow, I expand the theory outlined above to encompass what I term "editions of characters" and "editions of authors."

This project provides a literary history, focusing on numerous editions of literary works and figures from various points in time. Due to this focus I draw on fields that trace the history of a work—Textual Studies and Film Adaptation Studies. I build from their premises to reveal the multiplicity inherent at every stage of literary transmission. Studies of popular culture, often conducted under the rubric of Media Studies, tend to focus on current trends in a way that privileges newness and innovation.⁴ Rather than

focusing solely on new editions in new forums, highlighting the "revolutionary" nature of new technologies, or prophesying the demise of the book, my study establishes a link between contemporary and historic trends in literary transmission.⁵ In other words, my project investigates the contemporary moment in correlation with moments from the past. While the technological developments of the past few decades (personal copies of movies on video and DVD, the internet, cable televisions, et cetera) make changes in information relay readily apparent and the object of much attention, I believe this change is not revolutionary. Constant change in literary transmission has been the hallmark of the last two centuries. My project outlines how literary works, characters, and authors that start their lives during the nineteenth century continue to thrive in later centuries.

Working from this theoretical framework allows me to exhibit the multifarious transmission that has shaped the lives of these entities since the inception of mass media. Therefore, I focus my investigation on materials that originated in England during the nineteenth century. The industrial and cultural revolution experienced in Britain during this time period gave rise to patterns of literary dissemination that influence the Western world to this day. Technological advances in the printing industry, the expansion of international markets, the advent of railroads, and the rise of circulating libraries collaborated to enable the mass production and distribution of literature. The emergence of an expansive reading public at this time is directly proportional to the availability of literary works in a multitude of formats suited to readers of diverse income levels and educational backgrounds.⁶ This project examines some of the most famous works in the literary canon that emerged during this era: *The Pickwick Papers*, *Great Expectations*, *Pride and Prejudice*, and *Mansfield Park*. It also analyzes the meanings associated with

their authors, Charles Dickens and Jane Austen, as well as some of their prominent characters, Pip and Mr. Darcy. The fame of these entities goes hand in hand with their representation in several formats, making them exemplary candidates for a study of literary multiplicity.

Literature is not static, but living. Works, characters, and authors change over time, and have done so since their inception. My expansive definitions provide extensive possibilities for literary analysis. Analyzing these multifarious entities requires focusing on particular moments in their lives, which is why I title this chapter “Memorable Moments.” This emphasis directly informs the methodology of selection within this project. The case studies in the chapters that follow focus on particular topics, or themes, that surface repeatedly through the life of a work or figure. For instance, a portion of the third chapter focuses on portrayals of the ending of *Great Expectations*. Therefore, I selected editions for analysis that have interesting, innovative, and/or influential portrayals of the ending(s). Depending on the topic, different editions can rise to prominence. When trying to understand the emotions of Mr. Darcy, Colin Firth’s performances in the 1995 BBC miniseries and in *Bridget Jones’s Diary* demand attention (and receive that attention in Chapter Four). Each edition has the potential to influence a work and to be a significant force in its transmission history. However, before turning to these examples, it is necessary to sketch the scholarly debates in, respectively, Textual Theory and Film Adaptation Studies that inform this project, and through which I develop my understanding of literary multiplicity.

TEXTUAL STUDIES

The most comprehensive introduction to Textual Studies (and, indeed, one of the only books to market itself as a primer to this extensive field) is *Textual Scholarship: An Introduction* (1994), by David Greetham. His definition of "Textual Scholarship" emphasizes the process of creating and classifying editions, consisting of "all the activities associated with the discovery, description, transcription, editing, glossing, annotating, and commenting upon texts" (2). This definition encompasses the work of bibliographers, who create annotative or descriptive lists of existing editions of a work and the textual variations within those editions, as well as the work of editors, who edit, annotate, and gloss new editions.⁷ The only space left for literary critics is that of "commenting upon texts," although this arena is not their exclusive domain, since editors and bibliographers do engage in some forms of commentary (introductions, annotations, et cetera). Indeed, in the introductory pages of his *Introduction*, Greetham places textual scholars in direct opposition to literary critics, criticizing the latter group for talking about "texts" and "works" without understanding the history of these terms or the concepts expressed through them. According to Greetham the main element that separates "Textual Scholarship" from other fields is its "*historical* bias," since "textual scholars are deriving evidence from the previous history of the discipline and are placing their own work in the context of what is essentially a *narrative* argument (a story—a history—with discoverable events in their proper sequence)" (2, original emphasis). Thus, "Textual Scholarship" is the study of literary history. Scholars in this field trace a text throughout numerous editions in order to create a new edition, catalogue different printings of an edition, study early printing processes, or other similar enterprises.

This project intersects with this field in several important ways. I trace a history, presenting a "narrative" of literary transmission—which I construct through the analysis of a multitude of editions—from the nineteenth century to the present. Also, in carrying out this project, I examine the primary products of Textual Scholarship—critical editions—and interrogate their process of creation. More generally, I am interested in the unfolding material history of literary transmission, a focus I share with many textual scholars. I build from textual terms, such as "edition," to tell this story. However, this project is also distinct from Textual Studies in key ways. Although I do trace a literary history, I do not employ any of the bibliographical methods described by Greetham. Traditionally, the role of a bibliographer is to catalogue existing editions, providing practical commentary necessary to their identification, rather than interpretive commentary. In this respect I blend Textual Scholarship and Literary Criticism, making the two practices less mutually exclusive than Greetham describes. I offer a history of literary editions that includes interpretation and analysis of selected editions. It is through such discussion that I present my "historical narrative." Therefore, this study both connects with and diverges from traditional understandings of Textual Scholarship as presented in Greetham's *Introduction*.

To illuminate this final distinction I will provide a more detailed analysis of the tense intersection between Descriptive Bibliography and Literary Criticism. First, it is necessary to offer a definition: "Descriptive Bibliography seeks to describe accurately the object produced by the process [of publication] and all the variations caused by alterations in the process" (8, Williams and Abbot). In other words, if one edition has a comma within a particular sentence and another does not, the bibliographer seeks to

discover how it came to be there. In *The Bibliographic Way* (1959), Fredson Bowers, one of the founding fathers of Textual Studies, separates the role of the bibliographer from that of a critic. He stresses that the "facts" that the critics refer to (i.e., the words of a text) require the validation of the bibliographer. After bibliography has established the "facts" of the textual history, a critic is able to interpret those facts. The primary "facts" that bibliographers seek to establish are the classification of the variations in words and punctuation within editions as either belonging to literary authors, or as introduced through the corruption of transmission (a distinction discussed in greater detail later in this chapter). The important aspect of this point is that it sees a divide between creating a bibliography, which is then used to inform the editing of an edition, and interpreting the meaning of variations within that bibliography or edition. For Bowers, "impersonal judgment" minus all subjective interpretation is the bedrock of Textual Scholarship (20). While later scholars, including G. Thomas Tanselle and D.F. Mackenzie, express the impossibility of completely separating "impersonal judgment" from interpretation when cataloguing existing editions or creating new ones, the drive for this ideal separation still influences the field. At the 2003 gathering of the Society for Textual Scholarship, discussion of this topic erupted during one of the plenary sessions, where editors in the audience bemoaned the fact that literary critics do not take advantage of the resources in scholarly editions (i.e., the work of bibliographers and editors) when presenting their interpretations of literary works. This pattern leaves a void. Textual scholars create elaborate histories of transmission, which then are underutilized. The irony implicit here is that the scientific or empirical process that defines the field keeps those that best know the details of textual transmission from fully interpreting their meanings.

My project at once sketches and interprets a literary history. In doing so it not only draws on some of the work done by textual scholars, but also from a range of materials that do not typically enter into the analysis of practitioners within this field. Therefore, my project intersects with Textual Studies at several points without being constrained by its debates. Providing a brief history of the major movements within this field will make the points of intersection and separation clear.

The first moment of intersection involves my choice of terms. As I discussed earlier, I build from the term "edition" used in Textual Studies. However, before I go further it is important to point out that "edition" is not the dominant terminology of this field. As Greetham's introduction indicates, most practitioners use the term "text." In *Textualterity: Art, Theory, and Textual Criticism* (1995) Joseph Grigely wryly comments on multiple uses of the term "text" within Textual Studies: "One of the most used, abused, powerful, and consequently overdetermined words in our critical vocabulary is the word *text*" (89). Since there are almost as many specific definitions of this term as there are scholars in this field, I will offer a summary view of its general use. Although individuals differ on exactly what makes up a text, it usually involves the language of a work—most often, the order of words and punctuation marks within the central narrative. Sometimes it involves the impression those marks make in the minds of their readers. In most cases, it is verbal. For Paul Eggert, the "text" does not exist on the page, but rather is "raised" in the minds of the reader through the act of reading (2). He refers to the page read as a "document." Peter Shillingsburg also separates the "material text," found in the pages of a book, and the "reception text," as the "mental construct of the work derived by a reader from the Material Text in the act of reading" (60). My use of the term "edition"

corresponds with Eggert's notion of a document and Shillingsburg's notion of a "material text." An edition is the medium through which a reader/viewer/listener encounters a work (or character, or author). However, I use the term edition, rather than "text," because I am interested in the entirety of the contents—from cover to cover in printed editions, from opening credits to the final credits of screened film, from the cover image to the director's commentary on a DVD, and from the main heading to the links on a web site. Thus, I use the term "edition" both to move between media and to encompass a range of components within each representation.

The interpretive history I trace through my analysis of "editions" intersects most closely with Textual Studies in the work of some recent theorists, who argue against traditional practices, especially the focus on authorial intention as it informs eclectic editing. In the 1950s and 1960s W.W. Greg and Fredson Bowers created the process of eclectic editing, whereby editors employ a precise methodology in order to create editions that reflect the intentions of literary authors. In "The Rationale of Copy-Text" (1950-1), Greg examines the editorial necessity of differentiating between two types of textual variation: substantives and accidentals. Substantives are variations, or revisions, introduced by the author; accidentals are variations introduced by figures other than the author (21). Using Greg's methods, an editor can restore an author's intended text by eliminating accidental and including substantive variations. In "Textual Criticism" (1963), Bowers uses this distinction to outline the process an editor should follow to produce an edition of a literary work that matches the final intentions of its author. Greg and Bowers developed this approach in response to previous generations of editors making decisions based on their personal judgments, or preferred aesthetics (a practice

commonly referenced as “aesthetic editing”). Eclectic editing, so named for the melding of materials from several sources, remains the dominant method employed by Anglo-American editors to this day, although its stranglehold is beginning to break, as I will discuss shortly. When I refer to “traditional” Textual Scholarship I refer to the work of these early textual scholars.

The influence of eclectic editing is the result of instructional essays by Greg and Bowers, as well as endorsements by later editors. In *Principles of Textual Criticism* (1972), James Thorpe restates these ideas as a mantra for scholarly editors: “the ideal of textual criticism is to present the text the author intended” (50). Thorpe’s clear and direct articulation contrasts with the tangled history of textual transmission that an editor must unravel in order to achieve this goal. Thorpe believes that the ordinary history of reproduction represents a process of “progressive degeneration” (51). In other words, a text becomes more polluted the further removed it is from its author. Unless an editor correctly identifies and eliminates errors that subvert the author’s intended text, the text will “perish” (54). These statements position all editions of a work as corrupt, although some as less corrupt than others. Within this spectrum, editions over which the author had no control are more tainted than editions over which the author had some control, and editions generations removed from the author are the most degenerate. The corrective to this downward spiral of decay is a thoroughly researched scholarly, or critical, edition, which rigorously unearths authorial intention through a close analysis of all the historical materials over which an author was likely to exert influence, eliminating the accumulative errata of textual transmission. These so-called “definitive” editions do not

reproduce historic materials directly, but rather correspond (in theory) with the intended text of the author.

Thorpe does acknowledge the difficulty of fully realizing the ideal he presents. However, he believes that it is important to strive towards the ideal, even if the results are imperfect. G. Thomas Tanselle voices a similar opinion in *A Rationale of Textual Criticism* (1989): "For the goal we strive towards affects the decisions we make: whether or not we can actually recover the past, setting such a recovery as our goal makes all the difference" (36). "All the difference" is a vague standard by which to measure the results of any undertaking. However, the effects of striving towards this ideal extend beyond the restoration of the author's intended text. Setting this goal precludes other possibilities for editions and relies on a variety of assumptions. It imagines a unified identity for the author and the literary text. Additionally, it prioritizes the author's creation over the reader's response. Attempts to recover authorial intention emphasize the components of an edition over which an author had a substantial amount of influence and dismiss those over which an author had little or no influence. Moreover, this perspective marginalizes editions produced during an author's lifetime over whose creation he or she did not exert control. Finally, this point of view positions all editions created after the death of the author—other than those created by scholarly editors with the goal of restoring authorial intent—as unworthy, since the author had no possibility of influencing their creation. Ultimately, this approach provides a theoretically limited range of options for editing and understanding literary works and paints an incomplete picture of their multifaceted existence. Since these editorial methods, or similar methods based on authorial intent,

influence the majority of English-language editions produced today, they have substantial influence on the current reception of literary works.

Over the past few decades numerous theorists have challenged the ideal of authorial intent. This challenge has taken diverse forms. Some of the most significant contributions by revisionist theorists include definitions of non-unified authorship, a shift in focus from the author to the reader, observations about the limits of an author's influence over the presentation and format of editions of his or her works, and theories of texts that focus on their social use.

In his famous essay "What is an Author?" (1969), Michel Foucault complicates the concept of authorial unity by examining the multiple classificatory roles that the term "author" serves. According to Foucault, the conceptual notion of the author as a historical figure is just one of several functions that the term author can invoke; an author can also be a constant value level, a theoretical unity, or a consistent style (111). Foucault differentiates the author as a historical figure, or real individual, from the author as an organizational function. According to Foucault, the "author function" develops as a discursive entity in order to establish textual ownership. Conceptualizing the author as the owner of the text—and thus the one person authorized to introduce changes—becomes the basis through which editors and critics maintain a unified idea of the literary work. According to Foucault, this conceptual unity has less to do with the author as a historical figure (the historic author) and more to do with the theoretical notions of authorship, which editors (and other scholars) invoke in order to limit the range of variation in the text. Ultimately, the author as a classificatory function restricts the "free circulation, the free manipulation, the free composition, decomposition, and

recomposition of fiction" (119). In other words, an editor's invocation of the author as a classificatory function (and not as a historical individual) stops the "progressive degeneration" of the text. While Thorpe's ideal of Textual Criticism imagines a unified historical author, Foucault shows that this unity is a theoretical construction.

Whereas Foucault complicates the concept of authorial intent by redefining the term "author," Jack Stillinger redefines the historic author as a multiple entity. In *Multiple Authorship and the Myth of the Solitary Genius* (1991) Stillinger outlines several types of authorial collaboration. These include an author's collaboration with other authors (either through joint writing or influence), an author's collaboration with editors and publishers, and an author's collaboration with himself or herself. Stillinger uses this concept to further his understanding of Wordsworth's poetry. While all the types of collaboration Stillinger describes are useful for complicating conceptions of authorial intention within Textual Studies, he focuses on the idea of the author revising himself and describes several instances where the older Wordsworth revised the work of the younger Wordsworth, creating two separate versions of important poems. Stillinger believes scholars should study multiple versions of Wordsworth's poetry, rather than the version comprised of Wordsworth's final thoughts. According to Stillinger, recognizing multiple authors—younger Wordsworth and older Wordsworth—results in authorizing multiple texts. Stillinger is aware of the difficulty involved in critically embracing this multiplicity: "This plurality of texts has made a great many scholars and critics uncomfortable, suggesting that multiple authorship is undesirable even when all the authors have the same name" (77). The discomfort that Stillinger alludes to indicates the extent to which the concept of the multiple author challenges editorial conventions.

Some theorists focus on theories of readership and reception rather than authorship. During the period in which Greg and Bowers wrote their author-based theories of editing, Richard D. Altick developed his history of reading, *The English Common Reader* (1957). Altick describes the growth of the mass reading public in England during the nineteenth century. He presents the reading revolution in the following terms: "No longer were books and periodicals written chiefly for the comfortable few; more and more, as the century progressed, it was the ill-educated mass audience with pennies in its pocket that called the tune to which writers and editors danced" (5). As this statement demonstrates, Altick believes the reading public accrues more power than writers and editors. As a collective body, nineteenth-century readers exerted tremendous influence on the British literary market. Robert Darnton, in "First Steps Towards a History of Reading" (1986), also discusses the implications of understanding the reading practices of the past. According to Darnton, even if an editor manages to achieve Thorpe's ideal of Textual Criticism, that editor cannot fully "recover the past," since patterns of readership change over time. In *The Order of Books* (1994) Roger Chartier describes the history of reading as a "rebellious and vagabond" activity (viii), insofar as the reader finds meanings in texts that do not correspond with the author's intentions. He states: "all who can read do not read in the same fashion" (4). The multiple responses of multiple readers formulate a non-unified work. According to Chartier, literary works "have no stable, universal, fixed meaning" (ix). In other words, a literary work can change with every reading. In terms of my project, the same is true for editions. While they can, and do, facilitate certain readings, they cannot entirely control

the response of their readers. This variability does not, however, diminish the value of analyzing the interpretations promoted by the contents and formats of these editions.

Publishers, like readers, also influence literary production. Lee Erickson analyzes the impact of the publishing industry on the author's creative practices in *The Economy of Literary Form* (1996), describing in particular the effect of the industrialization of publishing during the early nineteenth century in England on patterns of literary production and reception. Erickson explains the pressure that supply and demand exerted on literature of various genres: "the literary forms needed to be viewed as patterns articulated by the intersection of readers' desires and authors' aspirations" (4). Unless writers were "economically insulated"—and thus could avoid the pressures of the economic marketplace—they had to write in a form that suited the demands of the market in order to achieve financial security. Guinevere Griest, in *Mudie's Circulating Library and the Victorian Novel* (1970), makes a similar argument about the impact of circulating libraries on the types of materials published during the Victorian era—in particular inspiring the rise and maintaining the dominance of the three-volume novel.

While debates over the author and his or her role in production tend to dominate Anglo-American Editorial theory, German editors focus instead on the documentary history of literary transmission. In "Structure and Genesis in Editing" (1995), Hans Zeller critiques the a-historic tendencies in Anglo-American (eclectic) editing. According to Zeller, an eclectic editor becomes an author of a new version of the text, since he or she "contaminates the variants of different versions" by including them in one edition. Zeller prioritizes the evidence of discreet documents (copies of various editions) over the intentions of the author. He suggests that editors should edit historical versions

of the text: "In principle, one must edit versions, and must edit every version *in extenso* or by recording its variants in relation to another completely edited version of the work" (107). For decades German editors have accomplished this task by presenting genetic editions. These editions reproduce at length all of the variations from early editions of the work. Once a reader masters the complex apparatus, it is possible to recreate the text of a variety of historical editions.⁸ However, the focus on the text obscures any of the other components of these documentary editions.

In "A Description of Descriptive Bibliography" (1992), G. Thomas Tanselle argues that bibliographers should record the format of a book: "the design of the book is worthy of study as a reflection of the taste of its time, as an indication of the stature of the author and genre represented in it, and as a clue to the nature of the audience that is expected for it (7). Tanselle views this process as "an approach to the reading and interpretation of the work" (8). My project builds from this understanding of bibliography, including the discussion of format in my analyses of books, as well as in my examination of materials from media not addressed in Tanselle's commentary. I also extend my analysis of the format of these editions beyond the "stature of the author and genre" and the "nature of the audience"—although those aspects are part of my study—to examine the interpretive framework, or thematic focus, of the edition, as evidenced by its graphic design and the focus of its contents (the subject of Chapter Three).⁹

Tanselle's argument follows the lead of Jerome McGann's influential book, *The Textual Condition* (1991), which argues, "meaning is transmitted through bibliographical as well as linguistic codes" (57).¹⁰ McGann defines "linguistic codes" as the text of the work—the primary domain of Textual scholars prior to this point. He defines

"bibliographic codes" as all of the stylistic elements of a book—headings, font style, cover design, et cetera. This discussion was controversial within the circles of Textual Scholarship because most authors (with William Blake being a noteworthy exception) do not control the bibliographic code: "the chief (but not sole) authority over the linguistic text is the author, whereas the chief (but not sole) authority over the bibliographic text normally falls to the publishing institution within which the author is working" (66-67). If, as McGann argues, the bibliographic elements are significant to meaning, what does this mean for an editor? How does one edit the bibliographic code? This is the focus of Paul Eggert's critique of McGann in "Document and Text: The 'Life' of the Literary Work and the Capacities of Editing" (1994).

It is at least partially in response to this question that several editors have turned to electronic editions. The formatting of these editions is also the subject of debate—mainly due to the presentational structures that are possible with existing "codes" (here, HTML, TEI, Java, et cetera). The attempt to create an editorial methodology for presenting texts on-line underlies Richard Finneran's book, *The Literary Text in the Digital Age* (1996). In his preface, Finneran offers the following prediction: "We live, in other words, in the twilight of the Age of the Printed Book" (ix). Since Finneran sees the growth of "digital technology" as a "revolution" (ix), editors need to learn how to present texts in this new media. I do not share Finneran's view that "digital technology" is a "revolution," but rather see the emergence of digital media as a continuation of a process of transformation that has been ongoing for the past two centuries. However, insofar as this shift to digital was indeed revolutionary for the field of Textual Scholarship, its practitioners offer guidelines for working in this new forum. In one of the essays within

Finneran's volume, "Principles for Electronic Archives, Scholarly Editions, and Tutorials," Peter Shillingsburg offers eight "General Principles for Electronic Scholarly Editions," among them: "usability," "transportability," and "printability" (30-35). These principles, especially the latter, indicate continuing ties to the printed form manifest in the guidelines for this new media. This embrace, or partial embrace, of digital media has opened up avenues for textual presentation that extend beyond eclectic editing—mainly in the presentation of multiple reading texts.¹¹

The most innovative element in McGann's 1991 book is that he makes room for valuing multiple editions of a work produced by a variety of methods: "no single editorial procedure—no single 'text' of a particular work—can be imagined or hypothesized as the 'correct' one, that there are many mansions in the house of editorial choices" (62). This metaphor deserves some attention due to its defiance of normal considerations of space. How can a "house" contain several "mansions"? This distortion implies the potential boundlessness of literary variety. My project extends this conception of a literary work and print and electronic materials to discuss film. It also enters several "mansions" in the "house" of the work that do not tend to capture the attention of textual scholars—piracies, illustrations, spin-offs, spoof books, study aids, and other similar materials—whose primary focus remains on historic editions, or contemporary editions produced with an academic audience in mind, despite theoretical approaches that could potentially open doors for including a wider range of materials. Additionally, it demonstrates how this same expansive variety marks the lives of literary characters and authors—subjects beyond the scope of Textual Scholarship's focus on literary works.

Interestingly, D.F. Mackenzie engaged the question of textual multiplicity five years prior to the publication of McGann's book. In *Bibliography and Sociology of Texts* (1986), he argues for the independence of each version of a work, since "any single version will have its own historical identity, not only for its author but for the particular market of readers who bought and read it, we cannot invoke the idea of one unified intention which the editor must serve" (28). Here Mackenzie invokes the historical identity of an edition as something that an editor should strive to recover, rather than the intentions of the author. He connects the identity of a "version," to use his term, with its readers. As Mackenzie demonstrates, the primary argument for dismantling the concept of a unified work is the realization of the multiplicity of audiences. While the above comment focuses on printed editions, Mackenzie also recognizes a variety of texts:

I define 'texts' to include verbal, visual, oral, and numerical data, in the forms of maps, prints, and music, of archives of recorded sound, of films, videos, and any other computer-stored information, everything in fact from epigraphy to the latest form of discography. There is no evading the challenge that these new forms have created. (5)

However, editors and scholars still evade the full brunt of this challenge. It took the repetition of some of its central claims by McGann before it began to impact the field to a significant degree. Mackenzie offers advice as to what should happen in response to this variety: "By abandoning the notion of degressive bibliography, and recording all subsequent versions, bibliography, simply by its own comprehensive logic, its indiscriminate inclusiveness, testifies to the fact that new readers of course make new texts, and that their new meanings are a function of their new forms" (20). My project

builds on the sentiment of this statement, tracing how "new meanings" are generated through "new forms." However, it is not a strict bibliography, per se, since it extends beyond "recording" variation to commenting upon and interpreting examples of that variation. In doing so, it answers the question as to what literary critics can do when faced with such a multitude of editions.

In providing this answer, I draw from the work of theorists who follow in the footsteps of Mackenzie and McGann. Joseph Grigley also defines a literary work in terms of this range of representation: "The work is a series, and the series is comprised not of acts of compliance, but acts of variance" (99). As his title indicates, most of Grigley's analysis is about "texts" (as referenced in my earlier discussion). However, he does include "editions" in his commentary: "An Edition, like a text, is merely a site of passage of a work of literature: a site in which instabilities are both made and made manifest" (118). My definition of an "edition of a work" closely intersects with this description. As my project title—"Moments in the Life of Literature"—implies, I see editions as "sites of passage," moments in the life of a work, as well as in the lives of characters, and authors. And emphatically, while I do focus on variations between editions, I see them as constructive, rather than as manifestations of "instability."

Another theorist who offers a definition of a work at times similar to my own is Peter Shillingsburg. In *Resisting Texts: Authority and Submissions in Constructions of Meaning* (1997), he states: "We can think of the work, then, as existing in more than one version and yet be one work" (68). One technique Shillingsburg employs to organize the multiple "versions" of a work is via their different functions: "The unity of functions relates to the purpose for which the work is designed.[...] Each new function constitutes

the potential for a new version" (90). To coordinate this quotation with my own theory, it is necessary to substitute the word "edition" for "work" in the second sentence ("the purpose for which the work is designed"). Shillingsburg suggests using function to differentiate versions of a work: "revisions undertaken to adapt the work to a new function should not, according to this unity, be confused with revisions undertaken to enhance the success of the same function served by the unrevised text" (90). There are three levels of impact in the application of this distinction. First, it facilitates the separation of editions into distinct groups based on function. Second, it allows a reader to isolate works serving the same function—without investigating those serving other functions, or examining the potential relationship between editions serving various functions. Third, it encourages qualitative comparison between works serving the same function, since to "enhance the success of the same function" implies making a judgment about editions. Therefore, while this division allows for substantial diversity among editions serving different functions, it reinstates hierarchical distinctions for those serving the same function—a move that preserves space for authorial intent, or similar criteria.

This process of judgment emerges in a more direct form in Shillingsburg's discussions of film adaptations. One of the few textual scholars to discuss such materials, Shillingsburg devotes a chapter of his book to *The French Lieutenant's Woman*, commenting: "for the written records of reception—the reviews and even the adaptations—are records of readerly performances of the work, not records of the work itself" (111). Shillingsburg equates a film adaptation with a scholarly article, as a performance (or rather, an account of a performance, since the inner-workings of the mind of the reader cannot appear on the page or film) of a "readerly" interpretation.

Therefore, a film adaptation, according to Shillingsburg, cannot be an edition of a work, but only an account of a reader's experience (in this case, the reader is the screenwriter or director) with that work. However, this separation of interpretation from representation of a work does not fully match his earlier statements about how an editor produces a new printed edition:

[B]ecause the author's essayed text is available to the editor only through material evidence for it, the editor can do no more than construct a new conceptualization of it (i.e., the editor does not in fact 'recover' the author's conceptual text). The resulting edition is then a forward construction rather than a 'backward' restoration" (72).

The words "forward construction" and "conceptualization" imply a certain degree of interpretation on the part of an editor. Joseph Grigley blurs these boundaries, using the term "adaptation" to describe new forms of texts: "It is therefore difficult to say where Shakespeare's text ends the Other's adaptation begins, because each new text is in a sense an adaptation" (99). However, Grigley does not comment on adaptations in other media directly; instead, he applies the term to the creation of a new "text." I build on Grigley's use of the word adaptation, and respond to Shillingsburg's understanding of adaptations, by presenting the creation of books and films, as well as materials in other media, as the construction of an "edition of a work," inspired by the personal interpretations of their creators.

The most recent theoretical discussion of multiple versions of a text appears in *The Fluid Text: A Theory of Revision and Editing for Book and Screen* (2002), by John

Bryant. Since Bryant's concept of textual fluidity intersects directly with my project, I quote his definition at length.

Literary works invariably exist in more than one version, either in early manuscript forms, subsequent print editions, or even adaptations in other media with or without the author's consent. The processes of authorial, editorial, and cultural revision that create these versions are inescapable elements of the literary phenomenon, and if we are to understand how writing and transmission of literary works operate in the process of making meaning, we need first to recognize this fact of fluidity and also devise critical approaches, and a critical vocabulary that will allow us to talk about the meaning of textual fluidity in writing and culture. (1-2)

At first glance, it may appear that Bryant covers the same ground as my project.

However, a closer consideration of his argument and his methodological premises reveals substantial differences in our critical perspectives and our critical undertakings.

First of all, it is important to note that the "screen" in his title represents a computer screen and not a screen in a movie theater. In this regard, Bryant continues the discussion about electronic texts that has permeated the discipline in recent years. This observation goes hand in hand with the fact that he is writing about "text" (i.e., the words and punctuation of the central narrative). The illustration on the front of his book makes this emphasis clear. The image consists of three textual representations, showing—from left to right—a handwritten manuscript, a page from a book, and the "screen" of hypertext. Even though there are many bibliographic variations of potential interest within these three images, Bryant prioritizes the "linguistic code" over the "bibliographic

code" (to borrow terms from McGann). He also critiques McGann, along with other "materialists," for not paying attention to the textual variation prior to publication (60). This critique indicates a significant movement within Bryant's study; although he indicates an interest in both the process of writing and the process of transmission through multiple forms of publication, the majority of this study focuses on the former component. This winnowing of focus can be perceived in the passage above. Although it starts with an expression of interest in multiple types of versions, the final line isolates "textual fluidity in writing and culture," and the majority of the discussion that follows focuses on the latter segment of this pairing.

Bryant's critique of readers' response to "editions" makes his emphasis on "text" extremely clear.

Most people assume that an edition of a literary work is any version of the work that is physically different in appearance to all other versions so as to call attention to itself in some way. Perhaps the book appears with a new introduction or a new binding, and these superficial changes may be seen as constituting an edition. But in fact they do not. (64)

Bryant counters with the traditional definition of an edition as a new typesetting, dismissing the "new introduction and new binding" as "superficial," since they do not involve the "text." However, these so-called "superficial" changes can have significant impacts on readers, especially if they result in a new focus within the edition on a particular character or topic (as I will demonstrate in more detail in later chapters). Bryant argues that the publishing industry "plays fast and loose" with the term edition, giving the "false impression" that a "new edition" is nothing more than a "new

introduction, pagination, and cover" (66). However, insofar as these changes impact the reader's perception of the work, they do, in fact, justify classifying the book as a new "edition." Changes in the "text," despite Bryant's focus on this area, are not the only changes that are worth analyzing—especially when one fully embraces literary variation, multiplicity, and "fluidity."

A similar point can be made about Bryant's claims for studying "adaptations." First, it is important to note that in his initial definition of "fluid texts" he remarks that his theory can embrace "*even* adaptations in other media" (1, emphasis added). The "even" within this sentence is significant, since it appears again in the few places within the book that mention these materials. In talking about the contributions of "editors" he includes "*even* adapters" among those who "lay hands upon the text to shape it in new ways" (6, emphasis added). By repeating the word "even," Bryant diminishes the importance of the contributions of adaptations and adapters, at the same time that he lists their participation in literary variation. Later in the volume, Bryant proffers a solitary paragraph to adaptations: "At some point, works of enduring popularity are likely to be transformed into a different format or genre. These acts of cultural revision are an extension of the creative processes initiated by the writer, but are generally performed without any authorial participation" (93). While this definition seems to embrace these types of "cultural revision," the phrasing of the line that follows, about "translations," calls this inclusion into question. According to Bryant, translation is "without doubt one of the most thorough of revisions and is necessarily an act of critical construction, and as such translation is undeniably a physical version of the work" (93). Since Bryant does not classify adaptation as acts of "critical construction" or "physical versions of the work" it

is difficult to concretely grasp where he places them within the "fluid text." However, his earlier statements qualifying "even" adaptations as components of textual fluidity, along with their notably limited treatment in one paragraph within the text of his book, suggests a second-class status. Later, in his summarization of the impacts of all forms of "cultural revision," he mentions that these acts of revision are "inherently critical acts designed to bring the original text more in line with either the expectations or the current needs of a culture" (110). Again, this statement seems to embrace adaptations and other forms of "cultural revision," until one carefully considers its language. The use of the term "original text" in this sentence seems out of line with the "fluidity" of his argument. What is the "original text" that is subject to "cultural revision"? This separation inherent in his rhetoric separates acts of "cultural revision" (with the exception of translation) from the actions of writers and editors.

This placement of value is consistent with the methodology that Bryant articulates elsewhere in his study. Part of his project involves making decisions regarding "which versions are worth discussing." He follows, "of course, what is historically worthy is always critically worthy" (79). The "history" he mentions here gestures back towards the author and the period of writing: "It is, of course, vital to the study of fluid texts that we be prepared to distinguish authorial from nonauthorial revision by a close analysis of intentions, but we are not required to only study authorial versions" (89). Although there is room within his study for "nonauthorial revision," most of the textual revisions that he notes are the contributions of editors. He describes the "eclectic critical edition" as being "at present the most sophisticated means of managing a fluid text" (42). Of course, the

suggestions he provides in his final chapter for the electronic editing of the fluid text supplant this primacy.

In his initial description of fluid texts, Bryant expresses the need to develop and "devise critical approaches" for dealing with fluidity. Bryant's book offers a compelling approach for analyzing the fluidity of the author's process of writing (prior to publication) and the fluidity of the presentation of textual variation in traditional historic print editions as well as more recent critical editions produced by textual scholars. However, although he leaves room for valuing the presentational elements of literary transmission along with adaptations in a variety of media, he does not focus on these elements within his study. He even, at times, downplays their value. Although Bryant does not find these aspects to be "worth discussing" (or at least not worth discussing much) I do—they are the focus of this project. I suggest that readers look to Bryant's book for a history of *textual* variation, especially prior to publication, and look to my project for a history of post-publication presentational and contextual variation both within and among various media. While Bryant offers an approach to editing variations in a "text," I offer an approach to interpreting a myriad of variations among editions of literary works, authors, and characters.

In tracing the history of Textual Studies, I have highlighted the points where my project intersects with this history—informing my use of terms and my attention to the material history of literary transmission—and where it diverges—in the interpretive aspect of the history I present, in the range of materials I examine, and in my exploration of literary characters and authors. In the next section I trace a similar history for another field: Film Adaptation Studies. In addition to linking this field to my project, I also

clarify the similarities and differences between Textual Studies and Film Adaptation Studies, since both present a history of literary transmission that connects past and present representations of literary works.

FILM ADAPTATION STUDIES

In 1944 Sergei Eisenstein paired film and literature in his famous essay, "Dickens, Griffith, and Film Today." In an effort to establish the cultural heritage of film as a medium, he paralleled the narrative technique in Charles Dickens's novels and the use of montage in D.W. Griffith's films. Based on this similarity, he professed, "It is always pleasing to recognize again and again that our cinema is not altogether without pedigree, without a past, without the traditions and rich cultural heritage of past epochs" (402). The repetitiveness of references to the past within this sentence reinforces Eisenstein's emphasis on the importance of history. Since 1944 Film Studies has come into its own as a field and no longer relies on literary associations to legitimize its enterprise. However, within the theoretical subset of Film Adaptation Studies, where scholars analyze films that are based on pre-existing materials, this comparative approach still thrives.

Film Adaptation scholars examine the relationship between a film and its source material in order to classify the shifts that occur when concepts migrate from one medium to another—for instance, from novel to film. The movement in this phrase is significant, since this type of directional indication is prolific within the titles of books about this form of adaptation: *Novels into Film*; *Novel to Film: An Introduction to Theory of Adaptation*; *Adaptations as Imitations: Films from Novels*; and *Adaptations: From Text to Screen, Screen to Text*.¹² This titular parallelism illuminates an emphasis on the act, or

action, of adaptation—an interest in process over result. These titles also reflect a shared respect for simple descriptive language, suggesting an interest in the classification of their objects of study. This focus on the processes of transformation and categorization echoes the emphasis on the processes of editorial construction and bibliographic classification within Textual Studies.

The titles also highlight the relationship between novels and film. While there are studies that explore other genres (mainly Shakespearean plays¹³), they are vastly overshadowed by the attention given to novels. Of the many books listed, only one, *Adaptations* (1999), by Deborah Cartmell and Imelda Whelehan, focuses on non-novel texts, a scholarly development that parallels the film industry's growing trend to adapt comic books, television shows, old movies, and other such materials.¹⁴ Although not an entirely new phenomenon, the increasingly visible plethora of these types of adaptations has generated an urgent demand for critical attention. Indeed, some of the most compelling recent research in Film Adaptation Studies, such as Cartmell and Whelehans' study, devotes considerable attention to these types of films.

As a result of this new critical focus, some of the most innovative work in Film Adaptation Studies does not consider adaptations of "classic" novels—the objects of my study. I have chosen to analyze these materials because of their long and complex histories, which, as the following chapters show, provide a rich base for reconfiguring the discourse surrounding film adaptations based on historic novels. I accomplish this by transplanting ideas from Textual Studies and, also, by incorporating some of the recent innovative ideas within Film Adaptation Studies, involving various forms of film

adaptations, to this more traditional object of study. Before examining my contributions to this field in more depth, it is necessary to detail its history in brief.

The dominant methodology within Film Adaptation Studies has long been "Fidelity Criticism," a process of measuring and judging a film against a novel in order to determine the degree of "faithfulness" of the film. It is a term and a technique with a mixed reputation among adaptation scholars. Almost all decry its limitations while, at the same time, employing its methods. The reason that many scholars have difficulty letting go of fidelity criticism is that their official enterprise involves understanding the relationship between a current representation and the past history of a work, and this form of comparison offers a means of pursuing this goal. As my analysis will demonstrate, while connecting the present and the past is a necessary component of this field, using fidelity criticism promotes judgments based on problematic premises.

An early use of this approach occurs in George Bluestone's 1957 book *Novels into Film*. Bluestone, one of the founding fathers of Adaptation Studies, comments on fidelity: "The filmmakers still talk about 'faithful' and 'unfaithful' adaptations without ever realizing that they are really talking about successful and unsuccessful films" (114). At first glance this statement appears to imply that "successful" films are "faithful" films. However, it also implies that filmmakers and critics view successful films as faithful and unsuccessful films as unfaithful. This latter perspective helps explain Bluestone's later statements about the success and faithfulness of the 1940 film adaptation of *Pride and Prejudice*. He describes the differences between the film and its source by saying, "They have a rightness which seems wholly appropriate to Jane Austen's intentions" (139). By invoking authorial intention to explain variations between the film and its source novel,

he suggests that if Austen had made the film she would have made the same decisions. Ultimately, Bluestone promotes a means for evaluating adaptations that parallels the personal preferences and aesthetic editorial methods that Greg and Bowers labored to overcome within Textual Studies. For Bluestone, evaluating a film involves an imagined personal relationship with a dead author.

However, his invocation of an authorial stamp of approval is at odds with statements elsewhere in his book that films need to stand on their own: "It is fruitless to say that film A is better or worse than novel B as it is to pronounce Wright's Johnson Wax Building better or worse than Tchaikowsky's *Swan Lake*. In the last analysis each is autonomous, and each is characterized by unique and specific properties" (6). He also states, "In short, the filmed novel, in spite of certain resemblances, will inevitably become a different artistic entity from the novel on which it is based" (64). Coordinating these statements with his remarks on Austen suggests that Bluestone advocates a type of presentational equivalence, whereby a film and a novel, though different, express the intentions of the novel's author—according to how he or she would have presented those intentions in both media. Of course, how Jane Austen would have filmed *Pride and Prejudice* is impossible to know. Thus, by invoking her approval, Bluestone is having it both ways—expressing that films and novels are different "artistic entities," but that Jane Austen would have approved of both.¹⁵

While Bluestone advocates a gut level judgment for variations between novels and films, later theorists produce systems for cataloging their differences. Michael Klein, in *The English Novel and the Movies* (1981), argues that three different approaches to adaptations exist. The first approach is when films "attempt to give the impression of

being faithful" to a source novel (9). Perhaps inspired by Bluestone, Klein includes the 1940 *Pride and Prejudice* within this category. A second approach is to "retain the core of the structure of the narrative while significantly reinterpreting or, in some cases, deconstructing the source text" (10). The third form of adaptation is to use the source as "raw material" from which to fashion an "original" work. In his book *Concepts in Film Theory* (1984), Dudley Andrew also examines three types of relationships that exist between films and novels. "Borrowing" is when the film references the source document or makes allusions to it, generally in order to elevate the film and borrow some of the novel's cultural prestige. "Intersecting" is when the "film is the novel as seen by cinema" (99). Films that intersect with the novel show the filmmaker's "fear or refusal to adapt" (99). Obviously, a choice made in "fear" is not a path that Andrew recommends. Between these two extremes is the third type of relationship, "fidelity of adaptation." According to Andrew, a film achieves fidelity when its cinematic techniques are stylistically equivalent to the literary techniques of the novel, taking into account the demands of each medium. Thus, a faithful adaptation is one of equivalence, rather than sameness. In *Adaptations as Imitations: Films from Novels* (1997), James Griffith argues that critics should view adaptations as imitations, rather than copies, of the novels on which they are based. He defines an imitation as an attempt "to capture some qualities of the object without perversely trying to capture them all." According to Griffith, fidelity refers to the "kinds of choices made, not the number of choices that match the author's" (41). Although he wishes to place films on par with novels (and at times above them), "imitation" is not a term that implies this type of equivalence. Despite these theorists' terminological differences and attempts to imagine other forms of relationship between

materials, the "faithful adaptation" is the classification that links all of their respective projects and, hence, dominates discussion within the field.

