

ความนิยมในนวนิยายของชาร์ลส์ ดิกเก้นส์ ที่สะท้อนในตัวบทและสื่อบันเทิงประเภทต่างๆ:
การศึกษานวนิยายเรื่องเดวิด คอปเปอร์ฟิลด์ เรื่องบิลลี เฮาส์ และเรื่องเกรท เอกซ์เพกเทชันส์



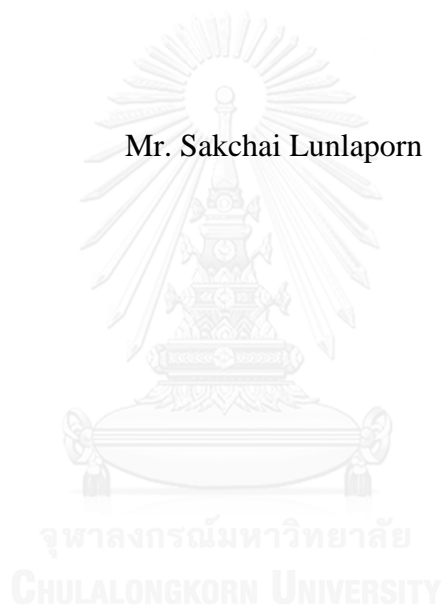
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THE POPULARITY OF CHARLES DICKENS'S NOVELS AS REFLECTED IN
THEIR TEXTUAL AND MEDIA REPRESENTATIONS: A STUDY OF
DAVID COPPERFIELD, *BLEAK HOUSE* AND
GREAT EXPECTATIONS

Mr. Sakchai Lunlaporn



A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Arts Program in English
Department of English
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Thesis Title	THE POPULARITY OF CHARLES DICKENS'S NOVELS AS REFLECTED IN THEIR TEXTUAL AND MEDIA REPRESENTATIONS: A STUDY OF <i>DAVID COPPERFIELD</i> , <i>BLEAK HOUSE</i> AND <i>GREAT EXPECTATIONS</i>
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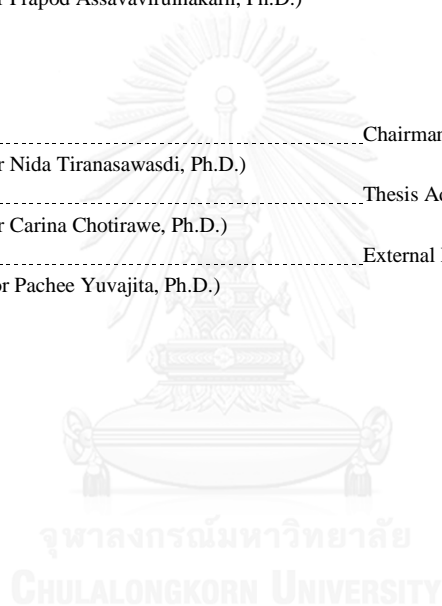
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ศักดิ์ชัย ลุนลาพร : ความนิยมในนวนิยายของชาร์ลส์ ดิกเก้นส์ ที่สะท้อนในดัดแปลงและสื่อบันเทิง
ประเภทต่างๆ: การศึกษานวนิยายเรื่อง *เดวิด คอปเปอร์ฟีลด์* เรื่อง *บลีก เฮาส์* และเรื่อง *เกรท เอ็กเซคชั่นเท*
ชันส์ (THE POPULARITY OF CHARLES DICKENS'S NOVELS AS REFLECTED IN
THEIR TEXTUAL AND MEDIA REPRESENTATIONS: A STUDY OF *DAVID*
COPPERFIELD, *BLEAK HOUSE* AND *GREAT EXPECTATIONS*) อ.ที่ปรึกษาวิทยานิพนธ์
หลัก: ผศ. ดร. คารินา โชติทวี, หน้า.

วิทยานิพนธ์ฉบับนี้มุ่งศึกษาแนวทางที่นวนิยายของชาร์ลส์ ดิกเก้นส์ ช่วยสร้างชื่อเสียงให้กับอาชีพของ
เขา ผ่านงานเขียนสามเรื่องคือเรื่อง *เดวิด คอปเปอร์ฟีลด์* (1849) เรื่อง *บลีก เฮาส์* (1852) และเรื่อง *เกรท เอ็กเซคชั่นเท*
ชันส์ (1860) โดยมุ่งศึกษาบทบรรยายที่เหมาะสมกับการนำไปดัดแปลงในสื่อต่างๆซึ่งถือเป็นส่วนสำคัญในนวนิ
ยายของดิกเก้นส์ การได้เฝ้าชมองผ่านการตอบรับของ นวนิยายในช่วงสองศตวรรษ คือระหว่างที่ดิกเก้นส์ยังมี
ชีวิตและสองศตวรรษหลังจากนั้น ซึ่งนวนิยายได้นำสื่อบันเทิงในศตวรรษที่สิบเก้ามาใช้ เช่น การตีพิมพ์แบ่งเป็น
ตอนๆรายสัปดาห์และรายปักษ์ ภาพประกอบ ละครแนวประโลมโลก และเนื้อเรื่องของนวนิยายแต่ละเรื่อง
ชื่อเสียงของเขาในศตวรรษที่ยี่สิบนั้นเกิดจากการรวมกันของบทบรรยายกับสื่อบันเทิงของศตวรรษที่สิบเก้าเหล่านี
นั้นเนื่องด้วยนวนิยายมีความคล้ายคลึงกับรูปแบบและโครงสร้างของภาพยนตร์ก่อนที่จะมีการสร้างภาพยนตร์
ขึ้นมาซึ่งถือเป็นข้อพิสูจน์ความนิยมของเขา เพราะบทบรรยายของดิกเก้นส์มี ความเหมาะสมให้กับนักสร้าง
ภาพยนตร์โดยรักษารายละเอียดจากนิยายต้นฉบับ ดังนั้นภาพยนตร์ที่ดัดแปลงโดยอิงจากนวนิยายต้นฉบับได้ช่วย
ให้ชื่อเสียงของดิกเก้นส์เพิ่มขึ้น วิทยานิพนธ์ฉบับนี้จะอธิบายความนิยมผ่านทักษะในการสร้างบรรยายบท ฉาก
และการสร้างตัวละคร ที่สามารถนำไปดัดแปลงในสื่อบันเทิงต่างๆและช่วยให้ชื่อเสียงของเขาคงอยู่แม้เวลาจะผ่าน
ไปกว่าสองศตวรรษ



ภาควิชา ภาษาอังกฤษ

ลายมือชื่อนิติ

สาขาวิชา ภาษาอังกฤษ

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SAKCHAI LUNLAPORN: THE POPULARITY OF CHARLES DICKENS'S NOVELS AS REFLECTED IN THEIR TEXTUAL AND MEDIA REPRESENTATIONS: A STUDY OF *DAVID COPPERFIELD*, *BLEAK HOUSE* AND *GREAT EXPECTATIONS*. ADVISOR: ASST. PROF. CARINA CHOTIRAWA, Ph.D., pp.