In *Novel to Film* (1996) Brian McFarlane also discusses the issue of fidelity. He sees a film adaptation as the interpretation of a novel. He believes differences between the reading of the novel by the filmmaker (i.e., the film) and readings of the novel by members of the film's audience inspire much of the critical debate over faithfulness of adaptation (9).¹⁶ This perspective correlates with Peter Shillingsburg's reading of *The French Lieutenant's Woman*, described in the previous section. There, Shillingsburg claimed that a film adaptation was a record of a "readerly performance," rather than a record of a literary work. However, neither Shillingsburg nor McFarlane identifies the extent to which the filmmaker's reading extends beyond that of other readers; a filmmaker not only reads a novel and generates a personal reading, or interpretation, of that novel, but he or she also makes that interpretation available to others for future readings. Therefore, the film is not only a reading; it is also an edition that can be viewed. Before continuing it is necessary to establish why I define a film as an "edition" of a work and not a reference, or commentary, about that work akin to a scholarly article or an on-line discussion. I view the interpretative actions of the filmmaker in creating the film as equivalent to the interpretative actions of an editor in creating an edition. Both choose to highlight various aspects of the work in their creations. Both also present a version of the work that can be consumed by readers/viewers on its own (even though it may reference other editions and/or other materials during its creation and in its presentation). You can watch a film of *Pride and Prejudice* or *Great Expectations* without the need of an accompanying book. Also, returning to an early point of this

introduction, both films and books call themselves *Great Expectations* or *Pride and Prejudice*, while articles in journals do not. Individuals exposed to a variety of editions of a work, however, will have a different understanding of a work than those exposed to one edition. Moreover, some editions will influence individual readers/viewers more than others. It is possible that an individual will know a work like *Pride and Prejudice* only through a film, and, therefore will privilege that edition. It is also possible that viewers who have experienced *Pride and Prejudice* in a variety of print and film forms will privilege a particular film edition of that work.

McFarlane is a reader who has familiarity with a wide variety of editions of the literary works he studies. He devotes much of his study to providing a method of comparing films and novels in order to understand the exact level and nature of changes that occur via the shift in media. The title of his book indicates the progression of his study, as well as his personal bias: he begins with a novel and then compares a film to that novel. In doing so, he differentiates between elements that can be directly transferred to another media and elements that need to be adapted. According to McFarlane, narrative events can be transferred directly, but enunciation—tone, style, et cetera—must be adapted. In order to demonstrate the similarities and differences between these editions McFarlane compares the existence and placement of narrative events. He believes that the "cardinal functions" of the narrative are the crucial ingredients for a "faithful" adaptation.

[W]hen a major cardinal function is deleted or altered in the film version of a novel (e.g. to provide a happy rather than a sombre ending), this is apt to occasion critical outrage and popular

disaffection. The film-maker bent on 'faithful' adaptation must, as a basis for such an enterprise, seek to preserve the major cardinal functions. (14)

There are three points of interest within this statement. First, he connects narrative elements and "faithfulness." Second, he suggests that faithfulness directly impacts "popular" response to a film, which recalls Bluestone's linkage of "success" and "faithfulness." Third, he mentions that "faithfulness" is just one path that a filmmaker might choose. Unfortunately, McFarlane makes limited gestures towards this third point.

While McFarlane's analysis provides a useful format for comparing editions from different media, it is important to recognize its limitations. By using printed editions as the origin of comparison McFarlane places them in a position of privilege. Additionally, narrative events are only one aspect of any edition of a work. Moreover, McFarlane's decisions as to which narrative events are "significant" are debatable. A focus on narrative events cannot explain all books or all films adequately, since some films may focus as much, or more, attention on the look and feel ("enunciation") of the film. Furthermore, his quantitative, rather than qualitative (or contextual), comparison tends to focus on technological, media-based, reasons for changes, rather than cultural or interpretive reasons. Ultimately, this combination of foci moves towards judgments of fidelity, despite claims to the contrary: "The aim of the present study is to use such concepts and methods as permit the most objective and systemic appraisal of what has happened in the process of transposition from one text to another" (23). In attempting a "systemic appraisal," McFarlane adopts a role oddly similar to a bibliographer within Textual Studies—he forms lengthy lists of narrative variation. Additionally, his

foregrounding of some components of films and novels over others establishes a hierarchy of comparison. Combining his earlier comments about the importance of "cardinal functions" of narration with his methodology of comparison makes it possible to identify and/or construct a "faithful" adaptation: one that includes the key narrative events of the source material and establishes an equivalent mode of enunciating all of the other elements. McFarlane never directly states this as a goal—claiming instead that he means to understand what happens during the shift in medium—but the privileged status granted to certain elements within his strategy gestures towards this outcome. While McFarlane does acknowledge that a "faithful adaptation" is just one example of the possible "*kind[s]* of adaptation the film aims to be" (22), he relentlessly prioritizes this "kind of adaptation."

The classificatory approach of fidelity criticism echoes, at times, the process of eclectic editing in Textual Theory. As discussed earlier, eclectic editing strives to recover the "ideal" edition imagined by an author—a goal Thorpe summarizes as the presentation of "the text which the author intended." This pursuit, according to Thorpe, is necessary in order to reverse the "progressive degeneration" inherent in literary transmission. So, should adaptation scholars imagine this same goal for the films they study? In effect, this is what fidelity criticism does. However, the idea that transmission involves corruption is particularly damning to film adaptations, since they are separated both by time and media from the origination of their source materials.

The solution to this problem is for Adaptation Studies to move away from authorial intention while maintaining a dialogue between a film adaptation and the literary history that informs its creation. Having traced the unwitting parallels in the

discussion of authorial intention within Film Adaptation Studies and Textual Studies, I will now explore how the shift away from authorial intention within Textual Scholarship can benefit film adaptation scholars. Theories of reception, analysis of the documentary record of transmission, and explorations into the social use of literary works offer a new framework for understanding their history of film adaptations. Placing emphasis on readers promotes interest in the materials they read. It also acknowledges and supports the multiplicity inherent in literary transmission. Applying movements towards literary variation within Textual Studies not only allows for the identification of film adaptations as editions of a work, but it also helps overcome a key shortcoming within Film Adaptation Studies—the tendency to compare a film to a single, "original," source. Imagining a literary work as singular necessitates positioning a film adaptation as a threat to a unified original. However, taking into account the complex history of literary transmission reveals that a film adaptation does not adapt a singular work, but rather a work that has existed, and continues to exist, in multiple editions before it appears on screen (and, potentially, in multiple film versions). Therefore, a film adaptation does not represent the introduction of variation into a stable original, but rather the continuation of variation.

Earlier in this section, I focused on the bi-directional subtitle ("From Text to Screen, Screen to Text") of Cartmell and Whelehans' book on *Adaptations* as a counter to the unilateral movement of the other titles within the field. Cartmell and Whelehan acknowledge that just as a film edition draws from print editions that preceded its creation, so does print follow film. After all, the result of any prominent adaptation is the appearance on store shelves of books that are "now a major motion picture." However,

since they do not focus on adaptations of canonical novels, they offer little to undermine the perception of a unified "original" text adapted to the screen: "[W]e move from a consideration of 'literary' adaptations (where the text is so well known that a potential cinema audience would have an idea of an 'authentic' version regardless of whether they'd ever actually read it) to a focus on adaptations more broadly" (3-4). Their exploration extends to film adaptations of popular literature, comic books, television shows, and earlier films. Despite this shift in focus, they do also share a few observations about film adaptations of novels: "Rather than a tendency to see the film/TV adaptation of a literary text as necessarily lacking some of the force and substance of its original, it might be more fruitful to regard this and subsequent adaptations of a novel in terms of excess rather than lack" (16).

Cartmell and Whelehans' presentation of adaptations as "excess" is radical in that it does not gesture towards "equivalence" while reinscribing a sense of "lack," as does the work of many of the other theorists discussed, but rather suggests that films may offer more than their printed counterparts. This "excess" primarily consists of their overpowering visual spectacle. My view that some viewers will privilege film editions over print editions corresponds with the move to value films for their "excess." This statement resonates with their expressed desire to move away from "literary adaptations," because these works are so well known that viewers already "have an idea of an 'authentic' version." This statement implies that it is more difficult to adapt a "literary" work precisely because of the lengthy history to which I allude. In other words, returning to the framework of my study, viewers are likely to have been exposed to multiple editions of or references of a work prior to encountering a film adaptation, giving that

adaptation additional competition. The phrase "whether they'd ever have actually read it" is interesting on several counts. First, it implies that a viewer's concept of an "authentic" representation may arise from references and non-book editions—a statement wholly in keeping with my own project. Second, by moving away from "literary adaptations" as the focus of their study, the authors suggest that this range of competing versions results in an over-determination that makes them less interesting as objects of study. This latter point is where I differ. I find "literary adaptations" to be compelling objects of study precisely because of this multitude of expectations. Finally, while I find the bi-directional focus of Cartmell and Whelehans' study compelling, their project does not complicate the life of a literary work prior to a film adaptation to the same extent as its life after film.

James Naremore also provides a glimpse into the life of a work after its film debut in his concisely titled book, *Film Adaptation* (2000):

We live in a media-saturated environment dense with references and filled with borrowings from movies, books, and every other form of representation. Books can become movies, but movies themselves can also become novels, published screenplays, Broadway musicals, television shows, remakes and so on. (19)¹⁷

Despite this range of options, Naremore feels that adaptation studies cannot move past its ties between literature departments, which results in their "low status" classification: "all of the 'imitative' types of film are in danger of being assigned a low status, or even of eliciting critical opprobrium, because they are copies of 'culturally treasured' originals" (13).¹⁸ In response to the perception that literature departments downplay adaptations,

Ginette Vincendeau introduces the book *Film/Literature/Heritage* (2001), by declaring that its respective contributors do not have a background in literature: "The writers of this book, by contrast, mostly come from film journalism and film studies, or write for the screen, and most draw comparisons with the view of enriching their appraisal of the film, not the opposite" (xii). So the question remains, can scholars based in university literature departments, such as myself, who study "literary adaptations," showcase those works in a manner that treats them with the respect and approbation they deserve? While Naremore's proposed solution is to place adaptations at the "center of contemporary media studies" (15), I believe the focus should be more historical and interdisciplinary. Placing film editions in dialogue with other editions from the many moments of a literary work's life—from the time of its origination to the present—reveals that, since the rise of mass culture, multiplicity of form has been an integral part of literary dissemination.

By putting Film Adaptation Studies in dialogue with Textual Studies I offer a means of moving past fidelity criticism, through complicating understandings of the "original" source for a film. By classifying film adaptations as "Editions" of a literary work I connect them with an unfolding history—parts of the many moments of literary transmission. The next section introduces the case studies that appear in the chapters that follow. In so doing, it extends beyond the discussion of literary works—the dominant figures in both Textual Studies and Film Adaptation Studies—to an examination of what I term "editions" of literary characters and authors. Thus, I further extend the scope of this theoretical discussion.

MOMENT BY MOMENT

As I have shown, both Textual Studies and Film Adaptation Studies at times gesture towards an embrace of literary multiplicity. However, traditional patterns within these fields often stall this movement. Within Textual Studies some of the more prolific patterns are a tendency to focus on verbal elements of the central narrative, as well as the division between interpretation and impersonal classification. Adaptation Studies continuously struggles with its focus on printed editions as the starting point for comparison, as well as references to a unified "original" source. My project moves beyond all of these patterns to develop a theory of literary multiplicity that crosses divisions of time and media.

In tracing this literary history, I offer a theory of "progressive *generation*" that counters Thorpe's "progressive degeneration." Thorpe's concept imagines that a work grows more and more corrupt over time, due to its distance from its authorial point of origin. In contrast, I view the multiple variations as means of reinvigorating a work, character, or author over time. My decision to use the term "edition" as the basic classificatory unit of my analysis emphasizes the priority I place on the reader/viewer/listener's encounter with a work. Categorizing this encounter as generative entails the recognition that continuous transmission, in all its multiplicity, sustains literary works and figures. Based on the expansive multiplicity of literary transmission, literary analysis becomes an exploration of the memorable moments in the life of a literary entity. These are moments of encounter between an individual and an edition of or reference to a work or figure.

Before outlining the chapters that follow, I will further introduce two elements of my study that have not been fully explored in my analysis of Textual Theory and Film Adaptation Studies: characters and authors. The reason these entities do not dominate the earlier discussion is that they are not the focus of literary history within these fields. However, recognizing the multiplicity inherent in literary works segues quite naturally into recognizing the multiplicity inherent in literary figures. As the disciplinary history in the previous sections illustrates, accepting literary variation requires abandoning quests for unified authorial intentions. Essentially, this equates to accepting disunity within an "author." This lack of unity results in diverse manifestations of authorial personas—what I term "editions of an author." A similar pattern emerges with literary characters. Not only do they take on diverse characteristics within the literary works that gave them birth, but they also exist outside of "editions" of those works. This migration of literary characters illumines the permeable boundaries of a multifarious work, demonstrating the capacity for generative representations in a variety of forums.

To trace the lives of these entities, I examine the "editions of characters" depicted in illustrations, on web sites, in sequels and spin-offs, and other similar sources, as well as the "editions of authors" portrayed in biographies, histories, introductions and prefaces, within editions of literary works, and in other similar materials. These literary figures, like literary works, vary from one edition to another, as they are constantly repackaged in new forms. This reconfiguration is a part of their unfolding lives, directly contributing to their continuing longevity.

In the chapters that follow, I place a range of editions in dialogue—outlining key moments in the lives of literary works, authors, and characters. In order to make

selections from such a wide range of possible editions, I focus my analysis on some of the moments that I find the most memorable, asking questions about interactions among them that inform the direction of this study. Whereas the questions I ask at the beginning of this introduction gesture towards a wide variety of possibilities, the questions that shape the case studies provide a means of selecting editions within this multiplicity of representations. The chapters that follow provide answers to the following conundrums arising from ongoing literary transmission, via an examination of numerous editions of literary works, characters, and authors: What role did publishing pirates play in the establishment of Dickens's popularity? What does *South Park* reveal about *Great Expectations*? Who is Mr. Darcy after Colin Firth's revealing performance? How did Jane Austen become a movie star? Answering these questions demonstrates the generative capacity of literary exchange.

I organize the case studies that follow by both chronology and subject matter. Chapter Two, "*Pickwick's Pirates*," examines the life of a literary work, *The Pickwick Papers*, during the nineteenth-century, demonstrating the multiplicity of literary transmission during this historic era. My analysis reveals that even the earliest editions of this work were the result of a complex network of collaboration—a history that demonstrates the impossibility, and undesirability, of isolating authorial intent by scrutinizing editions published during the particular writer's life—in the case of Charles Dickens. The subsequent three chapters discuss editions of works, characters, and authors, respectively, and focus primarily on editions produced in the twentieth and twenty-first centuries. Chapter Three, "What to Expect from *Great Expectations*," focuses on the life of this literary work in both print and film editions. Its discussion

centers on one edition, a television episode of *South Park*, and uses the numerous references to other editions of *Great Expectations* within that episode to illuminate the unfolding transmission history of this work. Chapter Four, "Dueling Darcys," traces the life of Mr. Darcy as he exists within diverse editions of *Pride and Prejudice* and as he circulates outside the boundaries of that work. This analysis not only reveals the numerous representational shifts within these editions, but also uses those variations to uncover the various conceptions of masculinity and the romantic hero presented in different editions. The final chapter, "How Jane Austen Became a Movie Star," defines an author as an entity subject to editorial revision and reinterpretation. It traces how several biographies of Jane Austen present distinct editions of her literary persona, before fixing on the recent film edition of *Mansfield Park* in which Austen becomes the heroine. This edition of Austen illuminates how the focus on authors and authorship in several recent film adaptations goes hand in hand with the inclusion of feminist ideology. My discussion in these chapters reveals the rich possibilities for the analysis of the many memorable moments in the lives of literary works and figures.

NOTES ON CHAPTER ONE

¹ *Bridget Jones's Diary* exists in several different editions: film, paperback book, hardcover book, and newspaper column. Therefore, I do not follow my reference to this work with the date of its initial publication. Since my focus in this project is on the ongoing lives of literary works, it is not appropriate to include identifying dates after these titles. When a publication date is important to my observations, or when I refer to a particular edition, I do include dates within the body of my prose. I give dates in the traditional fashion (parentheses after the title) for the scholarly articles and books referenced in this project.

² Some of the more prominent articles include Suzanne Ferriss's article, "Emma Becomes *Clueless*" in *Jane Austen in Hollywood* (1998) and Sue Parrill's section on *Emma* in *Jane Austen on Film and Television* (2002).

³ This article appears in Said's book *Culture and Imperialism* (1993). I discuss this topic in greater detail in Chapter Five.

⁴ In *Mediations: Text and Discourse in Media Studies* (1996), Andrew Tolson discusses the significance of Media Studies for a late twentieth-century audience: "everyone, in modern society, is obliged to respond, in one way or another, to what mass media are doing. To this extent everyone's social and cultural experience today is 'mediated.'" (4). The use of "today" in the second sentence reinforces that the "modernity" introduced in the first sentence is of a very recent nature. Additionally, the collection of essays in *Media Studies: A Reader* (2000) provides a brief history of Media Studies (1940-present), but most of its articles focus on relatively recent developments. Sample articles include: "The Search for Tomorrow in Today's Soap Opera," by Tania Modleski, "On the *Matrix*: Cyberfeminist Simulations," by Saide Plant; and "Reality TV as Social Perversion," by Bill Nichols. The contemporary focus of Media Studies has not gone unnoticed within the field. In fact, the recent publication, *Media History: Theories, Methods, and Analysis* (2002), identifies "historical scholarship" as "the neglected child of media studies"(7). In response, Niels Brügger and Søren Kolstrup provide a history of Danish media that extends back to newspapers printed in 1873.

⁵ As noted above, most practitioners of Media Studies focus on contemporary examples. Additionally, comments on the "revolutionary" nature of new technologies, along with prophecies about the demise of the book, appear in the work of textual scholars working with electronic editions. More information about their scholarship appears later in this chapter.

⁶ The works of Erickson, Griest, and Altick introduced later in this chapter provide a detailed discussion of these developments.

⁷ Williams and Abbot identify several types of bibliography. "Analytical Bibliography" involves analyzing texts for evidence of the publication process that created them (6). "Historical Bibliography" involves the history of the book (7). A "Reference Bibliography" is a list of books, focusing more on "books as physical objects than on the works contained in them" (8). "Descriptive Bibliography" presents a "chronological description of the physical embodiments of texts" (8). The latter is the most important form for this project, since it receives the most attention within Textual Scholarship. My project can most appropriately be described as an "interpretive bibliography" (my own term), since it does not involve a complete chronological description, but instead isolates editions based on their interpretive significance. Like "Descriptive Bibliography" it is interested in the "physical embodiments of texts," although its interest extends beyond the verbal elements of a work.

⁸ In genetic editions, variations are printed one after another, marked with codes that indicate different historic editions. If a reader jumps from one section to another, reading only those entries within each

section marked with a particular codes, it is possible for that reader to read the entire text of a particular edition.

⁹ In his 1989 book, referenced earlier, Tanselle called upon editors to strive towards a complete representation of the intentions of the author. Here, he asks bibliographers to record the appearance of an edition as well as its textual contents. These differing goals may represent a change in approach for Tanselle, or they may simply involve assigning different goals for different portions of Textual Scholarship: when editing one should look to authorial intentions, when recording a history of texts one should describe documents as thoroughly as possible.

¹⁰ In Speed Hill's keynote speech at the 2003 conference of the Society for Textual Scholarship, he provided an overview of the history of the society. In that speech he listed McGann's critical work as the catalyst for widespread change within the discipline, particularly the movement towards electronic editions. This mention of McGann (who was in the audience at the time) was not a laudatory gesture, since Hill's speech expressed skepticism over the eventual outcome of new directions in Textual Scholarship.

¹¹ Additional contributions to this area of inquiry include *Scholarly Editing in the Computer Age: Theory and Practice* (1996), by Peter Shillingsburg; *Reimagining Textuality: Radiant Textuality: Literature and the World Wide Web* (2001), by Jerome McGann; and *Textual Studies in the Late Age of Print* (2002), by Elizabeth Bergmann Loizeaux and Neil Fraistat.

¹² I will introduce these books in greater detail within the pages of this section.

¹³ Some recent books about film adaptations of Shakespearian plays include *Shakespeare, Film, and Fin de Siècle*, by Miark T. Burnett and Ramona Wray (2000) and *Orson Welles, Shakespeare, and Popular Culture* by Michael Andregg (1999). Shakespearean film adaptations are popular subjects for scholarly work for the same reasons as film adaptations of historic literature—scholars in this area are often located in university English departments.

¹⁴ There are several possible reasons for the novel's dominance. First, Eisenstein's famous comparison between Dickens and Griffith, discussed earlier, made the nature of the relationship between these media a popular subject within Film Studies, paving the way for later comparisons within Film Adaptation Studies. Second, the majority of adaptation scholars are the offspring of university literature departments. Therefore, their interests may tend to focus on the types novels frequently studied in such departments. Third, films based on novels are one of the most prolific forms of adaptations on the screen. Thus, they are likely to inspire the majority of scholarly interest.

¹⁵ The different "editions" of Jane Austen created by biographers, historians, scholars, and filmmakers are the subject of Chapter Five.

¹⁶ McFarlane does not define the term "filmmaker." Interestingly enough, he leaves this term singular, although most theorists describe filmmaking as a collaborative effort.

¹⁷ Naremore does not mention Cartmell and Whelehans' book in his introduction, although he does mention many other adaptation scholars, including Andrew and McFarlane. He does, however, list *Adaptations* in the "Annotated Bibliography" at the end of his book.

¹⁸ One of the primary topics of this collection is the visual presentation of a historic period in "costume dramas," which the authors rename "heritage films."

CHAPTER TWO

PICKWICK'S PUBLIC

Over the course of its initial publication during 1836 and 1837 *The Posthumous Papers of the Pickwick Club*, or *The Pickwick Papers*, captured the public imagination, inspiring a rapidly expanding frenzy of interest in all things related to the story, its characters, and its author. A testimony to its wide audience appeal was the proliferation of inexpensive piracies marketed to those who could not afford to pay one shilling per installment. Additionally, there were more than half a dozen stage adaptations up and running before the last number was published. These unofficial versions contributed to the international fervor for *The Pickwick Papers*. Although Dickens enjoyed the benefits of the *Pickwick* phenomenon, which propelled him to a position among the literary elite, he does not deserve all of the credit for the work's popularity. A complex network of collaboration between Dickens, his publishers, his illustrators, and—most importantly—his audience generated and maintains the work's success. Paradoxically, this same network enabled, and continues to enable, the myth of Dickens's solitary authorship. As his popularity grew Dickens used his celebrity status to fight the unauthorized editions and unchecked public response that initially helped establish his high literary station.

As we have seen, dominant editorial practices foreground the intentions of the author in order to create new critical editions. In turn, these books form the basis of most literary scholarship. Therefore, in contemporary academic circles, Dickens's name and intentions tend to inscribe the boundary of *The Pickwick Papers*. However, reading this

work as it exists within the bounds of the author's influence limits discussion in critical ways. Literary works are public works; they are the product of numerous social relationships. Both the extent of the popular response and the extended time frame of the initial publication cycle make *The Pickwick Papers* an excellent case study for examining the collection of voices that shapes the initial formation of a literary work. This chapter traces the gradual focalization of multiple voices into a solitary authorial voice over the course of *Pickwick's* early transmission history.

In making this argument, I build from the ideas of textual scholars working within dominant editorial traditions, as well as those of scholars offering revisions of this heritage, both of which I describe in the previous chapter. My analysis of *The Pickwick Papers* builds from revisionist trajectories in Textual Scholarship, analyzing the physical properties of early editions, production and distribution practices, and patterns of readership. However, rather than using this awareness of the material components of the work and the social context of its production and reception to illuminate historic publication practices and patterns of distribution and readership (both deservedly popular subjects of revisionist textual scholars), I apply this type of analysis to the construction of a new narrative of authorship. This construction upsets the Greg/Bowers trajectory, along with dominant understandings of nineteenth-century authors in general and of Dickens in particular. Furthermore, by focusing on Dickens's changing relationship to *Pickwick* during the production of the first edition, my approach reveals a more complicated example of disunity within an authorial voice than those currently in circulation.

By examining *Pickwick* in its multiplicity of transmissions, I emphasize the extremely public nature of this literary work and call attention to the shifts in Dickens's authorial persona. Close analysis of components of various editions reveals that Dickens assumed a greater tone of authority as his fame increased. This chapter investigates several distinct aspects of the *Pickwick* phenomenon in order to trace the growth of Dickens's authorial presence. First, it focuses on the official serialized edition, highlighting Dickens's rhetorical shift from editor to author over the course of the publication sequence. Next, it details the famous controversy between Dickens and the first illustrator, Robert Seymour, over the origination of *Pickwick*, before expanding its scope to examine unofficial versions marketed in England and America by "pirates," playwrights, and illustrators. In so doing, my analysis complicates traditional notions of authorial intention by highlighting unauthorized editions and authorial tensions within authorized editions of *The Pickwick Papers*. In the final section of this chapter, I trace the continuation of these patterns in editions that appeared in the decades immediately following Dickens's death, ending with an early silent film adaptation of *Pickwick Papers*. This film not only highlights the influence of the unofficial editions discussed within this chapter, but its inclusion anticipates the discussions of film adaptations in the chapters that follow.

PICKWICK'S PAGES

The Posthumous Papers of the Pickwick Club was initially published in twenty numbers, printed in nineteen monthly installments. The appearance of these numbers is

strikingly different from the format of later editions. After opening the green paper cover of each installment, a reader encounters several pages of advertisements, followed by two to four illustrations, the printed story, and (in some numbers) additional advertisements. The last two numbers (XIX and XX) are bound together. In this final installment the title pages, preface, table of contents, dedication, and instructions to the binder follow the conclusion of the narrative. A nineteenth-century reader who had collected all of the monthly parts could have taken them to a binder and had them stitched together in a single volume.¹ After the initial serial publication, future editions of *Pickwick Papers* were published, and continue to be published, as a single volume or as a two-volume set. This practice eliminates evidence of prolonged nature of the serial publication and obscures several interesting changes that occur within the pages of the monthly numbers. One of the most interesting is the gradual introduction of Dickens's authorial voice. A close examination of the pages of the multiple numbers of the serial publication allows a reader to trace the progressive emergence of "Dickens" as an important name.

The green wrapper that encases the nineteen monthly installments describes the contents as "Edited by 'Boz'." In the early numbers, the story maintains something of this editorial posture by outlining an elaborate editorial apparatus. In the opening paragraph to the first number Dickens connects the narrating voice with the "editor of these papers" (I,1).² Additionally, within this number there are three footnotes, each followed by the inscription "ED," for editor.³ According to Elliot Engel, author of *The Pickwick Papers: An Annotated Bibliography* (1990), this style led early reviewers to reference "'Boz' as the 'arranger' of the contents, rather than as an author" (xi). The later installments of the

serial bear witness to the gradual slipping of the editorial posture of the early numbers. Aside from the words "Edited by Boz" on the covers, there are no editorial references in the final installments.

Towards the very end of the final number, multiple title pages appear. Bound volumes of the first edition (either published by Chapman and Hall or collected numbers bound privately) place these materials at the front of the volume. Unlike the green cover of the monthly installments, the title pages indicate that the story is "By Charles Dickens," rather than "Edited by 'Boz'"—eliminating this final reference to an editorial apparatus. One title page contains letterpress only; another title page displays an elaborate illustration. In addition to asserting Dickens's authorship, this illustrated title page also renames the story; it is no longer *The Posthumous Papers of the Pickwick Club*, but rather *Pickwick Papers*. This rephrasing removes the phantom authors alluded to in the first title. Boz does not bring to light the lost papers of wayward adventurers; instead, Charles Dickens presents the public with an original literary creation. Although the differences between the cover of the serial publication and these two versions of the title page do not change the story of *Pickwick*, they do show a change in its official marketing. These changes place Charles Dickens in a position of prominence, rather than in the background.

In addition to replacing an editor with an author, the title pages also replace Dickens's pseudonym with his real name, officially ending considerable public speculation about the identity of "Boz." Although Dickens's name became known during the course of publication—it is even referenced in an advertisement in the eleventh

installment—it was initially met with some degree of skepticism. Evidence of this response appears in a reader's testimonial bound with a copy of *Pickwick* in the British Library's collection. W. Buckham, a member of a circulating book society that read the *Pickwick Papers* in 1837, includes a lengthy hand-written introduction describing his experience with the work in his personal copy. Buckham comments on readers' speculation about the author, or authors, of *The Pickwick Papers* during the initial publication cycle:

An opinion had been prevalent that a work so varied, so extensive, and yet so true in its observations could be the production of any single individual; —that it was the joint production of an association, the different authors of which transmitted their various ideas and observations one of their numbers whose province it was to secure them to a connected form.⁴

R. Shelton Mackenzie also describes the public interest in *Pickwick*'s author in his 1870 biography, *The Life of Dickens*: “While *Pickwick* was in progress there was considerable curiosity about who the author was” (212). He explains, “Only a few newspaper men knew Boz’s real name” (55). Those who could connect the individual with the pseudonym were those who had worked with Dickens prior to the publication of *Pickwick*. However, even this knowledge was not absolute. Mackenzie relays an anecdote in which Captain Holland, who had published *Sketches by Boz* in the *Monthly Magazine*, could not remember Dickens's name. However, as Mackenzie pronounces, by the end of the serial publication, Dickens became a name that filled “the whole civilized world with

its fame" (49). Moreover, the initial mystery about Dickens's identity contributed to the growth of his popularity.

An address to the reader that appears in the fifteenth installment of the serial publication testifies to the extensive public speculation surrounding Dickens's identity and the power of that speculation to keep *Pickwick* and its mysterious author in the public eye. Well into *Pickwick's* publication an installment was delayed by the death of Dickens's sister-in-law, Mary Hogarth. Due to the keen interest in *Pickwick* and its author, this delay fueled an immense variety of stories. In his address to the reader, Dickens (speaking as Boz) denies these rumors vehemently. He lists them as follows: "By one set of intimate acquaintances, especially well informed, he [Boz] has been killed outright; by another, driven mad; by a third, imprisoned for debt; by a fourth, sent per steamer to the United States; by a fifth, rendered incapable of any mental excursion forevermore" (XV). In addition to testifying to the immensity of the interest in Dickens's life, this list of wild speculations also indicates that a large segment of the public was still ignorant of the identity of *Pickwick's* author. Moreover, Dickens does not use this notice to illuminate the public with identifying details of his personal life. He obliquely refers to "a severe domestic affliction of no ordinary kind" and a "bereavement" as the cause of the publication delay. Obviously, in this notice Dickens still wishes to remain fairly anonymous, possibly because such anonymity fueled the public's capacious curiosity. He could hardly have asked for better publicity.

Interestingly, months before Dickens wrote his notice, the pages of Number XI had already declared Charles Dickens to be the author of *Pickwick Papers*. This number

begins with Charles Dickens's name. His appellation appears on the top of the first page of the advertising section, making it one of the first things that a reader sees when he or she opens the number. The advertisement markets an edition of *Sketches by Boz*, as a work written "By Charles Dickens, Esq. ('Boz'): author of 'The Pickwick Papers,' &c." However, the public initially treated the connection between Charles Dickens and Boz with some skepticism. According to McKenzie's history, "it was believed that 'Dickens' was as fictitious a name as 'Boz'" (57).

Part of the reason the name might have met with disbelief was the proliferation of piracies, unofficial illustration series, adaptations, and related works that appeared during the course of *Pickwick's* publication. Advertisements for many of these materials appeared in the advertising pages of the monthly installments. For instance, the first two ads of Number XVI announce works related to *Pickwick Papers*. The first advertisement, which appears on the back of the green cover, markets *Samuel Weller's Illustrations to The Pickwick Club*. The artistic project keeps to the editorial spirit of bringing lost papers to public attention by claiming that these illustrations are actually by the character Sam Weller. More interestingly from an editor's point of view, they are formatted in such a way that they can be bound with the numbers from *Pickwick*. *Pictures Picked from Pickwick* is another illustration series that routinely advertised in the monthly installments of the serial publication.⁵ These are a few representative instances of the multiple allusions to related works that appear in the advertising pages of the monthly numbers. These advertisements are not unique to the later installments, although they are more prolific, but rather appear throughout the numbers. Moreover, these materials, and

others like them, make a concerted effort to integrate with the literary work they augment—appearing in a format that allows them to be inserted into bound copies of the "official edition." Therefore, these illustrations are important components of the early editions of this work.

Within the landscape of *Pickwickiana*, only a small portion of which is evident in the advertisements, it would have been difficult for the average reader to separate Dickens from his many imitators. However, by the end of the serial publication, the replacement of the pseudonym Boz by the name Charles Dickens on the title pages would have facilitated the enactment of this separation. The pages of the installments of the serial publication tell a unique story. Analyzing the components of this publication discarded in bound copies of the first edition and not typically reproduced in their totality in later editions—the cover, advertisements, notices to the reader, and title pages—allows for the emergence of a narrative of authorship.

PICKWICK'S PREFACES

Most literary histories of *Pickwick Papers* and/or Charles Dickens include an account of the origins of the work. According to Frederic G. Kitton, author of *Dickens and His Illustrators* (1899), Robert Seymour, the first illustrator, approached Chapman and Hall, the publishers, with the idea of a series of sketches for a "Club of Cockney Sportsmen" with an accompanying story. He then suggested that the author of *Sketches by Boz* would be a likely choice for writing the accompanying letterpress. Chapman and Hall then brought Dickens on board to write the story (32-3). The account of the initial

arrangement between these men in *Pictorial Pickwickiana* (1899), by Joseph Grego, is strikingly similar to the account given by Kitton—with the exception that Grego credits Chapman with the first suggestion that Dickens be hired (v.1, 21). According to both these accounts Seymour was initially in control of the basic design for *Pickwick* and Dickens was contracted to fill a fairly limited creative role. At the time that *Pickwick* first entered publication Charles Dickens was in his early twenties. He had gained some popularity with the publication of a series of essays, *Sketches by Boz* between 1833 and 1836. While these *Sketches* garnered some critical attention, it took the publication of *Pickwick* to cement Dickens's international renown. Indeed, many histories and collections of Charles Dickens's works do not include *Sketches by Boz*; instead, they use *Pickwick Papers* to mark the beginning of Dickens's career.⁶ While Dickens was a relative unknown when he began writing *Pickwick*, Seymour was nationally famous. A popular collection, *Sketches by Seymour* (1833), had made his illustrating style and his name easily recognizable and marketable to the general reader.

The initial difference in fame and power between Dickens and Seymour was a contributing factor to the later controversy over who deserved credit for origination of the work. Since Seymour committed suicide during the creation of the second number, he had little influence on the story beyond his initial contributions to design. Interestingly enough, Dickens claimed more and more credit for originating *Pickwick* as his own fame and power increased and Seymour's decreased. To complete the final installment of *Pickwick Papers*, Charles Dickens wrote a preface to the work. In this preface he acknowledges some limits to his authorial control at the onset of *Pickwick's* publication,

but he does not name Seymour directly or give him any credit for the originating idea. Ten years later, in the preface to the Cheap Edition of 1847, Dickens further downplays the role that Seymour, whom he does mention by name, played in inspiring *Pickwick*. In an 1866 letter he outright denies that Seymour deserves any credit whatsoever for the title, characters, and story of *The Pickwick Papers*.

Dickens wrote the preface to the first edition, which appeared towards the end of Number XX of the serial publication, after the popularity of the work had already ensured his fame. In this preface Dickens directly acknowledges two outside influences: suggestions for the club structure and the serial format. Dickens indicates that he “defer[ed] to the judgment of others”—although he does not name these others (XX). He also states that as the novel progressed he “gradually abandoned” the club structure, and, thus, asserted his own creative control. The main constraint that Dickens acknowledges is one arising from layout. He testifies that the “thirty-two page” numbers influenced the contents of the story. Due to this episodic format he felt that “the general design should be so simple as to sustain no injury from this detached and desultory form of publication, extending over no fewer than twenty months.” Dickens’s description of the format of *Pickwick* is not entirely accurate. Not all of the numbers consisted of thirty-two pages of story and two illustrations; before Seymour’s death they consisted of twenty-eight pages of story and four illustrations. When Dickens states in the preface that he wrote thirty-two pages for twenty numbers, he simplifies the actual publication history. This simplification represents a lack of emphasis on the original format, which gave more

prominence to the illustrations and Seymour, and an emphasis on the later format, which gave more prominence to the story and Dickens.

In the 1837 preface Dickens also acknowledges illustrative contributions to the work. However, he makes this acknowledgement in a similarly imprecise manner.

It is due to the gentleman, whose designs accompany the letter-press, to state that the interval has been so short between the production of each number in manuscript and its appearance in print, that the greater portion of the illustrations have been executed by the artist from the author's mere verbal description of what he intended to write. (XX)

In paying this compliment to the originality of the illustrator, Dickens only acknowledges one of the illustrators of the work, most likely Phiz. In actuality, there were three illustrators that provided illustrations over the course of publication: Robert Seymour, Robert W. Buss, and Hablot K. Browne ("Phiz"). After Seymour died, he was replaced by Buss, who produced two illustrations for the third number. However, Buss's work disappointed both Dickens and the publishers to such an extent that reprints of the first edition tend to substitute illustrations by Phiz for those by Buss. Phiz drew illustrations parallel to those drawn by Buss for the third number, allowing for easy substitution of these illustrations in later printings of the first edition. Phiz then completed all of the illustrations for the remaining numbers. By paying tribute to the creativity of Phiz, Dickens acknowledges a collaborative element in the creative process. However, by referring to the illustrator as singular he obscures the contributions of other illustrators, most notably Seymour.

After *Pickwick's* success was established, Seymour's family circulated a pamphlet claiming that the deceased illustrator had originated the idea of *Pickwick*.⁷ The controversy over the initial agreement reached such a pitch that Dickens was still responding to it in a preface to the Cheap Edition of 1847—ten years after the first publication and by that time established as a well-known author. Here Dickens describes the initial agreement more directly than he does in the 1837 preface. He suggests that the variety of speculations about the origin of *Pickwick* compel him to set the record straight.

In the course of the last dozen years, I have seen various accounts of the origins of *Pickwick Papers*; which have, at all events, possessed—for me—the charm of perfect novelty. As I may infer, from the occasional appearance of such histories, that my readers have an interest in the matter, I will now relate how they came into existence.

Dickens's clever indirect allusion to the controversy provides him an opportunity to tell his version of history without directly referring to the allegations of Seymour's family.

In the 1847 preface Dickens does acknowledge that the idea of a “Nimrod Club” may have been suggested either by Seymour or by the publishers. In addition to the lack of specificity over which person forwarded this suggestion, Dickens downplays its importance by stressing that he found the original idea of the club too confining from the outset. He describes the ultimate arrangement between himself and the illustrator as follows:

[I]t would be infinitely better for the plates to arise naturally out of the text; and that I should like to take my own way, with a freer range of

English scenes and people, and was afraid I should ultimately do so in any case, whatever course I might prescribe to myself at starting.

This statement provides two somewhat contradictory accounts of the initial agreement about the design of *Pickwick*. First, it claims that Dickens was in control of both the written component and the illustrations from the start: second, that even if he had not had control he would have claimed control. The second story bears the closest correspondence with the statements in the 1837 preface.

In his study of the illustrative history of *Pickwick* Joseph Grego comments on the 1847 account of the work's origins, highlighting the author's youth and inexperience at the time the first agreement was made.

It will be gathered from these statements that the at-the-time almost unknown young writer calmly asserted his independence; from the very start relegating the well-known and leading artist, who had propounded the scheme to a subordinate position, which he had no intention of accepting for his part. (v.1, 32)

Grego's comment has an air of slightly contained skepticism. Additionally, Grego's early introduction of Dickens's version of the origins of *Pickwick* uses extremely flowery descriptions; the excessive nature of the language creates a tone of incredulity.

The vivacious author of 'PICKWICK' from the first start, turned, twisted, shaped, and made the crude materials his own by the absolute form of his genius, and fiery Pegasus-like, immediately dashing away with the lead,

from ingredients, perhaps a trifle uncongenial to himself, produced the most popularly appreciated book of the century. (v.1, 7)

Grego's comical incredulousness and skepticism may be the result of the literary project he himself is undertaking. These comments appear in his illustration history, which devotes more time to the lives of the various illustrators than it does to Dickens. With this project in mind, we may find the most interesting aspect of Grego's statements to be contextual. It may not be all that striking that Grego does not exhibit complete faith in Dickens's account of the origins of *Pickwick*, but it is striking that he is almost alone among commentators in the expression of this sentiment.

Many editions and histories that treat the controversy over *Pickwick*'s origins tell a tale that endorses Dickens's position. An excellent example of this tendency is a popular, and still widely circulated, Penguin Classics edition of the novel. Edited and introduced by Robert L. Patton in 1972, and reprinted at least fifteen times thereafter, this edition devotes an entire appendix to "The Seymour Controversy." Patton describes the origination of *Pickwick* as written by Seymour's widow in the mid 1850s. In this account Mrs. Seymour responds to Dickens's preface to the Cheap Edition of 1847. Patton describes her story as "splenetic" and "confused." Although he describes the material as "shot through with major inaccuracies, and coloured by malice," he does not reproduce any of its contents for the elucidation of his readers (920). This rhetorical maneuver is not unique to late twentieth-century editions of *Pickwick*. Percy Fitzgerald uses a similar strategy, more than eighty years before Patton does. In his history of *Pickwick*, Fitzgerald downplays Mrs. Seymour's account by describing it as "incoherent" and "indignant" (37).

Although Fitzgerald reproduces parts of these accounts, he emphasizes Dickens's defense against these accusations.

In order to further support Dickens's position, Patton and Fitzgerald quote from an 1866 Dickens letter published in the *Athenaeum*. Here Dickens decries Seymour's influence: "Mr. Seymour never originated or suggested, or in any way had to do with, save as an illustrator of what I devised, an incident, a character (except the sporting tastes of Mr. Winkle), a name, a phrase, or a word, to be found in *The Pickwick Papers*" (927). However, neither Patton nor Fitzgerald compares this letter with Dickens's accounts of the origins of *Pickwick* published in the 1837 and 1847 prefaces. The absolutism of the letter to the *Athenaeum* does not fully correspond with Dickens's admission in the 1837 preface that the idea for the club came from outside and his acknowledgement in the 1847 preface that Seymour "may" have been the author of this suggestion. Additionally, Dickens limits Seymour's influence to "the sporting tastes of Mr. Winkle" in the 1866 letter, but allows Seymour credit for influencing the character more fully in the 1847 preface. In that preface he declares to have "put in Mr. Winkle expressly for the use of Mr. Seymour" (44). Moreover, the inspiration for a character would likely result in having something "to do with" a variety of the "words" and "incidences" of the story. These discrepancies within Dickens's multiple accounts of the origins of *Pickwick* make it difficult unquestioningly to accept any of them. What they do demonstrate is that Dickens's assertions of his own role in the generation of *Pickwick* became more forceful and inclusive over time.

Dickens's shifting story provides an excellent example of history being written, and repeatedly rewritten, by the winner. Not only does the test of time elevate Dickens's account over that of Seymour's family, but also the desire of editors, historians, and scholars to testify to Dickens's artistic talent and influence promotes this elevation. The shaping power of authorial intention within Textual Studies and Anglo-American editorial practices privileges identification between editors and scholars and the authors they study. The guiding principle of editing—as endorsed by influential scholars like Greg, Bowers, Thorpe, and Tanselle—is to restore the text conceived by the author, secluded from the corruption of media of textual transmission. This undertaking requires intense identification and a type of personal doubling on the part of the editor, who must peer into the mind of the author in order to restore the text. As an authorial doppelgänger, an eclectic editor invests the final thoughts of the author with the highest degree of signifying power. Therefore, within this tradition, Dickens's final version of the origins of *Pickwick* carries the most weight.

Invoking theoretical concepts of authorial disunity provides a point of entry for negotiating the labyrinth of authorial revision within *Pickwick*'s history. One useful theory for examining shifts in Dicken's authorial voice is Foucault's famous distinction between authors as historic individuals and "author functions." According to Foucault, it is theoretically impossible to absolutely reference Dickens as a real individual, since he is only accessible via his writings and through accumulative histories, biographies, and articles. Therefore, in Foucault's terms, the disintegration of the editorial apparatus in the serial publication and the reconstruction of a point of origin in the prefaces indicate shifts

in Dickens's authorial persona, or author function. While it is only possible to construct a provisional understanding of Dickens through the complexities of the textual evidence, distanced by time and space from the historic individual, the materials do suggest the possibility of Dickens's knowing involvement in the creation of his own authorial persona.

Stillinger presents another useful framework for understanding Dickens's authorial presence. As discussed in the previous chapter, Stillinger identifies the different intentions of Wordsworth as a younger and older poet, explaining the older poet's revisions of his earlier writings as representing the intentions of a different author. Utilizing Stillinger's theoretical model requires identifying several distinct authors with the shared name of "Charles Dickens" (and/or "Boz"). However, the ongoing nature of the serial format makes this distinction difficult to delineate due to the ongoing shifts in authorial presence that follow from publication-in-sequence. Did Dickens have different "authorial intentions" each time he wrote an installment or did such a shift in intentions only occur between various editions of the work, as articulated in the prefaces? My analysis demonstrates a gradual shift in intentions that continued to unfold throughout the publication cycle of the serial edition, and in the editions that followed in later years. The ongoing nature of these shifts corresponds with Bryant's observations that writing is a "fluid" process. However, Bryant's study does not explore how the publication process facilitates the presentations of various moments within this process. Therefore, different representations, or "editions" of Dickens's authorial persona are manifest in the various notes, prefaces, and letters of this discussion.

The pages of the serial publication and the multiple prefaces to *Pickwick* demonstrate the collaboration between Dickens, his illustrators, his publishers and the public in shaping *Pickwick Papers*. The statements in Dickens's prefaces and the information from various histories of *Pickwick* indicate the importance of illustrators and publication format in shaping the fictional content. Not only did the project begin as an illustrated endeavor, but the illustrations are also emphasized in the serial numbers by their placement in front of the text. Dickens also acknowledges the originality of the illustrator, even if he only points to one, in the first preface. Moreover, the length of the story in the monthly numbers—whether twenty-eight or thirty-two pages—influenced its content, representing a species of collaboration between author and publisher. Perhaps the most important type of collaboration that influenced the production of *Pickwick* was between the author and the public. Due to the extended time frame of the publishing cycle, Dickens could respond to the impulse of the public in his later numbers. This provides one possible explanation for why he gradually asserts himself as an author as publication proceeds. His changing authorial persona appears in response to public desire, evidenced in the advertisements and notices of the serial installments, for that presence. This presence becomes more and more dominant as Dickens's fame and power grows. The public response to *Pickwick Papers* earns Dickens the cultural status to make assertions of authorial control.

PICKWICK'S PIRATES

Pickwick Papers became increasingly successful over time. According to George Gissing, author of *The Immortal Dickens* (1925), Chapman and Hall only printed 400 copies of the first number, but they printed 40,000 of the fifteenth number (42). In his history, Percy Fitzgerald cites a letter claiming that 25,000 copies were printed each month, and then provides other similar evidence of *Pickwick's* popularity. According to one account, *Pickwick* sold 50,000 subscriptions and 100,000 copies of two bound editions in America (24-27). Fitzgerald treats all of these figures with some skepticism, but does not offer alternate figures. Regardless of exact numerical accuracy, it is clear that the growth in popularity was extreme. During the initial publication cycle the first several numbers were reprinted to capitalize on growing demand. Fitzgerald's emphasis on tales of *Pickwick's* sales—like the bookseller who bought 1,500 copies—provide examples of the popular myths about the work. Its immense growth in popularity is a part of the work's legend. It may actually be difficult to ascertain the exact extent of sales due to the popularity of inexpensive piracies.⁸ Including these numbers may account for some of the more excessive calculations or even, depending on the reliability of the sales figures of the pirates, escalate the numbers to more grandiose extremes.

It is also probable that the legends of its popularity made the work even more successful; this is akin to the argument that various adaptors and pirates used to justify their plays and *Pickwick* clones. W.T. Montcrieff, producer of a popular stage adaptation, expresses this sentiment in an advertisement for *Sam Weller; Or, The Pickwickians* (1837).

Some apology is due to Mr. Dickens for the liberty taken with him in finishing his work before its time; but the great increase in popularity which it must have received from my putting it on stage, will, I think, more than excuse a step to which I was urged more by circumstances than desire.

This is just one example of the many adaptations, piracies, and spin-offs that found justification for their existence in the “public” nature of the work. In other words, their creators perceive that Dickens does not own and control the entirety of *Pickwickiana*. They view their materials as active contributions to the fame of *Pickwick*, presenting them in a manner that facilitates readers’ conceptualizations that they are “editions” of a larger work. Thus, as this discussion indicates, the “official” serial publication of *The Pickwick Papers*, the play *Sam Weller*, and *The Penny Pickwick* (to name a few) were perceived by many readers/viewers as “editions” of the same work during their initial publication cycle. During the next several decades, increasing attempts were made by Dickens, and by others speaking on his behalf, to sever these connections.

The Posthumorous Notes of the Pickwick Club, more commonly known as *The Penny Pickwick*, referenced above, is one of the more telling examples of this trend. The dual titles mirror the work that it builds from—*The Posthumous Papers of the Pickwick Club*, or *The Pickwick Papers*. The publication ran for two and a half years (1837 to 1839), circulating in short weekly installments for one penny and longer monthly installments for fourpence. These low prices allowed the publisher, E. Lloyd, to claim

that he brought *Pickwick* to the masses. Lloyd thanks the public for their generous support in an "Address" included with the fourth monthly collection.

In commencing a work of this kind we had innumerable obstacles to surmount, and many difficulties to contend with, which we could only look to the approbation of the Public to defeat; and, thanks to them, we have not only been able to surmount those difficulties, but have achieved a triumph in cheap literature quite unprecedented. (IV)

Two salient points interest me in this address. First, although it does not specify the exact nature of the publication "difficulties" to which it alludes, it is not a far stretch to imagine that at least some of them would arise from the pirated nature of the publication. Indeed, in the dedication of this piracy, "Bos" apologizes, tongue-in-cheek, to "Boz": "if it be urged that he has intruded on the ground of another, he humbly submits that every author has the right to take a popular subject." Second, categorizing the work as an unprecedented "triumph of cheap literature" suggests that the success of *The Penny Pickwick* increased access to and interest in literary works. The audience for inexpensive literature generated by these pirated works may contribute to the later success of inexpensive "official" editions, such as the 1946 Cheap Edition of *The Pickwick Papers*.

The Penny Pickwick made use of this wide circulation to appeal to advertisers. Like the serial publication of *The Pickwick Papers*, monthly installments of *The Penny Pickwick* contained a section of advertisements. While the first few numbers mainly included advertisements for other publications by E. Lloyd, the numbers of other advertisers, such as the discount clothes merchants "Dombey & Sons" (III), increased

over time. According to a statement labeled "To Advertisers," appearing in the early monthly installments, the monthly numbers had a circulation of "upwards of 30,000" (no distribution numbers are given for the weekly installments). It states, "the circumstance of its being taken in every Coffee-house and Reading-room throughout the country, render it an admirable medium for advertising" (III). In addition to the enumeration of advertising rates, most installments also provide a listing of booksellers distributing the publication. Lloyd also uses its pages to recruit new distributors for *The Penny Pickwick* and other works printed by his house: "Country booksellers desirous of becoming agents for the following publications, (to whom a generous allowance will be made,) are requested to forward their names and addresses to the publisher" (III). The presence of an advertising section, published rates, and a list of booksellers indicate clearly that there was nothing underhand in the distribution of these cheap editions—they circulated in plain sight.

Additionally, with the success of *The Penny Pickwick* "Bos" became a prolific writer. Some of his best-known works include *Oliver Twiss*, *Nicholas Nickelberry*, *Sketches by Bos*, *Pickwick in America*, and *Mister Humfries Clock*. Many of these publications advertised in the pages of *The Penny Pickwick*. The format of these ads indicates the competition between multiple versions of these works. For example, the ad for *Oliver Twiss* cautions readers, "Ask for Lloyds Edition or you will get a mean substitute" (X). On the one hand, this phrase implies that there are other inexpensive versions of these works in circulation. On the other hand, it suggests that the "official" publication of *Oliver Twist* is a "mean substitute" for *Oliver Twiss*. Indeed, it may well

gesture in both directions. Regardless, it does assume a degree of authority for its version. This authority also surfaces in the preface at the end of the one hundred and twelfth weekly installment, which gestures to the enduring legacy of this publication—indicating that the "extraordinary adventures recorded in these pages will not be forgotten" and that the publishers "have had the glory and honor of transmitting these spirit stirring incidents to posterity" (112).⁹

It is possible to trace at least part of the legacy of *The Penny Pickwick* by analyzing information catalogued with the copies of this work owned by the British Library and the Dickens House Museum. The complete copy owned by the British Library is part of the Dexter Collection (as are many of the other publications cited in this chapter). Dexter included newspaper clippings, illustrations, and notes with several of the items of his collection, and *The Penny Pickwick* is no exception. Here, he inserts an article from *The Times Literary Supplement* from December 19, 1929 about the sale of a copy of this work. The article reveals that complete copies of *The Penny Pickwick* are more difficult to find in 1929 than complete copies of the first edition of *The Pickwick Papers*. This observation simultaneously indicates the relative lack of stature of *The Penny Pickwick* versus *The Pickwick Papers* (not many copies were, in fact, preserved for "posterity") as well as the enduring value of this work (its sale as a rare collector's item).

Additionally, the *Times Literary Supplement* comments on the classification of the work as a piracy. According to the article, it is incorrect to call these cheap editions "piracies," since "they were not except so far as the titles were concerned." Instead, the

author of this article calls them "imitations." Moreover, he claims that the imitation did not harm Dickens in any way.

It cannot for a moment be claimed that the "Penny Pickwick," or any other imitation of his books, did Dickens any kind of harm, professionally or financially. They were purchased and read by a public to whom probably the real "Pickwick" would not have appealed.

By categorizing *The Penny Pickwick* as an "imitation," rather than a piracy, the author of this article acknowledges its difference from *The Pickwick Papers*, as well as its similarity. The work becomes an adaptation for a different audience. Additionally, the statement indicates that this difference in audience means that Dickens was not harmed by the publication of inexpensive serials, since the readers would not have bought, or even liked, the more expensive "official," or "real," versions. This distinction between the audiences served by "imitation" and "real" editions is similar to Shillingsburg's categorizations of editions based on the functions they serve. It is, therefore, subject to the same limitations: namely, that separating materials into groups based on function or audience downplays the significance of the interactions between these materials.

Indeed, *The Penny Pickwick*, and other similar publications, did not harm Dickens, for the very reasons the author of the *Times* article suggests. Moreover, as I am arguing, Dickens benefited from their publication. Insofar as the *Times* author carefully distinguishes a "real" *Pickwick Papers* from an "imitation" *Penny Pickwick*, he fails to recognize the generative overlap between these two editions of this work. Both contain the same characters, incidents, and manner of storytelling. The main differences between

them lie in the sophistication of the language and level of detail of the illustrations. These differences caused them to appeal to different audiences, mainly due to price and language levels (for readers of varying income and education). However, the similarities between them allowed audiences to participate in the cultural obsession with *Pickwick*. Moreover, the similarities in the phrasing and spelling of the titles and authors blurred the boundaries separating one from the other.

Confusion between these two publications, and their authors, is not restricted to the nineteenth century, as a letter inserted within the pages of the bound copy of *The Penny Pickwick* owned by the Dickens House Museum indicates. The letter documents a binding error made by George Bayntun, the 1960s representative of the "bookseller of the later Queen Mary" (according to his stationary). When the museum had the collection rebound in 1964, the binder (the aforementioned bookseller to the Queen) printed Dickens's name on the spine of the volume. His note of apology articulates the reason for the mistake: "I am sorry that the PENNY PICKWICK has been wrongly ascribed to Dickens. It is, of course, all too easy to see how this has occurred. Our binders would naturally assume him to be the author."

While *The Penny Pickwick* was the most prolific English piracy (or "imitation" or "cheap publication") of *The Pickwick Papers*, several others circulated in America. Legally speaking, American publishers who reprinted British books without paying British authors or publishers were not in fact "pirates," although they are repeatedly referred to as such. In his 1994 history of British publishing practice, *Publishing, Piracy and Politics*, John Feather describes the actual situation as follows: "Perfectly legal

reprinting was eating into potential profits, by virtually eliminating major export markets and thus depriving [British publishers and authors] of potential income from the foreign sales of the legitimate British editions" (148). Thus, British authors suffered from unrealized profits of American sales, and American authors suffered from unrealized profits of British sales. While many histories of Dickens's life and of nineteenth-century publishing practices bemoan this convoluted state of affairs, there was an important benefit. Availability of inexpensive editions increased the number of people who could afford books and develop a passion for reading. The same readers, who gained a love of reading through access to cheap reprints of foreign authors, were also a ready market for inexpensive piracies of popular national literature. Therefore, inexpensive American reprints and British piracies of *Pickwick Papers*, along with other works related to this popular sensation, found an eager audience.

In addition to cheap editions (adapted for audiences with only basic reading skills), several popular continuations of the story appeared during the late 1830s, including *Pickwick in America* and *Pickwick Abroad*. These works were extremely successful, although there is room to doubt the gargantuan distribution numbers they claim.¹⁰ As discussed earlier, illustration series such as *Samuel Weller's Illustrations to The Pickwick Club* and *Pictures Picked from Pickwick* were announced in the advertising section of the serial edition of *Pickwick Papers*, a trend that gives some sense of the literary proliferation capitalizing on the *Pickwick* phenomenon. Advertisements in the serials also promoted a variety of music inspired by Pickwickian characters and scenes. Due to the proliferation in England and America of piracies, reprints, and related take-

offs, it would have been difficult for the average reader to separate Charles Dickens from his many imitators, especially since he was not well known before publication began and he routinely went by his pseudonym during publication. Indeed, Buckham's preface, referenced earlier in this chapter, highlights common conceptions about the multiplicity of *Pickwick's* authors. The nature of the *Papers* themselves reinforces this reading, since "Boz" (their "editor") describes them as a collection of the writings of several club members. This format allows ample space for various publications to integrate themselves with *Pickwick*, functioning as editions of this work.

Dickens's response to the adaptations and piracies changed over time. In a letter dated September 7, 1837 Dickens raises the case of W.T. Montcrieff, author of *Sam Weller, Or the Pickwickians*: "if the 'Pickwick' has been the means of putting a few shillings in the vermin-eaten pockets of so miserable a creature, and has saved him from a workhouse or jail, [. . .] I am quite content to have been the means of relieving him" (12). However, Dickens's lack of animosity can be explained by the fact that the "miserable creature" was already being punished. In his history, Grego tells of an instance when Dickens took a pirate to court. Even though the case was decided overwhelmingly in Dickens's favor, he failed to recover his legal costs (v.2, 98). Thomas Talfourd, M.P., assisted Dickens in this legal battle and in his ongoing struggle against unauthorized publications. Grego describes Talfourd as a man who encouraged the author to "prosecute the lawless band of pirates who continued to lay predaceous claws upon the literary offspring of his brain" (v.2, 97). Dickens dedicated the first edition of *Pickwick* to Talfourd. He mentions their private friendship and Talfourd's public advocacy of

authorial rights as the reasons he bestows this honor. Dickens speaks of the "lasting benefits [Talfourd] will confer upon the authors of this and succeeding generations, by securing to them and their descendents a permanent interest in the copyright of their works" (XX). In 1837 Talfourd introduced a copyright bill that failed to become law. A modified version passed in 1842. The bill offered legal protection to authors and their families within Britain, but it did not address non-book media, such as magazine publications, nor did it improve international regulations.

Charles Dickens became such a prominent advocate for copyright reform that he is routinely named in histories of the subject. Feather, for instance, introduces Dickens as an author, "established by the publication of *Pickwick Papers* in 1837 as the leading novelist of his generation" and, so being, "the most important" author who fought for improved copyright regulations (149). However, Dickens is most well known for his struggle for international copyright protection, particularly his quarrel with American publishers. One main reason the reprints maddened Dickens so greatly was monetary. According to Fred Kaplan's well-known biography of Dickens, "The pirated versions and imitations of *Pickwick* that its success immediately spawned had made him realize how much he was losing because of the national and international disregard for an author's rights to his property" (91). Dickens's concern on this account was so extreme that, according to Feather, he had a lifelong interest in fighting piracies and promoting new copyright laws: "The American piracy of his books concerned and infuriated Dickens almost from the very beginning of his career, and intermittently throughout his life" (150). Feather further describes Dickens's "inability to be rational on the subject" (159).

Dickens's dogged interest in authorial rights increased the public attention given the subject and influenced gradual growth of these protections in copyright laws.

Despite Dickens's obvious indignation with pirates and his passion for legal redress and improved copyright, he was able to have a bit of fun with the situation. Dickens publicly released a "Proclamation" in 1838, before the issue of the first installment of *Nicholas Nickleby*. Here he declares himself to be "the only true and lawful 'Boz.'" Interestingly, he uses his pseudonym. It is important to remember that at this time his identity was so well known that the pseudonym represented him more directly than it had during *Pickwick's* first publication. However, the use of the pseudonym indicates a certain level of informality. Indeed, the entire proclamation is quite comical. Boz warns pirates of the following consequences for appropriating *Nickleby*.

[We] have at length devised a mode of execution for them [pirates], so summary and terrible, and if any gang or gangs thereof presume to hoist but one shred of the colours of the good ship NICKLEBY, we will hang them on gibbets so lofty and enduring, that their remains shall be a monument of our just vengeance to all succeeding ages, and it shall not lie in the power of any Lord High Admiral on earth to cause them to be taken down again.¹¹

As the outcome of the court case indicates, these were fairly empty threats, but they do indicate the virulence of Dickens's ire.

More interesting even than Dickens's reactions—and his playful as well as crusading responses to the pirates—is the indignation that scholars feel on Dickens's

behalf. Joseph Grego bemoans the “predative manner in which violent hands were laid on his [Dickens’s] literary offspring.” He goes so far as to name a chapter “Dickens’s Suffering at the Hands of Certain Piratical Gangs” (v.2, 97). At the beginning of this volume he outlines how the pirates “annexed” Dickens’s creations, “recklessly disfiguring, hacking, and altering” them (v.2, 7). The fierce censure of these statements initially appears slightly at odds with Grego’s earlier expression of skepticism at Dickens’s account of the Seymour controversy. However, Grego’s skepticism of Dickens’s claims of primacy over illustrators and his disgust with pirates both revolve around an interest in clear and consistent classifications of authority. Dickens rouses Grego’s censure when he takes more credit than may be his due for the origins of the story; pirates inflame Grego’s wrath when they profit from materials copied from another.

Percy Fitzgerald, another scholar of *Pickwick*, laments, in his previously cited *History of Pickwick*, the “spurious imitations and forgeries” offered fictitiously as “genuine” to “crazy amateurs” (66). In making this statement he directly points to individuals attempting to sell “adulterated” illustrations, supposedly by Buss, as originals. Fitzgerald’s condemnation of imitation is consistent with the value he places on the perfect, genuine, original: “[T]he perfect article is a different thing altogether from the ordinary edition of commerce. Everything to be “desirable,” should be complete, in its best and most natural shape, and in its proper order; and degrees of merit are found in every work that comes from man’s hand” (66). Fitzgerald lays out a hierarchy of value. While “perfect articles” rise to the top of this hierarchy, they do not devalue all others. In

this way Fitzgerald is able to assign value to a variety of representatives of *Pickwickiana* that fall between the original and adulterated imitations. Such assignation of value is not without some degree of self-interest: Fitzgerald himself is the author of several representatives of *Pickwickiana*, ranging from bibliographies and indexes to abridgments of particular episodes. His titles include: *Pickwickian Studies*, *Bardell versus Pickwick*, *Pickwickian Manners and Customs*, and *The Pickwickian Dictionary and Cyclopedia*. His *History of Pickwick* also offers an appendix of the "editions, illustrations, and other matter, that have been engendered by this wonderful book" (369). In this five-page bibliography he includes well-known piracies, continuations, and imitations—including *The Penny Pickwick* and *Pickwick in America*—as representatives of the popularity of the aforementioned "wonderful book." This listing parallels remarks he makes earlier in his history, citing objects ranging from "Boz cabs" to "Pickwick canes" as telling testimonials to the story the "whole reading world was talking about" (24). Therefore, Percy does not condemn imitations and spin-offs, since he himself is adding to them, but merely condemns incorrect labeling and associations. For Fitzgerald, the problem with imitations only occurs when they misrepresent themselves.

In keeping with a project of correct labeling, Elliot Engel offers a list of "Imitation Sequels" in *The Pickwick Papers: An Annotated Bibliography* (1990). In his listing of "sequels," Engel offers a brief description of the contents of each. Under his description of *The Post-Humorous Notes of the Pickwickian Club*, better known as *The Penny Pickwick*, Engel mentions Chapman and Hall's failed attempts to stop the publication of this "low quality" work, which at times "directly plagiarizes Dickens" (58).

Engel is one of the few late twentieth-century scholars who discuss imitations or piracies in any detail. Most refer to them indirectly in terms of copyright law or Dickens's financial motives. Reproductions of these works can be found in old histories, but they have faded out of most recent scholarly discussions. Reproduction, reconstitutions, and revisions of authorized editions causes the unofficial versions to fade into the past, footnotes in the history of *Pickwick Papers*.

An alternate framework for negotiating the historical tangle of *Pickwickiana* may be drawn from C.K. Chesterton's introduction to the Limited Editions Club *Pickwick Papers* (1933).¹² In this introduction Chesterton explains the Seymour controversy by saying that the "situation was rather odd." He includes Seymour's family, Dickens, "a large number of Dickens critics and even Dickens enthusiasts" in his list of people who do not understand the controversy. According to Chesterton, the reason that this controversy failed to be understood in Dickens's time, and fails to be understood in his own, is that the life of *Pickwick* lay outside the control of Seymour, Chapman and Hall, or Dickens:

The truth is the whole thing was growing and changing; changing not only into something that Seymour had never meant, but something that Chapman and Hall had never meant; something that Dickens himself had never meant. An inspiration that can only be called Life itself was pouring in on every side. (5-6)

With this statement Chesterton infers the impossibility of an author's, illustrator's, or publisher's controlling a piece of literature once it reaches the hands, eyes, ears, and minds of readers.

Interestingly, Chesterton does not directly include piracies in this influx of "life." However, his expression provides a useful way to think about positioning pirates and adaptors within *Pickwick's* history. *Pickwick* captured the public imagination to an extent that few pieces of literature have managed to repeat. Piracies and adaptations testified to and contributed to this phenomenon, insofar as the demand for them showed the popularity of the work, while their availability increased the general familiarity with *Pickwick*. Just as Dickens benefited from public speculation about his identity, he also benefited from public interest in all versions of *Pickwick*. Since pirates helped make *Pickwick* popular, and *Pickwick's* popularity elevated Dickens to fame, the author's fight against pirates was, in essence, a fight against agents of his own rise.

The distribution of illustration sets, "piracies," continuations of the story, and other materials related to *Pickwick* continued throughout the nineteenth century, often coordinating with new editions of *The Pickwick Papers*. For instance, the Cheap Edition of 1846 inspired at least half a dozen sets of illustrations, including prints by "Samuel Weller" (i.e. T. Onwhyn) and C.R. Leslie. The latter indicate they are for "binding with the cheap edition." Alfred Crowquill reprinted his illustrations, *Pictures Picked from Pickwick* in 1880. In 1850 Lloyd published another edition of the *The Penny Pickwick*. Reynold's *Pickwick Abroad* first circulated in 1839, and then appeared in new editions in 1849 and 1864. 1837 witnessed the initial circulation of scripts for several stage

adaptations. *Peregrinations of Pickwick*, and *The Pickwick Club* were among the more popular plays. The 1870s witnessed new editions of these materials. In addition, a variety of abridgements of *Pickwick Papers* appeared between the mid-nineteenth and early-twentieth centuries. A variety of histories of *Pickwick*, many of which I reference in this chapter, emerged during this same span of time.

Ultimately, Charles Dickens benefited from all the speculations, piracies, adaptations of the story, and plays on his name. Over the course of history Dickens emerges as the catalyst for the story and its immense popularity. The wide public support for all things *Pickwick* quickly transferred to wide public support for all things Dickens. As this chapter shows, the pages of the serial edition disclose Dickens's initial use and gradual abandonment of an editorial posture. Through their advertisements and notices to the reader they also testify to the intense public interest in the author—an interest surely reinforced by the mystery of his pseudonym and the proliferation of spin-offs. It would have been difficult for an early reader to trace the boundaries of Dickens's influence. Therefore, when Dickens's name appeared on the title page he took credit not only for the contents of the printed tale, but also, although more indirectly, for the entire *Pickwick* phenomenon. Dickens's changing account of the origin of the *Pickwick* also shows the gradual growth of this kind of authorial control. Dickens indirectly allowed the initial piracies of *Pickwick* by remaining in the background as an author. However, he benefited from the range of readers who became familiar with the story through these piracies (in terms of fame, if not money). In his later battles against pirates he sought a control over the story that he never fully had in the first place. The story was, almost from the outset,

very public. The popular response is what made Dickens a star. Ironically, it is the brilliance of Dickens's own personal fame that obscures the collaborative energy that helped create it through the sensation that was and is *The Pickwick Papers*.

POSTHUMOUS *PICKWICK*

The majority of publications that I have introduced up to this point circulated during Dickens's lifetime. My discussion reveals how complex interactions between a multitude of materials, from a multitude of sources, laid the foundation for enduring interest in Charles Dickens and *The Pickwick Papers*. By focusing on the impact of the numerous versions of a literary work that existed during the life of the author, I complicate the premise of authorial intention that dominates editing practices, as described in my introduction. The variation in transmission during these early years of *Pickwick's* life is extreme, as is the generative capacity of this transmission—evidenced by the range of audiences, the variety of presentation styles, and the numerous genres *Pickwick* engaged and produced.

The life of the materials described in this chapter did not end with the death of Dickens, as the influence of both the initial serials and the history of illustrative embellishment clearly shows in the 1913 silent film "edition" of *Pickwick Papers*. The one extant copy is housed in the British Film Institute in London. However, even that copy is not complete, having no clear conclusion and an abrupt opening. The film consists of several sequential narratives, each identified by a title. Following a list of

characters and the respective actors, viewers are catapulted into the first episode—"Mr. Pickwick['s] Adventure of the Honorable Event"—without much preamble.

This film demonstrates in no uncertain terms the influence of popular iconography on what is likely the first film adaptation of *Pickwick Papers*. Indeed, the episodes themselves are more visual vignettes than linear narrative structures. In the opening scene, Mr. Pickwick (John Bunny) walks across the screen with an open book, from which he is reading; a visual cue that establishes an immediate connection with the preceding medium of *Pickwick's* story. Moreover, the vision of Mr. Pickwick on screen closely draws from the illustrative history of the story. Actor/comedian John Bunny, as Pickwick, is impossibly round, looking more like he stepped out of Seymour's first sketch—or one of its countless imitations—than like a living, breathing human being. When Jingle appears on screen, he is similarly exaggerated—this time looking impossibly tall and thin, with the assistance of a giraffe-like top hat. The costumes also directly copy almost a century of illustrations, revealing the close relationship between the visual history of *Pickwick* and this film. Moreover, the titles read like the captions of illustrations—"The Cabby Becomes Suspicious"—and the events that follow are illustrations come to life, with emphasis on extreme movement. Finally, but emphatically, the narrative itself would be challenging to fully comprehend for anyone not already, at least somewhat, familiar with its contents. There is more emphasis on racing carriages, chase scenes, and fights than on developing an intelligible story line.

This film's visual appearance and frantic action corresponds with many discussions of early cinema. Most early film scholars trace a shift from a focus on

spectacle to a focus on narrative within early film history. The problem with this progressive narrative is that it tends to prioritize narrative elements over non-narrative elements in early films. Film scholar Thomas Gunning argues for understanding the earliest films as a "cinema of attractions" (1895-1903), by which he means an aesthetic in which the display of action and spectacle prevails over narrative and plot development. (190). In "Rethinking Early Cinema: Cinema of Attractions and Narrativity" (1994), Charles Musser responds to Gunning's chronological classification of a "cinema of attractions." For Gunning, an attractions format prevailed until around 1903-1905, while Musser argues that its dominance ended by 1897. Obviously, *Pickwick Papers*, appearing as it does in 1913, lies well beyond both of these time frames. It represents a peculiar merging of narrative (the titles and dialogue linking events) and spectacle (the pacing and carriage races) common to early twentieth-century cinema. However, the emphasis on spectacle rather than narrative connects it more closely with earlier films than with its contemporaries.

Another historian, Janet Staiger, analyzes the visual choreography of an early film adaptation (the 1903 *Uncle Tom's Cabin*) in her book *Interpreting Films* (1992). Since both *Uncle Tom's Cabin* and *The Pickwick Papers* are literary works with a significant history of distribution in a variety of formats prior to their film debuts, Staiger's argument bears directly on the 1913 *Pickwick Papers*. She observes that many early films intentionally drew on viewers' familiarity with well-known stories, claiming that "[e]arly film practice [. . .] often relied on, or assumed, or worked through intertextual knowledges" (104). In the case of *Uncle Tom's Cabin*, these "knowledges" include

familiarity with the work in both stage and novel form, and the visual markers of those presentations. As she puts it, "The film version draws on the familiar iconography in its representation of scenes. The posters, programs, lithograph cards, and handbills for the play crystallized into a set of prototypical scenes" (109). As I demonstrate in the earlier portions of this chapter, the transmission history of *Pickwick Papers* has a strong visual component, even more prolific than what Staiger identifies for *Uncle Tom's Cabin*. Not only was *Pickwick* visualized via playbills, but also (and more significantly) via the repeated publication of sets of illustrations created by numerous artists over a span of decades. If *Uncle Tom's Cabin* depends on the "exploitat[ion] of visual spectacles," as Staiger argues, then the level of spectacle introduced in *Pickwick Papers* undoubtedly ups the ante. Indeed, the 1913 film devotes the majority of its screen time to frantic action—either the characters pacing back and forth across the scene, the movements of carriages, or dueling events, to list a few. Simply put, the high degree of spectacle in this film, more prolific than what film historians consider as likely for this time period, emphasizes, and in turn, generates anew the profound influence of the visual iconography of *Pickwick Papers*.

This chapter has demonstrated the multiplicity inherent in the transmission for literary works and figures during the nineteenth century in England. In doing so it provides an overview of the complex nuances of literary production and dissemination during this era, highlighting elements often overlooking within literary histories of this period. In doing so, it outlines the interactions between a variety of editions of a work (*Pickwick Papers*), an author (Charles Dickens), and characters (Sam Weller, Mr.

Pickwick, and others). Additionally, this historical analysis reveals how both *The Pickwick Papers* and Charles Dickens sought and gained a privileged status during the nineteenth century, paving the way for a similar status in the future.

The next chapters extend this investigation into the twentieth and twenty-first centuries. Just as the 1913 film adaptation of *Pickwick Papers* shows the influence of a variety of materials from several genres, so do more recent film adaptations based on literary works that trace their origins to the nineteenth century. The chapter that follows examines the interactions between diverse representations of *Great Expectations* produced over the last two centuries, years following the death of Charles Dickens.

NOTES TO CHAPTER TWO

¹ During the course of my research I examined six different bound copies of the first edition that were created in this fashion. No two of these copies are alike. The illustrations provide a strong example of the range of difference between them. Due to the numbers of reprints and the number of different illustrators to the story (as discussed later in this chapter), none of the editions included the same illustrations for the work. Moreover, the various propensities of different binders meant that many illustrations were placed in different locations within the story. Additionally, readers tended to insert illustrations from other series—such as *Sam Weller's* illustrations—into their copies, along with other examples of *Pickwick* memorabilia.

² The serialized copy of the first edition referenced in this chapter is housed in the Dexter Collection at the British Library. The Dexter *Pickwick* is one of the few known copies of the work containing the first printing of each number of the serial edition. It is referenced in John C. Eckel's bibliographical treatise, *The First Editions and the Writings of Charles Dickens: Their Points and Values*, as one of the "16 assured copies of primal merit" (18).

³ Some reprints of the first edition and the majority of later editions of *The Pickwick Papers* eliminate the "ED" from the footnotes.

⁴ I came across this material while conducting archival research at the British Library. The copy of *The Pickwick Papers* that contains this information bears the British Library Shelfmark "c59d19." Buckham's personal introduction to his copy of *The Pickwick Papers* paints an elaborate portrait of nineteenth-century practices of readership. He provides an outline of the procedures of the Circulating Book Society to which he belongs and a description of the debate over whether or not *The Pickwick Papers* was appropriate reading material for the club. He then provides a history of *Pickwick's* initial rise in popularity, along with his own assessment of the work. The published histories of *Pickwick* referenced in this paper do not comment on this particular copy of *The Pickwick Papers*, although many of the details that Buckham provides correspond with the contents of these books.

⁵ While *Sam Weller's Illustrations to the Pickwick Club* and *Pictures Picked From Pickwick* were the only illustration series that advertised within the pages of *The Pickwick Papers*, there were several other related illustrative works that appeared during the same time span. *The Pickwick Comic Almanac for 1838* and *Sketches of Expeditions from the Pickwick Club* were two other popular collections.

⁶ See Edward Guillano and Philip Collins, *The Annotated Dickens*, 2 vols. This massive two-volume set provides an excellent example of this tendency. Although each volume is printed on 8.5" by 11" paper and is over one thousand pages long, this collection does not include *Sketches by Boz*.

⁷ Fitzgerald describes this pamphlet briefly and explains that it was "extraordinarily scarce" at the time of his history's publication in 1891.

⁸ I use the term "piracies" to refer to the cheap copies of *The Pickwick Papers* (adapted for readers with rudimentary education) that circulated simultaneously with the numbers from the serial publication of *The Pickwick Papers*. While this term is not precise (as the examples in this section will reveal), it is the most common term for these publications. This chapter also examines possible reasons for the popularity of this classificatory term.

⁹ The complete copy of *The Penny Pickwick* in the Dexter Collection at the British Library contains both weekly and monthly parts.

¹⁰ One testimony to their popularity was their redistribution in new editions throughout the nineteenth century.

¹¹ Despite this warning, "pirates" in England and America did lay hold of "the good ship Nickleby." In England, *Nicholas Nickelberry* followed in the footsteps of its popular predecessors: *The Penny Pickwick* and *Oliver Twiss*.

¹² Christian Bay reproduces this material in his bibliographical remarks about *The Pickwick Papers*.

CHAPTER THREE

WHAT TO EXPECT FROM *GREAT EXPECTATIONS*

The camera pans across overstuffed bookshelves and rests on a well-dressed white-haired gentleman sitting in a leather armchair. While the set is deliberately reminiscent of *Masterpiece Theater*, the satirical nature of this vision becomes readily apparent as the gentleman, Malcolm McDowell, bangs shut a large leather-bound tome bearing the title *Great Expectations* and declares, "Hello, I'm a British person."¹ McDowell then introduces the forthcoming "South Park Classics" episode as an explanation of why the British boy in this animated series has the name "Pip"—suggesting that many of its viewers may not recognize the allusion to *Great Expectations*. In this episode, McDowell explains, the makers of *South Park* will "present the prestigious Dickens tale, in its entirety, from beginning to end. Indeed, after this show you will know the timeless classic as if you had read the *Cliff's Notes* themselves."

"South Park" and "Classics" are not a particularly obvious pairing. After all, many television viewers watch or know about the Comedy Central cable show because of its controversial bathroom humor and vulgar language, cutting societal critique, and tendency to kill Kenny (a main character) every episode. According to Comedy Central's web site, the show began when two film students, Trey Parker and Matt Stone, created an animated short called "Jesus vs. Frosty" (or, "The ORIGINAL Spirit of Christmas") with "a snowman that comes to life and starts killing everyone. Eventually Jesus comes along and chops Frosty's head off by throwing his halo at him." The rapid circulation of this

cartoon on the Internet caught the attention of television executives, and Comedy Central gave Parker and Stone the opportunity to develop an animated television show in the spirit of their Christmas cartoon. Thus, *South Park* was born. The irreverent humor and tendency to play against convention manifest in "Jesus vs. Frosty" also saturates *South Park*, a show about the adventures of four boys—Cartman, Kyle, Stan, and Kenny—living in South Park, Colorado. The title of the first episode, "Cartman gets an anal probe," which aired on August 13, 1997, indicates the general tone of the series.² Since then Parker and Stone have tackled several hot-button social issues: homosexuality, "Big Gay Al's Big Gay Boat Ride"; sexual harassment, "Sexual Harassment Panda"; and television censorship, "It Hits the Fan." The latter is probably the best-known episode of *South Park*, since the producers reached an agreement with advertisers that would allow the word "shit" to be spoken 162 times. Now entering its seventh season, *South Park* is a thriving franchise—having spawned DVD sets, video games, and a feature film.³

Adaptations of literary "classics" are not *South Park*'s typical fare. However, *Great Expectations* has close ties to the series through one of the television show's minor characters: an English boy named "Pip." The episode devoted to *Great Expectations*, which first aired November 29, 2000, presents the literary tale under the premise of explaining Pip's origins. However, its representation makes clear that the makers of *South Park* are just as interested, if not more so, in the range of editions that have circulated since the nineteenth century as they are in the initial origins of the character and story. In other words, *South Park* embraces and references the multiplicity of *Great Expectations*. Even though many *South Park* episodes focus on contemporary issues, its take on a literary classic is very historical—albeit different from the nineteenth-century

history presented by many critical editions and scholarly articles about *Great Expectations*. Perhaps the best example of a more traditional view of history appears in the latest Norton Critical Edition. Widely used in university literature departments, this edition's presentation of *Great Expectations* provides a portrait of the nineteenth century in England, by including, for instance, maps of historic locations that correspond with the action of the story, such as "London in the 1820s" (126). *South Park* on the other hand, references more twentieth-century editions of *Great Expectations*, than it does nineteenth-century ones. This chapter privileges *South Park's* edition of *Great Expectations* due to its references to multiple moments in the life of this work. The presentation of history within this episode of *South Park* closely echoes my definition of a literary work as a living and multifarious entity. Therefore, analyzing *South Park* provides a perfect opportunity for showcasing the variety of *Great Expectations* and elucidating its transmission history.

The edition of *Great Expectation* offered by *South Park* both confirms and counters Thorpe's concept of textual degeneration—depending on readers'/viewers' points of view. Thorpe imagines a singular, static work that can and will be corrupted by its ongoing transmission, unless educated editors take steps to maintain its uniformity. "*South Park Classics*" would appear to be a prime example of the degeneration of literature over time. After all, its language and style indicates its substantial distance from Charles Dickens and nineteenth-century England. The variation introduced by *South Park*, from this perspective, makes it destructive to the classic it presents. This may well be the interpretation of scholars interested in literary conservation—many of whom I quote in my introduction. I argue the reverse. Placing preservation and restoration at the

center of literary analysis emphasizes an imagined past over an unfolding present. This investigation promotes a different course for literary study—one that focuses on the entire history of literary transmission. By viewing textual transmission as generative, rather than degenerative, I see multiplicity in representation as a sign of growth rather than destruction.