This thesis aims to study the ways in which Charles Dickens's novels contribute to his success and long-established reputation through three novels, *David Copperfield* (1849), *Bleak House* (1852) and *Great Expectations* (1860), by focusing on the narrative as the prominent element of Dickens's novels, specifically, on the aspect that his narrative is adaptable to various cultural forms. The argument is made based on the reception of his novels in two different periods, during Dickens's lifetime and two centuries after his death, by examining his employment of the nineteenth-century popular entertainment such as serialisation, illustrations, theatrical melodrama and the individual themes of each novel. His reputation in the twentieth century is seen through the combination of his narrative and the said nineteenth century devices. In fact, his novels demonstrate a great affinity to the forms and structure in film, though, his novels were written before films had emerged. As a proof of his popularity, Dickens's narratives have adequately the bequeathed film industry in the twentieth and twenty-first centuries that, as a result, filmmakers tend to remain faithful to the original texts in their adaptations. Therefore, the faithful film adaptations extend to his enduring reputation. This thesis will elaborate on Dickens's reputation as timeless because of his skilful use of narrative techniques in plots, settings and characterisation that can be adapted in any cultural form and reinforce his fame even after two centuries have passed.

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Student's Signature

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Chapter 1 Introduction

In 2012, the world celebrated the bicentenary of Charles Dickens's birth and more importantly the success of his career as a novelist. The celebration significantly attests to the continued prevalence of Dickens's extraordinary ability to create novels that capture the readers' attention not only at a particular period, but of all times. Throughout the past two centuries, his novels might have been approached with different purposes, for instance, in the nineteenth century, many people chose to relate the social theme that many of his novels contain with situations that happened before them, circumstances they witnessed with their own eyes but could not amend, but only to read and empathise. On the other hand, people of the twentieth century might recognize Dickens's novels less than their antecedents, his name remains known in the form of film adaptation as film is a medium that embraces more audiences of this period. Generally, Dickens is lauded for the lofty craft of his novels and the ability to help define the perception of the Victorian age that was bequeathed for people in the following periods. As a consequence, his novels have not declined with time, but they are still able to attract the readers whenever those numerous adaptations appear.

Many attempts have been made to explain the astounding literary success and the mass consumption of Dickens's novels. The obvious example can be seen through Dickens's use of popular cultural form as melodrama that, on the other hand, made his novels extend their features to other forms rather than books such as stage performance, public reading in the nineteenth century and later on, sieve into the film industry in the twentieth and twentieth-first centuries. George Orwell, renowned twentieth-century English writer and critic, argues that Dickens was able to touch the

“thing that nobody else would have thought of” (59) claiming too that “Dickens is able to reach simple people” (72). Orwell is referring to Dickens’s deep understanding of the situation to employ literary devices at hand to reach his readers.

The ground on which Orwell has been discussed is reaffirmed by the critic, Simon Callow. The significance of Victorian society to Dickens and his novels seems to be inseparable from his unique capacity to use any material at hand. The popularity had therefore been cultivated mostly by Dickens himself. Callow explains in *Charles Dickens* (2012) that the novelist was born to be a great entertainer who could turn any activity to mould his literary success. Dickens became an accurate observer from boyhood into adulthood and later transferred this into words. He had a great fondness for theatre and failed to achieve the career as an actor, chose to transfer from the stage he loved onto the page. Last but not least, Dickens himself was enthusiastically expanding his novels from household reading to the transcontinental public reading. American audiences welcomed his experimental public readings exuberantly and he took the method back with him to London. These events resulted far better than anyone expected as he was invited and paid to read for many organizations throughout England. The distinct characteristic of Dickens’s novels and the widespread reading of the novels are greatly indebted to his literary genius.

1.1 Dickens in the nineteenth-century context

The nineteenth century was dominated mainly by the Industrial Revolution and unprecedented mass demands of consumption. This impacted the people’s ability to look at things from a new different light. A new social class emerged during this period, the middle class, and they tried to establish a taste that distinguished them from that of both the aristocrats and the peasantry. They preferred reading novels to

poetry: with less flamboyant language and with plots to follow rather than the unraveled words in poetry. It was the good fortune of the Victorian readers to have Dickens as he brought new perspectives to them. Dickens established a new standard of reading in accordance with the moving towards invention of so-called steam power in many areas, including the printing business that made books more accessible.

The expansion of industrialisation in the Victorian period endowed British society with progress. This development had introduced the new powerful printing technology to the Victorian society. Therefore, books business was constantly grew in the society with the huge amounts of products were manufactured in order to be distributed for mass consumption and. To many of Dickens's contemporaries as well as to Dickens himself, this was seen as an opportunity to exploit the potential marketplace of the middle class whose purchasing capacity was huge. Critics who were interested in the printing business, such as Kelly J. Mays and Simon Eliot, shared a similar attitude towards the impulsiveness of the printing business. These critics analyse Sir Walter Scott and the publication of his novels that had had an impact on eighteenth-century publication and Scott was also a pioneer of the nineteenth-century part publication as he published his novel *Waverley* in 1814. The initial price for his novel was ten shillings per volume and thirty shillings for three parts. However, thirty shillings was the weekly income for many of the middle class and an unreasonable amount to spend on books. Scott's novels thus aimed at a distribution through circulating libraries, Mudie's Select Circulating Library being a promising candidate. When Scott published his novels in one volume, the price was inflated and unaffordable for the readers. As a consequence, as Scott's reputation saw its decline it brought down the system of three-decker with it. Such was the

opportunity for Dickens to cultivate the middle class market: “10.6% were born into the nobility and gentry, 86.3% into the middle class, and only 3.1% into the working class” (qtd. Mays 21). Kelly J. Mays also refers to the remarkable nature of “entrepreneurial capitalism” (21) to which the ““old easy-going race” of established publishers” was giving way to the “busy spirit of enterprise and competition” (13). For Dickens, to survive meant that he had to meet with this huge number of the middle class population and their particular needs. Yet, Dickens was not the essential innovator when he started serialising his novels in magazines. In 1885, George Moore published his novel, *A Mummer's Wife*, in a single volume at six shillings and with this he “aimed at a buyer's rather than a borrower's market” (Eliot 41). In other words, Moore rose to “his own economic challenge” (41) and enjoyed more success than Mudie's Circulating Library could even secure him. Becoming a “prophetic” (41) literary figure as Moore could have shed light on Dickens's prospect to leave the three-decker tradition that he later strategised at the distribution for the part publication market instead.