Studying *South Park's Great Expectations* promotes a conceptualization of this literary work as a living and changing presence. Ongoing textual transmission generates new formats, new meanings, and new ideas. It is this adaptive capacity that allows literature to endure. The following analysis of *South Park* outlines how this television show directly connects *Great Expectations* with contemporary culture, while at the same time responding to its past. Its contents champion my point about literary multiplicity more than any other edition of this work. Many of the references within this episode involve other filmed editions—a move likely to appeal to media-savvy viewers, who may well privilege this edition of *Great Expectations* for this very reason. At the same time the awareness of literary history revealed by these references, and references to a variety of printed materials, challenges skeptical viewers—those who tend to privilege editions with a more conservative focus—to respect the episode, due to its familiarity with, as well as commentary upon previous representations. My analysis in the pages that follow hinges on this *South Park* edition, proving that analyzing contemporary editions of *Great Expectations* does not equal negating, or ignoring, history.

This pursuit directly relates to the ideas I explored in the previous chapter. There, my examination of *Pickwick Papers* revealed that even during Dickens's lifetime "the author" could not circumscribe boundaries of the work. That analysis established the

early years of a work's life as a hotbed of variety. More importantly, it revealed the impact of multiple editions on the initial popularity of *Pickwick Papers*, positioning diversity as a foundation for viability. This chapter follows the life of another Dickens novel, *Great Expectations*, after the death of its author—a time period rarely considered by literary and textual scholars, who tend to isolate for scrutiny the century of a work's origination. The exception to this trend is the attention scholars pay to film and television adaptations of nineteenth-century literary works, most of which come into being after the death of the literary author. However, even within Film Adaptation Studies, the lowbrow humor of *South Park* situates it on the margins of academic discourse. Placing this comic edition in dialogue with previous editions highlights recurring themes in the transmission history of this work, including its popular appeal, ability to connect with diverse audiences, and existence in a myriad of formats.

Although most readers now consider *Great Expectations* a cornerstone of the literary canon and associated with cultural prestige (as evidenced in the old, leather-bound book McDowell holds in the opening of *South Park*), it began life on the margins of academia, in the form of a magazine serial, rather than a leather-bound book. After *The Pickwick Papers* made Dickens a literary superstar, he continued to hold that professional status throughout his life, and, indeed, even after his death. He wrote *Great Expectations* at the peak of his career. In addition to being a successful novelist, Dickens also edited a popular magazine, *All the Year Round*, which featured serialized fiction by many well-known authors of the day: Elizabeth Gaskell, Wilkie Collins, and Lord Edward Bulwer-Lytton, as well as Dickens himself. When the lack of popularity of Lever's *A Day's Ride* caused sales of the magazine to drop, Dickens published his own new work, *Great*

Expectations, alongside the final installments of *A Day's Ride*. Dickens's popularity was such that this move immediately improved sales of the magazine. During the nineteenth century, however, circulation in literary magazines and serialized installments (the primary points of origin for Dickens's writings) went hand in hand with dismissal by prominent cultural institutions. At that time, novels enjoyed less cultural prestige than poetry or Greek and Latin classics. The serialized printings in which many works first appeared were even further down the pecking order, enjoying wide circulation and wide derision at the same time. Many nineteenth-century critics thought they appealed to the lowest-common denominator by catering to the uneducated masses.

Lee Erickson records that serial publications attracted critical ire on two counts. First, their style was thought to be "too journalistic." Second, readers from a low social class were their primary audience (162). As a result, many nineteenth-century readers viewed serials as a low form of publication. Returning to a nineteenth-century reader introduced in the previous chapter further testifies to this view of serial literature. In his hand-written preface to his personal copy of *The Pickwick Papers*, Buckham tells the history of how the work came to be read by the Circulating Book Society at the George and Vulture pub. Buckham himself proposed that the book should be purchased and read by the members of the society. However, "the motion was opposed" by two members "who considered the work *vulgar*." Therefore, "the motion was carried with the amendment that, the work when completed be obtained and circulated as *one* volume" (i, emphasis added).⁴ This conversation reveals that the low status of the work was only a central consideration when it appeared in serial installments. Reading it in "one volume" ameliorated the taint of vulgarity.

Today, television shows like *South Park* not only exist on the outskirts of prominent cultural institutions, but they intentionally market themselves as transgressive of respectable culture. A sampling of on-line descriptions and reviews, for instance, provides a quick snapshot of the controversy surrounding *South Park*. Comedy Central even uses divided public opinion to market the show, introducing Trey Parker and Matt Stone on its web site as "the most loved and hated men in Hollywood." The announcement that *South Park* will appear on Britain's Channel 4 also highlights the hubbub surrounding the show: "Causing controversy across the globe—those rude, crude, dysfunctional 8 year olds from South Park are on they're [sic] way back to Channel 4, so you might as well join in the sick and twisted fun again!" A rudimentary analysis of audience response appears on Age Venture News Service. In an article posted on their site, "Gen Xers split on TV's *South Park*," Professor David Demko (whose academic affiliation is not listed)⁵ generalizes the sentiments of *South Park*'s critics (the majority) and fans (the minority) into two statements. According to Demko, the statement, "I remember thinking to myself, what kind of twisted people invented this TV show," best reflects the opinion of the majority of respondents, while the statement, "*South Park* reflects what's going on in society so we can confront it and move on," reflects the opinion of the minority of viewers. Demko summarizes the situation as follows: "This controversy in television programming has been with us since its inception. On the one hand, society blames the television industry for questionable standards, while the TV industry argues that it is only offering a reflection of society." The focus on controversy when marketing or discussing the show indicates that the provocative material contributes to *South Park*'s popularity. While it is impossible to establish an exact parallel

between nineteenth-century serial publications and a contemporary comic show like *South Park*, there are some striking similarities: the primary circulation of both flourished outside of dominant cultural institutions, both were/are considered "vulgar" by some audiences, and both enjoyed/enjoy an undeniable mass appeal. However, *South Park* blatantly uses controversy to market itself (as the "hip" outsider)—a move that would have been less likely in the nineteenth-century when popular fiction was striving to be taken seriously as an art form.

South Park's offbeat humor speaks on a variety of levels, from fart jokes to cutting social commentary (and a variety of combinations in between), allowing the show to target a range of viewers. McDowell's narration of the *Great Expectations* episode illumines this tendency. On the one hand, McDowell suggests that many viewers may not be familiar with *Great Expectations*. On the other hand, the episode's presentation not only assumes knowledge of the basic plot, but also familiarity with forums in which this work is likely to appear—including *Masterpiece Theater*, old books, and *Cliff's Notes*. Therefore, even as the show highlights the potential ignorance of some of its viewers (who are still likely to have at least heard of *Great Expectations*), it acknowledges that another segment of its audience has substantial history with this material. Ultimately, the presentation of *Great Expectations* appeals to a range of viewers by combining references to a variety of literary and filmic sources with jokes about hemorrhoids and a battle with robotic monkeys. *Great Expectations* also appeals to a range of audiences. The longevity of any literary work is due, in part, to its ability to address and engage several audiences. On a basic level, this involves the passage of time: if a work is not read by several generations of readers its life begins to diminish; if it is read, viewed, or referenced in

some capacity (however small) it continues; and if it manages to reach a range of audiences it flourishes.

In addition to addressing multiple audiences, *South Park* references multiple editions of *Great Expectations*. The opening sequence, for instance, alludes to another televised series, *Masterpiece Theater*, which aired a version of *Great Expectations* in 1999 (I discuss this edition more fully later in this chapter). In many ways the antithesis of *South Park*, *Masterpiece Theater* presents highbrow adaptations of literary classics, at times exceeding six hours in length. These miniseries tend to be broken into several episodes—each one introduced by a kindly, older British man sitting in a leather armchair within a library. Many viewers associate this portrait with cultural prestige and intellectual sophistication.⁶ The setting conveys the respectability of these works—both in terms of their status as "masterpieces" and the genteel status, or higher-class aspirations, of many of their characters. This aforementioned scholarly gentleman prefaces a series like *Great Expectations* with commentary on the literary merit of the work, the life of its author, and information about the historical period in which it is set—offering a fairly traditional perspective on the "history" of a literary work.

Whereas *Masterpiece Theater* offers a serious, or dramatic, adaptation of *Great Expectations*, *South Park* offers a comic one. But what, exactly, is *South Park* adapting? Answering this question requires looking at the definition of *Great Expectations* forwarded within the episode. In the midst of its humor, McDowell's narration includes multiple classifications of *Great Expectations*: a "prestigious Dickens tale" and a "timeless classic." Not only does the narrative format invoke *Masterpiece Theater*, but McDowell also references two printed editions of the work—a large leather-bound book

and *Cliff Notes*. Based on these multiple references, the comedy show provides an adaptation of the transmission history of *Great Expectations*. In the end, this *South Park Classics* edition offers a complex portrait of *Great Expectations*. Moreover, the awareness of the impact of diverse earlier editions on the creation of new ones not only promotes understanding for *South Park's* creative project, but also of the adaptation of other works and figures, as described in the chapters that follow. The humorous forum, full of unexpected juxtapositions, allows the show to illuminate the movements between conservation and reinvention that surround *Great Expectations*, and other works with a lengthy history. In the sections that follow, I analyze scenes from this *South Park* episode as a starting point for examining a variety of editions of *Great Expectations*, demonstrating how each one reveals a unique interpretation, or expectation, of this work. By comparing a variety of editions in this manner, I illuminate the ongoing transformation of *Great Expectations*.

HOW TO JUDGE A BOOK BY ITS COVER

In McDowell's introduction, and throughout his narration of *South Park*, he frequently references printed editions of *Great Expectations*. Indeed, the image of McDowell reading from a large volume appears before and after each commercial break throughout the episode. He begins his narration by holding up the volume for all to see at the same time as he introduces *Great Expectations*, treating the book as an icon of the work. He reverses this move at the end, closing the book dramatically and holding it up as he finishes the tale. However, the old, leather-bound book that McDowell holds throughout the episode is not the only printed edition of the work that he recognizes in his

introduction. He also describes the episode as being similar to *Cliff's Notes*. This double allusion inspires a question: How can both a musty book and a popular study aid represent *Great Expectations*? How does a literary work contain such a variety? Comparing these two types of editions highlights differences in format, audience, and purpose for diverse editions of *Great Expectations*. These dual editions mark the extremes of the spectrum of printed literary transmission. Closely analyzing several editions of this work from cover to cover reveals the unique theme and purpose of each edition, as manifest in the cover design, illustrations, footnotes, textual notes, and introductory and supplementary materials. In this section I will undertake such a comparison, in order to reveal the immense variation that exists within the printed transmission history of *Great Expectations*.

By introducing *Great Expectations* with an old book, McDowell completes his satire of *Masterpiece Theater*, which uses the same prop. Russell Baker, the narrator for the series, opens most episodes with a gesture to an old, leather-bound copy of the novel in question. Historic copies of *Great Expectations*, and other classics, are preserved rather than read. They pass their time on the shelves of libraries, both public and private, and are only infrequently perused by scholars and collectors. Younger "old" books spend their lives in bookstores, in the open stacks of libraries, and on shelves of small-time collectors. They are more often viewed as curiosities from another time than books to be read in their entirety. Therefore, by privileging older editions, both McDowell and Baker reference the culture of conservation that surrounds literary "classics" (to use *South Park's* term) or "masterpieces" (to use *Masterpiece Theater's* term). The gesture also indicates that the roots of *Great Expectations* are in the distant past. While *Masterpiece*

Theater is sincere in this reference, *South Park* is not. Instead, the comedy show gestures towards literary conservation, while presenting a version of this work saturated with contemporary references. The tension between the present and the past adds to the humor of its representation—an excellent example of how the comedic forum allows the show to highlight the contradictions manifest in this work. *Great Expectations* originated in the nineteenth-century, but it has circulated in updated editions since that time.

The old, leather-bound book, with its historical connotations, directly influences two types of modern editions: collector's editions and critical editions. Both such editions attempt to encapsulate the past history and glory of the work in a flashy new package. Collector's editions have one primary purpose: to look beautiful on someone's shelf. Their predecessors lent prestige to aristocratic collections before being preserved in modern libraries. The newer versions lend a touch of class to the bookshelves of later generations. For instance, the Franklin Library limited edition of *Great Expectations* published in 1982 belongs to an impressive looking series meant to enhance any "library"—self-dubbed the "100 Greatest Books of All Time." This particular volume in the series is bound in gray-blue leather with a gold-embossed pattern, echoing the look of earlier editions. The lettering on the spine is vertically aligned, indicating that the publishers intend for its title to be read as the book sits on a shelf. The gilt-gold pages further enhance the luxury of the volume. The visual scheme is coordinated—with the page numbers, woodcut engravings, and silk bookmark all matching the color of the front cover. Examples of the "100 Greatest Books" can frequently be found on the high-end shelves of used bookstores. When opened, their bindings still creak, indicating that their

pages have rarely seen daylight, and certainly have seldom, if ever, been perused page by page.

Unlike these decorative editions, scholarly (or critical) editions are produced so that they can be read. These editions tend to foreground their connections to editions from the past—often through lengthy commentary on the origins of their text. For instance, the recent Norton Critical Edition claims its text (as a product of Textual Scholarship it uses this term to refer to the words and punctuation of the central narrative) is the result of "a thorough comparative study of all surviving versions of Dickens's novel" (xii). Before being overwhelmed by the many versions of this novel that have been printed in the last one hundred and fifty years, it is important to realize what the editors take for granted in this statement. The versions of Dickens's novel that matter for such an undertaking are those published during the author's lifetime and over which he exerted significant amounts of creative control—the types of "official" editions referenced in the previous chapter. Contemporary critical editions like the Norton all make a point of connecting their text to the past and to Dickens, in order to claim it as "authoritative," a word that appears on the title page of both the Norton and Bedford, and is implied in the contents of the others.

While the text in scholarly editions all claim to be similarly authoritative, or historic, the editions themselves enjoy substantial variety in their contents. In other words, they respectively offer unique ways of packaging the past. Comparing the Norton (one of the most popular books in college classrooms) with recent Clarendon, Bedford, and Broadview editions reveals that each volume frames the work in an individual way. Contrasting the style of footnotes between editions illuminates these different

frameworks. The annotations in the Norton edition are not only extensive, but also emphasize historical references within the text. For instance, they provide explanations of other literary works (such as Greek myths) and nineteenth-century practices (such as techniques for growing plants). The Clarendon footnotes, on the other hand, focus on variations in the text in early editions, spelling out all of the variants in the wording and punctuation in a variety of editions of *Great Expectations*, rather than providing a cultural context for the story. The footnotes in the Broadview and Bedford editions are closer to the Norton than to the Clarendon. However, they focus more on language than on cultural explanations, presenting all of their footnotes as definitions of potentially unfamiliar words. Through the use of these diverse styles of footnotes, these editions establish a particular context for understanding the history of the work: cultural practices, textual variations, or language use.

Comparing the illustration style of the Norton and Bedford editions demonstrates how images also emphasize particular aspects of the work. The cover of the Norton edition bears an illustration of a man standing at a crossroads. Inside, the edition includes several illustrations that place locations referred to in the story on regional maps of England. These maps reveal the correspondence between fictive events and actual, geographical, locations. This illustrative technique highlights the supposed realism of *Great Expectations*. On the other hand, the cover of the Bedford edition presents a close up of rusty chains, focusing on the theme of captivity within the novel.

However, the most decisive difference between these editions may be in the contents of their introductory and supplementary materials. Whereas the Norton edition includes a lengthy discussion of Dickens's writing process and several essays by scholars

commenting on the narrative style, the Bedford offers essays representing different critical schools: psychoanalytic, deconstruction, feminist, gender, and cultural criticism. The variation in the style and contents of these editions is important, since they are commonly utilized in classrooms and referenced in literary criticism. This comparison reveals that their stated missions of textual conservation do not preclude variation in interpretive frameworks. This analysis makes manifest the varied versions of *Great Expectations* that thrive within cultural institutions. Popular editions like *South Park* are not the only sites of literary multiplicity.

One particular type of printed edition is more fully embraced by *South Park* as a kindred form than any other: the ever-popular *Cliff's Notes*. These *Notes* are commonly perceived as cheap and easy ways to read a classic. Although dubbed "study aids," and advertised as companions to novels, they often are read alone as representatives of a work. There is a subtext of cheating that accompanies these volumes, surrounding them with stigma. By aligning itself with *Cliff's Notes*, *South Park* highlights the abbreviated and socially questionable version of *Great Expectations* that it presents. However, as I have been arguing, a close analysis of *South Park* reveals the sophistication of its representation; the same can be said for study aids.

In order to better understand this correlation, let us examine the pages of two different types of study aid: *Cliff's Notes* and *Literature Made Easy*. The eye catching black and yellow striped covers makes *Cliff's Notes* immediately recognizable. They contain no illustrations, besides their signature graphic cover. Inside, in paragraphs of compact type, they provide outlines of key characters and plot points, along with summaries of each chapter. A 1952 copy of these *Notes* introduces the central theme of

Great Expectations as "false pride which leads to a downfall producing a change in character" (8, *original wording*). This theme shapes the content of the summaries and outlines that follow. A 1999 edition of *Cliff's Notes* places its statement of theme at the end, rather than the beginning, of its chapter summaries. It identifies the theme as follows: "true goodness does not come from social station or wealth; it comes from inner worth" (50). In almost fifty years of circulation, the main theme identified in *Cliff's Notes* has remained consistent, with only a subtle shift—from the dangers of false pride to the importance of inner worth. One theme tells how pride leads to a downfall, the other indicates that the conditions that often lead to pride, social station and wealth, do not lead to goodness.

The notes on *Great Expectations* published by the *Literature Made Easy* series also identify key themes within the story. However, whereas a single primary theme permeates *Cliff's Notes*, here they are multiple. An introductory illustration assigns representational icons to nine key themes, among them "class and snobbery" (a top hat) and "guilt and disillusionment" (a frowning face) (xi). The close connection between the icons and their themes highlights the graphic nature of this volume. Unlike *Cliff's Notes*, this volume is full of illustrations. Not only is each chapter summary dotted with icons tracing the respective themes, but its pages also contain a comic book style synopsis of main plot points and stylized maps connecting characters and events to the central themes. Moreover, this edition establishes a connection with filmed editions via its vibrant cover, which reproduces an image of Miss Havisham, Pip, and Estella from the 1946 black and white film. However, here the scene has been colorized in bold strokes—Miss Havisham's hair is vibrant lavender and the Estella's dress glows green. This edition

presents a version of *Great Expectations* that is complex (the multiple themes) and visual, closely connecting it with the edition presented in *South Park*.

From Norton to *Cliff's Notes*, each printed edition creates an interpretive framework that shapes its reader's (or viewer's, in the case of display editions and visual aids) expectations of the work. For instance, the luxurious design of the Franklin Limited Edition emphasizes the book as a collector's item intended for display. In contrast, an edition that highlights historical information, like the Norton Critical Edition, teaches its reader to privilege this type of information (and to privilege it for around 400 pages). Needless to say, readers of these different editions will have different experiences of *Great Expectations*. Even between similar types of printed editions catering to a similar audience, substantial variation exists. For example, the Norton and Clarendon critical editions establish different interpretive frameworks for their readers. Additionally, the two different sets of study aids outline the work in extremely diverse ways. Extending the analysis of printed editions beyond the two extreme examples referenced in *South Park* reveals a spectrum of variation throughout the printed history of *Great Expectations*.

ROBOTIC MONKEYS AND TALKING COWS?

Although McDowell introduces two distinctly different types of printed editions of *Great Expectations* in the opening segment, these materials are not the only influences for the contents of the episode. During several scenes McDowell holds a book in his lap and flips its pages. However, he does not narrate directly from the book. Since his eyes rarely fall on the pages, it would be inaccurate to characterize his practice as "reading,"

especially since much of the humor arises from the ploy of introducing events that are unique to this edition of *Great Expectations*—in particular, the battle with robotic monkeys at its close. I will return to these robotic monkeys shortly, but first let us delve into *South Park*'s narrative technique in greater detail. As McDowell "reads," the scene shifts from his library to the animated world of the story. His narration becomes voiceover, before being subsumed entirely by dialogue between the characters. The voiceover begins again before the scene transitions back to the library, in anticipation of a commercial break. The interjection of "reading" into the action of scenes often creates a tension between what is seen and what is heard. Initially, McDowell's narration uses Dickensian language, which the animated characters punctuate with modern expletives. For instance, when McDowell speaks at length of Pip's infatuation upon first meeting Estella, she interrupts this voiceover to call Pip a "smelly little bastard." When McDowell's narration pauses, the characters maintain this dual tone by alternating their manner within the dialogue. For instance, Herbert's lessons on gentlemanly table manners appear in most printed editions of *Great Expectations* with injunctions like the following: "Take another glass of wine, and excuse my mentioning that society as a body does not expect one to be so strictly conscientious in emptying one's glass, as to turn it bottom upwards with the rim on one's nose" (Broadview, 211). *South Park*'s lessons on etiquette include "one should never pass gas at the dinner table." Much of the humor of the episode arises from embellishing Dickensian dialogue in this manner.

Even while the show distances itself from traditional representations of this "classic," several visual techniques and verbal cues highlight its connection to well-known editions. In addition to the allusions to *Masterpiece Theater* and old books, the

episode also references the famous 1946 feature film directed by David Lean. Like *South Park* and *Masterpiece Theater*, the 1946 film begins with a close up on a book and the voice of a man reading. Using voiceover as a bridge to the action, the scene shifts to Pip walking through the windy marshes to visit his parents' grave. After placing a small bouquet of flowers on the grave, he encounters the convict, who grabs him by the throat, picks him up, turns him upside down, shakes him, and threatens his life if he does not bring him food and a file (to cut the chain on his leg) the next day. The entire scene is menacing, from the bleak graveyard, to the wind creaking the trees, the swelling music, and the grimy face and threatening manner of the escaped prisoner. *South Park* also begins with voiceover narration accompanying Pip's walk to the cemetery to visit his parents' graves. However, this scene has a much more cheerful tone than in the 1946 film. As Pip places flowers before the tombstones he gives a peppy description of his sister's abuse: "She just loves to smack me in the face and tell me I'm worthless. Oh, we have such fun together!" He seems very chipper, even when the convict grabs him by the hat and lifts him off the ground. The appearance and actions of this man mirror the 1946 film. He is large, bold, sports a five o'clock shadow, and uses his size to threaten Pip. However, in this version Pip is not scared. He immediately cuts the convict's chains (with a tool he carries with him) and offers the stranger food out of his own pocket. The exchange suggests that Pip is both naïve and kind. While the cheerfulness of the scene undermines expectations of a fearful encounter, as presented in nearly every other edition of this work, Pip's good humor and warm heart do correspond with other versions.

Pip's encounter with Estella at the gate of Miss Havisham's estate copies the wardrobe of the 1998 film and the framing of the 1946 film. In the latter film, the name

“Satis House” is engraved in large letters on a square pillar that stands on the left side of a metal gate. As Estella opens the gate, the camera focuses on her face as seen through the bars of the gate, an image that reappears several times in the film. When Pip meets the “girl of his dreams” in the *South Park* episode, he is also standing at a metal gate. A square pillar on its left side is engraved with the words “Miss Havisham’s Estate.”⁷

When Estella appears, we see her face through the bars of the gate, a framing choice that echoes the 1946 film. In *South Park* and the 1946 film, Estella leads Pip up a long, winding staircase to see Miss Havisham, who sits in her wedding dress and veil in a room full of cobwebs. While these strange scenes frighten Pip in the 1946 film, he is nonplussed in the 2000 *South Park* episode.

The 1946 adaptation is not the only one referenced in this *South Park* episode. The colorful production design parallels the 1998 film starring Ethan Hawke and Gwyneth Paltrow, rather than the black and white 1946 film. In the 1998 film the convict wears a bright orange prison jumpsuit, a color echoed in the orange top worn by the convict in *South Park*. Additionally, when Pip first encounters Estella, she wears a green dress—a choice likely inspired by Gwyneth Paltrow's green wardrobe in the 1998 film.

Unlike *South Park*'s bright cheerful colors, the 1946 film uses somber settings. It creates an oppressive atmosphere to correspond with Pip's return to the graveyard with food for the convict. This scene provides a telling example of how the film uses all the surroundings—landscape, music, and lighting—to mirror Pip's emotions. Pip sneaks through his house, to the accompaniment of creaking floorboards and hinges, unsettling music, echoes of the convict's threats, and encroaching shadows. When he opens the pantry door and steals food, he hears a disembodied voice say, “Mrs. Joe wake up” and

“we have a thief in here.” As he runs through the fog across the fields, the previously disembodied voice focuses on the cows in the field. Pip runs past the herd and the camera zooms in on one cow after another, as we hear the words: “a boy with somebody else’s brandy,” “with somebody else’s file,” “with somebody else’s pork pie.” The cows shout, “Stop him!” Then, Pip encounters the bull, which addresses him directly—with its mouth moving as it speaks the phrase, “Hello, young thief.” Pip answers back, “I couldn’t help it, sir,” and runs away. In many printed editions of the work, this scene takes up a few lines.

The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, "Halloa, young thief!" One black ox, with a white cravat on—who even had to my awakened conscience something of a clerical air—fixed me so obstinately with his eyes, and moved his blunt head round in such an accusatory manner as I moved round, that I blubbered out to him, "I couldn't help it, sir! It wasn't for myself I took it!" (Rinehart, 15)⁸

The film's personification of the bull, especially the moving lips, emphasizes the psychological trauma of this scene. It also makes Pip's internal state jarringly visual. While in many printed representations of this scene Pip imagines that the cows are talking, Lean makes us believe for a moment that they actually talk. This visual trick testifies to the emphasis on Pip's mental state throughout this adaptation. The verbal description within printed editions of the work takes on a visual dynamic in this film. Ultimately, the impact of this approach is that the emphasis on the talking cows grants this scene special privilege, relative to other editions.

South Park's edition of *Great Expectations* also uses two animal encounters to emphasize its characters' physical and psychological states: Pip's battle with robotic monkeys and Estella's face-off with baby bunnies. Before describing these scenes, and their semiotic functions within this edition, it is necessary to briefly outline the events that lead up to them. In the latter half of the episode, McDowell narrates Pip's encounter with Estella at a "grand ball held by the King of England, Tony Blair." The reference to England's current prime minister marks the first time the episode explicitly introduces a present-day figure, although it had previously used contemporary dialogue. After establishing this firm link to current events, the references to contemporary life grow in frequency. For instance, during Blair's ball Pip and Estella are separated by Steve, a fellow who is "seventeen and has a car." This phrase not only indicates Estella's priorities in a relationship, but also the modern flavor of the adaptation. This shift prepares the viewer for the events that follow. Later Pip encounters both Estella and Steve at Miss Havisham's estate. After Miss Havisham asks Pip to describe his broken heart, she gets very excited and lays out her sinister plan:

I need the tears of broken-hearted men to use in my genesis device. You see my foolish child, I'm growing very old, but tonight I'll fuse my soul into Estella's once and for all and then I can go on breaking men's hearts for another generation.

With these words, *Great Expectations* transforms into a sci-fi action adventure. The evil villain with the malicious plan to conquer the world (or at least the male half) flips a hidden panel on the front of her chair, pushes a red button, and captures Steve in a metallic device, while at the same time unleashing her robotic monkeys to fight Pip. Pip

returns to the blacksmith's for reinforcements. Joe, Herbert, the convict (now gussied up in a top hat),⁹ and Pip gear up for the return to Miss Havisham's estate in order to "kick her ass." Their battle cry and action poses prepare viewers for an *X-men* style clash between good and evil.

During all of this activity—not to be found in any other version of *Great Expectations*—McDowell continues to "read" from the last pages of the large volume on his lap.

We come to the final act of the Dickens classic tale, in which the stage is set for an epic showdown. Miss Havisham's robotic monkeys prove a formidable foe, but Pip is not about to let Estella's soul be forever consumed by the genesis device. And now the thrilling conclusion of *Great Expectations* . . .

This dialogue indicates the journey that the story has completed in under half an hour, moving from the "prestigious" start to the "thrilling" end. After showing the battle on screen, which includes memorable scenes of Herbert trying to keep a string of broken-hearted young men from crying and Pip proving Estella has a heart by counting how many baby bunnies she can kill (twenty-five, but not twenty-six), the scene returns to McDowell's library, where he offers a few parting words of wisdom: "So ends, Charles Dickens's *Great Expectations*. We hope you now have a deeper appreciation for Pip and, indeed, all masterpieces of literature like this one." As he finishes this line he closes the book and holds it up for all to see. With his final gesture to this grand, printed volume of *Great Expectations*, McDowell highlights the tension in the scene. Even the most ignorant of *South Park* viewers likely knows that no other edition of *Great Expectations*

has a "genesis device" and a battle scene at the end. Part of the episode's humor arises from this incongruity. However, McDowell's confident tone dares viewers to trust his version of events. His words set up the work as belonging to Dickens and the past at the same time that the episode's existence, contents, and format challenge those classifications.

Now that *South Park* has presented *Great Expectations* in this manner, robotic monkeys are likely to comprise a memorable moment in its history for those viewers who respond to and value this edition of the work—either for the reasons iterated in this chapter or for their own personal reasons. The emphasis on the monkeys is similar to the emphasis on the talking cows in the 1946 film. Even though the 1946 film chooses to emphasize a component that is present in other editions, the atmospheric focus of the film and the intense visualization of psychological moments draw more attention to this element than the presentation of the story in most other editions. Earlier in this chapter I discussed how print editions focus on particular aspects of a work—for instance, history, characterization, the theme of snobbery or travel, et cetera. This same type of emphasis also occurs in films. By focusing on the psychology of the characters, the 1946 film both embellishes the psychological moments present in other editions and adds new elements that correspond to this theme—such as the elaborate cinematography that draws out the personality of the landscape. In her collection of film reviews, *Books into Film—the Stuff that Dreams are Made of* (2003), Robin H. Smiley references the opening visual sequence, showing the marshes around the graveyard, as "the finest example of screen technique ever filmed" (92). Part of the impact of this opening sequence is to establish an ominous mood for the film, preparing the viewer for an emotionally and psychologically

intense story. Thus, the surreal move to have the talking cows actually talk—to make Pip's inner psychology outwardly present—is in keeping with the mood of the rest of the film. The use of sunlight in the conclusion, which I will discuss later in this chapter, follows a similar pattern.

So, returning to *South Park*, in order to see the hemorrhoid jokes and robotic monkeys as making valuable contributions to their viewers' understandings of *Great Expectations* it is necessary to discuss the role they play within the episode. There are at least two ways of interpreting these components. On the one hand, they can be understood as narrative elements that are clearly not a part of *Great Expectations* and thus become sources of humor in the episode due to their discord with a viewer's expectations of a "timeless classic." Such an interpretation works for viewers who are not likely to focus on this particular edition of the work. Thus, no reinterpretation of *Great Expectations* is necessary; these viewers can chuckle and move on. Indeed, *South Park's* alternating tones of seriousness and playfulness seem to expect, or even promote, such a response.

On the other hand, viewers familiar with other editions of *Great Expectations* and ready to embrace the challenge of this presentation or viewers who already tend to privilege this episode of *Great Expectations* find that the incorporation of these elements offers a compelling vision of this work. For instance, Estella's comparison of Pip and a hemorrhoid certainly makes the rudeness of her character readily apparent to *South Park's* twenty-first century audience, many of whom are teenagers. Also, the robotic monkeys and Genesis device allow the viewer to connect Miss Havisham with other monomaniacs seeking revenge, or simply desiring power over others (just about any sci-

fi or James Bond villain). Indeed, when Pip first encounters her in her rotting finery, she commands him, "Look at me. Does it frighten you to look upon a woman who has not seen the sun in over twenty years?" He responds that her appearance does not frighten him, since "you sort of look upon women who haven't seen the sun in twenty years quite a lot these days." The eccentricities of "timeless" characters, like Miss Havisham, are not unusual for a modern audience that has been exposed to every sort of shocking physical or mental condition that a person (or animal, or alien, et cetera) can experience. She is not shocking. Indeed, *South Park's* wacky ending simply reveals her connection to many of the "villains" (Magneto from the *X-Men* comic books and films, Drax from the James Bond franchise, and Dr. Evil from *Austen Powers* series, to name a few) of the twentieth and twenty-first centuries, highlighting the links between the past and the present that the episode relentlessly foregrounds.

LOOSE ENDS

Not only does *South Park's* ending connect it with current trends in popular entertainment, but it also calls attention to the diverse endings of this "classic" that have existed since the nineteenth century. Dickens eliminated his first ending to the story just prior to publication, replacing a definitive parting between Pip and Estella with an ending full of romantic ambiguity. The first ending (typically called the "original ending" within many articles and editions) eventually resurfaced, causing many printed editions to reproduce both versions. Moving beyond the printed history of *Great Expectations* makes the situation incrementally more uncertain. Indeed, it is difficult to calculate exactly how many endings exist. Comparing the endings reveals the dynamic differences inherent in

various editions of this work. *South Park's* conflict-ridden ending only highlights the many dueling conclusions, which demand sorting as a way of further understanding the complex history of this work. Again, *South Park's* representation of this "classic" opens an opportunity for examining several other editions within the complex transmission history of *Great Expectations*. As in the earlier section about the formats and contents of print editions, the range of materials references in this section will, of necessity, require a fairly brief commentary on each example.

The "original" ending of *Great Expectations*—written by Dickens and then substituted for another prior to publication—has Pip and Estella meeting by chance in Picadilly, several years after the main events of the story.¹⁰ Pip reports hearing that Estella's abusive husband died in a riding accident, and that she then married a kindly Shropshire doctor. Walking in London with his nephew, Pip encounters Estella in her carriage. She is greatly changed, due to the suffering of her life: "she gave me the assurance, that suffering had been stronger than Miss Havisham's teaching, and had given her a heart to understand what my heart used to be" (439, Bedford). This pathos-laden concluding line indicates not only Estella's metamorphosis, but also Pip's. After all, the phrase "what my heart used to be" indicates that he no longer loves Estella. Both have completed long journeys, although separately; Pip has learned to be content with his situation in life and Estella has learned to feel. However, more emphasis is placed on Pip's future than on Estella's; after all he has a namesake in his young nephew to continue his journey. The indication is that little Pip will learn from his Uncle's experiences as he moves between the forge and London.

The "second ending"—the one printed in the first edition of *Great Expectations*—has romantic overtures not found in the original ending. Rather than being content with separate lives, Pip and Estella come together again at the end. They meet in the ruins of Satis House, just prior to new construction beginning on the site. The destruction of the past and the possibility for constructing a new future is a theme that repeats throughout the concluding paragraphs. The language continuously gestures towards the future, especially in the final line.

I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw the shadow of no parting from her. (358, Norton)

Pip and Estella leave the site of past suffering hand-in-hand, starting a new journey together. The movement from morning to evening mists brings the action full circle, indicating that this is not only an ending, but also a new beginning. Pip also indicates the possibility of not parting with Estella. The 1862 revised edition of *Great Expectations* provides an even less ambiguous final line: "I saw no shadow of another parting from her." Given the atmospheric moodiness of the ending, this change is substantial. It removes a shadow from their life, giving them a future full of "tranquil light," not interrupted by a fall of darkness.

While the variations traced above are the ones most commonly identified, the exact number of endings that *Great Expectations* sports in its printed representations remains a matter of debate. Every decade or so, scholars return to this discussion,

retracing frequently trodden paths with renewed energy and new perspectives. Four articles appearing in Dickens-centered journals between 1972 and 1984 sign post the range of the discussion. In 1972 Milton Millhauser's article "*Great Expectations: The Three Endings*" appeared in the *Dickens Studies Annual*. The three endings identified by Millhauser have relatively little to do with the difference in the final paragraphs. Instead, he argues, "we must look for the real ending—the moment when the theme has worked itself out and the business of the book has been wound up—somewhat earlier in the story" (268). This interpretation offers the radical possibility that readers can choose their own ending (i.e., the "real ending"), selecting the point where they feel that all of the important story lines, emotional tensions, symbolic exchanges, and character developments are neatly concluded. This opens the possibility that not only do different editions present the endings differently, but that readers can also ignore the representations in editions and simply select their own. I find it hard to imagine that the average reader would act in a manner quite this independent of the editions they read/view, but some may well take up the challenge of attempting this course of action, especially after reading Millhauser's article. Yet, since few readers are likely to stop reading or watching an edition before the conclusion, upon a feeling that the essential resolution has already been achieved, the later "endings" are still likely to impact readers, although some may not like the resolutions offered. Indeed, the history of *Great Expectations* is rife with dislike for various endings, as this discussion indicates.

Millhauser does offer several different suggestions for where the "real ending" occurs. He identifies Pip's return to the forge as one ending, Pip's experiences in Cairo as another, and Pip's encounter with Estella in London as yet another. Interestingly,

Millhauser privileges the version of the final pages that is set in London over the one set at Satis House, but gives little attention to his reason for this selection. Instead, he argues that the book has concluded twice before this ending appears, so it bears little importance on the story, regardless of what form of meeting with Estella is chosen. In 1978 Albert A. Dunn's note, "The Altered Endings of *Great Expectations*: A Note on Bibliography and First-Person Narration" appeared in the *Dickens Studies Newsletter*. Here, Dunn argues for the ambiguity of Pip's encounter with Estella on the grounds of Satis House.

Pip and Estella can be seen to remain forever together or to meet and part, never to meet again. The ambiguity, I believe, was intentional: Dickens was not writing an alternative, happy ending but one that still might satisfy sentimentalists like Bulwer and yet preserve a second sense that would satisfy himself and reinstate the original plan for the novel. (43)

Thus, in the writings of both Millhauser and Dunn, the two principal endings bear little aesthetic or emotional difference.

Edgar Rosenberg takes a radically different approach. In his 1981 article in the *Dickens Studies Annual*, "Last Words on *Great Expectations*: A Textual Brief on the Six Endings," Rosenberg identifies substantial textual differences among six endings of *Great Expectations*, the most endings presented by any scholar to date.¹¹ The variations spotlighted by Rosenberg are as follows. There are three versions of the meeting at Satis House, all with distinct final lines. Most editions printed after 1862 include Dickens's revision of the final line to read "I saw no shadow of another parting from her." Editions printed before 1862 read, "I saw the shadow of no parting from her." The manuscript reads, "I saw the shadow of no parting from her, but one." Obviously, the tone shifts

with each phrasing, making the question of whether or not Estella and Pip part ambiguous. Rosenberg believes that Dickens reworded the line in 1862 to eliminate confusion, since any other explanation downplays the awareness of the author.

But surely any explanation by which Dickens is made to invite the reader, all cavalierly, to "believe what he likes," smacks of desperate Shandyism, and the suggestion that "Perhaps Pip did not marry Estella"—were it not to consider too curiously to consider so? After all, Marcus Stone's last plate for the novel bears the caption "With Estella, After All." (95)

There are several points of interest in this discussion. First, Rosenberg assumes Dickens meant to be clear and blames critics for the cloud of ambiguity surrounding the ending. Second, that an illustration serves as evidence for this reading—highlighting the interpretive interaction between all components within a given book.

After highlighting the variation in the second ending, Rosenberg gives the first the same treatment, again identifying three versions. The first printing of this version appeared in a footnote in Forster's biography of Dickens. Due to this placement, it was printed as a single paragraph, with punctuation that suited this format. There is a difference in the dates between the manuscript and Forster's ending, with events happening four years, rather than two years after Pip's return. The final version presented in the chapter is Rosenberg's rediscovery of the proofs for the first ending, with the punctuation and paragraph breaks as "Dickens intended" them to appear: "Where Forster, restricting himself to a footnote, jams the ending into a single constipated paragraph, Dickens lays out the conclusion in four paragraphs; and this necessarily affects the way in which we ultimately perceive the ending and read it" (101). Rosenberg concludes that he

"unconditionally prefers" the original ending in its restored form over all other versions, even though his opinion is "beside the point" in editorial practice (107). Placing Rosenberg's comment about the change in tempo in the different printed formats in dialogue with the comments of other critics highlights the impact that presentation has on interpretation. For instance, Millhauser's earlier analysis dismisses the first ending in part due to its presentational style: "He [Dickens] can hardly have attached great weight to the original ending, the true one as he conceived the book, if he compressed this decisive scene into two moderate-sized and stylistically tame paragraphs" (268). Juxtaposing these two articles reveals that changes in the presentation of printed editions can directly influence meaning.

Rosenberg's clear identification of several ending impacts Douglass Thomson's article, "The Passing of Another's Shadow: A Third Ending to *Great Expectations*," which appeared in *Dickens's Quarterly* in 1984. Rosenberg discusses the introduction of the phrasing "another shadow" in 1862 as a third ending, concretely different in meaning than its two predecessors. He interprets "shadow of another parting" as the shadow of another person separating them. By eliminating the impact of others, or "another," on their lives, this ending exemplifies the "individual's struggle to become his own creator" (95). This interpretation demonstrates the different interpretive possibilities that arise from a slight difference in wording.

These four articles reveal the range of critical encounters with the conclusions of this work. Not only do the numbers of endings identified by scholars vary, but the definition of what constitutes an ending varies as well. Interestingly, discussion of the conclusions of *Great Expectations* has died down since this flurry of articles a couple of

decades ago. A few critics returned to this topic in the early 1990s, but with less emphasis on the multiplicity of the endings. For instance, Robert A. Stein's article "Repetitions during Pip's Closure," which appeared in the *Dickens Studies Annual* in 1992, discusses Pip's psychological state throughout the novel, but does not focus on the different versions of the ending. While Jerome Meckier's article "Charles Dickens's *Great Expectations*: A Defense of the Second Ending," appeared in *Studies in the Novel* in 1993, the focus is on championing the second version, rather than teasing out a range of variation.

Over the past decade critics have been virtually silent on this issue. So, has the subject been worn out through repeated re-openings? This project again reopens the discussion of the ending, complicating it in new ways. The number of endings identified within the critical history, summarized above, fluctuates between two and six. Analyzing representations of the story's ending across a variety of editions makes that number climb even higher. *South Park*'s manner of playing with the ending provides a glimpse into the marked differences that exist between multiple editions—both in print and in film—as they draw the story to a close. My analysis reveals that there are as many endings to *Great Expectations* as there are representations of the work and positions all of these endings as potentially valid. As a general rule, no one alone should triumph, although individual readers may find some more compelling, intriguing, or challenging than others. The goal of this study is to reveal the potential impact of different representations, encouraging its readers to consider the fluidity of these representations as an integral part of *Great Expectations*.

Not only are the endings themselves full of variation, but the diversity only increases when the manner of reproduction is scrutinized across several printed editions. A comparison of three basic editions—pocket-sized with minimal extras and illustrations—provides a quick snapshot of this variation. The Oxford Pocket Classics of 1986 reproduces the second ending with the revised final line ("no shadow of another parting"), and avoids referencing the original ending. The heading at the top of the final pages reads "Estella Changed" as the title for the section, indicating that the ending is more about her than it is about Pip. The paperback produced by Washington Square Press in 1973 echoes the strategy of Oxford Pocket Classics, but this time minus the heading. However, the Rinehart Paperback from 1960 reproduces both endings. Following the line "I saw no shadow of another parting from her," there is a double space. Then the italicized title "The original ending" appears in brackets, followed by that ending, printed in two dense paragraphs. Since the "original ending" is not a part of the main text, and is not introduced with any explanatory commentary, some readers may give it less attention or simply be puzzled by its existence. Another interesting aspect of this edition is the two-paragraph format of the original ending. This format was the norm until Rosenberg printed his textual history in the early 1980s. As I discussed earlier, this formatting directly impacted critical response to the original ending. Comparing the presentation of the ending(s) in these three editions reveals that other presentational decisions, such as the presence of headers and the number of endings reproduced, create unique contexts through which readers encounter the ending(s).

Study aids for *Great Expectations* also treat the ending in a variety of ways. For instance, the 1952 *Cliff's Notes* describes the "relatively happy conclusion" as "an

afterthought" (5). While the *Notes* summarize the bulk of the final chapter, they do end with the quoted line, "I saw the shadow of no parting from her" (47). The *Notes* characterize this conclusion as one of the major flaws of the story: "the tragic melodrama does not follow through to its logical conclusion; Estella, Pip's evil angel, is made to bring him happiness in the last chapter" (49). Following this statement comes a summary of the original ending, replete with the implied assessment that it is more in keeping with the tradition of tragic melodrama. The 1999 *Cliff's Notes* identify no narrative flaws. Instead, speaking in praise of the intricate plot, it remarks on Dickens's "genuine art" (8). Furthermore, while these *Notes* report on the change in ending without overtly privileging one over the other, the inclusion of a quote from Dickens, which describes the second ending as a "pretty piece of writing" (50), implicitly emphasizes its greater status.

Rather than representing the second ending as a narrative flaw, the *Literature Made Easy* guide (1999) also underlines the "prettiness" of its writing, commenting that it is "in keeping with the rest of the novel, though Dickens is right to leave it slightly ambiguous" (88). The commentary focuses on this ambiguity, leaving readers to decide the fate of the characters: "Pip has never predicted events accurately, so as readers we are free to think what we want" (88). These notes discuss Dickens's decision to revise the ending, but do not indicate the plot or structure of the original ending. Collectively, all of these notes provide fairly explicit interpretations of the second ending of the novel—conceiving it alternately as a flaw in the narrative, as well written, or as consistent with the narrative. In quite obvious ways, each of these commentaries presents a radically different interpretation of the endings to *Great Expectations*.

Comparing three scholarly editions similarly reveals a range of treatment for the ending(s). The Broadview edition of 1998 reproduces the second ending with its first wording—"I saw the shadow of no parting from her." It does not reproduce the original ending, explaining that decision in the introduction: "The newer ending, however, seems in many ways better written and more imaginative in setting than the one it replaced" (27). The Bedford edition of 1996 also reproduces the second ending with the earlier wording. However, the following page marks the beginning of a section entitled, "The Endings of *Great Expectations*." This section provides a textual history of the original ending, reproduces it in four paragraphs, and describes the later revision of the final line of the second ending. Comparing this four-paragraph reproduction of the ending with the one in the Rinehart paperback indicates that not only does the decision to include the "original ending" vary, but so does its manner of representation. Changes in critical understandings of the textual history (see discussions earlier in this chapter) of *Great Expectations* likely influenced this change in format. The Norton Edition of 1999 privileges the same version of the ending as these predecessors. The phrase "The end of Great Expectations" follows the closing line. However, the title "The Original Ending" appears on the next page, followed by a four-paragraph reproduction of that ending. The Norton also includes a section devoted to these two conclusions in its supplementary materials, "Putting an End to *Great Expectations*." This section traces the ongoing controversy over the different endings, beginning by expressing that "Nothing in *Great Expectations* has generated more heat than Dickens's decision to rewrite the conclusion of the novel, with the result that he left critics with two endings to fight over" (491). It then sketches a rough outline of the terms of this debate, tracing the broad outlines of the

critical history discussed earlier in this chapter. Although these critical editions show a commonality of influence over the wording of the ending, they all have individual ways of referencing the history of the endings.

South Park depicts the ending of *Great Expectations* as an epic battle. While this conclusion is more extreme than the others referenced here, it does thematically embrace the spirit of controversy surrounding the ending(s) of this work. However, *South Park* and other television and film editions tend to be left out of the critical discussion about the endings of *Great Expectations*. Analyzing filmed representations in relation to the history of literary transmission raises the stakes of this critical dialogue. As I have shown, most printed editions fluctuate between two versions of the second ending. Many choose to reproduce the original ending in some form. Even more variation is introduced by their formatting and commentary decisions. However, this variation is mild in comparison to the immense differences between the endings of several filmed editions. Whereas *South Park's* ending contains a climactic physical battle, others trace out equally powerful emotional and social struggles.

The 1946 film ends with Estella's emotional struggle with her upbringing and Pip's attempts to rescue her from her past. In the closing sequence, Pip returns to Satis House to find Estella sitting in Miss Havisham's chair, in a manner similar to its late occupant. Building on this mirroring effect, Pip addresses Estella as if she were her guardian, shouting, "I have come back Miss Havisham. I have come back to let in the sunlight." Pip then proceeds to do the one thing that could most disrupt Estella's transformation—he lets in the light that Miss Havisham had systematically evaded. His actions forcibly remove Estella's blinders, allowing her to see the room as it really is—a

mess of cobwebs, moldy food, and decay—and, thus, to see following Miss Havisham's footsteps as a path towards dullness and death, rather than brightness and life. Since the film works through psychological parallels (such as the talking cow scene), this equivalence has precedent. Thus, Pip's active destruction of the old curtains causes Estella to rediscover her interest in the world. This shift allows Pip to proclaim his unswerving devotion and pleads with her to join him: "Estella, come with me, out into the sunlight." They "start again, together" by embracing and running out of the house hand in hand. Their journey into the sunlight makes literal the possibility of "no shadows" alluded to in many print editions. It also presents a strong visual contrast to the dark gloom of the opening scene, indicating a complete psychological transformation for both characters.

Critics have devoted considerable attention to the 1946 film and the ending has had disproportionate treatment within their discussion. Two of the more interesting analyses of this ending come from Gueric DeBona's 1992 article, "Doing Time: Undoing Time: Plot Mutation in David Lean's *Great Expectations*," and A.L. Zambrano's 1974 article, "A Novel's Journey into Film: The Case of *Great Expectations*." DeBona compares the Estella and Pip love story with the film as a fairy tale: "If Estella's motivation, too, appears forced out of context, it is perfectly congruent in the fairy tale context of the Miss Havisham plot: Estella has been bewitched by Miss Havisham, kept a prisoner in her castle and has fallen asleep in her spell" (83). Zambrano applauds the ending for its psychological insight: "the ending demonstrates attention to artistic integrity worth of Dickens. Notwithstanding the brazenness of this outright change, it finally remains true to more than one psychological undercurrent" (132). Both of these

responses are interesting not only for their praise of the ending, but also for the interpretations of the story revealed by the praise. DeBona sees *Great Expectations*, especially the film's version of the story, as more of a fairy tale than a commentary on reality; Zambrano understands the story through its psychology. Based on both of these perspectives, the ending of the film holds true to the internal logic of its own narrative. Zambrano takes this argument one step further, claiming that the ending of the film is more connected to the story than the endings to printed versions of the story: "Whatever else we may say about the film's ending, we cannot deny that the screenwriters prepare us for it, and the same cannot be said about Dickens' multiple endings" (130-1). The spirit of this statement creates a space for valuing any ending that remains true to the preceding story.

However, Zambrano's acceptance of the ending is out of keeping with earlier statements about deviations from "authorial intention." Discussion about "how the novel's journey into film can modify and perhaps sacrifice authorial intent" prefaces a multi-paragraph analysis of what does not appear in this film version, often, in Zambrano's opinion, to the detriment of the story (129). DeBona also falls prey to this tendency. While he sees the fairy tale ending as being true to one aspect of the film's story, he also sees this romantic narrative as overpowering the social commentary of the convict narrative: "In contrast with the novel, Pip's involvement with social affairs in the film seems to die with the climax of Magwitch's death and his own illness [...] It seems to me that the audience has no other choice than to adopt the fairy tale plot as primary" (85). Perhaps the shifting nature of the ending of *Great Expectations* allows this critic to reward a greater range of possibilities for this portion of the story than he does for other

aspects. Regardless, this manner of endorsing the ending, with the idea that each edition should remain true to its own internal logic, has potential beyond this film. For instance, based on this criterion *South Park*'s epic battle is fully in keeping with the farcical commentary established throughout the episode. This position allows for a certain amount of independence for each edition, even if they make some gestures, as *South Park* does, to other moments in the lives of the works they present.

Perhaps the best example of an edition remaining true to its own internal logic appears in *Great Expectations: The Untold Story* (1987). The "untold story" of the title concerns Magwitch's life in Australia. After Pip's encounter with the convict in the graveyard, the film treats the viewer to Abel's rise to fortune in Australia. Magwitch's story is given just as much screen time, if not more, than Pip's. Due to this emphasis Pip's relationship to Estella is less important than his relationship to his benefactor. Therefore, within the logic of the story, it is appropriate that the ending focuses almost exclusively on Magwitch. The secret to this film is that the convict does not die in prison. Instead, his apparent death is an elaborate ruse to allow for his escape to Australia. Pip smuggles him (in a coffin, at that) out of prison, where Abel is seen laughing with the zest of newfound freedom as the credits roll.

Although editions rely on their own internal logic in order to function as independent representation of a work, many, like *South Park*, also make frequent references to other editions. These references will be apparent to readers/viewers with prior knowledge of these materials. Many even anticipate some prior knowledge on the part of their viewers—whether of the genre, key actors, or narrative conventions, to name a few possibilities. Films that are based on literary works also assume a certain degree of

familiarity with the work they present—even if only a passing familiarity with the author or title. For instance, *South Park*'s implies that even its most ignorant viewers will know that *Great Expectations* is a famous—"classic"—piece of literature, likely to appear on studious shows like *Masterpiece Theater*, to exist in old, leather-bound books, and to be a part of the *Cliff's Notes* line-up. In other words, it expects their viewers to have some understanding of the proliferation of representation that often goes hand-in-hand with being "classic."

The 1998 film *Great Expectations* is careful to establish its own world and narrative logic, but it also thrives on its connections with other editions of the titular work. This film offers a modernization of the well-known story. Set in late twentieth-century America, the film tells the tale of young orphan, Finn (Ethan Hawke), growing up on the Southern Coast among fishermen. Finn loves to draw, and frequently makes pilgrimages in a small boat out on the water to sketch the sea life. It is during one of these expeditions that he encounters the convict (Robert Dinero), whom he helps get past the Coast Guard. He meets Miss Dinsmoor (an eccentric old woman with a broken heart) and Estella (Gwenyth Paltrow) when he reports to do some gardening at their overgrown estate, cunningly called "Paradiso Perdido." Later, the convict, Finn's unknown benefactor, arranges for him to have a show at a well-known New York art gallery. While in New York, Finn frequently encounters Estella, for whom he has an unrequited passion. However, in this film she toys with his regard. She even sleeps with him at one point and then leaves—an indication that physical intimacy does not equate to emotional attachment. Eventually, the convict returns to New York, where mob members kill him on the subway.

At the end of the film, Finn's voiceover provides an overview of the years following the convict's death. Unlike many other versions of the work, this film does not have Finn's new fortune evaporate. Instead, he makes a name for himself on the basis of his artistic talent. This plot element indicates the influence of the "American Dream," where all it takes to prosper financially is dedication and an opportunity. Unlike the 1946 film, this edition does not present, much less dwell on, any sense of guilt on Finn's part. Instead, Finn learns about the emptiness of financial and professional success. Even though he "received everything [he] thought [he] wanted," he finds this prosperous life is hollow without meaningful relationships. Therefore, he returns home to make his peace with Joe. He also returns to Miss Dinsmoor's mansion, which "was due to be torn down for a housing tract." As he sits in the ruined garden, a young girl startles him out of his memories. She looks like the Estella of the past, come back to haunt him. However, this girl is Estella's daughter. As he runs after her, he comes across the woman who has tormented his happiness. This chase represents his attempt to reclaim an important relationship from his past.

Finn encounters Estella by the water. The two exchange words of forgiveness, before clasping hands and standing together in the blinding sunlight. In voiceover, Finn comments on the scene: "She did know me, and I knew her. I always had, from the first instant. And the rest of it, it didn't matter. It was past. It was as if it had never been. There was just my memory of it." Finn's words speak of a new beginning and the lushness of the light predicts a bright future ahead. Finn's attempt to distance himself from the past highlights the tension inherent in modernized representations of works with a long history, such as *Great Expectations*. Overcoming the tension in his relationship

with Estella (as depicted in their bright reunion) not only makes way for their bright future together, but also makes space for the optimistic realization of *Great Expectations* presented in this edition.

While the modern setting of the story and new names for the characters separates this version from its predecessors, the dialogue, action, and framing of the film repeatedly calls attention to previous versions of the work. Indeed, this simultaneous movement away from and towards the long life of *Great Expectations* parallels the narrative tensions within *South Park* discussed earlier in this chapter. Just as Finn declares that the past "had never been," the presentation of the film's conclusion gestures to multiple past editions of *Great Expectations*. First, this ending closely connects with the "second" ending presented in critical commentary and in many printed editions. Finn and Estella meet at the ruins of the estate where they met, they speak of having changed, and they hold hands. However, in the 1998 film the light is bright and cheerful, not full of "evening mists" as it is described in most printed versions. Indeed, the entire ending is more upbeat than in many of those editions. Additionally, the presence of a child forms a connection to the "original" ending referenced in critical commentary and many printed editions. Here, Estella, rather than Finn (Pip) has a child with her. Her daughter's presence forms a strong link to the past (she looks like young Estella) and the bright potential of the future (she can lead a different life). Also, the bright sunlight in the 1998 film resonates with the sun-drenched conclusion to the 1946 film. Ultimately, in the ending to the 1998 film, Finn can truly realize his "great expectations" and be successful in the emotional, as well as financial, aspects of his life.

The 1946, 1987, and 1998 films all offer unconditionally happy endings. Their bright futures involve the advancement of a key relationship, either between Pip and Magwitch or Pip/Finn and Estella. By comparison, the 1999 *Great Expectations* presented by *Masterpiece Theater* offers a much more ambiguous ending. In this ending, Pip returns to Satis house, only to discover that it is now Estella's abode. Unlike the ending of the 1947 film, which uses a similar premise, Pip does not find Estella surrounded by cobwebs and the remnants of Miss Havisham's wedding feast. Instead, she has redecorated the house. However, Pip still sees several comparisons between Estella and the home's later owner. Pip even calls this comparison to her attention when she indicates her intention to make Satis House her home:

Still mindful of her lessons? Or is the greater difference in your fate that you receive maintenance payments from the man who used you so cruelly? And shall the Pockets visit you on your birthday? And shall a boy from the village be sent to entertain you and divert you from your solitude?

Estella breaks down from being taunted in this manner, indicating that she is not Miss Havisham or, indeed, her old self. She now has a heart that can be injured. They declare their love for each other and embrace passionately. However, they quickly draw apart, a movement suggesting that they cannot act on their feelings. In the newly refurnished, comfortable home, presided over by a warm and smiling Estella, it is unclear why they cannot continue to be together—erasing their past with their present happiness. However, they say that they cannot be lovers. Instead, they will be friends.

The film indicates this friendly alteration in their relationship by showing the two playing cards together. The editing suggests that this is another, later, visit than the viewer just witnessed. As they play cards, Pip even taunts Estella by saying, "Now is that a knave or a jack, for I would not wish to be laughed at?" However, this new Estella refuses to be pushed into her sense of superior knowledge: "Call it what you will." Whereas prior to this point she teased Pip mercilessly for his uncouth classification, this exchange indicates that she has gotten over her snobbery. It also reveals more confidence on Pip's part, since he is able to tease Estella about her past behavior without reopening old wounds. Their new understanding and acceptance for each other, however, does not translate into romantic involvement, as it does in most of the other films I discuss in this section. Estella's comment indicates that this card game is a part of a larger pattern of friendly visits between them. She asks Pip, "When will you visit me next?" Following this exchange, the camera gradually dollies back down the hall and through rooms. The viewer hears the distant sound of the two of them laughing. Thus ends this edition of *Great Expectations*. The movement away from the two, along with the disembodied laughter, allows viewers to guess at what is happening, and the exact nature of the relationship between Pip and Estella, without being able to confirm their suppositions. Therefore, the treatment of this scene enforces some degree of ambiguity.

This gradual visual retreat indicates the passage of time and a growing critical distance between the viewer and the action. This movement transitions to the commentary of Russell Baker (seated, of course, in a leather armchair).

If the ending of our story seems ambiguous to you, it is because

Dickens wanted it that way. He wrote two endings to *Great*

Expectations. [...] Dickens was willing to revise in order to avoid an unhappy ending, but he refused to go all the way. His solution was to write a new ending and make it so ambiguous that as a reader you could decide for yourself whether they would part forever or continue to see each other. This is essentially what we saw tonight.

Despite Baker's commentary, the ending shown on *Masterpiece Theater* is not ambiguous on all counts. After all, it looks further into the future than any of the other films do—indicating Pip's repeated visits to see Estella. Although this version substitutes a friendship for a romance, it still has the two characters declare their feelings for each other and kiss. Therefore, the friendship that follows seems a bit contrived. The film suggests a traditionally happy ending up until they separate from their embrace. The ending pulls in several directions at once and then explains itself through Baker's commentary on "ambiguity." However, it is important to remember that it does not appear in this manner because "Dickens wanted it that way." Rather, it follows a long tradition of films, and books—editions of all sorts—that present new versions of the ending (or endings) of the story.

This chapter presents a diverse assemblage of materials all linked by a common title: *Great Expectations*. The presentational techniques and narrative format of the *South Park* edition provide a lens for analyzing ongoing shifts in this work's transmission history. My discussion indicates that the style and contents of a variety of editions—whether printed or filmed—presents a unique vision of this literary work. This analysis uncovers a literary work as an amorphous and chaotic entity, constantly taking on new dimensions. The *South Park* episode with which I began represents a memorable moment

in the unfolding life of *Great Expectations*. As I have shown, it provides a map to understanding the complex transmission history of this "classic" work.

On a final note, the recurring role of Pip within the series gives the character a new life outside of the confines of this literary work. Within other episodes, Pip is a shy English boy that the four main characters like to tease. The life of a character both within and outside editions of a literary work—like Pip's existence within the *South Park Great Expectations* and within other episodes in the series—is the subject of the next chapter. It examines the continuous transformation of another literary character: namely, Mr. Darcy.

NOTES TO CHAPTER THREE

¹ In this introduction Malcolm McDowell looks and acts similar to *Masterpiece Theater's* long time commentator, Russell Baker. I discuss this comparison in greater detail later in the chapter.

² The Comedy Central web site provides the following plot summary of this episode: "While the boys are waiting for the school bus, Cartman explains the odd nightmare he had the previous night involving alien visitors abducting him from his bed. Meanwhile Kyle and Stan try to convince Cartman that the dream was in fact a reality."

³ Current *South Park* DVDs and VHS offerings include the entire first season, a collection of four controversial episodes (including "It Hits the Fan") called "Insults to Injuries," and a Christmas special. Video games include *South Park* and *South Park: Rally*. The 1999 feature film, *South Park: Bigger, Longer and Uncut* received an Oscar nomination for best original song. The song "Blame Canada" was performed at the Academy Awards.

⁴ The account of the decision for the Circulating Book Society to purchase appears at the very beginning of Buckham's preface. It is followed by a description of the book sale (of all the books read by the Circulating Book Society during the year) at which he purchased this copy of *The Pickwick Papers*.

⁵ This is a self-identified academic speaking in a non-academic forum. He does not include any academic affiliation, beyond the degree mark "PhD." Therefore, the author's title as a "professor" does not undermine my point about dismissal by cultural institutions.

⁶ Indeed, even recently the Fox "reality" TV show *Joe Millionaire* features an elderly man in a leather armchair commenting on the action of this matchmaking game. In that show Joe is a construction worker posing as a multimillionaire, and the armchair commentator complements his upper-crust pretensions.

⁷ The 1998 film features a gate with the phrase "Paradiso Perdido" emblazoned across the top. The name of the estate is just one component that shifts within film versions of *Great Expectations*.

⁸ Throughout my dissertation I alternate the attribution of quotes between several editions of a work. I do this in order to avoid privileging one editions representation over that of another.

⁹ When the convict dons a top hat to signify his new wealth, his appearance parallels the "Class and Snobbery" icon in the *Literature Made Easy* study aid.

¹⁰ My use of the terms "original" and "second" to classify the endings of *Great Expectations* parallels the dominant trend in critical commentary on this literary work.

¹¹ I offer a different style of textual history than Rosenberg. In addition to changes in wording and punctuation in editions, I also investigate other presentational differences (headings, placement, commentary, et cetera). I also look at editions from a larger span of time, since I do not focus my history on the intentions of Charles Dickens. I also expand my analysis to encompass filmed materials.

CHAPTER FOUR

DUELING DARCYs

In Helen Fielding's 1999 novel *Bridget Jones: The Edge of Reason*, the sequel to her chart-topping *Bridget Jones's Diary*, a benign alignment of stars lands the titular heroine an interview with Colin Firth, a.k.a. "Mr. Darcy." Although initially Bridget intends to write an exposé about the actor's current projects, her enthusiasm for his embodiment of Mr. Darcy in the 1995 BBC *Pride and Prejudice* propels the interview from that course.¹ As she questions the actor, Bridget cannot stop mentally replaying the famous, or infamous, scene from that miniseries where Darcy emerges from a plunge in a lake with a wet white shirt clinging to his torso. After asking Firth a token question about his upcoming film, she launches into *Pride and Prejudice*, inquiring, "When they had to do another take, did you have to take the wet shirt off and then put a dry one on?" (137). Discovering that Firth used only one shirt leads Bridget to more than a dozen other queries about the lake scene.

As the interview gets stuck in the wash cycle, Firth's answers indicate his increasing levels of exasperation. He becomes short and terse—no doubt encouraging Bridget to move to a new topic. Eventually he stops fighting the course of the interview and starts offering mischievous answers that feed Bridget's obsession. The latter dynamic explains his provocative responses to the final questions about Darcy's sex life. When Bridget asks Firth whether or not he thinks Mr. Darcy would have slept with Elizabeth Bennet before the wedding, Firth surprises her by answering "yes, I do think he might

have" (142). Pressured by Bridget to elucidate the reasons for his answer, he offers the following explanation.

CF: Don't know if Jane Austen would agree with me on this but—

BJ: We can't know because she's dead.

CF: No, we can't . . . but I think Andrew Davies's Mr. Darcy would have done.

BJ: *Why* do you think that, though, Why? Why?

CF: Because I think it was very important to Andrew Davies that Mr. Darcy had the most enormous sex drive.

BJ: (*Gasps*) (142)

More interesting than Firth's ability to toy with Bridget's salacious interest, is the way he separates Mr. Darcy from Jane Austen and connects him to Andrew Davies (the main screenwriter for the BBC series). While Austen's Darcy might not have been overtly amorous, Davies's Darcy—a Darcy for the late twentieth century—is explicitly sexual.

The discussion between Bridget and Colin effectively buries Austen; her death becomes equivalent to a perpetual state of "no comment." "We cannot know because she is dead," quips Jones, allowing Firth, Davies, and, perhaps more tellingly, Fielding free rein over the characters and story of *Pride and Prejudice*. Despite its playful nature, this fictional interview offers a useful framework for negotiating the intersections between and among diverse representations of literary characters in printed and filmed materials. Distinguishing between Andrew Davies's Mr. Darcy and Jane Austen's Mr. Darcy, Colin Firth—or, more specifically, Fielding's Colin Firth—suggests that Davies authors a new

edition of the character. In this chapter, I expand the use of the term “edition” beyond literary works and to literary characters. I argue that characters, like works, undergo constant reinvention throughout their lives. In the previous chapters I used the phrase “editions of a work” to describe unique configurations of a literary work from a variety of media. In this chapter, I explore multiple representations of literary characters, both within and without editions of the literary works that gave them birth. I use my own terminology, “editions of characters,” to classify these variations, focusing my analysis on the life of one character: Mr. Darcy.

The commentary on character reinvention that permeates the fictional interview between Colin Firth and Bridget Jones also occurs in a non-fictional interview between Firth and the producers of the BBC miniseries, which appears in *The Making of Pride and Prejudice* (1995). In this interview, Firth credits his enactment of Darcy to the power of Davies’s script. According to Firth, the lack of “that absurd, academic reverence that people sometimes have for a great work of literature” allows Davies to present the work as a “vastly enjoyable story” (100). Firth finds it easier to connect with an “enjoyable story” than with a “great work of literature,” suggesting perceived “greatness” translates to an emotional distance on the part of the reader or viewer. Firth even admits he might not have accepted the role if he had read the novel before he saw the screenplay, because Davies’s script “made things a lot more specific than Jane Austen does” in terms of the portrayal of Darcy’s character (101). For Firth, Davies’ screenplay for *Pride and Prejudice* is the central edition of the work; Austen’s novel (whichever edition he encountered it in) is secondary.

In addition to looking towards Davies's script for his understanding of *Pride and Prejudice*, Firth also focuses his attention on the character of Darcy. Before deciding whether or not to accept the role, he investigated the history of the character. In response to a question about his well-publicized hesitancy to play the role, Firth paints a complex portrait of the character.

I didn't feel I was right for Darcy. I didn't feel I would be able to make of him what he should be. He seemed too big a figure somehow. [...]

[W]hen I mentioned it, everyone would tell me how they were devoted to the book, how at school they had been in love with Darcy, and my brother said, 'Darcy? Isn't he supposed to be sexy?' So I heard these things and started to think, 'Oh, God, Olivier was fantastic and no one else could ever play the part.'(98)

In Firth's statement Darcy emerges as an entity larger than any one person or representation. He is the sum of a plethora of devoted responses by generations of readers. Notably, although earlier in the interview Firth is able to downplay the cultural prestige of *Pride and Prejudice*—looking at it as an enjoyable story, rather than a great classic—he is unable to downplay the cultural significance of Darcy. A network of associations informs his understanding of the character. His hesitancy to play the part does not stem from nervousness about being true to Austen, but rather from nervousness of living up to schoolgirl fantasies and following in Olivier's footsteps. Just as Davies's script forms the center of Firth's understanding of *Pride and Prejudice*, Olivier's performance in the 1940 feature film forms the center of his understanding of Darcy.

Firth's response indicates his awareness that Darcy as a character has grown and changed over time. He also knows that he will have to do something remarkable with the character to at least equal, if not overshadow, the influence of Olivier's performance.

Despite his initial hesitancy about being measured against Olivier, Firth does play the part. His portrayal of Darcy is as influential for late twentieth-century viewers as Olivier's was for earlier viewers, if not more so. Firth's performance has profoundly altered the landscape of discussions of Darcy as a character and *Pride and Prejudice* as a work. Additionally, the edition of Darcy presented by Firth has itself become the subject of adaptation—most notably in the *Bridget Jones* books and film. The performances of Olivier and Firth present two different “editions of the character,” both of which influenced later editions of *Pride and Prejudice*, the presentation of Darcy within those editions, and visions of the character in other forums. Comparing “editions” of Darcy reveals shifts in presentational emphasis from his benevolence as a landlord, to his romantic looks and exceptional manners, to his witty dialogue, to his emotional sensitivity, and, most recently, to his impassioned rebelliousness. This progression outlines the different visions of masculinity, and definitions of a romantic hero, presented through diverse editions of the character.

IMAGES OF DARCY

This section traces ongoing shifts in representations of Darcy within six printed and filmed editions of *Pride and Prejudice*: the 1980 Franklin Library edition, the 1996 edition of *Max Notes*, a 1946 printed edition based on the 1940 film, the 1940 film

starring Laurence Olivier, the 1995 miniseries starring Colin Firth, and the 2001 printing of the Norton Critical Edition. These seemingly disparate editions share an important similarity; all of them prominently feature the characters within *Pride and Prejudice*. Comparing the differing ways in which these six printed and filmed editions emphasize characters in general and Darcy in particular promotes an understanding of how editions of a work produce distinct editions of a character. While this section of the chapter focuses on Darcy within editions of *Pride and Prejudice*, the next section focuses on the character within other materials.

The representation of characters varies widely within printed editions of *Pride and Prejudice*. The 1980 edition from the Franklin Library and the 1996 edition of *Max Notes* both feature several illustrations of the characters in the story. The Franklin edition includes a series of portraits of the major characters. The portrait of Darcy, like the other illustrations in the series, focuses on facial features, rather than representing a scene from the narration. This illustrative technique emphasizes the dignity of the characters, using a very traditional and respected style to embellish a literary classic. Furthermore, the edition sports a red faux leather binding with gold designs. While the cover design and illustrations in the Franklin Library edition emphasize the prestige of the work and of the edition, the cover design and illustrations in *Max Notes* work together to provide, "A fresh, lively look at a Masterpiece of Literature."² Like the Franklin Library edition, *Max Notes* also includes a series of illustrations showcasing the characters within *Pride and Prejudice*. However, unlike the Franklin Library edition these illustrations are casual in style and situational in content. As the cover advertises, the volume includes "illustrations

of key scenes and passages." The most prominent illustration, appearing both within the volume and as a part of the cover design, shows Elizabeth and Darcy on the verge of kissing. The suggestiveness of this illustration corresponds with the edition's promise of freshness. While this image hints at a slight preference for Darcy and Elizabeth, the illustrations within the volume represent all of the characters. Both editions feature illustrations of a cohort of key characters, either as portraits (Franklin Library) or as part of a tableau (*Max Notes*).

The visual design of the 1946 edition, in contrast, focuses almost exclusively on Elizabeth and Darcy. A representative illustration is the one corresponding with the scene in which Elizabeth encounters Darcy at Pemberley, which shows Darcy and Elizabeth walking and talking together. Since the illustrations directly reproduce images from the 1940 film starring Greer Garson and Laurence Olivier, this emphasis is not surprising. The publicity materials for the 1940 film also depict Olivier and Garson conversing. If anything, these images highlight Elizabeth over Darcy, since she appears in a full frontal view in contrast to Darcy's appearance in profile in the publicity photo and she appears twice on the film poster. Moreover, the director gives her more close-ups within the film than he gives to Olivier, a discrepancy notable enough to cause the actor to express his irritation during filming.³ The publicity materials mirror the emphasis within the film on the beauty of Elizabeth and the witty banter that characterizes the relationship between herself and Darcy.

In contrast, the 1995 miniseries markets Darcy over Elizabeth. For instance, Darcy's portrait is the most prominent icon on the packaging of the VHS collection and

the DVD set. The boxed video collection displays an image of Darcy's face looming, mountain-like, over the entire background of the frame; the DVD features his face dominating the foreground, occupying more than twice the space devoted to any of the other characters. Unlike the 1940 publicity materials, which highlight the connection between Darcy and Elizabeth by presenting the characters in dialogue, these materials demonstrate Darcy's individual importance by having his face dominate the landscape of the image. Viewed in proximity with images from the 1940 film, these images graphically depict the privileged position of Darcy within the BBC miniseries.

Despite the aura surrounding Olivier's portrayal of Darcy, the character is not given the same visual emphasis in the 1940 film as he is in the 1995 miniseries. Instead, the focus on Olivier is the result of his numerous literary roles. Virtually contemporaneous with his portrayal of Darcy are his representations of Maxim in *Rebecca* and Heathcliff in *Wuthering Heights*. The complexity and darkness of these characters gives an edge to his portrayal of Darcy through viewers' associations with the actor, rather than through the actions on screen. The 1940 film produces an aura of mystery and moodiness around Darcy primarily via these extra-textual associations. Olivier's performance in the film is elegant and light, but it only takes a slight lowering of his eyebrows or a well-placed shadow to evoke the memory of his other roles for knowledgeable viewers. In contrast, the 1995 miniseries emphasizes Darcy by giving the character more individual screen time. Unlike Olivier, Firth was not a household name before he played Darcy. However, the emphasis on the character within the miniseries

made him a star. Despite the substantial influence of Olivier, Firth is the figure that epitomizes Darcy for the majority of contemporary viewers.

The contents of the 2001 printing of the Norton Critical Edition of *Pride and Prejudice* testify to Firth's influence. Although the volume devotes a supplementary section to "Darcy on Film," it discusses only one "film": the BBC miniseries. The section includes a transcript of the interview with Colin Firth, discussed earlier in this chapter, about the making of *Pride and Prejudice*, along with critical commentary. Notably, this section is the one component of the volume that acknowledges filmed representations of *Pride and Prejudice*. In doing so, it emphasizes the character of Darcy, and Firth's portrayal of that character, rather than any other character or feature of film adaptation. The general tendency of the volume is towards historical, rather than character-based, analysis. Unlike the other printed editions referenced in this chapter, the Norton Critical Edition does not include illustrations of the characters from the story. Its cover showcases an 1809 painting by John Constable, *Malvern Hall, Warwickshire*, which emphasizes the time period in which Austen wrote. In addition to using artwork from one of Austen's contemporaries, the volume provides extensive historical background in its footnotes and supplementary materials. For instance, there is a section devoted exclusively to discussing issues of class and money. The cover illustration keeps with this focus by presenting a magnificent estate as an emblem of the work. The maintenance of a historical focus throughout most of the volume makes the section devoted to Darcy stand out as a recent innovation. By including this discussion in the volume, the publishers pay tribute to the popularity and influence of the miniseries and Firth's performance.

The Making of Pride and Prejudice also devotes an entire chapter to Colin Firth and considerable space to images of Darcy. This layout indicates that its authors, Sue Birtwistle (producer) and Susie Conklin (script editor), recognize his portrayal of Darcy as the driving force behind the tremendous success of the miniseries. The visual focus of this volume becomes evident with even the most cursory perusal of its pages. Scattered throughout the publication are numerous close-up photographs of a solitary Darcy with a serious, or rather contemplative, expression on his face. This is the same style of image that appears in the marketing materials.

While Colin Firth's gentlemanly good looks indubitably aid the marketing of the 1995 miniseries, the primary reason his portrayal of Mr. Darcy captures the public imagination is the prominence given to the character in this adaptation. Significantly, Darcy appears in the very first scene of the series and remains a dominant presence throughout. However, in this adaptation Darcy is not simply visually present; he is also a significant part of the action, both physical and emotional, of the story. He rides horses, he hunts, he practices swordplay, he dances, he swims, and, more dramatically, he struggles visibly with the power of his regard for Elizabeth. The opening sequence features Mr. Darcy and Mr. Bingley riding across open fields to get a view of Netherfield Park. This horse-riding scene allows the series to begin with a spirit of activity, while introducing Darcy on horseback, a position of grandeur, power, and prominence. Elizabeth does not appear until the next sequence, walking over similar, if not the same, fields through which the gentleman rode. By presenting Darcy on horseback and Elizabeth on foot the miniseries immediately establishes their differing levels of social

prestige. However, presenting both characters in outdoor locations also establishes a commonality.

After Elizabeth approaches and enters her home, the rest of the Bennet family appears on screen and the scene cuts to the family walking away from church and engaging in their famous discussion about Netherfield Park and its new tenant. The narrative of most printed editions of *Pride and Prejudice* begins with the line: "It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife" (3, Franklin).⁴ According to Natalie Tyler's companion guide to Austen literature, *The Friendly Jane Austen*, "the opening sentence of *Pride and Prejudice* is second only to 'Call me Ishmael,' among the best-known openings in all literature" (115). Both the fame and the removed omniscient narration of this line combine to present a challenge to filmmakers. While both the 1940 and the 1995 filmed editions incorporate much of the dialogue between Mr. and Mrs. Bennet that follows the opening paragraphs into the dialogue of the film, the "truth" expressed in the opening is treated in different manners by both. The 1995 film slips an allusion to this truth into the dialogue; Elizabeth says, "For a single man in possession of a good fortune must be in want of a wife." The 1940 film shows the various women in the community discussing the fortunes and marital status of Bingley and Darcy and then actively competing to make their acquaintance. While the comparison between the openings of the filmed and printed editions of the work provide ample illustrations of the narrative differences in the two media, the more interesting aspect of comparison involves the shifts in their presentation of characters.

Interestingly, print editions of *Pride and Prejudice* tend to only include Bingley in this conversation about men of property and their marriage habits, but both the 1995 series and the 1940 film incorporate Darcy as well. As described above, Darcy appears on screen with Bingley immediately before the Bennets converse about making the latter's acquaintance. Even though Darcy does not literally become a figure in the conversation, viewers associate him with Bingley since the series introduces the two men at the same time.⁵ In the BBC edition Darcy appears much earlier than he does in the verbal narrative of most print versions. Other than on covers and in supplementary materials, the first place Darcy appears in the print editions of *Pride and Prejudice* is during the assembly ball. Until this time, the neighborhood's discussion exclusively revolves around Mr. Bingley. Darcy's arrival at the ball inspires a wave of interest: "The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley" (9, Norton).⁶ However, his proud manners quickly alienate the assembly and he is determined to be "unworthy" of comparison to Mr. Bingley. In contrast, the BBC miniseries immediately compares him to Bingley by having the two men appear together at the onset.

The two men also jointly appear in the opening of the 1940 film edition of *Pride and Prejudice*. Moreover, that film begins also with a flurry of activity. However, this time the action unfolds in the hustle and bustle of Meryton, rather than in the open fields. In "Ford's" store Mrs. Bennet, Jane, and Elizabeth are busy contemplating new dresses for the upcoming assembly ball. The arrival of two magnificent carriages breaks their reverie over fabrics. One carriage, bearing Mr. Darcy, Mr. Bingley, and Miss Bingley,

stops across the street. Mrs. Bennet enthusiastically comments on the magnificent carriages and the "exquisite young men" therein. She takes immediate steps to discover their identities, marital status, and annual incomes.

The edges of the window frame the initial appearance of the carriage, creating two immediate parallels for the viewing tendencies of the female Bennets. To begin with, this scene evokes a type of reverse window-shopping. From inside the shop, the women admire the figures on the street, discussing them as if they were products for purchase. Their enthusiastic interest carries over into the subsequent scene, in which the Bennets and the Lucases race each other home in their carriages in hopes of being the first family in the community to make the illustrious acquaintance. Both families of women toss aside the fabrics they had been fingering to pursue the new commodities that catch their eyes from the shop window. At the same time, the framing by the window gives the image a portrait-like quality, especially since the camera pauses on the two men whom Mrs. Bennet describes as "exquisite." While Bingley sits behind his sister, and his face only comes into view when he leans briefly outwards, Darcy dominates the tableau. He rises briefly within the carriage, catching the attention of the viewer and the Bennets.

The women quickly establish Bingley's social status, but Darcy's remains a mystery for some time. Perhaps for this reason he immediately captures Elizabeth's attention. As Mrs. Bennet, Jane, and Aunt Phillips (who joins them) express glee over Bingley's prospects, Elizabeth looks inquisitively at Darcy, even though Aunt Phillip initially dismisses him "as some friend of Mr. Bingley's." When the shopkeeper announces the second gentleman's name to be "Mr. Darcy" and reports that he is the

owner of the two carriages and the dogs, while Mr. Bingley merely owns the chaise, Elizabeth immediately performs some quick arithmetic: "Two carriages and one, two, three, four, five . . . six liveried servants. My word! This Mr. Darcy must also be rich." Elizabeth's speedy math indicates that her initial interest in Darcy is only heightened by her knowledge of his vast fortune. This scene sets up an immediate connection between the two as Elizabeth eagerly pursues information about Darcy. It also strongly parallels aspects of Elizabeth's perusal of Darcy's portrait at Pemberley, as it appears in various print editions, and Darcy's admiration of Elizabeth from a window at Netherfield, a unique component of the 1995 BBC edition.

The comparison between Elizabeth's appraisal of Darcy's portrait at Pemberley and her subsequent encounter with the man himself is emphasized in several editions of *Pride and Prejudice*. These events occur after Elizabeth has refused Darcy's initial offer of marriage. Traveling with her Aunt and Uncle, Elizabeth has a chance to tour Darcy's famous estate while he and his sister are away in town. However, Darcy returns unexpectedly and encounters Elizabeth and her family. The Franklin edition captures this sudden encounter by including a portrait of Darcy alongside the written description of Elizabeth's conversation with him. The reader comes face to face with the portrait as Elizabeth comes face to face with the man.⁷ The mirroring of Elizabeth's gaze and the viewer's is more pronounced in filmed versions, which tend to play on the connection between the frame of a portrait and the frame of a screen, often presenting one or more characters for display, as evidenced by the commodification of eligible bachelors in the window-shopping sequence of the 1940 film.