Dickens carried on his part-publication whereas many who had tried gave up “leaving [him] master of the field” (Eliot 45). Various forms were experimented with such novels as *David Copperfield* (1849-50) being published in a shilling monthly magazine, Bentley's *Miscellany* and *Hard Times* (1854) published as part of *Household Words*, a weekly two penny magazine edited by Dickens himself, while *Great Expectations* (1860-61) was published weekly in the periodical, *All the Year Round*. However, “Dickens made the monthly part-issue novels his own” (45). In fact, his experiment with forms of publication, on one hand, provided him with financial security and on the other, secured his fame that sustained him throughout his career.

His successful of part-publication secured him in several different ways: the financial reason, the reader's choice of novel and to ensure the writer's presence or even to avoid direct criticism. In due course, the reader and the writer became dependent on one another in a symbiotic manner.

Transportation from the society that mainly relied upon agricultural production towards the capitalist state changed people's attitude towards money when products became purchasable. As such, monetary transaction prominently involved the Victorians in every social aspect. Professor Regenia Gagnier points out that money gives a sense of "reciprocal interactions" (62), or the "incessant exchange" which generates what is called "the face of community, shared taste and companionable likeness" (61). In this sense, money acts as "social glue" that is differentiated by its "referent...[of] a social, community pact" (61) rather than the value of gold. Regarding this aspect, the apparent constitution of Dickens's reputation during this period is cultivated through the sense of "shared taste," his novels provide to generate a bond among his readers and between readers and author. A society tends to regard money's value as "absolute," arguably playing a greater role in Victorian society than before, and money is thus the determinant for their "individual's subjective demand for goods" (54). Suppliers of any goods turned away from producing for particular groups to individual consumers, aimed to be dispersed through the vast communities. Consequently, the novels of Dickens could cohere small scattered communities to become one big community and as the community became bigger, Dickens could earn more money.

Jonathan Rose observes in "Education, Literacy, and the Victorian Reader" that "more money, more time, more printed matter – made it ever more worthwhile to

learn how to read,” (33). The expansion of reading habits was thus strengthened into the educational system because the middle class believed in the establishment of their own identities and deserved better education of their choice. Many parents sent their children to “dame schools,” the “generic term for working-class private schools” (33) in order to heighten up the literacy of their children and these parents preferred them to the Sunday schools which only aided their children to read “their Bible but not how to express themselves on paper” (34). As a consequence, some schools “encouraged the reading habit by introducing more advanced pupils to the literary works like *Pilgrim’s Progress*, *Robinson Crusoe*, and *The Swiss Family Robinson*. Nonetheless, the Education Act was promulgated in 1870, after the attempt to put English literature in the curriculum, resulting in the construction of hundreds of Board schools. Among a number of authors, Dickens’s works were significantly promoted to school children. In the paradoxical sermon of Dr. Thomas Arnold given against the “successful runs of *The Pickwick Papers* and *Nicholas Nickleby*”: “serialized novels, with their engaging plots and cliffhanger endings, were a dangerous distraction” (46). Nonetheless, the public and Dr. Arnold loved the “cliffhanger...distraction” of Dickens’s serialisation. For many decades during the nineteenth century, these novels made their ways into not only private sphere, but also impacted on public realm as both of them chose Dickens because of his creativity.

1.2 Dickens and his personal creativity

Social forces facilitated the mass consumption of “information” as well as its spread among consumers. Accordingly, the presence of Dickens’s novels and the audience’s reception were by-products; however, all was not dependent upon society alone. Dickens’s distinct creativity was essentially a result of how the Victorians

accepted his work into their household wholeheartedly. Not only did people in the Victorian period enjoy reading his novels, modern audiences have also admired his novels so much that they adapted the novels into film and/or television series from the dawn of the film business until the age of high media technology. The shared sense of people from two different centuries and with different tastes of media consumption can be seen through “a trove of styles, images, techniques, and themes to answer the demands of changing critical fashion” (Langland 396). Elizabeth Langland offers an example of the array of adaptations: over the years the BBC has undertaken dramatisations of several of Dickens’s major novels, including *Our Mutual Friend* (1837), *Bleak House* (1853), *Little Dorrit* (1857) and *David Copperfield* (1850). *Oliver Twist* (1839) and *Great Expectations* (1861) have also come to life on the musical stage and in recent major film productions. These adaptations suggest his exceptional capacity to attract his modern day audience, which, as Langland points out “appeal to ‘the million’” (395), with the power of his innovative devices such as illustrations in serials, his descriptive narrative and his powerfully accurate imagination.

Knowing the audience for his novels and their particular demands was an advantage for Dickens to go further to take hold of these opportunities as an exploitable market. As pointed out earlier that the society was progressing towards a stage of huge consumption, people were not all wealthy enough. Serialisation seemed to be the most suitable format for the prevailing middle class’s circumstances of earning low income. Dickens preferred such a publication in order to learn whether the readers appreciated his serials and to generate interactions between author and reader; but he intelligently aimed at avoiding direct criticism. Serialisation normally

includes thirty-two pages of letter press and two illustrations. On the surface, illustrations can primarily provide the reader with what the story would be concerned with in this volume, it determines the reader's decision as well. However, illustrations work in a subtle manner as Andrews suggests in "Illustrations"

The illusion of the fictional world is reinforced, as the mind's eye construction from the text of a scene, a room, a figure, is supplemented by the actual eye's spectacle of the picture of that room and figure. Illustrations can thus tuck you more tightly and deeply into the world of the novel, and increase the competition for your attention between its own world and the real world. (Andrews 116)

Illustrations are pictures on plates that equivalently represented words on page. Dickens's illustrator thus encapsulates the author's imaginative words onto a plate to represent the whole scene from the novel. Words on the page and pictures on the plate represented no difficulty for readers in moving from one to the other. For obvious reasons, the format was arranged differently; unlike the present editions of Dickens's novels, they were rather separated from the text similar to "an endnote for fuller elaboration of something in the text" (Andrews 121). Yet they coexisted and Dickens's relation to the art of illustration is in the two creative roles of "the writer's "pen" and the illustrator's "pencil:" suggesting the subsequent ability of Dickens. Before the scene was illustrated Dickens would give advice on what to draw and what not to illustrate, to "supply relevant details" (Stein 173). Every significant scene had been built up in Dickens's imagination before being put into narrative constitution. Like his readers, he was satisfied with "an illustration that remains faithful to details

of the writer's text" (171). As Dickens claimed, "I have created the verbal model, your job is to provide a visual equivalent" (169).