The conflation of gazes becomes even more extreme in the depiction of Darcy's portrait in the 1995 miniseries. The narratives of printed editions tend to describe Elizabeth in pursuit of Darcy's portrait during her tour of Pemberley, marking the first time that she seeks him out, or his painted double, rather than him pursuing her.

Elizabeth walked on in quest of the only face whose features would be known to her. At last it arrested her—and she beheld a striking resemblance of Mr. Darcy, with such a smile over the face, as she remembered to have sometimes seen when he looked at her. She stood several minutes before the picture in earnest contemplation, and returned to it again before they quitted the gallery. (236, Franklin)⁸

By describing Elizabeth's path through the portrait gallery as a "quest" in which she finds her object "at last," this passage indicates her eager interest in Mr. Darcy—an interest further evidenced by her earnest contemplation of his likeness and the portrait's ability to recall her attention again before she leaves the room.

As she stares at the portrait, Elizabeth is struck by the power that Darcy possesses and the honor inherent in his regard.

As a brother, a landlord, a master, she considered how many people's happiness were in his guardianship!—How much pleasure or pain it was in his power to bestow!—[. . .] How much good or evil must be done by him! [...] [A]s she stood before the canvas, on which he was represented, and fixed his eyes upon herself, she thought of his regard with a deeper sense of gratitude than it had ever raised before. (162, Norton)⁹

In most printed editions of the work, the beginning of Elizabeth's interest in Darcy is closely connected to his position of authority and power. As she admires the extensive grounds of Pemberley for their natural beauty, she thinks to herself, "that to be mistress of Pemberley might be something!" (159, Norton). The observations she entertains while looking at the portrait all focus on Darcy's position of influence. She is drawn to his compassionate use of power.

In the 1995 series the housekeeper is the one in eager pursuit of the portrait, in order to complete her gushing oration of the merits, including the handsomeness, of Mr. Darcy. The miniseries juxtaposes Elizabeth's scrutiny of the rooms at Pemberley and Darcy's portrait with Darcy's quest to quench his attachment to Elizabeth. While Elizabeth tours his magnificent estate with her Aunt and Uncle, Darcy practices his fencing. In an effort to purge himself of his love for Elizabeth, Darcy throws himself into his fencing lesson, declaring to the viewer, "I will conquer this." After this sweaty and distraught episode, he rides his horse across the open fields towards Pemberley. As he enters the grounds he stops by the lake and climbs down from his horse. He then proceeds to remove his outer garments—stripping down to a white shirt and trousers. In a final effort to subdue his emotions, he dives headfirst into the lake. When Elizabeth comes face to face with Darcy's portrait the scene shifts to Darcy sitting by the lake. The solemn dignified gentleman in the portrait forms a contrast to the impassioned and physical Darcy by the lake.

This crosscutting of images provides a commentary on how the miniseries reinvents the character of Darcy. The painting echoes the dignity of Olivier's portrayal,

allowing the viewer to see the proper gentleman of the portrait alongside the impassioned and active young man. It also enables the viewer to compare earlier interpretations of Darcy with the vigorous new Darcy of this adaptation. By cutting Elizabeth's perusal of the portrait against images of Darcy swimming, the viewer is more likely to envision her admiring his physical stature—as the viewer is given the opportunity to do—than admiring his social stature. The sequence downplays Elizabeth's pursuit, placing Darcy in the more active role. Additionally, it juxtaposes the refined image of Darcy evidenced by the portrait with his turbulent physical embodiment, showing that the portrait does not reflect the man. In this case there is no "striking resemblance" between the two.

This chain of events echoes another scene in the miniseries where Darcy looks at Elizabeth while she whimsically plays fetch with a dog. These events take place early in the adaptation, just before Elizabeth arrives to visit Jane at Netherfield. This is an early stage in Darcy and Elizabeth's relationship. In the miniseries this scene marks the growth of Darcy's attraction to Elizabeth, just as the encounter at Pemberley traces the growth of Elizabeth's attraction to Darcy. As Elizabeth walks across the fields and through the mud to Netherfield, Darcy is indoors taking a bath—a reversal of the later episode where Darcy rides towards Pemberley and Elizabeth tours its rooms. As Darcy emerges from the bathtub, he spots Elizabeth's approach from the bathroom window. Since her image is shown through the window, the scene is framed as if it were a portrait. However, rather than seeing Elizabeth as an elegant lady, Darcy sees her playfully romping with a dog. Her lack of decorum echoes Darcy's impulsive decisions at the lake. She is not acting ladylike and proper, but instead is showing her cheerful and exuberant nature. The dog

scene and the lake scene combine to show that Darcy and Elizabeth make an ideal match in terms of passion and spirit.

Another similarity between the Netherfield and the Pemberley sequences is the repeated exposure of Darcy's body. As the bath scene bares Darcy's body, it also bares, so to speak, his soul. His nakedness when he sees Elizabeth testifies to his romantic vulnerability. Lisa Hopkins comments on this phenomenon in her aptly titled essay, "Mr. Darcy's Body: Privileging the Female Gaze" (2001). She remarks, "From the bath scene onwards, Darcy looking at Elizabeth becomes a recurring and compelling image, used both to provide crucial insight into his character and to build up a powerful erotic charge, of which he is clearly the center" (114). Although Darcy looks directly at Elizabeth during the bath scene at Netherfield, she does not see him. At Pemberley she initially sees his painted double, rather than the man himself. However, the lake scene is filmed in a manner that allows Elizabeth's gaze at the portrait to carry over into the viewer's gaze at Darcy by the lake. The "erotic charge" surrounding Darcy impacts Elizabeth when she finally comes face to face with the "man himself."

The portrait/lake sequence precedes Elizabeth's encounter with Darcy on the grounds of Pemberley. After Elizabeth walks away from the portrait and Darcy walks away from the lake they discover one another. Darcy's dripping wet attire reduces his advantage over her, giving them the opportunity to enter the exchange on more equal footing than in most printed representations of this encounter. While talking with Darcy, Elizabeth's behavior showcases her embarrassment; "[Elizabeth] astonished and confused, scarcely dared lift her eyes to his face, and knew not what answer she returned

to his civil enquires after her family" (237, Franklin).¹⁰ Like many of the emotional scenes in the novel, this one is not told from the perspective of the principal characters involved. These descriptions are related as the observations of the Gardiners upon witnessing the encounter. Once Darcy leaves and Elizabeth is able to think over the exchange, she is struck by his intense civility.

And his behaviour, so strikingly altered,—what could it mean? That he should even speak to her was amazing!—but to speak with such civility, to enquire after her family! Never in her life had she seen his manners so little dignified, never had he spoken with such gentleness as on this unexpected meeting. (164, Norton)¹¹

In the BBC edition he does not appear as the perfect gentleman; instead, he appears gentlemanly despite his attire. There is some awkwardness about the informality of his clothing, leading to some confusion on his part during their conversation. Although he is polite, he stammers and repeats himself, giving Elizabeth the advantage in terms of composure during the exchange. However, once he leaves, Elizabeth appears completely flustered. While she explains her reaction in terms of embarrassment for coming to Pemberley, it is probable that part of her discomposure involves Darcy's lack of conventional garb. Indeed, Aunt Gardiner slyly hints at this possibility.

In the scene following this encounter, Mr. Bingley, Mr. Darcy, and Miss Darcy visit Elizabeth at the inn where she is staying. She then visits Pemberley with her Aunt and Uncle as an invited guest. Unhappy news from home causes the cancellation of future plans. Elizabeth receives two letters from Jane telling her of Lydia's elopement

with George Wickham. The 1940 film does not include Elizabeth's journey to Pemberley. Instead, Elizabeth hears of Lydia's plight when she arrives home after her journey to Hunsford (where she has visited Charlotte). Shortly after her return, Mr. Darcy calls on her. He explains his arrival by declaring, "bad news travels fast." He says he heard the news of Lydia and Wickham's elopement just after Elizabeth had left Hunsford, and decided to follow her in order to offer his assistance. He then narrates his personal history with Wickham. Coming so quickly on the heels of Darcy's doomed proposal, this exchange shows some unease on both sides. After this exchange, Darcy gently bids adieu, "This is perhaps the last time I shall see you. God bless you Elizabeth." After he closes the library door, Elizabeth rushes after him, but her action is too late. Instead, she declares her newfound regard for Darcy to her sister Jane, who enters the library in his wake.

After Lydia's grand return in the 1940 film, Lady Catherine (Darcy's snobbish aunt) comes to call on Elizabeth. She not only asks Elizabeth to promise not to marry Darcy, but also tells Elizabeth of Darcy's hand in Lydia's restoration. In a move that is unique to this edition of *Pride and Prejudice*, Lady Catherine returns to her carriage and relays her conversation to Darcy, who is waiting for her therein. Her antagonistic questions towards Elizabeth are actually asked on Darcy's behalf—in order to demonstrate that Elizabeth had no mercantile interests and that she had feelings for Darcy. Lady Catherine tells Darcy, "She is right for you. [...] What you need is a woman who will stand up to you." Darcy then proceeds to propose to Elizabeth for the second time, Jane and Bingley come together, and, surprisingly, Mary and Kitty find suitors. The

film closes with Mrs. Bennet's gleeful delight in having three daughters married and two more "tottering at the brink." This ending presents a strong image of family unity in the face of World War II. It also showcases the comic tendencies of the film. Additionally, it once more emphasizes the witty banter between the two protagonists as the central element of the story. Lady Catherine likes Elizabeth because she will stand up to Darcy. The film revolves around Darcy and Elizabeth as a romantic couple—a relationship that manifests itself in dialogue. The final scene ultimately echoes the promise of the marketing materials.

One feature of the 1940 ending also dominates the ending of two other editions: the image of Darcy and Elizabeth kissing, which also concludes their story in *Max Notes* and the 1995 miniseries. As discussed earlier, a view of Darcy and Elizabeth on the verge of kissing appears towards the end of the *Max Notes* volume, as well as on the cover. The 1995 miniseries ends with the dual wedding of Elizabeth and Darcy and Jane and Bingley. After the marriage the couples leave the church in two carriages. In theirs, Darcy and Elizabeth move slowly towards each other; a frozen frame of their kiss ends the film. This ending marks the release of the sexual tension that has built between the two throughout the miniseries. It represents the final resolution of the tensions of the lake scene within the content of the film.

The hint of libidinal impulses is one of the main differences between this edition of Darcy and previous editions. While Olivier's performance of Darcy was "sexy" (returning to Firth's earlier quote), Firth's is "sexual." The editions of Darcy presented by these actors represent two memorable moments in the life of this character. They also

represent separate visions of a romantic hero. Both the 1940 film and the 1995 miniseries put these men on display (the window-shopping scene and the lake scene). However, the qualities highlighted in these portraits differ—the polish of wealth versus the vulnerability of passion—revealing that for late twentieth-century viewers, displays of physicality, sensitivity, and openness to desire are more important qualities in a romantic hero than displays of wealth, education, and handsome attire.

DARCYMANIA

The life of a character, like the life of a work, advances through editions of and references to the character. An "edition of a character" is any performance, image, or description that identifies itself as that character. Samples of editions include an illustration of Darcy, a description in a book, and a stage or film performance. For Darcy, these editions range from illustrations within a printed edition of *Pride and Prejudice* to the illustration of Darcy created by a fan for an on-line web site, and from Olivier's performance in the 1940 *Pride and Prejudice*, to Firth's performance in the 1995 *Pride and Prejudice*, and to Firth's performance in *Bridget Jones's Diary*, where he also plays "Mr. Darcy." This means of understanding a character is similar to my definition of an "edition of a work." A reference to a character functions the same as a reference to a work. As discussed earlier, although a scholarly article about the endings of *Great Expectations* does not claim to be *Great Expectations*, it does participate in the life of that work. Similarly, articles and electronic discussions about Mr. Darcy also contribute to the life of that character. In this section I analyze the references to and editions of Mr. Darcy

that exist outside of editions of *Pride and Prejudice*. These include: journal articles and book chapters, fan web sites, sequels and expansions of *Pride and Prejudice*, and interviews with Firth.

The character of Darcy takes center stage in academic articles about the BBC miniseries. One of the most comprehensive analyses of the series and the character appears in "The Importance of Being Married" (1999), by Ronnie Jo Sokol, which compares the 1995 miniseries with the 1940 feature film. Sokol describes the 1995 miniseries as an "outstanding adaptation," with the only shortcoming being "that little was left to the viewer's imagination" (98). In contrast, she describes the 1940 version in more qualified terms: "While much admired, that version contained numerous inaccuracies and deviations from the novel, some of which would surely rankle audiences were the film released today" (78). Furthermore, the film is only "adequate as an adaptation," despite being a "resounding hit" (83). These statements reveal several facets of Sokol's analytical criteria for evaluating adaptations. She suggests that an adaptation must closely follow the story of the novel and that an adaptation must be historically accurate—she repeatedly references anachronistic tendencies as a shortcoming of the 1940 film. She also implies that popular success has no bearing on the evaluation of an adaptation, unlike Bluestone's argument. While the 1940 film is quite well received as a film, it is only adequate as an adaptation. This statement implies that different standards are used to determine success as a film and success as an adaptation—mainly "faithfulness" to the novel and historical accuracy. This criterion for judging adaptations connects strongly with the trend of "fidelity criticism" described in my introduction, and,

therefore, shares its limitations: mainly privileging of printed editions over filmed editions and also, in Sokol's case, privileging historical representation elements over all other elements.

Sokol is much less critical of the 1995 miniseries than she is of the 1940 film. She describes the response, both critical and popular, to the miniseries in glowing terms: "The build-up to the broadcast was so intense, it seemed that no adaptation could satisfy audience expectations. But, in fact, the latest version of *Pride and Prejudice* not only met expectations, but exceeded them" (95). She praises the film for its historical accuracy and proximity to Austen's novel. While she acknowledges that the film adds many scenes not included in the novel, many of which include Colin Firth, she does not classify these scenes as deviations. Rather, she sees these additions as improvements to the story—part of its ability to exceed expectations. Part of the aftermath of the series' success is that critics view the additional scenes of Darcy as a natural part of the narrative. While Sokol is quick to criticize earlier adaptations for deleting and embellishing Austen's story, she does not apply the same criticism to the 1995 miniseries. For Sokol, Firth's portrayal of Darcy is so compelling that it has become an integral part of her understanding of *Pride and Prejudice*.

The same tendency appears in A. Sue Parrill's article, "*Pride and Prejudice* on A&E: Visions and Revisions" (1999). Parrill promotes BBC's *Pride and Prejudice* as the "definitive cinematic treatment of *Pride and Prejudice*," as "worthy of its source" and as laudatory for taking "few liberties with the story." While this phrasing has eerie echoes to my discussion of fidelity criticism of eclectic editing within Textual Studies, which

promote "definitive editions," Parrill's methodology equates with the aesthetic methods of Bluestone, more than with McFarlane or Thorpe. She even directly connects herself with the former theorist, whom she frequently cites in the article. In a chapter devoted to the 1940 *Pride and Prejudice*, Bluestone describes the various shifts from the narrative of printed editions as additions, rather than detractions. He describes scenes from the 1940 film without novelistic counterparts—primarily the garden party aspect of the Netherfield ball, with girls on swings and an archery sequence—as having suiting the intentions of Jane Austen (139). Parrill has a similar verdict of the focus on Darcy in the 1995 BBC *Pride and Prejudice*. She connects Darcy with the emphasis on the visual in the film, which she links to the importance of the visual within printed editions. Therefore, the scenes showing Darcy's "life away from Elizabeth" act as a part of the visual theme of the series, and as such act in kinship with Austen's intentions (145). At one point Parrill contrasts Firth to Olivier in order to point out the superiority of Firth's performance. "Colin Firth handles the role of Darcy well. His Darcy differs significantly from Olivier's ironic fop.... He has considerable physical presence and expressive eyes" (145). There are several interesting aspects to this observation. First, Parrill describes different Darcys, indicating her awareness that different actors create different versions of a character. Second, Parrill implies a method for evaluating the worthiness of a performance. Since clarity of vision is the central theme of Austen's novel and Firth provides the most visual interpretation of the character, he arises as the Darcy of preference.

Parrill's method of evaluation allows for the classification of the 1995 miniseries as "the definitive cinematic treatment" of both Darcy and *Pride and Prejudice*. However,

by relying so heavily on connections with the “spirit” of Austen to determine a film or character’s worthiness, Parrill does not recognize the life of the film or character outside its connection to Austen. This limitation does not appear in Bluestone’s theory, which leaves room for the possibility that an edition of Darcy can exist outside of association with Austen’s themes and even beyond the confines of the film. This acknowledgement marks a tension in his essay between the gestures to Austen and the recognition of the mythic life of the characters.

What he adapts is a kind of paraphrase of the novel—the novel viewed as raw material. He looks not to the organic novel, whose language is inseparable from its theme, but to characters and incidents which have somehow detached themselves from language and, like heroes of folk legends, have achieved a mythic life of their own. (62)

In describing the process of adaptation, Bluestone observes that even before adaptation takes place characters have “somehow detached themselves from language” and achieved a “life of their own.” In other words, they exist separate from the words that initially gave them life. Bluestone’s observation provides a framework for explaining Firth’s hesitancy to play the role of Darcy. In the interview with Birtwistle and Conklin Firth describes Darcy as if he were a “hero in a folk legend,” something so large that one person cannot represent the entirety. The Darcy Firth envisions is not attached to language—to Austen’s verbal description—but instead exists within the hearts and minds of readers and viewers.

In "Adaptations: The Contemporary Dilemmas," an introductory chapter to *Adaptations*, Whelehan paraphrases Bluestone.

It is quite clear that the impetus for most adaptations rests with the relationship between the characters rather than the overarching themes of the novel in question, and that those characters, taken from the original context, may to some extent carve out a separate destiny. (8)

The resurgence of Bluestone's ideas in Whelehan's introduction draws from a reference in a chapter by Esther Sonnet. In her article about the relationship between *Emma* and *Clueless*, entitled "From *Emma* to *Clueless*: Taste, Pleasure, and the Scene of History" (1999), Sonnet glosses the impact of Firth's Darcy in BBC's *Pride and Prejudice*: "The 'Darcy Effect' suggests that the contemporary historical literary adaptation has become a site of license for female visual/sexual pleasure" (58). This reference is interesting on several levels. First it demonstrates how scholarly discussion of any adaptation based on an Austen novel benefits from, if not requires, an understanding of the impact of Firth's performance in *Pride and Prejudice*. Second, it reveals the importance of the Darcy phenomenon for understanding audience response, particularly female reception. Third, it indicates Darcy's performance is influential enough to have sparked a named phenomenon: "The Darcy Effect."

This particular phenomenon—a passing reference in Sonnet—is the basis of the essay by Lisa Hopkins, which outlines how the 1995 *Pride and Prejudice* miniseries privileges a female viewer by showcasing the male body. According to Hopkins, Darcy is the only character in the series in which "changes have been made." Furthermore, all of

these changes "tend in the same direction: to focus on his feelings, his desires, and his emotional development" (115). She demonstrates how the additional scenes (scenes without an equivalent representation in other editions) focus on Darcy and showcase his depth of feeling for Elizabeth. In particular, she highlights the scene of Darcy in the bathtub and the scene where he jumps in a lake while struggling with his passion for Elizabeth. Moreover, she elaborately traces the function of gazing throughout the film. In parsing out his longing looks towards Elizabeth, Hopkins explains, "even as Elizabeth becomes the object of *his* gaze, he himself is clearly offered as the object of *ours*" (114). Ultimately, she positions the emphasis on the female gaze in *Pride and Prejudice* as a reversal of Laura Mulvey's "influential proposition" that "men are the possessors of the gaze in viewing on screen and film" (112).

While Hopkins neatly accomplishes this reversal of Mulvey, some of her more striking observations occur in a less emphasized section of the article. In order to showcase the visual impact of Firth, she mentions several examples of popular response to the miniseries in newspaper articles and sequels to *Pride and Prejudice*. For Hopkins, the continued prevalence of images of Colin Firth a year and a half after the series debuted is "undoubtedly attributable in large part to the intense enthusiasm with which Firth's portrayal of Darcy was received" (112)—this pervasiveness of images is still remarkable in 2003. Additionally, Hopkins comments on how Janet Alymer's 1996 novel *Darcy's Story* obviously is influenced by the *Pride and Prejudice* miniseries (116). However, due to the context of her article, she understandably limits her investigation

into this type of fan response and instead focuses on the power of Darcy's image to excite the female viewer and draw the attention of the female gaze.

While Hopkins, Whelehan, and Bluestone all allow for the possibility of a literary character existing beyond the work that fostered its origin, none takes the time to explore that possibility in detail, as I do within this chapter. Both Hopkins and Whelehan analyze female response to the BBC Darcy in their articles. My analysis of the multiple editions of Darcy inspired by the BBC miniseries discusses female response, but extends beyond the evidence of lascivious desires on the part of viewers to focus on the image of masculinity conveyed through these materials, following the same pattern as my earlier analysis of the character of Darcy within editions of *Pride and Prejudice*.

The evocative moments—a flash of skin, a longing glance, a passionate embrace—that tease the viewer throughout the BBC miniseries, take full-fleshed form in a number of materials inspired by Firth's performance. The portrait of Darcy that emerges from the BBC film is of a contemplative young man, confident in his own social position, physically active and virile, and tortured by love. This image resonates with viewers, both fictional (Bridget) and non-fictional. Five years after Hopkins wrote her article, and eight years after the miniseries aired, on-line tributes to Firth and Darcy remain plentiful. One particularly potent illustration is the *Republic of Pemberley*, which sells itself as “your haven in a world programmed to misunderstand obsession with things Austen.” The information page uses an Ellis Island-esque reference to welcome newcomers to “Darcy Peninsula, the newcomer processing center for the Republic of Pemberley.” Originally designed to house a discussion board for “addicts of the 1995/1996 *Pride and Prejudice*,”

the site now offers information on a variety of adaptations. However, the influence of the miniseries, and Colin Firth, remains transparent throughout the site. For instance, the access screen for the *Pride and Prejudice* discussion page showcases computer artwork of Darcy swimming at Pemberley. In addition to emphasizing Darcy and Pemberley as the central figures around which to generate an obsession with Austen, the site also emphasizes films as favored editions of Austen's works, devoting more attention to filmed than printed editions of both *Pride and Prejudice* and Darcy.

Another interesting example is a web site named "Always Austen." This site has sections devoted to all of Austen's novels, each illustrated by images from filmed editions. The page devoted to *Pride and Prejudice* describes the basic plot of the novel as follows: "*Pride and Prejudice* tells the story of a certain Mr. Fitzwilliam Darcy, quite ensconced in pride, and our heroine, Lizzy, quite blinded by prejudice, and the paths that they take to overcome these faults and also discover their mutual attraction." Interestingly this statement lists Darcy before Elizabeth as the principal character of *Pride and Prejudice*. The page then lists several filmed editions of *Pride and Prejudice*, culminating in a raving review of the BBC miniseries. One of the other interesting sections of this site is the page devoted to "Heroes and Heartthrobs." Naturally, Colin Firth is a prominent feature of this page. The web author embellishes the various heroes with literary quotes and illustrative titles in their honor. Over the image of Firth, as Darcy, standing by the side of the road to Pemberley, the web author adds the title, "Roadside attraction." *Firthfrenzy.com*, a regularly updated site devoted to all things Firth, also offers an intriguing original collage of the actor as Mr. Darcy. Maintained by "Carrie G.," this site

lists every film in which Colin Firth has made an appearance, no matter how small the part. On May 23, 2002 the home page featured an image of Colin Firth with Rupert Everett in *The Importance of Being Earnest*. In running commentary beneath the picture, web author Carrie G. comments on her ability to separate Colin Firth and Mr. Darcy: "His fans know the difference between Colin Firth and Mr. Darcy (either one) and LOVE Colin." However, the prominence of her own Darcy collage calls into question the separation she trumpets.

Despite Carrie G's reassurances, the correlation between Firth and Darcy undoubtedly continues. An associated press article bearing the headline, "Colin Firth forever Mr. Darcy" appeared in the entertainment section of CNN.com on May 20, 2002. According to the article, while promoting his new film, *The Importance of Being Earnest*, Firth was asked more questions about *Pride and Prejudice* than he was about the new film.

"Some people do it with irony and humor. Some people do it earnestly. Some people are ashamed of having to ask the question," Firth said in Sunday's editions of *The Washington Post*. "And every so often there will be a journalist from Swaziland who doesn't know anything about it."

Firth's comment indicates the prevalence of this pattern in his life. It also strongly echoes the theme of the fictional interview with which this chapter began.

BBC's miniseries inspired a wave of sequels, prequels, and expansions of *Pride and Prejudice*. Comparing an example of this genre printed before BBC's miniseries with one printed after the miniseries indicates the significant impact of BBC's adaptation and

Firth's Darcy. In 1993 Emma Tennant wrote a sequel to *Pride and Prejudice*, entitled *Pemberley*, which narrates Elizabeth's journey through her first challenges as mistress of Pemberley. Darcy is an enigma, a continuous source of mystery to Elizabeth, who constantly misunderstands his actions and their motivations. The action of the book takes place approximately within a year or two of the events of *Pride and Prejudice*, using Elizabeth's age as an indication. In that time Jane has had one daughter and is pregnant with a second, Lydia has had four children, and Elizabeth has had none. Although these numbers indicate some difficulties with gestational mathematics, the book revolves around Elizabeth and Darcy's potential offspring. The ending of the novel resolves the misunderstandings between Darcy and Elizabeth and announces the upcoming arrival of a potential heir to Pemberley.

While *The Diary of Henry Fitzwilliam Darcy*, "fantasized by" Marjorie Fasman in 1998, also concludes with Elizabeth's pregnancy, it is told entirely from Darcy's point of view. The volume begins when Darcy is ten years old and ends when he learns that Elizabeth is pregnant with their first child. The impact of Firth's performance is evident on every page of the volume. The volume introduces Darcy as an emotional child, actively seeking physical reassurances of love and support. He says of his mother, "I want to hug her hard, and kiss her" (4). However, in the prim and proper Darcy household, this sensitivity must be hidden. As Darcy progresses through his childhood, he copes with an obsession with his nurse, recurring wet dreams, fantasies about Caroline Bingley (until he meets her), and the sexual advances of a male teacher. The erotic focus of Fasman's fantasy becomes even more apparent in Darcy's visit to a prostitute.

Although the emotional physicality of this edition of Darcy corresponds with and expands on the edition of Darcy in BBC's miniseries, the correlation is even more extreme in the description of Darcy's interests. He earns top marks in fencing and teaches himself to swim in the lake at Pemberley. Moreover, the diary narrates Darcy's swim in the lake prior to his meeting with Elizabeth at Pemberley: "Finally came near the house, threw the reins over his neck, tore off my boots and jacket, and dove into the lake" (120). These references indicate that the *Diary* is an expansion of BBC's particular edition of *Pride and Prejudice* and an adaptation of Firth's edition of *Darcy*. In addition to including scenes from the miniseries, such as the lake scene, the *Diary* also provides additional glimpses into Darcy and Elizabeth's courtship and marriage. Not only does the reader learn of Darcy's intense ardor for Elizabeth during their courtship, but also the satisfactory resolution of that desire. This Darcy does not smolder with passion bubbling just under the surface, instead he frequently exercises that passion. The edition inspired by Firth's Darcy presented in this diary may be a more explicit "fantasy" than most other instances of Darcymania, but it shares a similar libidinous energy.

While a large part of Firth's fascination is visual, the impact of Darcy's personality in the BBC miniseries is also pervasive. Firth's Darcy appeals due to the type of masculinity he presents. He is intensely polite, intensely emotional, intensely handsome, and intensely romantic. This edition of Darcy manages to be both restrained and impulsive—a delicate balancing act. It is this combination of characteristics that many later editions of the character expand.

MR. AND MARK DARCY

In its printed and filmed forms, *Bridget Jones's Diary* responds to the public frenzy over Firth's portrayal of Mr. Darcy in BBC's miniseries. In the novel, Bridget Jones frequently compares Mark Darcy, the man her mother keeps trying to set her up with, to Mr. Darcy in *Pride and Prejudice*. She also discusses the merits of television adaptations and Colin Firth's portrayal of Mr. Darcy in the BBC miniseries. Her interest in Colin Firth reaches a fever pitch in the sequel, when she actually manages to interview the actor, resulting in the memorable exchange with which this chapter begins. The discussion about Darcy and adaptations within *Bridget Jones's Diary* and *The Edge of Reason* wryly comments on the works' own connections with Darcy as a character and *Pride and Prejudice* as a work.

In its printed forms, *Bridget Jones's Diary* consciously adapts plot elements, relationship dynamics, and character features from *Pride and Prejudice*. For instance, Bridget's eventual love interest—a man she initially dislikes intensely—is named Mark Darcy. Although naming the romantic lead Mark Darcy creates the most obvious reference to *Pride and Prejudice* within *Bridget Jones's Diary*, it is not the only reference. Bridget is a “30-something singleton” out to improve herself—mainly by eating less, drinking less, gaining inner poise, and dating a responsible man.¹² One of the obstacles Bridget faces is an overbearing and ridiculous mother intent on setting her up with any well-to-do single man she can find, including the aforementioned Mark Darcy. After meeting Darcy at a New Year's Eve party, Bridget decides he is a proud, self-centered man; this is similar to Elizabeth Bennet's initial reaction to Mr. Darcy in many

editions of *Pride and Prejudice*. However, through a string of encounters her perception gradually begins to change, in a manner that once again echoes Elizabeth. When Bridget's mom runs away with Julian, a character akin to Wickham, and is charged for financial fraud, Darcy comes to the rescue, in a manner similar to Darcy's rescue of Lydia in *Pride and Prejudice*. When Bridget's mom returns she, like Lydia, is not at all chastened by the experience. However, Darcy's assistance enables his inevitable pairing with Bridget at the end of the novel.

In her very first diary entry, dated January 1, Bridget comments on the connection between Mark and Mr. Darcy. She describes her first encounters with Mark in the following terms:

It struck me as pretty ridiculous to be called Mr. Darcy and to stand on your own looking snooty at a party. It's kind of like being called Heathcliff and insisting on spending the entire evening in the garden, shouting "Cathy" and banging your head against a tree. (12)

Not only does this description call attention to the similarities in manner, as well as in name, to Mark Darcy and Mr. Darcy, but also by highlighting these parallels the book self-consciously calls attention to itself as an edition of *Pride and Prejudice*.

The novel also directly refers to the BBC miniseries *Pride and Prejudice*. In one memorable entry, Bridget bluntly describes her obsession with the miniseries as an addiction.

8:55 a.m. Just nipped out fags prior to getting changed ready for BBC *Pride and Prejudice*. Hard to believe there are so many cars on the roads.

Shouldn't they be at home getting ready? Love the nation being so addicted. The basis for my own addiction, I know, is my simple human need for Darcy to get off with Elizabeth. (215)

Throughout the novel, Bridget moves from one addiction to another—replacing alcohol with smoothies and smoothies with lottery tickets and so on. This passage continues that trend, as she replaces cigarettes with *Pride and Prejudice*, a similarly addictive substance. For Bridget, the aspect of the miniseries that is so intoxicating is the romance. She describes Darcy and Elizabeth as her “chosen representatives in the field of shagging, or, rather, courtship” (215). Interestingly, she once again lists, as is her wont, Darcy’s name before Elizabeth’s—indicating her focus on Darcy. Bridget also directly relates her own life to BBC’s miniseries, hence positioning the BBC miniseries as her dominant edition of *Pride and Prejudice*.

The discussion of the miniseries in this October 13 entry continues a thread of references to adaptations. On April 18, Bridget’s diary describes a discussion with some of her colleagues about television adaptations of famous literature. Most of Bridget’s co-workers lament the fact that a “whole generation of people only get to know great works of literature—Austen, Eliot, Dickens, Shakespeare, and so on—through television” (86). It is not coincidental that Austen is the first author listed. Additionally, a possible reason that Eliot leapfrogs over Dickens in this tally is the wild success of BBC’s miniseries of *Middlemarch*. The women then bemoan the fact that uneducated people channel hopping between BBC and “*Noel’s House Party* and *Blind Date*” actually think they get “Austen or Eliot.” Bridget joins in the conversation by arguing that it is impossible to “channel

hop” between a BBC miniseries and *Blind Date* since the two shows are aired on different nights. This immediately causes an outcry among the women, one of whom slyly asks Bridget, “And you do realize *Middlemarch* was originally a book, Bridget, don’t you, not a soap?” (87). However, Bridget’s comments indicate her acute awareness of popular culture. Just as the other women keep track of literature, Bridget keeps track of television. This conversation not only highlights the influence that contemporary adaptations of literary works have on Fielding’s novel, but also Bridget’s tendency to identify more strongly with representatives of popular, and largely visual, culture than she does with classic books.

Fielding cleverly positions this conversation within the context of a launch party for a new book, *Kafka’s Motorbike*, published by Bridget’s house of employment. Not only does the conversation pit television against books—appropriately Bridget would have preferred staying home and watched *Eastenders* to coming to the party—but also provides a theoretical framework for understanding and valuing literary allusions within contemporary fiction. This lesson not only applies to *Kafka’s Motorbike*, with its not so subtle titular reference to Kafka, but also to *Bridget Jones’s Diary*. Through comments made by Bridget and Mark, the two protagonists, readers are introduced to a system for valuing contemporary editions of literary classics. Overhearing Bridget’s argument with her co-workers, Mark Darcy joins the conversation in her defense. Accurately assessing Bridget’s familiarity with contemporary culture, he dubs her a “top postmodernist” (88). Although Darcy’s makes this statement with humor and Bridget sneers at the label, Darcy’s later additions to the exchange indicate that he not only shares Bridget’s opinions

and perceptions, but also that the label fits both of their positions. When his date, Natasha, voices her resentment about the “arrogant individualism which imagines each new generation can somehow create the world afresh,” Darcy interjects “but that’s exactly what they *do*.” When Natasha responds that this perspective results in the “ultimate *vandalization* of the cultural framework,” Darcy has to stifle the urge to laugh (88). By laughing along with him, and wishing that the ever-stiff Natasha would relax a bit, the reader engages with Darcy’s theoretical position. Appreciating *Bridget Jones’s Diary* in connection with *Pride and Prejudice*, and Mark in relationship to Mr. Darcy, requires a willingness to see various contemporary adaptations—including BBC productions and, by extension, *Kafka’s Motorbike* and *Bridget Jones’s Diary*—as imaginative and generative entities rather than as participants in the “*vandalization* of the cultural framework”—or, as textual scholars might put it, as part of the “progressive degeneration” of literary transmission.

Appropriately, this conversation foreshadows Bridget’s eventual decision to leave her job at a publishing company and to work for a television station. Although her career move is motivated more by a failed romance with her boss than by personal ambition, it is clear that television is a better fit for Bridget’s world view. As a researcher for *Good Afternoon*, Bridget needs a strong working knowledge of current affairs. In a panic before the interview, Bridget realizes that she knows next to nothing about contemporary politics. However, she feels more in her element when she realizes her position requires her to know the details of the Hugh Grant sex scandal, rather than the intricacies of the

shadow government. This requirement matches her personal talents exactly, making her a natural for the position.

The visual elements of postmodern life influence Bridget so much that she repeatedly compares her life to television shows, movies, and images in advertisements. For instance, when she fantasizes about taking a mini-break with Daniel she flips “through all the pages one by one imagining Daniel and me being alternately sexual and romantic in all the bedrooms and dining room” (123). When her actual mini-break suffers from bad weather she laments, “Instead of lying side by side with Daniel in hot sun at the side of the lake wearing a long floaty dress, I ended up blue with cold in a rowboat with one of the hotel towels wrapped around me” (136). Bridget is disappointed when her real life does not live up to her advertisement-inspired fantasy. Through Bridget’s confusion and disappointment, the novel allows its readers to see the influence of popular culture on their lives—particularly emphasizing the tendency to measure one’s life against media images of beauty, success, and romance.

Bridget’s habit of picturing her life in terms of advertisements and television shows leads her to confuse on-screen and off-screen lives of the stars of BBC’s *Pride and Prejudice*. This becomes strikingly apparent when she reads in a newspaper about Darcy and Elizabeth’s—excuse me, Jennifer Ehle and Colin Firth’s—off-screen affair. She reports feeling “disoriented and worried, for surely Mr. Darcy would never do anything so vain and frivolous as be an actor and yet Mr. Darcy is an actor. Hmmm. All v. confusing.” Her reaction corresponds with her earlier statement that even though she idealizes Darcy and Elizabeth’s romance she does not want to see the actual outcome of

the courtship. She senses that her fantasy will be destroyed if she sees "Darcy and Elizabeth in bed, smoking a cigarette afterwards" (215). Therefore, the newspaper image of the two figures "draped all over each other in a meadow" upsets her sense of order (216). The next day at work Bridget suggests *Good Afternoon* should investigate the "off-screen romance between Darcy and Elizabeth" (217). Her boss follows up by asking the names of the actors that play Darcy and Elizabeth. Even though Bridget is readily able to answer, her tendency to identify Colin Firth and Jennifer Ehle first and foremost by the characters they play indicates her inclination to obscure the distinction between fiction and reality.

However, in the novel at least, there remains the possibility of some level of distinction. At times, Bridget does differentiate between Mr. Darcy and Mark Darcy. For instance, she engages in a long conversation with her friend Tom ranking the relative merits of the two men. In a rare moment of clarity, Bridget and Tom decide that the major disadvantage to Mr. Darcy is that he is imaginary, while Mark Darcy is real. For the reader, however, this ranking serves more to highlight their sameness than to establish a difference, since both are imaginary. Moreover, since this conversation directly precedes Bridget's reaction to the aforementioned newspaper photo of Firth and Ehle entwined, it is clear that Bridget's ability to differentiate between the actors and the characters they play is temporary.

In the sequel, Bridget's obsession with Colin Firth inspires the contents of two chapters—one of which is appropriately titled "Mr. Darcy, Mr. Darcy." Therein, Bridget travels to Rome to conduct a freelance interview of Colin Firth for the *Independent*, set

up through her friend Tom. Before the interview Tom repeatedly reminds her "there are other things about Colin Firth apart from playing Mr. Darcy." Her contact from the *Independent* also urges her to ask questions about Firth's new film, "*Fever Pitch*, in which, as you know, he plays a character who is not Mr. Darcy" (125). However, these suggestions fall on deaf ears. Bridget prepares for the interview by watching her *Pride and Prejudice* video and waiting for Firth to call to confirm the interview. By watching the segment where he dives into the lake fifteen times, she becomes, in her own mind, a "topflight researcher" (125). Her interest in Mr. Darcy even makes her temporarily forget her "obsession with Mark Darcy." When Firth does leave a message for her she reacts by imagining herself as Elizabeth Bennet: "It was Mr. Darcy. The same posh, deep, can't-be-bothered voice that he proposed to Elizabeth Bennet in on the BBC. Bridget. Me. Mr. Darcy and Bridget" (127). This message is followed by a call from Tom teasingly poking fun at Bridget, "Hello, you pretty little things, it's Mr. Darcy here just calling to see if anyone could help me out of this wet shirt" (127).

Arriving in Rome a bit tipsy and overdosed on *Pride and Prejudice*, Bridget continuously asks Firth about the wet shirt scene and Mr. Darcy, as related at the beginning of this chapter. Not only does this interview establish the impact that Firth's Darcy has on Bridget and, presumably, other female viewers, but it also highlights the way Firth embodies the character of Darcy. In the final moments of the interview, Bridget asks Firth "What was it like with your friends when you started being Mr. Darcy?" (143). Note that Bridget refers to Firth as "being" Mr. Darcy—for in her mind he is and always will be the character. When Firth protests that he is not like Mr. Darcy, Bridget responds,

"I think you are exactly like Mr. Darcy." When pressed as to why she thinks this she states that Firth both looks and talks like Mr. Darcy.

In many ways, the *Bridget Jones* books and film are more about Darcy than they are about *Pride and Prejudice*. More precisely, they demonstrate that after BBC's miniseries Darcy is the key component to *Pride and Prejudice*. Therefore, creating a contemporary retelling of *Pride and Prejudice* necessarily focuses on Darcy. Not only is his name the only one that directly coordinates with *Pride and Prejudice*, but also, as Bridget's response to the BBC miniseries and Colin Firth demonstrate, discussions of his character repeatedly call attention to the relationship between *Bridget Jones* and *Pride and Prejudice*. While the connection between Elizabeth Bennet and Bridget Jones is one of distant cousins, the relationship between Mr. and Mark Darcy is virtually incestuous. The similarity, or sameness, between Mr. and Mark Darcy becomes even more extreme in the film version of the novel—which casts Colin Firth as Mark Darcy.

The connections between Bridget Jones's Diary and BBC's *Pride and Prejudice* frequently figure in the feature length commentary by director Sharon Maguire featured on the DVD edition. Maguire is a first time director and a personal friend of Helen Fielding. In the commentary Maguire admits that she is the inspiration for the character of Bridget's friend Shazzer, although she acknowledges not cussing as much as her counterpart. She also describes the screenwriting process for the film. Apparently, Helen Fielding wrote the first two drafts of the script, but then left to write *Bridget Jones: The Edge of Reason*. Andrew Davies then spent some time on the script. Davies was chosen, according to Maguire, "because he had written *Pride and Prejudice* for British television

and as *Bridget Jones* is a retelling of Jane Austen's *Pride and Prejudice*, it seemed very relevant that he should do this." In this statement, Maguire not only highlights the relationship between *Bridget Jones* and *Pride and Prejudice*, but also the relationship between *Pride and Prejudice* and Andrew Davies. Interestingly she, like Firth in his interview with Birtwistle, attributes the authorship of *Pride and Prejudice* to both Davies and Austen.