Serial publication served his purpose to write for money worth the risk of experimenting his fame on it. The art of illustration caused the demand for Dickens's novels in the sense of their circulation around the visual and cultural assistance. For example, in *Bleak House* the highly used figurative language is equipped with the recurring theme of "visual motif of pointing," which relatively draws the attention to the "basic structural principle" (179) of the novel. The scene when Lady Dedlock goes to the consecrated ground, attended by homeless boy Jo, after finding out about the death of her husband, is depicted very accurately in the text. The image shows Jo pointing Lady Dedlock through the iron gate to Nemo's grave. Take Mr. Tulkinghorn's ceiling image of the Roman gods as another example that painted the gods with weapons, these disparate elements contribute to the connections in the novel as well as the illustrations that direct the readers to the same theme of the novel. On the other hand, illustrations are arguably another means of early adaptations which are adequately recognised by modern readers of the novels.

Although this period might have seen rapid growth which included every aspect of development to better the common man's living, and the population tended to live separate individual lives, people still needed social community which they found in Dickens's novels. Dickens performed readings in public whenever he wanted to promote his novel, and thus strengthened the social community for his readers. Therefore, the adherence of people to the serial publication and Dickens's public reading helped improve their situations of gathering and sharing in this circumstance. Serial publication did not serve the social purpose of literacy rates alone; they also

subtly created a domestic and transatlantic community—which spread wider than Dickens initially imagined it to be. Dickens had accidentally improvised this method—after his friend suggested that he try a hand on—in order to bridge the gaps of literate and illiterate people by offering a unique kind of public reading. Of course, he was not the first to devise it, but he was hugely successful. Some novels were reserved for private reading, inappropriate especially for reading with the family, however, Dickens wrote his novels to be fit for family consumption in a way that would not make their teenage daughter(s) blush in embarrassment. As a result, his novels were appropriate for public reading as well. Public reading had asserted the authority in communicating with readers with different abilities to consume his works. The readers of Dickens in Britain and America shared what was called an “imaginative community” (John 40), in which people from different backgrounds held the same opinion or talked about Dickens’s stories, sharing their reactions. Generally, the effect of reading Dickens was that the novels offered what they could share with friends and to keep up with the current serials of the novels. It was claimed that neighbours interacted with one another more than the time before Dickens’s novels were well-known. Dickens’s novels and his public reading were effectively consumed in more than one way; they created a shelter for his readers to get away from the world in reality where unpleasant situations prevailed. For instance, the stories Dickens wrote helped them to take their minds off such depressing situations as the Civil War in America. Although Dickens was also the master of this field of public reading, there were several factors to consider of how his public reading had made him popular.

The encroachment of new technologies did not entirely alter society; there was a mark of influential belief left from the early eras. The Victorians were still influenced by religion in their strict belief towards viewing the theatre as a source that promoted evil. Dickens's enthusiasm and love for the theatre was evidently known. However, the temperament of this entertainment was going in contrast to the seemingly rapid development of the sciences. It proved to be difficult for Dickens to penetrate this market through the so-called wicked, worldly and sinful kind of entertainment. While drama was wretchedly sinful, on the other hand, reading was acceptable. He thus felt compelled to make the novels appeal to the market in accordance with the demands of his readers for a suitable kind of popular amusement. On 27 December 1853, Dickens commenced his public reading session at Birmingham Town Hall by reading the Trial scene from *A Christmas Carol*. The effect not only created satisfaction of hearing Dickens read and perform among his audience, they also enjoyed the companionship of a shared imaginative community with other readers. Dickens began his reading for charity that lasted until 29 April 1858 where audiences were charged to hear him perform. After enjoying a huge success, he was invited to read in the USA where he found that American audiences liked hearing his stories as much as their fellow readers in Britain. People would talk about his visit and try to get close to him; before the day of a performance, they even camped out overnight to be able to purchase tickets. His first American performance was launched on 2 December 1867 at Tremont Temple, Boston and lasted until 20 April 1868. His trip coincided with the Civil War between the North and the South yet the truth was that Dickens did not proffer American citizens with any solution to the war; instead, he offered them a safe abode in which his audiences could seek refuge.

The conflict pervaded, and reconciliation between the north and the south was hardly possible; but the North and South had a shared attitude towards Dickens's stories. The power of Dickens's public reading brought people from different parts of the country to the other continent to participate in this recreational activity. Dickens's reputation during this period relied on personal interactions between the author and his readers. Eventually, his public readings around many European countries and America ended after approximately seventeen years.

Dickens is considered to be a writer who successfully transferred the stage performance of melodrama into writing enabling another alternative was accessible entertainment into society. In the nineteenth century social mobility had engrossed numerous productions delivered to consumers with ease. People appreciated consuming products made ready for them ubiquitously. If Dickens wanted to share this massive growing market, he only had to find a venue for his novels. The industrialised society inevitably developed into an environment of dullness, humdrum and insecurity. People needed to escape from that world and Dickens had created another ideal world in which anyone could live in so as to be taken far away from their unpleasant everyday situations. Melodrama offered this kind of reverse situation of entertaining with moral lessons in a simple manner that anyone could understand. When he was young, Dickens had a great fondness for stage performance and his impression grew and was developed into useful influential element of his writing. Besides his affectionate feelings towards stage performance, he tried to get himself a role; but failed on the audition day because of his ill health. Despite his misfortune of not becoming an actor, he satisfied himself by performing on the page which readers could indulge in as well. The melodramatic elements employed in the novels

significantly associated with stage melodrama: exaggeration or gesticulation to equip readers with imagination and traditionally to suggest moral assertion. For example, characters are presented with external features such as clothes, belongings and personalities etc., that is how melodrama works on stage also. Dickens was able to transform the entertainment he loved to serve as a device of entertaining his readers through aspects of his mastery of language and imagination. The two aspects inextricably brought into play in many ways that Dickens's laborious work on his novels will be discussed.

The length of most of his novels seem to suggest Dickens's exceptional capacity to write huge books with complexity of plots or a number of characters. In terms of language matters, this accentuates the ingenuity of Dickens that his novels were masterfully structured. Forms of the novels, fleeting numbers of serialisation, recognisable illustrations and melodrama, all relied upon the powerful language of Dickens. The novels might have lost their original stance if people were interested in serialisation alone, but the language played a significant role in depositing readers' attention to the entire features of the novels. What will catch a readers' eye first of all is the vernacular of storytelling as in the opening of *David Copperfield*. David starts his life story with the happy infantile phase of life, and the story soon develops into the structure of fairytale. As Dickens matured in his career and brought out *Bleak House*, he made even higher use of metaphors than his other novels. This novel revolves around the darker theme of social criticism on the Victorian justice system, and, thus, it employs the kind of language to be found in detective fiction in order to help the readers appreciate his social criticism in this novel. Besides the use of massive metaphors, the characters are given names to signify their personalities

identifiably such as Lady Dedlock, Turveydrop, or Esther Summerson and many others. In *Great Expectations*, the last novel to be discussed in this thesis, Dickens blends techniques found in previous novels in the story of his protagonist, Pip. This novel also employs the beautiful language as in *David Copperfield* and the massive use of metaphors *Bleak House* successfully used. The aesthetics in composition of this hugely received novel has been regarded as Dickens's most mature novel that created even greater impact on readers worldwide. The ability of his language to transfer itself into other media, whereby, Dickens and his language style creates the loop for cinema to take it into their account shows that language and Dickens are by no means separable. Some critics argue further that the English vernacular had been created for Dickens to inherit and accurately transfer into his reading materials.