Like Bridget, Maguire closely connects Colin Firth to his portrayal of Mr. Darcy. When Firth first appears on the screen, she lets out a loud gasp and excitedly proclaims, "Here he comes! Ding-dong! Colin Firth!" These words could have come straight from Bridget—as the words "ding-dong" do at the end of the first book. Interestingly, this is not the only time Maguire says "ding-dong"; she uses these words at three different times when the actor appears on screen. At one point she begins to introduce Firth as Mr. Darcy, but then catches herself and says Mark. When she first describes Firth—after her initial gasping introduction—it is in terms of his performance in *Pride and Prejudice*.

He's a fantastically subtle actor and it was great for him to be able to play this role because he played Mr. Darcy in *Pride and Prejudice* and all the females in England were agog and fantastically in love with him. Here he was playing Mr. Darcy—that aloof, haughty, aristocratic character—but with the worst reindeer sweater on over.

Maguire directly acknowledges casting Colin Firth based on his performance in *Pride and Prejudice*. More interestingly, she refers to his portrayal of Mark Darcy as "playing Mr. Darcy." In other words, Colin Firth plays the same character in both films. Since he

plays the same character, the film is able to play with viewer's associations. By having him play the elegant Mr. Darcy wearing a horrible sweater given to him by his mother, they heighten the comic impact of his performance. It also demonstrates that even though the character is the same, the context is quite different.

Towards the end of the film Bridget encounters Darcy at his parents' golden wedding anniversary. Reminiscent of the opening, Darcy is wearing a horrible snowman tie. One of the stills distributed with publicity materials for the film features Darcy wearing this tie. The photo shows Darcy standing and looking about him while holding a glass. This mode of representing Darcy closely parallels a photograph from BBC's *The Making of Pride and Prejudice*. That volume includes a picture of Darcy holding a glass and looking about him. Comparing these two images emphasizes both the differences and the similarities between the two roles. The most significant difference between the two images involves the clothing. While Mr. Darcy's garb represents the height of early nineteenth-century fashion, Mark Darcy's suit and tie combo represent the tension inherent in his character. As Mark Darcy, Colin Firth appears both gentlemanly and comic. He is more relaxed than his historic counterpart—as the snowman tie attests. While the similarities between the images reinforce the relationship between the two roles, their dissimilarities graphically depict how the film transplants Mr. Darcy into the contemporary world.

Maguire repeatedly mentions the connection between Mark and Mr. Darcy throughout her commentary. During the scene when Darcy tells Bridget that he likes her

just the way she is—something that Bridget, on her quest for self-improvement, cannot do for herself—Maguire again remarks on the Mr. and Mark Darcy connection.

Mark Darcy is, you know, the character taken from Jane Austen's *Pride and Prejudice*. When Helen wrote the book she based the character of Mark Darcy on Colin Firth playing Mr. Darcy in British television's *Pride and Prejudice*. He is a fantasy character, if you like.

According to this statement, Mark Darcy is the direct outgrowth of Firth's Darcy.

Therefore, casting Firth completes the connection, or maintains the fantasy.

The anthem of *Bridget Jones's Diary* is "I'm Every Woman," a song that punctuates Bridget's quest for self-improvement. However, another song from the film counteracts this message of female self-sufficiency. The fight between her two potential love interests coordinates with an exuberant rendition of "It's Raining Men!" by Gerri Halliwell, a.k.a. Ginger Spice.¹³ With its chorus of "Hallelujahs" the song testifies to Bridget's relief at having men in her life—two men, at that. While the song positions the fight in its relationship to Bridget, the unusual exchanges between the characters pulls the focus away from her and to the male leads. This pivotal fight scene in the film emphasizes both the external conflict between the male characters and the internal conflict between elements of their personalities. In Bridget's apartment, Mark verbally challenges his opponent, causing Daniel to quip, "Should I bring my dueling pistols or my sword?" Once outside they exchange fervent blows and somewhat less fervent, but quite polite, apologies. The routine of fighting, apologizing (either to each other or to bystanders that become involved), and fighting again continues for several minutes to the

loud accompaniment of flamboyant music. The brawl takes them through a busy restaurant (with pauses to apologize for destroying someone's dinner and to join a chorus of "Happy Birthday") and ends with a lunge through a large picture window and onto the street.

Maguire indicates the fight scene arose from Richard Curtis, a scriptwriter for the film, jokingly commenting "Wouldn't it be fun to see Hugh Grant and Colin Firth having a punch-up?" The main reason such a fight could be "fun" for a viewer involves the unexpectedness of the move. The two actors are well known for playing heroes in recent Austen adaptations. The fight becomes Edward Ferrars, the honorable clergyman from *Sense and Sensibility*, fighting Mr. Darcy, the noble gentleman from *Pride and Prejudice*. In addition to allowing the actors to cut free from their previous roles, the street brawl allows *Bridget Jones's Diary* to present a more boisterous interpretation of a classic than those presented in costume dramas.

Ultimately, the scene allows Darcy to display a rougher edge. Prior to this point he exemplifies the responsible and sensitive man Bridget thinks she should idealize: he likes Bridget "just as she is," listens attentively, takes care of others, and cooks well; in other words, he is the epitome of a sensitive new age man, handsomely packaged in a nice suit. However, the catch to this characterization is his tendency to be manipulated and controlled by the women in his life. While exhibiting his sensitivity and awareness of the needs of others, he is hesitant to stand up for his own desires. His mother and his law partner/girlfriend both make most of the decisions in his life. The film suggests his ex-wife, who had an affair with Daniel (one of the factors leading to this fight), exercised

similar control over Darcy. Despite his generally mild demeanor, Darcy has a strong desire to be more carefree and independent. When he sees Bridget and Daniel acting outrageously while boating—splashing about, falling in the water, and shouting—he is envious of their ability to be so spontaneous. The fight scene is where he allows himself to release his emotions.

If Darcy is, as Maguire suggests, a "fantasy character," the fight in the street alters the fantasy. Earlier in her commentary, Maguire suggests that Bridget does not want a "safe" man, if that were her desire she would not go out with rascals like Daniel. Bridget wants someone who loves her, respects her, is sensitive to her needs, but at the same time is a bit naughty. With the fight scene Darcy reveals that he can fit all these requirements; he is nice without being boring. He cooks, but he is not afraid to have a rumble in the street. The film allows the two sides of Darcy's character—his politeness and his toughness—to exist side by side, as depicted through the rapid juxtaposition of apologies and punches. In doing so, this edition of the character builds on the version of masculinity presented in BBC's *Pride and Prejudice*. It takes the reinvention of Darcy for a twentieth century audience one step further—setting the action of story in the contemporary moment and allowing Darcy to vent his passions even more dramatically.

While the novel does not have a direct parallel to this scene, it does include a sequence with many of the same components. At the very end of the novel, Bridget's Christmas at home is disrupted by her mother's ex-boyfriend—another character similar to Wickham—crashing through the French windows with a bottle of sherry in his hand. For the first time Bridget is able to see why her mother is attracted to Julio.

Every time I've met Julio he has been clean and coiffed beyond all sense and carrying a gentleman's handbag. Now he was wild, drunk, unkempt and, frankly, just the type I fall for. No wonder Mum seemed more aroused than embarrassed. (263)

Shortly afterwards Mark Darcy enters in pursuit of Julio. Although they have not been fighting, Darcy is a bit ruffled by the pursuit. For the first time Bridget directly expresses her admiration for Darcy: "He was sweating, dirty, his hair was unkempt, his shirt unbuttoned. *Ding-dong!*" (264).

It is not until the end of the film that Bridget begins to fully understand his character. When they embrace at the end, she remarks "Wait a second 'Nice boys don't kiss like that'." Darcy assures her that indeed they do. Actually, his words are "Oh yes they fucking do." Maguire talks about this line, "Mark Darcy is not the polite goody-goody we thought him to be. He swears like everyone else. Cool guy." Maguire's enthusiasm indicates an interest in Darcy that extends beyond his appearance to embrace his personality. Part of Darcy's appeal in *Bridget Jones* is his capacity to be tough, yet emotionally accessible. Her repeated statements of "Ding-Dong" do not just correspond with Darcy's physical presence, but also his bursts of passion. Firth's performance in *Bridget Jones's Diary* presents Darcy as the ideal romantic hero for the late twentieth and early twenty-first centuries—combining gentlemanly manners, consideration for others, emotional accessibility, a dash of rebelliousness, and the voice, looks, and mannerisms of Colin Firth. This presentation differs tremendously from the shy, benevolent gentleman

of many printed editions, the witty sophistication of Olivier's performance, and, even, from the fervid, yet quiet, emotions of Firth's performance in the BBC miniseries.

The progression of Mr. Darcy through various editions demonstrates that literary characters, as well as literary works, constantly reinvent themselves to fit different cultural moments and conditions of reception. Therefore, Darcy's enduring popularity as a character, and *Pride and Prejudice's* enduring popularity as a work, may eventually owe as much to Colin Firth as they do to Jane Austen. In other words, the constant reinvention of characters and works in a manner that captures the public imagination promotes their continued significance. Even Firth's immensely influential portrayal does not encompass the entirety of Darcy. Instead, his particular edition of the character is the one with the most cultural currency at the present moment. The life of a character, like the life of a literary work, is one of constant change. The next chapter extends this analysis to another entity: an author. It examines several editions of Jane Austen.

NOTES ON CHAPTER FOUR

¹ *Pride and Prejudice* aired in Britain on BBC during 1995. It aired in America on the Arts and Entertainment Network (A&E) during 1996.

² This phrase appears on the front cover of this edition.

³ A description of this tendency and Olivier's annoyance appears in "The Importance of Being Married" by Ronnie Jo Sokol. However, Sokol gets her information about this aspect of the production from Donald Spoto's biography of Olivier.

⁴ This line appears in the Norton Critical Edition on page 3, punctuated with commas around the phrase, "that a single man in possession of a good fortune." The 1946 edition, based on the feature film, begins with the following line: "Near the busy little town of Meryton, in Hertfordshire, England, there once lived in a pleasant country mansion a well-to-do family named Bennet" (3). In the analysis of the first chapter *Max Notes* quotes and comments on the opening line. This edition quotes the line as follows: "It is a truth universally acknowledged, that a man in possession of a good fortune must be in want of a wife." Note that the number of commas in this line falls between the numbers for the Franklin and Norton editions. Also the word "single" does not appear in the description of the wife-seeking man. *Max Notes* comments that this line "sets up the ironic tone that implies that the novel will deal with universal truths" (12).

⁵ A. Sue Parrill comments on the opening sequence in her article, "*Pride and Prejudice* on A&E: Visions and Revisions." She describes the scene in the following terms: "The viewer sees Darcy's face only in profile—in keeping with both Elizabeth's and the viewer's lack of knowledge of his identity and character. The viewer sees Bingley, a transparent character from the outset, at full face" (142). While Parrill's observation is astute, by showing in the opening scenes the film provide also provides an immediate introduction to his character and allows him to be connected with Bingley, as the body of this chapter argues.

⁶ This line appears on page 9 of the Franklin Limited Edition and page 8 of the Norton Critical Edition. This time the comma appears in the same place in both. However, the Franklin Limited Edition justifies the margins, and therefore introduces a dash in the middle of "handsomer" to accommodate the line break. *Max Notes* introduces Darcy as "cool and reserved, and his sharp opinions turn people off" (16). The 1946 edition includes a version of the description that precedes and follows this line in the Norton and Franklin editions, but does not voice this particular sentiment (10-11).

⁷ The 1946 edition illustrates this encounter with an image of Elizabeth and Darcy walking and talking together. However, this image comes from a point in the 1940 film when Elizabeth and Darcy converse at Netherfield, since Elizabeth never comes into contact with Darcy's portrait or estate in this filmed edition. It is intriguing that the publishers of the 1946 edition found the scene important enough to not only warrant illustration, but also to warrant illustration with an image taken from a filmed exchange that corresponds with an earlier point in the printed edition.

⁸ It appears in the Norton Critical Edition on page 162 and includes an additional comma between "seen" and "when." The 1946 edition includes the following passage: "Elizabeth walked in quest of the only face whose features would be known to her. At last she beheld a striking likeness of Mr. Darcy, with such a smile on his face as she remembered to have sometimes seen when he looked at her" (177). *Max Notes* describes Elizabeth's perusal of the grounds as follows: "She looks at his marvelous estate, and reflects that she could have been mistress of Pemberley, if she had been a better judge of character" (56).

⁹ This passage appears in the Franklin Limited Edition on page 236. The 1946 edition includes the following line: "As she stood before the canvas, she thought of his attachment with deepening gratitude" (177).

¹⁰ This passage appears in the Norton Critical Edition on page 163. The 1946 edition includes the following description: "[Elizabeth] astonished and confused, scarcely dared lift her eyes to his face. She did not know what answer she returned to his courteous inquires after her family" (178). *Max Notes* describes the encounter as follows: "His appearance at the estate embarrasses both, but Darcy handles it with warmth and gentility, and even inquires about her family" (58).

¹¹ It appears on page 238 of the Franklin Limited Edition, which does not include the comma before the dash. The 1946 edition includes the following description: "And what could his changed behavior mean? That he should even speak to her was amazing, but to speak politely, to inquire after her family! Never had he spoken with such gentleness!" (178).

¹² "30-something Singleton" is a catchphrase used on the back cover of the 2001 printing.

¹³ The choice of this song indicates another possible interpretation for this scene. This song is commonly referenced as a gay anthem. Therefore, it not only introduces the fight as a spectacle presented for Bridget's benefit, but also for Tom's. Tom is her openly gay friend who expresses absolute glee during this scene at seeing a "real fight." By extension, the film not only puts Darcy on display for its female viewers, but also for gay male viewers.

CHAPTER FIVE

HOW JANE AUSTEN BECAME A MOVIE STAR

Jane Austen is even more famous and prolific now than she was during her lifetime. Part of this expanding popularity involves her capacity to represent many things to different people. To find out what Jane Austen means to you, answer the following question:

You have tickets for a Broadway show. You want to see:

- A.) *The Sound of Music*
- B.) *Phantom of the Opera*
- C.) *Sweeney Todd*
- D.) *Rent*

If you are not quite sure how your musical theater preferences relate to Jane Austen, your confusion is not surprising. After all, nuance-ridden piano and harp performances represent the musical pinnacles of her novels. Rest assured that your response to this question alone does not determine your interest in Austen. Your favorite planet, Meg Ryan movie, and Shakespearean comedy also contribute. Each of these questions factor in the personality quiz compiled by Natalie Tyler for her recent tribute, *The Friendly Jane Austen* (1999). Based on answers to these and other queries, Tyler divides her readers into four types of Austen fans: members of the "Janeite" camp (mostly A answers), the "Gentle Jane" group (mostly B answers), the "Ironic Jane" cohort (mostly C answers), or the "Subversive Jane" gang (mostly D answers). Tyler is not rigid in her

categorization, acknowledging that readers can belong to several schools of thought simultaneously. There are two interesting aspects to Tyler's quiz. It illuminates commonalities between Austen and other cultural icons—both current and historic and divides the author into four distinct versions, or “editions,” tacitly suggesting that her enduring fame directly correlates to her multifariousness.

Just as *Great Expectations* and Mr. Darcy have taken on new personality traits over the decades, so has Jane Austen. No longer is she a shy, retiring, proper lady, but rather a feisty, rebellious feminist out to master her world and conquer Hollywood. The ongoing transformation of Jane Austen provides a compelling example of how literary authors, like works and characters, are subject to editorial revision and reinterpretation. In this chapter I engage several representations of Jane Austen, from various points in time, as distinct editions of her literary persona. Ultimately, I focus my investigation on the recent filmed edition of *Mansfield Park* in which Austen becomes the heroine. By making Austen its star, the film highlights connections between numerous creative acts: writing stories and novels, developing screenplays, and filming films. This move establishes a collaborative relationship between historic and contemporary authors, offering a framework for significantly reshaping scholarly discussions about film adaptations. This film and its published screenplay provide a case in point for the creative nature of the adaptive enterprise, illuminating the dynamic interactions between multimedia editions of literary works and figures throughout the many moments of their lives.

THE MANY LIVES OF JANE AUSTEN

With her death Jane Austen began a new life—or rather, a series of lives in the pages of various biographies. Thus, it is appropriate that the first book-length biography of the author begins with a funeral. J.E. Austen-Leigh begins his *Memoir of Jane Austen* (1870) with his memory of his aunt's memorial service. The biography jumps between this type of personal anecdote, representations of the recollections of other family members, and fragments of Austen's correspondence. Given this personal touch, it is somewhat surprising that Jane Austen feels so elusive within its pages. However, the gaps should be expected considering that Austen-Leigh began his project fifty-three years after his aunt's death, drawing on distant childhood memories to paint her portrait. Speaking for all of her nephews and nieces, he offers an image of Aunt Jane: "We did not think of her as being clever, still less as being famous; but we valued her as one always kind, sympathizing, and amusing. To all this I am a living witness" (3-4). This statement wryly comments on its own limitations. The "all this" that James Edward can speak to is a general impression of a pleasant and witty woman. He does not offer any glimpses into the inner workings of her mind or heart.

Perhaps one of the reasons that James-Edward does not remember his aunt as "famous" is that she did not attain general popularity until after her death. In his own words, "Even her fame may be said to be posthumous: it did not attain any vigorous life till she had ceased to exist" (2). Describing a resurgence of interest in Austen's novels and the recent positive reassessment of their merit, Austen-Leigh observes, "seldom has any literary reputation been of such slow growth as that of Jane Austen" (166). Despite its limitations, his *Memoir* furthers the growth of his aunt's fame—although at times in a

seemingly backhand manner. For instance, the most complex comparison that Austen-Leigh draws between his Aunt and other authors involves an analysis of who wrote in more obscurity: "Few of her readers knew her name, and none knew more of her than her name. I doubt whether it would be possible to mention any other author of note, whose personal obscurity was so complete" (143). Despite his doubts, he attempts the comparison, crowning Jane Austen with the dubious distinction of being the most "obscure."

Until the publication of this *Memoir* the Austen family had carefully preserved Jane's privacy, or "obscurity"—with only very brief biographical notices included in a few of her books after her death. Since family members were careful to destroy any correspondence of a personal nature, the letters that do remain, a few of which are reproduced in the *Memoir*, tend to talk about commonplace events or details of the publication of her works. The result is a portrait of the author so incomplete that the omissions have inspired generations of biographers to speculate on everything from Austen's personal appearance, love life, ideas and beliefs, and desire, or lack of desire, for literary fame.

Not only did Austen-Leigh's *Memoir* advance public interest in Austen, it also inspired a member of the next generation of Austen's family to follow in his footsteps. Lord Brabourne, Austen's great-nephew, published *Letters of Jane Austen* in 1884. Like the select letters reproduced in Austen-Leigh's memoir, these focus on everyday life. Despite their low-key nature, the missives generated publicity for their author. The impact of their publication appears in Andrew Lang's *Letters to Dead Authors* (1886). Lang takes a swipe at the letters in his entry on Jane Austen: "'Tis not long since a blow

was dealt (in the estimation of the unreasoning) at your character as an author by the publication of your familiar letters" (76). It is quite likely that this line is meant as a joke, since it comes at the end of a mock diatribe against the author, which begins with commentary on her lack of popularity: "You are not a very popular author: your volumes are not found in gaudy covers on every bookstall" (76). This sarcastic tone continues throughout Lang's letter, where he laments that Austen did not choose Lydia or Kitty as her heroine, since they would have had great appeal for the readers of his day. At the end, he drops his censorious tone and shows his undisguised appreciation for Austen, "Ah, madam, what a relief to come back to your witty volumes, and forget the follies of today in those of Mr. Collins and Mrs. Bennet!" (84). Despite its playful nature, Lang's comments about Austen indicate that the publication of her letters maintains her position in the public spotlight. This raises an interesting question: Would her works have remained in circulation for so long without these biographical efforts?

There may well be a connection between new editions of Austen, in biographies and letters, and the promotion of new editions of her works. Oscar Fay Adam's comments on Austen's growing popularity suggest a connection between these events. Adam's book, *Chapters from Jane Austen* (1888), offers a condensed version of Austen's oeuvre in order to provide readers with the general themes and plots of her novels—hopefully sparking their desire to read further. Comparing Austen to other female writers of her day—Mrs. Inchbald, Miss Jane Porter, Mrs. Ann Radcliffe, and Fanny Burney—Adams notes "the decline in their own popularity contrasting sharply with the growth in fame of Jane Austen" (2). He attributes Austen's growth in fame to her "absolute fidelity to the truth of things as she saw them. In this, it seems to me, lies her superiority to all novelists

of her time" (2). However, another reason for the growth in Austen's popularity towards the end of the nineteenth century may well be the increased presence given to the author and her works by the publication of her biography and letters.

While the publications by Austen's extended family tend to emphasize the quietness of her life and, not surprisingly, the importance she placed on family relations, over time other narratives arose to challenge this dominant portrait. Many biographers attempt to fill in the blanks in Jane's life—often in bold and dramatic ways. As early as 1937 we find evidence of this tendency in Beatrice Kean Seymour's *Jane Austen: Study for a Portrait*: "As long as I can remember I have always been skeptical of the authenticity of that familiar portrait of Jane Austen in which she is presented as a placid spinster who went nowhere" (7-8). In challenging this edition of Jane, Seymour divides the author into two entities: the "Jane who wrote the novels" and the "Jane who wrote the letters." She argues that the letters show the "Essential Jane" (13). Drawing on what they reveal about Jane's personality and perspective on life, rather than their omissions, Seymour represents Austen as a deeply emotional woman. She uses the evidence of the sympathy about matters of the heart that Austen demonstrates in her letters to her niece to make this point: "And surely no woman who was incapable of emotion ever wrote those letters to her young niece, Fanny Knight, who took her youthful problems to her aunt" (44). The "Essential Jane" evidenced by Austen's letters was an active participant in life, rather than a wry observer.

While Seymour's attempt to fill in the gaps on Austen's biography arises from allusions in Austen's letters, May Lamberton Becker takes a more fanciful approach in *Presenting Miss Jane Austen* (1952). Enshrouded in a whimsical pink jacket that

captures its light tone, the volume refers to Austen's life as a fantastical story: "all at once the quiet scene will be lit up by a sudden flash of unexpected and something very like a fairy tale take[s] place in real life" (8). This narrative mode also carries over into Becker's frequent remarks on the appearance of Jane. The only verified portrait of Jane Austen is a well-known pencil drawing by her sister Cassandra. In Cassandra's sketch Jane looks serious and rather plain. Indeed, this visual image of Austen may explain some of her reputation for quiet primness. Becker repeatedly challenges the version of Austen presented in his image, emphasizing the known physical attractiveness of the Austen clan, and extending these characteristics to Jane. As a child, Becker sees Jane as chubby cheeked and adorable: as an adult, a "perfect beauty" (4). Jane and her sister Cassandra were not merely "young women." No, they were "Elegant Young Women," the capitals emphasizing the importance of their physiques (73).

Becker is not the first to dwell on Austen's appearance, nor is she the last, though she emphasizes it more than most. Austen-Leigh makes a point of describing his Aunt as "very attractive" (106). George Holbert Tucker discusses her appearance at length in *Jane Austen: The Woman* (1994). Not only does he establish her beauty, but also her flirtatious nature. He places these observations in direct conflict with the official, and duller, image presented and promoted by her family: "The evidence provided by Jane's juvenilia plainly indicates that she was flirtatious and lively, with a girl's normal interests" (15). After introducing an attractive and energetic edition of Jane, he then ponders the question of why she "chose to remain single" (110). Interestingly, as the phrasing indicates, he sees her spinsterhood as a matter of personal choice. Carol Shields takes up a similar theme in her recent portrait of the author, *Jane Austen* (2001).

Shields combines speculation about Austen's appearance and her matrimonial decision: "A writer of 'marriage novels,' Austen herself did not marry, and it must be wondered to what extent her looks, handsome or unhandsome, played in that destiny" (7). Upon reading further it becomes clear that Shields imagines Austen as beautiful, a classification that allows Jane's spinsterhood to be a choice, rather than a burden. Shields addresses the "spectre of a woman's future, the great questions over which there was little control: was it better to be alone and in some sense intact? Or to be coupled—and compromised, denied freedom but awarded respect in society?" (21). For Shields, Austen's spinsterhood becomes an emblem of creative freedom.

The Jane Austen as placid or creative spinster debate is just one example of how the author is represented in multiple forms. A more complex example of this diversity of representation appears in Natalie Tyler's personality test, with which this chapter began. A still more complex, although much less humorous account appears in John Wiltshire's recent book, *Recreating Jane Austen* (2001). Wiltshire identifies "Jane Austen" (a term he always puts in quotes) as "a signifier with multiple meanings" (12). Some of these meanings include: "a certain priggish concern with manners, a prudish unadventurousness, an anachronistic fascination with the ways of ladies and gentlemen . . . [and] no sex" (8). Wiltshire also identifies another edition of Jane, one clothed in national colors: "For others, 'Jane Austen' signifies English imperialism, and the dissemination of her work via BBC and Miramax films, colonisation in a new form" (8). The latter is interesting not only for its unique perspective on the author, but also for its incorporation of contemporary films.

One of the more interesting recent representations of Jane Austen, and one flavored both with sex, creative drive, and touches of imperialism, is provided in Patricia Rozema's screenplay and film of *Mansfield Park* (1999). The remainder of this chapter provides an in depth analysis of the merging of Austen's life and works within this particular edition of *Mansfield Park*. The edition of Austen forwarded by Rozema complicates the notion of biography forwarded by Shields at the end of her book: "What is known of Jane Austen's life will never be enough to account for the greatness of the novels, but the point of literary biography is to throw light on a writer's works, rather than combing the works to recreate the author" (146). Rozema's *Mansfield Park* not only uses the novel to tell Austen's life story, but also uses Austen's life story to explain the novel.

WHY JANE AUSTEN LOVES *MANSFIELD PARK*

Mansfield Park is experiencing an identity crisis—it cannot decide whether or not it belongs to Jane Austen. This ambiguity in Austen's ownership is not a recent development; after all, critics announced the "death of the author" several decades ago. Nonetheless, invocations of her authorial presence still dominate the production of printed books, where editors base textual decisions on her perceived intentions, as well as the interpretation of film adaptations, where scholars frequently invoke fidelity to the novel as a standard of evaluation. Therefore, it is not surprising that *Jane Austen's Mansfield Park* is the title that graces the front cover and spine of Patricia Rozema's screenplay. More surprising, however, is that the claim to belong to Austen subsequently disappears: the abbreviated title *Mansfield Park* appears in the screenplay's three internal

title pages, as well as in the promotional materials for the film. While the decision to condense the title may reflect the film industry's propensity for valuing snappy succinct phrasing, it also makes room for Rozema to claim her own authorship of *Mansfield Park*. The film's opening credits highlight this move—introducing *Mansfield Park* as "a Patricia Rozema film" (in large font) at their beginning and whispering (in small font) that the film "is based on Jane Austen's novel" at their conclusion. This chapter suggests that these reconfigurations of ownership within the title reflect the frequent renegotiations in the relationship between Jane Austen and writer/director Patricia Rozema. Ultimately, by presenting an adaptation of the author Jane Austen, as well as an adaptation of the novel *Mansfield Park*, the screenplay and film forward a model of collaboration, where similarity in the creative enterprises in which both writers engage links them across a historical divide. Thus, Jane Austen acts as a patron saint for contemporary female writers and artists. In the guise of the script's heroine, Fanny Price, Austen represents female empowerment through writing—her creative articulation reshapes her world.

By making Austen their star, both the published screenplay and the feature film highlight the connections between numerous creative acts: writing stories and novels, writing screenplays, and filming films. In doing so they presents an escapist fantasy to an intoxicating space where a woman can write her own world if she has enough creative drive and intellectual ambition. One consequence of this focus on the power of the written word and the filmed image is that the acts of writing and filming become symbolically equivalent to taking one of "Morison's Pills." During the early nineteenth century, James Morison and other entrepreneurs advertised miracle pills capable of curing the body of all evils to which it could succumb. These magical medicines

frequently graced the advertising sections of literary magazines and serial publications. In *Past and Present* (1843), Thomas Carlyle immortalized these pills (although his characteristic looseness in matters of spelling resulted in the new name "Morrison's Pills") by using them as a metaphor for overly simplistic social cures. Acts of creative articulation within *Mansfield Park*, in the screenplay and on film, have similar mystical properties—they enable Fanny, as Austen, to overcome all of the obstacles, or potential obstacles, in her life. The dark lining to this silver cloud is the potential for misidentifying this fantasy as reality, a tendency encouraged by the narrative structure of the script itself and by its promotional materials.

According to the teaser on the back cover of the published screenplay, "Patricia Rozema's daring adaptation of *Mansfield Park* is a witty look at romance and reality, Jane Austen-style." This sentence is interesting on multiple levels. First, it directly equates Rozema and Austen in terms of writing style. Second, it defines the script as "daring." References throughout the teaser to originality and uniqueness of the adaptation reinforce this judgment. Third, it introduces an interest in "romance and reality." There are numerous possible meanings embedded in this verbal pairing. While the phrasing may recognize dual movements towards fantasy and realism within the script, it is more likely that it suggests no distinction between these two ideas. Since Austen wrote novels that traced the development of romantic attachments in connection with close scrutiny of the "reality" of nineteenth-century life, this phrase likely implies that Rozema's screenplay does the same. If this is the case, then a question becomes relevant: "What, or whose, reality does the script reflect?" As we will see, *Mansfield Park* presents a nostalgic melding of nineteenth-century English aristocratic life and 1970s-leaning feminism. At

the same time, the emphasis on the formative power of words and images forges a connection between the creative enterprises of Jane Austen and Patricia Rozema, providing a new framework for understanding the current culture of adaptation.

The nineteenth century witnessed the emergence of the English novel as a mass-marketed commodity. The rise of literary magazines, serial publications, and cheap reprints brought literature to a wider audience than ever before. Along with this expanded market came a similar expansion in advertising. Many literary formats included extensive advertisements for new books, new technology, and other innovations—like Morison's famous pills. While Jane Austen wrote and published her novels before the peak of this new commercialism, they have not escaped its packaging. The novels have remained popular for almost two centuries. This level of public interest ensures that they are reprinted, repackaged, and adapted to new media on a regular basis. The last decade of the twentieth century witnessed an explosion of film adaptations based on Austen's novels. Rozema's *Mansfield Park* appears towards the end of the cycle, following *Pride and Prejudice*, *Sense and Sensibility*, *Persuasion*, and three editions of *Emma* (Clueless, Miramax, and BBC). Each of these adaptations employs careful marketing strategies to ensure a strong reception; *Mansfield Park* is no exception. In both film and script forms, it attempts to draw in the loyal followers of Austen adaptations while targeting fresh viewers and readers. In order to accomplish these dual goals it orients itself in two directions, seeking to appear both traditional and innovative. Interestingly, it cultivates an association with Austen that serves both these aims. While nineteenth-century novels sandwiched their narratives between advertisements for new goods, the film and script of

Mansfield Park surround themselves with a fresh vision of a historical commodity: Jane Austen.

One of the most forthright examples of this incorporation of Austen appears in the marketing materials for *Mansfield Park* used during its theatrical run and in promoting home-viewing formats of the film. Emblazoned across the front of the DVD of *Mansfield Park* is a quote that appears in much of this advertising material: "For everyone who loved 'Emma' and 'Sense & Sensibility' comes the story Jane Austen loved best." Within the context of this campaign, loving *Emma* means loving the film starring Gwyneth Paltrow and loving *Sense & Sensibility* means loving the film starring Emma Thompson. This quote implies that since Jane Austen loved the novel *Mansfield Park* more than she loved the novels *Emma* or *Sense and Sensibility*, she feels the same way about the films, and so should the viewer.¹

While the published screenplay does not blatantly use Austen to instruct its readers to love *Mansfield Park*, its cover design shares several important features with the case of the DVD and the poster for the film. Each of these products greets potential readers and viewers with the head and torso of a young woman looming above a cameo of the titular mansion. The woman wears intense burgundy, clutches a golden key to her breast, and confronts potential readers and viewers with a strong gaze. This bold design serves as an important introduction to both the script and the film, since direct visual exchange between the viewer and the heroine thematically binds the narrative together. Those who have seen the finished film, read the script's introduction, or glanced at the teaser on its back cover are aware that Rozema's script "take[s] Austen's most controversial novel and infuse[s] its central character with the irrepressible essence of

Jane Austen.” Armed with this information, the reader knows to recognize Frances O’Conner, the ingénue who plays Fanny Price, as Jane Austen. In light of this identification, the cover image becomes a metaphor for literary ownership. Austen dominates the cover and holds the key to the world of *Mansfield Park*. This visual remains the same in each format, but the text around it changes. While the DVD and poster use the aforementioned quote from Austen to market *Mansfield Park*, the screenplay foregoes the quote and includes a more direct testimonial of Austen’s possession in the title, *Jane Austen’s Mansfield Park*. However, Austen does share some degree of ownership with Rozema, the author of the script and director of the film, whose name also appears, although with non-possessive phrasing, on the front cover of the screenplay.

Within adaptation studies the most widely utilized model for understanding the relationship between contemporary and historical authors resides within fidelity criticism. An introduction to the use of this process within film adaptation studies appears in Brian McFarlane’s influential book, *Novel to Film* (previously referenced in my introduction). A common tendency among film adaptation scholars is to present a film or script inspired by a novel as a visualization of a “reading” or “interpretation” of that novel. According to McFarlane, fidelity criticism, the practice of comparing films to novels, is doomed to failure because each reader’s interpretation varies (9). Therefore, the director’s vision is likely to differ from the mental visualizations of the novel held by many of the film’s viewers. There are two key shortcomings to this means of understanding adaptations: it puts the focus on the director and the film and the process of visual adaptation, while obscuring the screenwriter and the script and the practice of verbal adaptation, and it

promotes the belief that a director or scriptwriter offers an interpretation, making creating a film or script equivalent to reading a book. However, there is an important distinction that this scenario overlooks. A director does not only interpret a novel; he or she also creates a film. Comparably, a screenwriter does not merely interpret a novel; he or she also produces a script.

In her introduction to the screenplay for *Mansfield Park*, Claudia L. Johnson, examines the connection between nineteenth-century author Jane Austen and twentieth-century writer/director Patricia Rozema. Johnson initially follows the pattern of fidelity criticism outlined by McFarlane; she gives Rozema credit for presenting a more insightful reading of Austen's novels than any other adaptation offers. According to Johnson, Rozema's sparse visual representation of the mansion of the title corresponds with Austen's non-specific descriptions of locations. Therefore, Rozema's "interpretative move" of visualizing the settings represents "a gesture of faithfulness to the novel" (3). In contrast, Johnson argues that "by today's standards of fidelity" the 1940 *Pride and Prejudice*, starring Greer Garson and Laurence Olivier, is "absurd," largely because it evades "historical accuracy" (2). On the other hand, the 1995 BBC *Pride and Prejudice* earns her censure for lavish attention to "decor and costume" to an extent that overshadows other aspects of the work (3). Positioned between these extremes, Rozema's *Mansfield Park*, in Johnson's estimation, attends to historical detail without venturing into excess, thus mirroring the sparseness of Austen's physical description. Despite this invocation of a standard of fidelity, Johnson is careful to leave room for some divergence between films and printed texts. She acknowledges, "screen adaptations are always reinventions" (2). However, in the same breath she condemns the 1940 film for being

"particularly cavalier about fidelity to the original text" (2). The result of this tangled maneuvering is to present *Mansfield Park* as a model for a comfortable level of fidelity in its visual representation; it occupies a space between the absurdity of early adaptations and the excess of recent ones. However, Johnson's celebration of this fidelity to Austen highlights the innovation of this approach, suggesting that Rozema's interpretative decisions are creative acts.

The close correlation between interpretation and creation becomes even more explicit in Johnson's discussion of Rozema's contributions to the script for *Mansfield Park*. While classifying several features of the script as "faithful" to Austen and her novel, Johnson also identifies three main areas that showcase Rozema's originality: the translation of Fanny Price into Jane Austen, the pervasive references to the codependent relationship between the elegant life at Mansfield Park and slavery in Antigua, and the effusive sexuality. In introducing each element she remarks on both its originality and its proximity to Austen. For instance, she describes the convergence of Fanny Price and Jane Austen as being simultaneously an act of fidelity and "unapologetic innovation" (5). Similarly, she represents the film's emphasis on the slave trade as "true to the novel" (2). Decrying "priggish" reviewers, Johnson finds the film's explicit displays of sexuality to be "as disgraceful as Austen would wish them to be" (8). By introducing the script as both faithful and innovative, Johnson recognizes its disparate impulses towards literary conservation and reinvention. Emphasizing both tendencies underscores the collaborative nature of the script; both Rozema and Austen exercise formative power over its contents.

Johnson further complicates the notion of fidelity by revising the concept of an author. Rather than viewing the historic author as a constant entity, Johnson introduces

two distinct representations of Jane Austen. While some readers see Austen as "a serene, domestic, and placid writer whose work studiously excludes the disruptive, the passionate and the complicated," other readers admire "the energy, the irreverence, and the wicked sharpness of [Austen's] wit," appreciating the author for her keen social insight and for her passionate characters (10). By splitting Austen into two entities, Johnson is able to trumpet *Mansfield Park's* faithfulness to one of them—the witty and disruptive Austen. The innovation of Rozema's screenplay thus arises from its rediscovery, or reinvention, of an Austen to which it can be faithful. In the concluding lines of the introduction Johnson encapsulates the connection between the two authors.

Mansfield Park best captures why my half of the world loves Austen.

Finally a director has taken real risks and reaped real rewards with her work, treating her novels not as a museum piece or as a sacred text but as a living presence whose power inspires flight. *Mansfield Park* is an audacious and perceptive cinematic evocation of Austen's distinctively sharp yet forgiving vision. (10)

There are three primary points of interest in this passage. It presents a literary work as a "living presence," rather than a stable entity, creating a space for valuing the creative risks taken by contemporary artists like Rozema. It then extends this observation to include historic authors, reiterating the divided nature of Austen's persona. Additionally, the final line indicates Austen's approval of Rozema's adaptation. If, despite these observations about the mutability of literary works and literary authors, we were to claim that Rozema is guilty of any representational transgressions, Johnson reminds us that Austen is "forgiving." Additionally, the final word of the introduction recognizes

Austen's "vision," an appropriate allusion to the connection between writing and seeing within Rozema's screenplay, a subject explored more fully in the next sequence of this chapter.

In presenting an "edition" of Austen that endorses the contemporary impulses of Rozema's *Mansfield Park*, Johnson does not break new ground; instead she utilizes a currently fashionable style of literary exchange. Interestingly, this discursive mode appears in its most polished form in introductions to picture books about film production, spoofs, and screenplays, rather than in scholarly publications. For example, in the introduction to *The Making of Pride and Prejudice* (referenced in the previous chapter) Sue Birtwistle and Susie Conklin comment about the circulation of pre-production rumors of sexual explicitness in the 1995 adaptation. According to articles in British tabloids, the miniseries would feature "full frontal nudity and daring sex scenes" in order to appeal to the tastes of modern viewers (vi). Along with this account, Birtwistle and Conklin's introduction includes a reproduction of a 1990 cartoon from *The Guardian*. The cartoon shows Jane Austen conversing with a gentleman behind a desk. The gentleman is flipping through several pieces of paper, possibly in an editorial capacity. He offers the following suggestion: "Let's save the bodice-ripping for the TV adaptation, Miss Austen." This image not only ridicules the bawdiness of television, but also renders Jane Austen as one who would endorse bawdiness of this sort. In doing so, it plays against the "serene, placid" version of Austen and offers a provocative, sexy version of the author.

The same pattern appears in an even more pronounced manner in Arielle Eckstut and Dennis Ashton's farcical homage, *Pride and Promiscuity: The Lost Sex Scenes of*

Jane Austen. These writers connect Jane Austen's romantic novels with the soft-core eroticism of contemporary romance novels. In a slender volume with a retro cover, they present the sexual scenarios editors supposedly forced Austen to cut from the first drafts of her novels. These scenes depict Jane Bennet's lesbian encounters with Mrs. Hurst and Caroline Bingley while at Netherfield, Darcy and Elizabeth's outdoor escapades on the grounds of Pemberley, and Edmund Bertram's penchant for acting sans pants. In addition to inventing these titillating sexual scenes, the editors also create a new version, or "edition," of Jane Austen to author them. In their introduction to this work, Eckstut and Ashton carefully formulate a textual history of this publication that invokes Austen's presence. In the preface they declare repeatedly that Jane wrote the sex scenes that the volume contains and wished for them to be published: "[W]e do know: as stated in the letters contained herein, Jane saw no shame in what she wrote and fully intended *all* her words to be read by the greatest number of people for *all* posterity" (xii). However, these self-professed "amateur scholars" do not leave their readers to accept this claim at face value. In addition to reprinting letters "written" by Austen, they also include the expert opinion of a fictional scholar—"Elfrida Drummond, a Ph.D. from Oxford, England." Identified as "the most conservative of all Austen scholars" and author of *Pride in Punctuation: Dashes, Semicolons, and Inverted Commas: Austenian Punctuation Conventions and Their Meaning*, Drummond verifies that Austen herself penned these steamy scenes. Of course, the Austen who created them is a contemporary version of the historic author—specifically, one conversant with current drives towards explicit sex.

Austen is not the only author to be resurrected for the purposes of packaging an adaptation. Laura Jones offers an edition of Henry James that promotes her screenplay for

The Portrait of a Lady. In her introduction, Jones presents James as a successful novelist and unsuccessful dramatist, claiming that her adaptation allows him to receive due recognition as a dramatist: "I hope we have given him his theatrical desires: to be loved and understood as a dramatist, in performance" (x). With these lines Jones implicitly argues that her screenplay satisfies James's unfulfilled desires. However, she spends the majority of her introduction discussing sexual, rather than literary, satisfaction. She offers lengthy descriptions and explanations for the erotic fantasies that appear within this adaptation, including a scene of Isabel lying on her bed being caressed and kissed by three men simultaneously. Ultimately, Jones uses James to endorse these scenes, stating with her final lines, "What he would have made of film, and the 1990s, I can barely guess, but if he is turning in this grave at the vision of Isabel's romantic and sexual fantasies, I hope he is turning with pleasure" (x). Here Jones reverses the common belief that authors, even dead ones, have adverse reactions to new versions of their works and suggests that the new visions offered by contemporary films may actually cause them to spin in their graves with joy.