The immense reputation of Dickens does not rely on his masterful construction of his novels with the style of language alone, but also combines his imagination before breeding out into his creative narrative. If Dickens used names to suggest his characters' inner selves, his imagination puffed up life for them. He did not only conceptualise them, but saw them and wrote them down, as Forster suggested. R. W. Buss reaffirms this through his picture, entitled *Dickens's Dream*, that depicts Dickens sitting far back from his desk, half asleep, surrounding himself with his characters in their various activities as if they were real people.



Figure 1: *Dickens's Dream*

Buss's drawing takes readers to the way Dickens is said to have seen his characters live, visualising his characters that they spontaneously live in Dickens's imagination waiting for him to bring them out into words. When the characters are presented through imagination, Dickens wrought the physical appearances: clothing, mannerism and speech styles, so that they visually represent the writer's accurate observation. Another witness was George Wooley who worked at Gad's Hill's garden overhearing the act of Dickens composing his writing out by making verbal dictations to himself. If those characters were impersonated out loud, their activities were visualised before Dickens, and it could be reasonable to assume that the whole story is highly imaginative. The results of his imagination have been converted into different aspects that this kind of first-hand experience and the productions of his imagination distinguish him from many other novelists.

1.3 Dickens in a new literary milieu

Among the large number of critics examining Dickens's popularity, Juliet John is one who proclaims in her book *Dickens and Mass Culture* that Dickens is the only novelist whose works have unfailingly survived screen adaptation. Some of Dickens's contemporaries, such as, Jane Austen, the Brontës, and Thomas Hardy could have had this similar stance, but Dickens rivals them in terms of his pervasive presence in mass culture in all periods. Scott is no exception, even though he was widely read during his lifetime, as time passed his "reputation had gone into serious decline whereas Dickens's was in the ascendancy" (qtd. John 12). The screen adaptation which represents the well-received market of Dickens's novels, also introduces his novels to new generations through the appropriate media¹. Consequently, the number of Dickens's readers remains wide, regardless to the forms of books or films they access. She furthers her argument that Dickens's unrivalled popularity depends on his "concrete ability to attract readers:" in other words, the "conscious[ness] catering to his audience," the "new-growing mass of readers" (4). According to John, Dickens's reputation also relied on the expansion of the Victorian society as well as his understanding of the needs of his readers. From the illiterate working class to the upper-middle-class or even the Queen herself, he ultimately proposed them with the idea of "cross-class." As such, the formula demonstrates the fluidity in his novels or as John calls it "translatability" (15). This influential concept has been pointed out that:

¹ Media in its general sense refers to broad collective communicative outlets, but this thesis will make use of film and TV adaptations as the most accessed cultural forms of media in the twentieth century.

A distinctive feature of Dickens's mass cultural impact is his 'portability', the ability of his novels and indeed his image, even during his lifetime, to travel across various media and national boundaries, and after his death, across historical periods. The translatability of Dickens's works and image across multiple media has arguably been more crucial to his continued ability to establish a long-term mass cultural presence than have sales of the novels. As David Vincent contends, 'The literary significance of Dickens cannot, in the end, be calculated by the sale of his printed words. His reading public was composed of multi-media consumers.' Central to Dickens's cultural survival and pervasiveness has been the evolution of the so-called 'Dickens industry', engineered in the Victorian period by Dickens himself. In his lifetime, his reading tours, public speaking engagements, journals, travels, and acting projects, made Dickens a celebrity, the most visible author of the nineteenth century. (15)

John's suggestion helps expand the feature behind Dickens's novels in which they bring out "multidimensional" (23) venues for the consumers rather than books. Yet, this should be conceived along with George Orwell's assessment of the "consumer-angle," maintaining that Dickens had written not only for "people" but also for "money" (25).

The prevalent fame during his lifetime was achieved through the people's attention to the accessible popular culture. Dickens's novels coincidentally emerged at a time when other media, still photography, magic lanterns, tableaux, camera obscura and the phantasmagoria, were flourishing and those media had become venues to

render for the novels' existence in new atmosphere. John deems that Dickens's novels appeared not only in printed form but rather became commodities to be purchased, in order that he could address “the great ocean of humanity” (3), the great potential of his market. Presumably, the ocean could, in a literal sense, refer to the novel as it went transatlantic to, for instance, America and Australia etc.; it is yet the vast various media forms the novel was being transferred to. On the vital point, this suggests the “flexibility” (Smith 5) in Dickens's novels which is remarkably of interest to his consumers. Grahame Smith contends that “Dickens's work is circulating throughout his society almost like oxygens in its blood” (5). To clarify the point Smith says:

Indeed, one factor in attempting to account for Dickens's quite extraordinary fame in his own lifetime is that his work was circulating in a large number of forms throughout his career...It is hardly surprising, then, that his work was so widely adapted and exploited when he might be said to be its own most inveterate adaptor and exploiter. (5)

Smith does not attempt to argue for the Victorian milieu alone but extends it to the twentieth-century high culture as screen adaptations and television productions. The cultural phenomena of two centuries are seemingly linked through the analogies inherited in the stylistic elements Dickens proffered. The distinctive features found in his writing demonstrate greatly the characteristic continuity, imaginative language and the fluctuation of plot, setting, characterisation, and dialogue. As much as the Victorians regarded those elements in Dickens's works, the twentieth-century spectators, by the same manner, expected faithful adaptations, convey elements directly from the novels.