All of these examples indicate that literary authors, like literary works, are subject to adaptation. They also demonstrate a compulsion on the part of contemporary writers, filmmakers, and critics to bridge the historic divide and connect acts of representation across the centuries. On its most basic level, this bridging is self-serving; it creates a framework for valuing contemporary artists' current creative pursuits. In addition to representing the artists, the new "editions" of Austen and other historical authors serve as models for the readers and viewers of adaptations. Like Jones's James, Rozema's Austen finds pleasure in the latest edition of her work, a move that instructs the readers to take a

similarly positive perspective. Austen's enjoyment of the film reaches even greater heights when she steps out of the history, marketing materials, and critical apparatus for the script and becomes its star.

THE WRITER'S GAZE

Arguably, Rozema's most creative move, and the one that has raised the most critical ire (along with smatterings of applause), is her transformation of the story's heroine, Fanny Price, into Jane Austen. Even Johnson admits to struggling with this decision: "It was surprising to encounter Rozema's change, and at first a bit hard to stop regretting it. But once I did, I found her innovations astute and rewarding" (6). Drawing on Austen's letters and juvenilia, Rozema incorporates elements of Austen's life history into the screenplay. Ultimately, this maneuver provides the heroine with an intellectual focus and potential career. It also gives Fanny the resources to exercise narrative control over her own life. By presenting Fanny as the writer of her own tale (as Austen) the script tells two stories: Fanny's coming of age and marriage and Fanny's development as a writer. Beyond the internal narrative, Austen's presence serves as an inspirational model for contemporary women writers. Austen's talent gives her the ability to reshape her world, foregrounding the power of female creativity.

Mansfield Park is not the only adaptation to incorporate the act of writing the source novel into the action of the script. By using this technique, screenwriters not only adapt the narrative contents of a novel, but also the story of its initial creation. For instance, Robin Swicord's script for *Little Women* ends with the publication of Jo March's first novel, *Little Women*. One of the final scenes in Sally Potter's script for *Orlando*

features the heroine discussing her manuscript for *Orlando* with a potential publisher. In both these scripts, one character takes on a dual role—as the character from the novel and as the author of the novel. Rozema follows in the footsteps of these female screenwriters by having Fanny narrate much of the action in *Mansfield Park*. Presenting Fanny as a writer allows her to "script" the story—a move that serves as a simulacrum for Rozema's act of writing and, eventually, for the act of filming. However, unlike other adaptations that use the same technique—including *Little Women* and *Orlando*—it has to introduce a noticeably dramatic reinterpretation of Fanny's character in order to accomplish this end.

Fanny's intellectual aspirations and writing abilities, as scripted by Rozema, do not correspond with her those of her novelistic counterpart. In Jane Austen's novel, Fanny is physically weak and socially meek. In 1884 Lord Edward Brabourne expresses his wholehearted admiration of the character: "our hearts go out to Fanny Price, and we love her with a steady and unvarying love" (Adams 32). However, a quick perusal of the critical commentary section of the latest Norton Critical Edition of *Mansfield Park* demonstrates the interpretive challenges inherent in this character for twentieth-century readers.² In his frequently reproduced article on *Mansfield Park*, Lionel Trilling bluntly describes Fanny's lack of appeal: "Nobody, I believe, has ever found it possible to like the heroine of *Mansfield Park*" (425). Although Trilling penned these words in 1955, they reflect long-lasting feelings. In her 1983 article, "Jane Austen's Dangerous Charm: Feeling as One Ought about Fanny Price," Nina Auerbach equates Fanny to well-known "literary monsters," such as Frankenstein's creature. Understanding Fanny in these terms, "does not dispel our discomfort in reading *Mansfield Park*, but may explain some of it" (455). Fanny, in short, is a character who "was not made to be loved" (457). Joseph

Litvak explores the tense connection between Fanny's uptight prudery and Austen's creative expression in his article "The Infection of Acting: Theatricals and Theatricality in *Mansfield Park*" (1992). Here, he attempts to explain why Austen "in championing the priggish Fanny Price, should appear to dishonor her own artistic verve" (476). He concludes that Fanny's actions within the novel help Sir Thomas "consolidate his empire" and maintain a "conservative social order" (488). However, that order can only repress, not eliminate, the creative impulses, like acting, against which it strives. Thus, Fanny becomes a gentle enforcer of conservative familial relations, tamping down the flames of rebellion without suffocating them completely.

As these discussions indicate, Fanny has long been a challenging and problematic character for readers. In the novel, her strength as a character arises from her devotion to those she loves and her strong moral principles. Although this Fanny does refuse to marry a man she does not care for (a plot thread that the film retains), she does not seek to establish intellectual and physical equality to the men around her, as her cinematic counterpart does. In many ways the novel's Fanny exemplifies the perfect pupil of Hannah Moore's 1799 tract, "Strictures on the Modern System of Female Education," a historic document reproduced in the Norton Edition to facilitate this comparison: "Teach her that this world is not a stage for the display of superficial talents, but for the strict and sober exercise of fortitude, temperance, meekness, faith, diligence, and self-denial" (405). Fanny is selflessly devoted to many of the men in her life—most importantly, her brother William and cousin Edmund. While Rozema's script maintains Fanny's love of Edmund, it eliminates the character of William, privileging instead Fanny's devotion to her sister, Susan—a move that highlights female relationships. Moreover, rather than showing

Fanny's meekness and self-denial, this adaptation focuses on her intellectual sophistication and self-determination. She actively, and successfully, challenges the patriarchal system in which she lives, forcing the men around her to respect her.

The script begins with its young heroine, Fanny, leaving her impoverished and overcrowded home in Portsmouth to be raised by her rich relatives at Mansfield Park. Overcome by loneliness and homesickness, she pours out her thoughts in letters and stories to her sister. These letters shape the narrative. When Fanny is first alone in her room at Mansfield Park she immediately begins to compose a letter. The transcription of its contents is the first part of the script identified as voiceover. In the next scene, number 23, an important practice commences—Fanny begins to speak directly to the camera. Rozema establishes the scene as follows: "Fanny sits at her desk with another large stack of paper beside her. Fanny looks into the lens" (28). Speaking "to camera," young Fanny narrates a segment of one of her short stories. Scene 24 describes Susan receiving the letter and has Fanny continuing to narrate its contents "in voiceover." In the next scene, Fanny once again narrates directly to the camera, with Rozema again highlighting this action with the direction "she looks into the camera." This scene goes on to include Fanny at three different ages continuing this style of narration. It ends with the camera pulling back to reveal Edmund listening to Fanny. As he picks up the document from which she has been reading, the viewer and Edmund see its title: "The History of England" (30). He proceeds to tease her appreciatively on her self-description, reading aloud "by a partial, prejudiced, and ignorant historian" (30). These words and the contents of Fanny's narration come directly from Austen's early works, of which "The History of England" is one of her best known. Far from establishing Fanny's ignorance,

this scene establishes her boldness, directness, and willingness to speak her mind.

Importantly, by representing Fanny's narration through direct dialogue with the camera and in voiceover, Rozema connects both discursive techniques with Fanny's writing.

Therefore, when either technique appears later in the script the reader knows to interpret it as an act of writing.

Ultimately, Fanny writes with her eyes. She looks into the camera and relays her world. As her powers grow, the scenario reverses, with the camera reflecting Fanny's vision, seeing through her eyes, as the reader, or viewer, encounters her words. Fanny becomes the voice of authority as the story progresses, garnering more and more narrative control. In the end Suzy comes to live at Mansfield Park, so Fanny has no need to write to her. However, Fanny continues to narrate the lives of the film's characters. In the final sequence she views the future of all the key figures in the story. She speaks directly to the reader through voiceover, without the intermediary of a letter. As she tells the events, her words control the movements of the camera. In this sequence, Rozema describes a flock of starlings flying over the countryside, peeping in the windows at the main characters. These birds stand in for Fanny and her gaze, a correlation explored in the next section of this chapter. Rozema's descriptions of camera movements take on aspects of a bird's flight, "Swoop down on one small house and look into the window to see: Mrs. Norris cooking" (140). This description is accompanied by Fanny's voice-over narration of her Aunt's future life: "Mrs. Norris, who Sir Thomas came to regard as an hourly evil, went to devote herself to her unfortunate niece" (140). Fanny then remarks that this is only one possible outcome for the story, stating a phrase that she repeats several times at the end of the script: "It could have turned out differently, I suppose...."

As Fanny narrates, the action freezes on the two women gazing "off into the middle distance for a moment as if contemplating other lives." As they "shake their heads and return to the present," Fanny remarks "but it didn't" (148). Fanny's narration directly shapes the action on screen. When she is silent nothing happens—the image is frozen. Put differently, Fanny's narration determines what the camera shows and, consequently, what the viewer sees. Her act of writing directly represents the creation of the script for the film and, through the emphasis on her gaze, the process of filming. The narrative cues within the script thus link Fanny, as Austen, with Rozema, in her dual capacities as writer and director.

NOSTALGIC FEMINISM

One of the most interesting elements in Johnson's introduction is its emphasis on the "accuracy" of Rozema's vision. According to Johnson, this version of *Mansfield Park* "runs counter to a nostalgic and idealizing pattern established in recent adaptations" (2). Johnson's introduction makes a strong case for reading the references to "romance and reality" in the teaser on the back cover as a testimonial to the script's realism. Indeed, Johnson's outcry against "nostalgia" closely parallels an argument forwarded by Amanda Collins, in "Jane Austen, Film, and the Pitfalls of Modern Nostalgia," which scrutinizes the multiple differences between historical analysis of nineteenth-century daily life and film depictions of nineteenth-century daily life. Collins focuses her analysis on *Sense and Sensibility*, but her observation that many recent film adaptations tend to "rewrite the past in order to meet the postmodern need for nostalgia" are applicable beyond that film (85). We remember, for instance, Johnson's approval of *Mansfield Park* for its non-idyllic

setting.³ This observation raises a question: Does the sparse setting of *Mansfield Park* allow it to transcend the nostalgia of other adaptations or does the nostalgia migrate to other elements of the script?

Many contemporary female screenwriters, including Rozema, infuse feminist ideologies into their images of the past, at least in so far as one of the female characters in their respective scripts recognizes and resists a patriarchal power system. For instance, the 1996 adaptation of *Little Women*, written by Robin Swicord, has Marmee lecturing on the evils of corsets and claiming that women would not faint if they had the same freedom of exertion as their male counterparts. Emma Thompson's award-winning adaptation of *Sense and Sensibility* extracts an adventuresome young girl who yearns to travel and has a penchant for swordplay out of the novel's virtually invisible younger sister, Margaret Dashwood.⁴ In the same vein, *Mansfield Park* transforms a wallflower into a spunky novelist out to prove her mental equality with the men in her life. These adaptations show simultaneous movement in what might first appear as two somewhat contradictory directions: most attempt historical reproduction (possibly even to excess) in their depictions of landscape and costume, while including more recent feminist ideologies in their representations of characters. Ultimately, however, the feminism on display is itself historical. These films portray an earlier model of feminist thought—women overcoming a patriarchal system. In doing so, they create nostalgia not only for a particular version of nineteenth-century history, but also for a particular version of twentieth-century feminism.

Many recent film adaptations of novels originating in the nineteenth century correspond with what Robyn Wiegman describes as “first stage feminism.”⁵ By this

Wiegman means a 1970s feminist vision in which the primary point of struggle is between men and women, sexual difference per se. While her article describes changes within academic institutions, her observations about generations of feminism provide a useful lens for identifying the ideologies influencing recent film adaptations. In these adaptations the female heroines seek to prove their equality with men. The films do not fully embrace the challenge of analyzing and understanding differences between women, although there are some slight gestures in those directions. Rozema's adaptation of *Mansfield Park* provides an excellent example of this trend. Most notably, Fanny's literary career provides a means for her to identify and challenge a patriarchal power system; through writing she establishes her equality with the men in the film. She eventually enters a monogamous relationship with a man who sees her as an intellectual equal. Through these acts she takes on the dual roles of wife and writer, providing a sense of kinship between Fanny and the twentieth-century "working women" that comprise a large segment of the audience for the film. Rozema depicts Fanny's struggle for intellectual recognition as courageous and daring. However, for the modern, educated, female, and primarily white viewers that the film targets as its primary audience, this same struggle is not nearly as rebellious. Through identification with Fanny, these viewers are able to escape into a world that defines female ambition as a daring action, rather than as an expected one. Maintaining this fantasy requires overlooking ongoing contributions to feminist thought, which highlight the differences between diverse groups of women and the complexities of historic and contemporary social structures. Instead, the film presents an oversimplified social system, and uses

Fanny's success within that system to indicate that female intellectual drive can overcome all inequalities.

When Fanny constructs future paths for her friends and relatives at the end of the script, she also maps out her own happy future. The final scene of the script involves the publication of Fanny's stories, a concrete realization of her dreams of authorship, and her engagement to Edmund Bertram, the realization of her romantic desires. The collusion of these two outcomes results from the association throughout the script between Fanny's growth as a writer and her growth as a woman. This is dramatically shown when the act of writing "The History of England" encompasses her maturation from girl to woman. As she reads aloud from this work, the viewer sees her as a young girl, an adolescent, and, finally, as a woman. At the same time, this sequence emphasizes her growing relationship with her cousin Edmund, who listens to her oration. Her other suitor, the devilishly charming Henry Crawford, only appears to admire her for her looks. Edmund, on the other hand, loves Fanny for her wit, insights, and writing ability. In both the novel and the screenplay the primary action moves towards marriage. In the novel, Fanny marries Edmund, and she actively supports his career as a clergyman. In the script and film, Fanny marries Edmund, and he actively supports her career as a writer. The ideal endorsed by this turn of events is companionate marriage based on mutual respect; it emphasizes that Edmund's appreciation of his wife's intellectual abilities ensures that their marriage is one of equality. Ultimately, Fanny's intellectual and creative powers allow her to overcome the patriarchal oppression of her uncle's household, to find a career in a time when options for women were decidedly narrow, and to find a husband who admires her intelligence and strength of character. In short, Fanny's writing defines

her journey into womanhood, marriage, and career. Thus, the script attains narrative closure via her success in both of these arenas: marriage to Edmund and publication of a collection of stories.

In order to reach this satisfying resolution Fanny must overcome her own feelings of powerlessness. Representations of captivity circulate throughout Rozema's script in descriptions of caged starlings and slavery. Both references serve to emphasize Fanny's lack of personal freedom. However, as the cover design indicates, she possesses the key to her own release. This key is her intelligence. The captivity narratives become vehicles for Fanny to exercise her intellectual and creative abilities; ultimately, Rozema's script equates artistic expression with personal freedom. When Fanny returns to Portsmouth, she converses with her sister Suzy about the transforming effects of education. When Suzy remarks, in response to Fanny's insightful jibe at her Aunt Bertram, that Fanny's tongue is "sharper than a guillotine," Fanny says, "the effect of education, I suppose" (104).⁶ Although Fanny winces at the destructive power of Suzy's metaphor, she recognizes its truth. Education provides her with the means to see through the pretences around her; her insight cuts to the core of the personalities and relationships that make up her world, giving her revolutionary ability to renegotiate her social position. However, it takes the length of the script for the full realization of this freedom to materialize.

According to Johnson, "Rozema's *Mansfield Park* is about getting free, about the liberating rewards of patience and intelligence we see in Fanny, but also about the expansive, uplifting, and liberating clarity Austen's own art gives us" (9). The metaphor that best illustrates this sense of freedom is the flight of starlings at the end of the script. The starling is first introduced during an exchange between Fanny and Henry Crawford.

Henry surprises Fanny while she is reading from Laurence Sterne's *A Sentimental Journey*. Henry takes the book from her and reads aloud a passage about a captive starling that the protagonist attempts to free. Finally the narrator tells the starling, "I fear, poor creature! said I, I cannot set you at liberty—" After reading this passage, Henry "looks into Fanny's eyes." He then continues with the starling's response. "'No,' said the starling, 'I can't get out—" (67). Since this passage appears during an interaction between Henry and Fanny, it is easy to interpret it as a metaphor for their relationship. Henry views Fanny as the caged starling; he believes her to be trapped by her social status (as the poor cousin in the Bertram's household). His courtship of Fanny hinges on freeing her from material concerns. He woos her with an elegant display of freed birds flying from a cage and an offer to move her struggling family into better lodging. Although Fanny is flattered by Henry's attention and seriously considers his proposal, even accepting it and then changing her mind, he cannot give her the release she truly craves.⁷ Like the narrator in *A Sentimental Journey*, he cannot free the starling simply because the starling must release itself. Through her writing, Fanny achieves this freedom. At the end of the script, as we have seen, she flies free with the birds, swooping in on the various figures in her narrative. Johnson equates this flight with Fanny's personal fulfillment: "Fanny happily gets her man, of course, but our happiness comes from knowing that in becoming the author of *Mansfield Park* she is the one who has really gotten out at last" (10).

Although the caged and flying starlings serve as vivid metaphors for captivity and freedom, they are not the only elements in the script to serve this purpose. References to slavery in Antigua permeate the screenplay and film. In his famous essay about

Mansfield Park, "Jane Austen and Empire" (1993), Edward Said outlines how the background position of the references to slavery within the novel demonstrates both the veil over much of the workings of empire during the time period and the pervasiveness of the connection between domestic and imperial order. While slavery exists in the periphery of Austen's novel, Rozema's script makes it vividly and repeatedly present. No one is likely to forget whose labor maintains the lifestyle of Mansfield Park. As Fanny rides in the carriage from Portsmouth to Mansfield Park, she hears a mournful African ballad from a ship off shore (14). Once she is ensconced in her uncle's house, she repeatedly encounters images of slaves. For example, as Fanny serves Mrs. Bertram the following description accompanies her actions: "Fanny stops to look at a lithograph on the wall: It shows a proud white man in an Antiguan sugar cane field surrounded by happy slaves" (34). Later in the script, a scene of the family music entertainment is accompanied by references to the slavery that makes the party possible. As Julia and Mariah finish a duet, the "camera ends on black sculpture of a slave" (44). Again, when the theatrical entertainment is in full swing, Fanny reenounters an image of slavery, "She picks up the lithograph of the slave and brushes off the sawdust" (55). These references continuously remind the reader that the comforts of Mansfield Park are funded by slavery in Antigua. Johnson's introduction suggests that these references reflect Rozema's interest in "historical accuracy," a move that highlights the realism of the script. However, the close association within the script between Fanny and slaves, suggests a less literal interpretation of the references. Rather than commenting on nineteenth-century imperial structures, their main purpose is to reflect Fanny's own quest for equality.

Although Fanny travels to Mansfield Park as a token of her uncle's generosity to his poor relations, her kinship does not earn her equal footing within the household. Instead, she is treated as a quasi-servant, frequently fetching and carrying for her aunts. When Aunt Norris takes Fanny to her room, she makes this arrangement very clear. Entering the servant's wing, she points out the "maids' rooms" and the "manservants' rooms" and then describes her niece as her "assistant." Fanny's room used to belong to the governess (25). Like the governess, Fanny is given limited access to the family, while being repeatedly reminded of her lower status. Slave songs accompany her journey to Mansfield Park. Moreover, her first encounter with the lithograph of the white man and his "happy slaves" occurs while she is delivering items to her Aunt Bertram (34). Two other references take place during the peak of entertainments to which Fanny is excluded. The scene just prior to the musical party shows Fanny sitting in her room, unable to write. She can hear Edmund giving Mary a horse-riding lesson, on Fanny's horse, outside the window. The next scene shows Maria, Julia, Mrs. Norris, Mrs. Bertram, and Rushworth (Maria's intended) listening to music. When the scene ends with instructions for the camera to move towards the sculpture of the black slave, it not only indicates the funding source for the party, but also Fanny's exclusion from its merriment (44). A similar pattern emerges with Fanny's encounter of the lithograph during the theatrical entertainment. By equating Fanny's servant-like role in the household with slavery, the script establishes a highly dubious equivalence, obscuring the extreme differences between a female English poor relation and an Antiguan slave.

There are two moments in particular where references to slavery incite direct conflict between Fanny and her Uncle Bertram. In both cases Fanny's commentary and

reaction to slavery become an argument for her own equality. According to Rozema's description, Fanny is "serving tarts" while her uncle talks about life in Antigua. This description indicates that she enters the exchange from a servant's position; the remainder of the family is at leisure, while she is not. This scene marks Fanny's first public contradiction of Sir Thomas, and the first time she speaks to any of the household in the same direct tones that she gives the reader in her narration. As she serves Sir Thomas a tart, she brings up the subject of abolition: "Correct me if I am in error, Sir Thomas, but I've read, sir, that if you were to bring one of the slaves back to England, there would be some argument as to whether or nor they should be freed here" (60). Despite her hesitant opening, Fanny is not hesitant in her beliefs—she knows she is not really "in error." Her comment causes Sir Thomas to remark, "I must say you have changed considerably, my dear" (60). Fanny then informs him of the reading she has done on the subject. Edmund lends his support by declaring, "Fanny has a voracious mind. As hungry as any man's, father." Sir Thomas, however, cannot absorb the terms of this discussion—he cannot see Fanny as equal to a man. Instead, he equates the change to her improved appearance. He remarks, "Yes, good . . . yes, your complexion is so improved." Edmund's next comment calls attention to his father's limitations, "I trust you will see as much beauty of mind in time, father" (61). As these selections demonstrate, the conversation quickly shifts from the equality of slaves to Fanny's mental equality with the men around her. Sir Thomas's remark on Fanny's improved appearance leads directly to discussions of a ball to mark Fanny's entrance into society. With this ball, Sir Thomas treats Fanny as an equal to his own daughters for the first time. However, this change in his perception and regard for her arises from his belief that she is pretty enough to attract a wealthy husband, "Surely

some young man of good standing will sit up and take notice" (62). In a following scene, Fanny recounts her fury about the ball to Edmund, "I'll not be sold off like one of your father's slaves, Edmund" (63). Here, the slavery references crystallize as a metaphor for Fanny's confinement as a woman, a symbolic identification unique to Rozema's vision of *Mansfield Park*.

The second conflict between Sir Thomas and Fanny about slavery extends this correlation. When Fanny refuses to marry Henry Crawford, her uncle responds with fury. He sends her back to her family at Portsmouth so that she might realize the financial foolishness of refusing a man of wealth. Indeed, the fear of poverty causes Fanny to temporarily accept Henry, but she quickly changes her mind. She tells him, "Poverty frightens me, and a woman's poverty is a slavery even more harsh than a man's" (115). However, she is ultimately unwilling to shackle herself for financial comfort. After making this decision, a family illness draws Fanny back to Mansfield Park. Surprisingly, her uncle greets her warmly, declaring, "We have had our fill of estrangement at Mansfield Park" (122). Sir Thomas is referring to the estrangement between himself and his eldest son that has led to the latter's illness. As she nurses her cousin Tom, Fanny encounters a series of drawings that vividly reflect the conflict between Tom and his father. The drawings depict the conditions of slaves in Antigua. The most vivid ones depict Sir Thomas in relation to his slaves: "She stops on a close-up of an enraged Sir Thomas with a whip in his hand. She turns to another of Sir Thomas. Seen through a partially opened door, he is standing with a slave woman on her knees in front of him, undoing his trousers" (128). While Fanny is reading, Sir Thomas enters the room and violently "grabs" the book from her and throws it into the fire. Fanny "involuntarily steps

back from him" (128). Although less extreme in its violence than the illustrations, the exchange between Fanny and Sir Thomas echoes their conflict. Sir Thomas takes the book by force and Fanny backs out of the room in fear.

Retreating from this encounter, both figures are changed. Fanny returns to her room and "looks at the books." They speak to her, "lines and voices from them are whispered as the camera passes over them." Sir Thomas retreats to his study and stares at the lithograph of Antigua, eventually he sets it down, gives into his grief, and "puts his head down and sobs" (129). These scenes show Fanny's rise in power, as she uses her educational resources to inoculate herself from the effects of the exchange, and Sir Thomas's renouncement of power, as he turns away from a symbol of his mastery. This profound humbling of Sir Thomas is an important component of Rozema's revision of *Mansfield Park*, allowing her to introduce a new, egalitarian, power dynamic within the household. After this exchange Sir Thomas treats both Fanny and Tom with respect and gentleness. As he apologizes to Tom for not giving him a noble path in life, he is also speaking to Fanny. In her closing narration, Fanny refers again to slavery in Antigua. She explains that Sir Thomas "eventually abandoned his pursuits in Antigua. He chose instead to pursue exciting new opportunities in Tobacco" (144). This ending does not resolve the family's reliance on slave labor. However, giving up his pursuits in Antigua does reflect Sir Thomas's decision to no longer tyrannize his own household. The film is about his relationship with his family, rather than his relationship with the slaves on his plantation. Once he enters an equal relationship with Fanny and the rest of his family, the story can discard the slavery metaphor. Fanny realizes her artistic freedom, and the metaphor loses its potency.

In addition to redefining Fanny's relationship with Sir Thomas, the ending also explains Fanny's relationship to the other women in the screenplay. As the early conflicts in her relationship with Sir Thomas indicate, Fanny frequently feels trapped by her position as a woman. While Fanny's gaze controls the narrative of the film, asserting her power over her life and story, the gazes of other characters seek to trap her within a solitary dimension. Fanny wants admiration for her mind; she repeatedly receives admiration for her body. Although Edmund can see her "beauty of mind," the other characters in the film are more interested in admiring her figure. The discussion of the captivity metaphors outlines how the men in the film respond to Fanny's physical charms. Interestingly, the women in the script also seek to define her by her looks rather than by her mind.

Mary Crawford in particular is prone to defining Fanny in terms of her appearance. Mary sees Fanny as a rival for Edmund's affection. Thinking of Fanny in these terms, she seeks to determine the level of her competition by contemplating her rival's figure. When Fanny gets caught in a rainstorm outside the parsonage, Mary Crawford invites her inside and offers her dry clothes. As she helps Fanny remove her wet clothing, she comments with admiration on her exposed body. While there is room for homoerotic interpretations of this scene, the dialogue suggests another explanation. Mary looks at Fanny and exclaims, "You do have a fine form, my dear. I have no wonder that Edmund delights so in your company" (72). The only way that Mary knows how to relate to men is through her beauty; therefore, she seeks to understand Fanny in the same terms. However, Edmund delights not just in Fanny's beauty, an opportunity for delight this scene shares with the film's viewers, but also in her sophisticated intellect.

From the beginning, Mary Crawford is outspoken and forthright with the men around her; she holds her own in all conversations, mainly through the use of her feminine charms. Mary is out to seduce the men, while Fanny, who has less outright poise in company, wishes to earn their respect. Mary dresses provocatively, with almost all of her clothing showcasing cutout designs that reveal her arms, bosom, and shoulders, and she flirts constantly with the men around her. She even asks bluntly, during a sequence where a group has gathered to divide up roles for a play, “which of you men will I have the honor of making love to?”—a line of dialogue showcased in the theatrical trailer for the film. Initially, Edmund is seduced by her charms. However, he eventually loses interest when he learns of her tendency to put personal gain above family relationships. She vocally wishes that Tom Bertram, Edmund's elder brother, would die—at the time she speaks he is dangerously ill—so that Edmund could inherit the family estate and she could become wealthy by marrying him. The film also casts some doubt on Mary's likelihood of being faithful to a husband. She marries a man who ends up having an affair with her brother's wife, and the hint is that she is willing to be similarly promiscuous. The film represents Mary's brand of feminine guile as a dangerous one—she places personal gain over relationships based on respect.

Mary has a double in Maria Bertram, Fanny's pampered cousin. Maria openly flirts with the rakish Henry Crawford, even though she is engaged to another man. Henry initially returns the attention, but later decides that he is in love with Fanny. After Fanny rejects him, he returns to Maria, who by that time has married. While their sexual rendezvous and consequent flight are referenced indirectly in the book, as things that characters hear about, they are prominently displayed on film when Fanny walks in on

Henry and Maria having sex. This scene is one of the reasons that *Rolling Stone* comments on the film's "erotic heat." This quote appears repeatedly in the marketing campaign for the film—appearing in newspaper ads and in bold letters on the back of the DVD case.

Recasting Fanny as a writer and emphasizing her intellectual aspirations is just one of the ways that the film attempts to connect with its contemporary audience. It also modernizes its portrayal of sexuality—carefully indicating that its characters are free from nineteenth-century prudishness. The script even includes an episode that suggests masturbation. After a scene involving a conversation between Fanny and Edmund, comes a very brief scene in Fanny's room. All the scene contains is the following description: "Fanny lies in bed. From the ever-so-subtle movements of her covers we suspect she may be touching herself" (76). Just as Fanny is able to show her intellectual equality with men, she also demonstrates her ability for equally passionate emotions and desires.

Like Mary and Maria, Fanny is a woman who is sexually aware; unlike them, she is monogamous. Both Mary and Maria are deeply involved in games of romance. Fanny separates herself from them by looking for intellectual equality. Ultimately, her refusal to solely define herself based on beauty and sexual games gives her romantic relationship with Edmund another dimension. Unlike Maria and Mary, who must break their marriage bonds in order to keep playing the only game they know, Fanny has other sources of enjoyment. The film directly relates the promiscuity of Mary and Maria with the emphasis they place on physical beauty and male admiration. Fanny, while also a passionate woman, cares mainly about strength of character and mental capacity. Her

priorities come across as rebellious and daring within the world of the film. She dares to be educated. She dares to write. She dares to stand up for her beliefs. She refuses to care about her appearance or use her looks for personal gain—unlike Mary and Maria. She is a woman whose intellectual aspirations correspond beautifully with her family life. At the end she has a writing career and a monogamous relationship with a man who respects her as an equal.

Ultimately, although the script and film gesture towards several potential differences between women, they are rendered irrelevant by primary struggle for intellectual recognition. Fanny does not want to become a "slave" through marriage for financial security. Therefore, the references to slavery serve to highlight Fanny's entrapment as a woman, rather than outlining the concrete differences between white English gentlewomen and black Antiguan slaves. The glimmers of homoeroticism are subsumed by the primary romance. Even Fanny's class difference is easily overcome by her ambition and education. Within the idealized world of the script and film, Fanny's ability to achieve intellectual equality allows all other differences that could impact her life to fade into the background. The real struggle is between women and men. Once that struggle is won, the others do not matter. Even the differences in temperament that do exist between the women in the narrative follow this pattern. They stem from how fully the various women embrace feminist desires for intellectual equality, rather than from substantial differences in other areas. Mary and Maria use their sexual charms to strive for recognition, without seriously challenging their unequal status. On the other hand, Fanny strives to prove herself on the same terms as the men through her mental capacities. Ultimately the script inspires feelings of nostalgia for a power structure that is

easy to identify and understand. In doing so, it manages to evade direct interrogation of the multiplicity of identities—based on race, sexuality, socio-economic status, nationality, et cetera—that influence daily life in the nineteenth-century and in the contemporary moment. This move invokes an early stage of feminism, with a simplified power dynamic of women versus patriarchy, rather than incorporating ongoing trends in feminist thought that identify and interrogate the social inequalities that exist not only between men and women, but also between women of different backgrounds. Although *Mansfield Park* gestures towards some of these identities, all of them are easily reconciled when Fanny enters an equal marriage with Edmund and finds power in writing. Therefore, fully appreciating Fanny's triumph over the obstacles in her life requires a nostalgic escape from the chaotic multiplicity of contemporary, or postmodern, understandings of social dynamics.

As this chapter shows, the recent version of *Mansfield Park*, both as a script and as a film, is the product of contradictory impulses towards conservation and innovation. Its focus on the creative power of female articulation, manifest in its "edition" of Jane Austen, brings these tensions to the foreground. On the one hand, its depiction of the enormous creative potential of women's writing invokes a nostalgic representation of feminist ideologies. However, a more productive byproduct of the emphasis on female creativity is the establishment of collaborative relationship between historic authors and contemporary ones. While the former dynamic encourages reflective action, the latter offers a framework for significantly reshaping scholarly discussions about film adaptations—providing tools for recognizing the creative nature of the adaptive enterprise, both for literary works and their authors.

CONCLUSION

The editions of Jane Austen and *Mansfield Park* circulated in Rozema's screenplay and film call attention to the collaborative authorship at the heart of adaptations. Recognizing the creative nature of these endeavors connects to my earlier articulation of the "progressive generation" inherent in literary transmission. Each new edition generates and manifests new meanings, or potential meanings, for a work, character, or author. This project has explored the implications of this concept throughout its chapters, each of which reveals and explores the dynamic network of collaboration and interaction that informs the ongoing lives of literary works, authors, and characters.

The interaction between Austen and Rozema discussed within this chapter connects to the discussion in Chapter Two, "*Pickwick's Public*." That chapter examined the collaboration between nineteenth-century authors, illustrators, publishers, adapters, pirates, and readers. Even though the primary examples within these two chapters are from different time periods, the fluctuations among editions of authors that they examine are quite similar. Dickens's assertions of creative power varied wildly during his lifetime, as the evidence of various notes, prefaces, and letters testifies. Even within the pages of the initial serial edition several shifts occur—for instance the assumption and then abandonment of both an editorial posture and a pseudonym. The current chapter traces permutations in Austen's representation from the earliest biographies (published decades after her death) to the present. Some of the more striking changes are from modest spinster to youthful flirt to feminist mouthpiece. The latter takes place, most explicitly, in Rozema's edition of *Mansfield Park*. Here, Austen's writing becomes a vehicle for female

empowerment—although in a simplified manner, out of sync with both the moment in which the film was produced and the historical moment in which its action is set.

Ultimately, Austen's role as a writer does more for the cause of contemporary adapters and editors, such as writer/director Patricia Rozema, than it does for feminist thought. As in the second chapter, literary production (in a variety of media) emerges an intensely creative enterprise.

The changes in authorial persona manifest in these chapters influence some editions of the literary works with which these authors are most frequently associated. For instance, Dickens's increasingly assertive statements of authority likely inspired the author-centric presentation of his works in later editions. The fluctuations within editions of Austen influence the edition of the character presented by the 1999 film *Mansfield Park*. Both of these explorations of authorship challenge the tradition of authorial intent within Textual Studies and the preeminence of fidelity criticism in Film Adaptation Studies. If an author exists in several editions, both during and after his or her lifetime, then selecting a "definitive" or "faithful" representation of the intentions of that author becomes an impossible task. Editors or adapters attempting to base their work on an author's intentions should recognize that their projects rely on partial representation and personal interpretation. There are no answers that can, on their own, encompass the extreme diversity of literary figures or works. Instead of fighting against diversity, scholars should recognize it as a means of understanding the inherent complexity of the entities they examine.

Interpreting a variety of editions of a literary work was the subject of Chapter Three, "What to Expect from *Great Expectations*," which used the creativity of *South*

Park's representation of *Great Expectations* as an interpretive lens through which to examine a diversity of other editions of that work. In doing so, it introduced the concept of "adapting a work" (through references to multiple editions), rather than adapting an "edition of a work"—the latter being the primary focus for most scholars of film adaptations. Indeed, as the discussion in my introduction indicated, most scholars within this group imagine an adaptation as a representative of an "official," or traditional, print edition—the type privileged in university literature departments. This chapter demonstrates how an adaptation can showcase a range of earlier editions, making visible many nuances in the history of literary transmission. It also demonstrates the interpretive aspects of several vehicles of literary dissemination—including the types of critical editions created and promoted by practitioners of Textual Scholarship. Understanding how various editions highlight particular aspects of a work is the first step in negotiating this network of representational variety. Once a scholar learns to recognize these interpretive elements, he or she is better equipped to identify the editions that correspond with his or her own analytical project and understand the nature of interactions between these and other editions.

While Chapter Three demonstrated how a range of editions from various time periods and media influence a particular edition of a work (in this case, a *South Park* episode), Chapter Four demonstrated that for some adaptations certain editions have more inspirational power than others. In particular, it highlights the impact Colin Firth's performance in the BBC miniseries of *Pride and Prejudice* had on the *Bridget Jones* books and film. Scholars who look primarily, or solely, to print editions of *Pride and Prejudice* and Mr. Darcy would miss many of these connections. The influence of BBC

miniseries not only comes through in the allusions to *Pride and Prejudice* within editions of *Bridget Jones*, but also in the editions of Darcy presented within that oeuvre. I used the analysis in this chapter to introduce what I termed "editions of characters," demonstrating how the lives of these figures are not bound to the lives of the works that gave them birth. Instead, they circulate in a variety of editions, in numerous forums. The discussion in the current chapter further extends this discussion to encompass "editions of authors."

These chapters work together to model an interpretive literary history. In doing so, they build from ideas in several fields. For instance, Textual Scholars engage in a variety of activities that trace the history of a work—especially its "textual" history (i.e., the variations within the words and punctuation of the central narrative in several diverse editions). These scholars, however, tend to classify, record, and edit these variations, drawing on a scientific ethic of personal distance. My history, on the other hand, interprets the variation it presents. In doing so, it bridges the divide between Textual Scholarship and Literary Criticism, as articulated in my introduction. Scholars in the field of Film Adaptation Studies, tend to compare editions in a manner that simplifies the multiplicity of their histories, comparing film adaptations against a singular "source." I propose that Film Adaptations of well-known literary works are best understood as editions of those works. As such, they continue the variation inherent in various reproductive processes over several time periods and media. I further extend my discussion of these issues beyond the scope of these fields by recognizing and examining "editions of characters" and "editions of authors."

Ultimately, I trace a history that extends from the nineteenth century to the present. Since diversity in representation has influenced the lives of works, characters, and authors that originated in England during the nineteenth-century since their arrival in the public domain, these works and figures were fitting starting points for this study. I discussed the nineteenth-century history of this representational variety within Chapter Two. By connecting the shifting nature of representation in the nineteenth century with shifts that occur during the twentieth and twenty-first centuries, I expand the epoch of interest for Nineteenth-Century Literary Studies. Additionally, I connect contemporary Media Studies with the past. Due to the unfolding lives of literary entities, focusing on the century of their origin offers an extremely narrow perspective from which to conduct a scholarly examination. Since individuals encounter literary works and figures through their continuous circulation of these entities in multiple editions, it is important to recognize diverse forums of encounter.

Recognizing the contributions of several different editions enables new directions in literary scholarship. Most importantly, it provides a means of incorporating materials frequently overlooked within the types of history traced by Textual Scholarship, Film Adaptation Studies, Nineteenth-Century British Literary Studies, as well as Media Studies. My analysis demonstrates the impact of putting diverse materials in dialogue. Ultimately, the most innovative aspect of my project is the methodology it presents—the analysis of representations within and interactions among multiple editions from various time periods and media. This approach recognizes the interpretive influence of the materials of literary transmission. In doing so, it inspires new questions, such as those that shaped this project, providing a means of analyzing multiple moments of the lives of

these works, authors, and characters. This project boldly suggests that all editions have the potential to significantly impact cultural understandings of the works and figures they represent. Therefore, analyzing editions outside of the dominant discourses of various academic fields provides an opportunity to gain a fuller understanding of the complexity of literary life. The case studies within this project focus on a few of the more memorable moments in this unfolding history. However, there are many other moments to examine and other questions to ask. My project models an approach that can extend to editions of other works, authors, and characters, as well as other media. This project challenges its readers to consider new possibilities and to ask new questions, engaging in the continuously unfolding possibilities of literary multiplicity. As the examples within this project demonstrate, this methodology not only provides a means for negotiating the complexity of contemporary forums of representation, but also for connecting the contemporary moment with moments from the past.

NOTES TO CHAPTER FIVE

¹ I use the term "novel" in reference to the printed publication history of *Mansfield Park*. In doing so, I am not overlooking the important differences that exist between diverse printed editions of this work. Instead, I use the term as shorthand for elements that remain similar in multiple editions.

² As the primary edition used in university courses, the Norton Critical Edition is a logical vehicle for establishing the prevalent themes that surround a literary work. Moreover, since Claudia L. Johnson edited this edition it corresponds with other points of this analysis.

³ While the setting of *Mansfield Park* shields it from the full force of Collin's critique, the beauty of the principal characters demonstrates that Rozema does not attempt to escape idealistic representation in all areas. Showing shabby buildings is one thing, using actors with bad teeth another.

⁴ The best-known male screenwriter for an Austen adaptation is Andrew Davies, the *Pride and Prejudice* screenwriter referenced in the previous chapter.

⁵ In her 1999 article entitled, "What Ails Feminist Criticism? A Second Opinion," Wiegman identifies several phases of feminist thought. She indicates "tension emerging in academic feminism between one generation's critique of patriarchal masculinism and another's interest in a self-reflexive articulation of differences among women" (363). Wiegman outlines how acceptance of feminism and women's studies within academia has led to the acceptance of other areas of inquiry: what she references as "first stage" feminism has been complicated by studies of class differences, sexual orientation, race and ethnicity, and post-colonialism. Wiegman urges scholars to take on the challenging complexity of the current moment in academic thought and to investigate the elements that separate women from each other as well as the elements that unite them. Susan Gubar provides the "first opinion" in this series. In her article, Gubar argues that separating women into different groups based on class, sexual orientation, race, and nationality undermines feminist thought. She feels that "woman" as a category has all but disappeared.

⁶ On page 76 of the published script Fanny makes a similar comment about Mary Crawford. However, in lamenting the "effect" of Mary's education, Fanny is upset by its lack of scope, rather than by Mary's piercing insight.

⁷ After refusing Henry, Fanny has a moment when she realizes the potential for her decision to impact her writing. Her mother enters the room and censures Fanny for wasting expensive paper. However, at the same time she tells Fanny of Edmund's arrival to take her back to Mansfield Park. Therefore, the realization is fleeting and quickly subsumed into the dominant narrative.

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