Jay Clayton affirms the unfading fame of Dickens in *Charles Dickens in Cyberspace* calling attention to the fact that there are websites devoted specifically to Charles Dickens. *The Dickens Page*, for example, was created in September 1995 by Professor Mitsuharu Matsuoka of Nagoya University in Japan in order to assure that Dickens is “accessible to people other than academics” (4). It shows the longevity of his fame that still “appeal[s] at the turn of the millennium.” His novels have also been introduced to different fields in university, for example, history and law. In 2012, the University of Warwick released video and audio interviews celebrating the two-hundredth year of Charles Dickens’s birthday “to pay homage to the way the great man has stood the test of time and continue to have a huge influence on today’s authors, filmmakers, artists and academics.” *Celebrating Dickens* examines all aspects of Dickens’s life and work as time has proved its timeless survival. This thesis will examine his enduring popularity through the discussion of three novels from their successful in the nineteenth century to the succeeding centuries. From 1911 up until 2000 *David Copperfield* has been adapted into countless films and television series. For the more complex story of *Bleak House*, it has been adapted fewer times than *David Copperfield* and sometimes into short films. Yet, the BBC had produced three television adaptations and in 2012 it was voted as the best TV Dickens adaptation polled by RadioTimes.com. The last novel to be discussed in this thesis is *Great Expectations*, arguably, Dickens’s most successful novel. The novel has been adapted since the silent film era in 1917 and the latest film is the 2012 version, directed by Mike Newell. Ray Winstone as Magwitch in the 2012 version ranked as top of the best actor as well as Gillian Anderson who was voted best actress for her role as Miss Havisham and also made third place for her part as Lady Dedlock in *Bleak House*.

1.4 Three novels that represent Dickens's fame

The shared sense of people who read Dickens's novel in the nineteenth century and who watched films version of his work, is encompassed via the state of "dreaming" (Smith 2) which permeates his novels and becomes the prominent "enterprise" (2) for his readers. *David Copperfield*, first appeared in installment in May 1849 which lasted until November 1850 and published in one-single volume in the same year with the full name *The Personal History, Adventures, Experience, & Observations of David Copperfield the Younger of Blunderstone Rookery (Which He never meant to be Published on any Account)*, shortened later as *The Personal History and Experience of David Copperfield the Younger*. The novel was extremely well-received. The Victorians liked reading an autobiographical novel of a young boy searching for his identity under many circumstances that would later shape his life into a grown gentleman. Andrew Sanders attributes this popularity to the fact that:

it built around the themes of insecurity, impermanence, and transience.

Dickens's narrator bombards us with detail, with observation, and with perception in order to establish an impression of actuality, yet he also succeeds in establishing the essential fictionality of the narrative. (vii)

However, the significant factor is that the story is built around "fancy," "observation" and "memory" (Bowen 37) which signifies Dickens's "ability to evoke the visual dimensions of consciousness and memory." For the above reason, the story of young David attracts not only the readers of the novel, but also spectators of the film versions. Both cultural milieus share the same principle in giving readers/spectators pleasure of the consciousness of the minds which subsequently help maintain Dickens's fame.

The next novel that brings him better fame than *David Copperfield* is *Bleak House*. It was published as part publications in March 1852, the last volume was finished in September 1853 and the single book form was issued by this year. It was the most successful novel, “outselling even *David Copperfield* as serialization proceeded” (Tracy 380). *Bleak House* also shed new light on Dickens’s reader as the story is more complex and dealing with a darker theme of failure in the society of that period. People loved this novel as it depicted things that they witnessed but found it hard to accept such as the failure of organisation system in London, but Dickens told it through the use of metaphorical language employed to make it less depressing. Vladimir Nabokov recollects in his introduction to the novel that the only thing that is distinct is “his imagery that he is great” (xi). According to Nabokov, the recurring matter is the visual language appearing throughout the novel. The metaphors in *Bleak House* become what people in the later centuries paid more attention to than the novel itself. As the novel has been adapted, it demonstrates the less daunting aspect of the novel’s length; especially, the 2005 version BBC adaptation which is much more accomplished, purposefully presented to capture the whole range of novel elements. It has been almost a century that filmmakers have been interested in making films adapted from this novel, in spite of the book’s voluminous 900 pages in length.

This thesis analyses these three novels by dividing each chapter into three sections; the first parts deal with their thematic significance that made Dickens and his novels popular during his lifetime, whilst the second parts analyse his narrative in terms of cinematic quality that can flexibly sieve into new cultural forms of new centuries, and the last parts analyse two representative adaptations of each novels with their reflection on the original provision aspects provided by Dickens.

Chapter 2 *David Copperfield*: Dickens's success on a *Bildungsroman* novel and its narrative of tracing the protagonist's development

When Dickens began writing *David Copperfield* in 1849 readers might have recognised the author as the writer of the story of Mr Esquire and his Pickwick Club in *The Pickwick Papers* or the story of the poor orphan boy in *Oliver Twist*. He afterwards was hailed for the success of *David Copperfield* and became more successful as a writer. As John Forster, Dickens's close friend and personal biographer put it, "Dickens never stood so high in reputation as at the completion of *Copperfield*" (qtd. Dunn 42). *David Copperfield* effectively brought people back to Dickens in much the same way as his early novels had done. Indeed, the story of David is similar to that of young Oliver as they are both young boy protagonists whose lives have been deprived of boyhood happiness by their fate. Yet David is significantly different as his is the story of his search for his true identity to become a grown man, whereas Oliver is struggling to survive from circumstances beyond his control in a cruel society. Furthermore, the story of David Copperfield draws on a lot of incidents from Dickens's own personal life. His readers might find the novel goes smoothly as he trades his personal fragmented memories with fictional elements.

Dickens achieved his fame from this novel significantly through the theme of tracing David's development and his use of the conventions of *Bildungsroman* that makes it a novel of growth. It is undeniable that those ludicrous incidents occurring to David offer "something of a Copperfield himself"; as he leaves them to discover "the value of self-denial and patience, quiet endurance of unavoidable ills, strenuous effort against ills remediable" (Dunn 43). His target readers were still that of the serial

readers who had faithfully followed him from his early novels since they expected to read the story of a boy living under circumstances they were familiar with. Consequently, the publication in serial forms advocated the use of *Bildungsroman* by engaging his readers to follow the stories until the last serial. The extent of Dickens's popularity depended a lot, therefore, on his ability to blend the popular culture of the period such as melodrama with a written form accessible to his readers from various backgrounds.

This novel has proven to be his most successful one during his lifetime after many of his previous novels had experienced decline. One might add too that sale figures of the film adaptations of this novel in the succeeding centuries had also been on the rise. On the one hand, his readers depend on visual descriptions to elaborate the narrative perspicuously. On the other, readers and filmmakers in the succeeding centuries are still relying significantly on his narrative in order to appreciate his story and to aid them in their adaptations of this novel. Discussion in this chapter will focus on *David Copperfield* and the various aspects that have made this novel enduringly popular and successful: from the book publication to theatrical performances and film adaptations, rendering its high status as a novel as it appears from the past centuries to the present.

2.1 *David Copperfield* and its popularity in the nineteenth century context

One must remember that prior to his writing of *David Copperfield*, Dickens had already written seven novels that had earned him a resounding reception and placed his name among Britain's most famous writers. *David Copperfield* employs the influential German form of the *Bildungsroman* that became an appropriate device for Dickens's intention to write an autobiographical novel. Generally, the

Bildungsroman is, according to *Penguin Dictionary of Literary Terms & Literary Theory*, a literary device of dealing with one person's, especially a protagonist's, formative years or spiritual education. *David Copperfield's Bildungs* and autobiography are intermingled together in a form that deviates to serve Dickens personal use of portraying David's life. According to this definition, David is going through the process of learning by trial-and-error in his personal experience as the protagonist in search of his true character and destiny.

With its overt characteristic of a *Bildungs* novel, Dickens absorbed the general notion into his new novel's title. During his search for new ideas for his next novel, the decision to write a new serial came from John Forster's suggestion to him to write from his own life experience. He accepted this advice enthusiastically and was at ease writing this story simply because many events came from his personal first-hand experience. After many attempts at finding a suitable name, he eventually entitled his new work: *The Personal History, Adventures, Experience, & Observation of David Copperfield the Younger of Blunderstone Rookery. (Which He never meant to be Published on any Account)*, later shortened to *The Personal History of David Copperfield*, indicating what David would have to provide for his readers in his account of his self-improvement. Ostensibly, Dickens chose this epithet for his novel in order to lay out the entire story for the protagonist to lead his readers to witness his formation within the Victorian concept of self-development. Another reason, Dickens wanted to assert the point at which this story was going to be specifically the personal history of David Copperfield, not Dickens's own history; even though, readers would find analogous references to Dickens's experiences. Therefore, David is employed to narrate the entire novel by adopting the device of first person

narrative. Besides the recognisable title, Dickens provides illustrations to deliver his story to the readers enhancing their visual perception of his novel.

Dickens's insertion of illustrations was, on the one hand, to give them the pleasure of plates as in the other novels. On the other hand, illustrations worked with the author's intention of depicting the titular character's self-development. His intention to include illustrations in each volume was to delight his readers in their reading and make the novel recognisable on stalls and in libraries with the illustration of the front cover that was the same throughout the run in twenty numbers of serialisation. Dickens employed Hablot Knight Browne or Phiz, the famous illustrator who had worked with him many times, to illustrate two plates for each volume. The serials with two plates of illustration and advertisements served as an illustrated *Bildungsroman* novel. The relationship between text and illustrations is strongly connected as Stephen Lutman argues on the grounds that the ties between text and illustrations are strongly bound "the illustrations were developed during the course of writing the novels, and having grown with the text can be described as having an organic relationship to it, rather than the more mechanical relationship of illustrations added to a finished work" (198). The statement above demonstrates the impact of illustrations on the nineteenth century habit of reading with "a syndrome of related visual and literary forms of which the novel is a part, rather than the historical oddity of a single collaboration between illustrations and fiction" (197). For instance, the apparent clue Phiz used to indicate this process is the depiction of David's legs. In plate four, "The friendly waiter and I," David is sitting on a chair with his legs in the air; whereas, in plate number thirteen, "Somebody turns up," Phiz depicts David on a chair at the Heeps' house, this time his legs are longer and are able to reach the

table stretcher. By the time David reaches his mature stage, the illustrations of his physical stature have to be developed accordingly. Phiz thus improves his drawing to depict David with changes in his clothes, in the general appearance of the Victorian middle class man. David's changes in his attire points to the fact that David as the protagonist is moving towards personal betterment and gentrification. The big change in his clothes comes especially during the time he meets his aunt with ragged clothes and gets to wear new ones after his aunt has accepted him into the house. This is the exercise Dickens conferred on both Phiz and David to preserve David's middle class status in the illustrations as well as to maintain the mutual relationship between the text and illustrations at the same time. The subtlety of Phiz in his illustration is that it can be read complementarily with the text or read separately but never loses touch with the plot of story of the novel. Phiz made it clear in his decision to depict David's development in the said two ways that illustrations had to conform to the market interests that the author cultivated in this way and the significant relationship to its theme of the protagonist's improvement.



Figure 2: The friendly waiter and I



Figure 3: Somebody turns up

Several overt features that emphasise the *Bildungsroman* genre characteristics are the notion of heroism and the first-person narrative. Two devices contribute to the protagonist searching after his career as a novelist along the way of his growing in the world. They specifically demonstrate the coherence of David's appropriateness to become a writer through his recalling his memories in letters.

David Copperfield reflects notions of heroism in a common man whose main task is the quest for his identity. Yet, all the features of heroism are still adhered to the nineteenth-century attitudes and the employment of the *Bildungsroman*. This novel does not recount the tale from the perspective of a knight or a person from the noble family but that of a middle class man who shares a similar background with that of his Victorian readers. This notion is declared in David's opening statement that "Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show" (1). It, first of all, evokes a sense of heroism, but the hero of David's own choice, where David has to struggle with the dangerous events of his life and conquer them. His ultimate achievement as a hero is simply to narrate his life-story and to be capable of self-determination. This expectation is completed by the time David himself finishes the last chapter of his book which is implied in the statement declaring his personal definition of heroism: "the hero of... pages" (1). In other words, it is seen through this statement that David will resolutely pursue his career as a writer and because he will complete the *Bildungsroman* novel, the final period when he reaches the stage of life as a writer with his wife demonstrating how he has become a hero in his own way; a hero that brings the pages to life. In other words, heroism according to Dickens's definition is about achieving his success in a novelistic career, resulting in his fantasy of placing himself in a position of success that will lead to the firm settling of his life in a way that is more secure than his previous phases in the story. Parallel to David's primary goal is the first person narrative and his search for a wife to support him and his career that concurrently demonstrates his developing process of crafting his skills in language.

In addition to the subtlety of depicting David's growth and development, a notable feature of David's story is that it is communicated through the first-person narrative. This feature implicitly marks the objective of making this the story of David himself, and to distance the author from intervening in David's story. This enterprise differs from that in *Bleak House* which divides half of the narrative into a first person narrator and gives the other half to a third person narrator. It is similar to *Great Expectations* in the sense that *David Copperfield* also relies on *Bildungs*' conventions and autobiographical elements. The act of turning these pages into equivalent deeds of the hero requires David's careful attention to blend the stories so that they will not confuse his readers and proceed without any interruptions by a third person narrator, David can freely recollect his story from his childhood and make it his own story. In other words, by allowing his protagonist to lead the reader himself through the events in his life story implicitly suggests that David is indeed the "hero of his own life" who independently controls his life rather than being under the author's influence. David's first person narration works as a consequence of his identity formation. These three points in generating David maturity contribute to the fact that this is not only a *Bildungs* novel, but the *Bildungs* of a writer. As such, the language technique that Dickens employed here is distinguished for that particular reason. However, there are various ways of reading this novel as a *Bildungs* novel such as the way David learns to grow up and discipline himself through his association with other characters. In other words, he is required to discipline himself and discipline his "undisciplined heart" (664), a recurrent theme, when he commits mistakes and learns to remedy them.

Regarding the significance of *Bildungs*, the story revolves around the theme of the “undisciplined heart” to be developed by way of David gaining more experiences. The “undisciplined heart” is a heart that represents the inexperienced existence of David who is supposed to understand and learn from especially those who have experienced lives, and also from his own experiences. David acquires his social education and moulds his self through the crucial process of trial-and-error that through this process he is to be able to educate himself and not to commit the same mistakes in the future. Carl Bandelin states that David is required to “acquire the ability to live creatively and humanely in the world” (601). The first incident that marks his lack of profound knowledge of the world is his misjudge of people by their external presentations such as the Murdstones. When the Murdstones are introduced into David’s life, they appear to dislike him from the very start and they also show their intense hatred towards him explicitly that, by all means, what his eyes see is what people intend to do with him. During the time he is sent away to school in London and he meets friends such as Steerforth and Traddles, he befriends Steerforth, misjudging that all his actions stem from the boy’s genuine good intentions. On the other hand, he dislikes Traddles, the clumsy boy from a working-class family and completely unlike the upper-middle class Steerforth boy who displays good etiquette in his conduct. Eventually, Steerforth turns out to be a false friend and becomes the evidence to reaffirm David’s naïve judgment of people. Now the roles are reversed and, instead, it is the disliked Traddles who becomes his lifelong companion. To experience the world and gain knowledge, David inevitably associates himself with those experienced characters as well as applying his early mistakes to the more complex situation of embarking on the quest for a suitable love

life. Stephen Lutman observes the significance of David who has to subdue his desires and educate his “undisciplined heart,” contending that “if David knows himself too well, or realises consciously the wider significance of the other characters, he can no longer discover himself and develop” (206). Lutman points out that David develops his identity by depending largely on his circumstances and the people around him.

David’s misjudging of his friends is his first episode of trial-and-error to which he finds a solution at the end, yet, it is only a beginning after which he will face another pivotal incident of choosing a wife; choosing between the one he loves and the one who loves him. The trial-and-error of David’s search for a wife significantly relates to his early loss of love. David’s first experience occurred during his childhood when he was forced to lose a perfect love life and made a quest for new one. The parallel between the search for love and his pursuit of a career as a writer brings David very close to defining his existence in accordance with the concepts of the *Bildungsroman*. Generally, John Lucas suggests that the story of David Copperfield is characterised by its “feeling of inevitability...of temporal rhythms that cumulatively establish a human life” (169). According to Lucas, the “temporal rhythms” are the inevitable effects of “successive patterns persuade us of the ceaseless process of loss and renewal, change and continuity,” (169). The pattern of his high and low situations emphasises the temporal rhythm as when David loses his mother and her love but then, when he finds his aunt, his lost love is regained. Once again, his life undergoes a change when David eventually marries Agnes after the death of Dora. All these components of his life contribute to David’s story in his fictional autobiography that is full of change and continuity.

Generally speaking, to associate with or to learn from other experienced characters emphasizes David's character as an ordinary person and it is a universal force in stabilizing his being during the time of his growing process. David starts off in his early phase and he admits his childhood inability, even in his recollection of his memories: "I could observe, in little pieces, as it were; but as to making a net of a number of these pieces, and catching anybody in it, that was, as yet beyond me" (21). He states his need to try "to get a better understanding of myself and be a better man" (797). Hillis Miller in *Charles Dickens: the World of His Novels* suggests that "David has, during his childhood of neglect and misuse, been acutely aware in himself of a gap in being" (157). He is aware of this disposition of lacking in the knowledge to construct his inner being. David affirms the perspective towards his being of a nobody; "what a blank space I seemed, which everybody overlooked, and yet was in everybody's way" (115). Through his relationship with others, he, thus, can forge for himself an identity by bridging up on his relationship with others because, significantly, "David's life, then, is the search for some relationship to another person which will support his life, fill up the emptiness within him, and give him a substantial identity" (157). His prime source of relationship lies in his relationship with his mother, his aunt and his two wives.

The account of David's association with others can be illustrated through his search for a suitable relationship. Apparently, this search centres on trial-and-error where David is destined to lose his confidence because he usually commits a mistake before learning to achieve the true experience. David's second lesson of making mistakes is when he makes the wrong decision in marrying Dora. They marry when they both are young and naïve, especially Dora, who is depicted as merely a spoiled

child devoid of the ability “to sustain him and improve him” (489). She is incapable of doing anything and leaves David anxiously concerned about their family. His aunt recognises this sentimental love as being an ineffective kind of love that will cause “so much misery” and she regards this love as “blind, blind, blind!” (489) affection. David marries Dora and earns his aunt’s disapproval, only because he is smitten by her without knowing that love alone can lead him to his destructive end. Their family situation, as a result, all burdens fall on David alone, worsens, and, what makes things even worse is that David cannot find any assistance in reading his writing. His achievement in completing his heroic quest seems to have collapsed when this catastrophe occurs. After the death of Dora, David realises that he still cannot discipline his heart. Inevitably, David is tempted by his lack of true love to look for another woman suitable to be his wife. E. K. Brown suggests that the “theme of mistaken love follows and provides the thread for the middle part of the novel” (787). Eventually, he finds Agnes whose ability is superior to Dora’s in many ways; Agnes is capable of doing household chores, and she also has a soaring spirit that assists David in reading and comment on his work. The contrasting roles of these two characters emphasises the point that David is in search of a Victorian wife who in every aspect corresponds to the norm of the society and, at the same time, is capable of managing matters in the new world of the Victorian period, for instance, Agnes is able to read and comment on David’s work.

Among all the female characters, in David’s life the central character is Agnes whose role is significant in his growth and development both to maturity and in terms of his career success. David meets Agnes when he is enrolled at Dr. Strong’s academy and resides with Agnes’s father, Mr Wickfield, until he finishes school. At

first, he fails to see the goodness in Agnes's nature; whereas Agnes likes him but suppresses her affection for him. She is also supportive of him in whatsoever he does, even in his courtship with Dora. Agnes embodies the qualities which cannot be found in Dora. She has the virtuous image of an angel as well as that of a good homemaker. In one description, "She had a little basket-trifle hanging at her side, with keys in it; and looked as staid and as discreet a housekeeper as the old house could have" (217). Even though Agnes realises her insignificance in the eyes of David who sees her as no more than a sister, she is still genuinely concerned about him. For instance, she tries to persuade David to beware of the devious character of Steerforth when he indicates an affection towards him even though she knows that David is not pleased with her advice. David would not have realised the good prospect of Agnes, if he only ignores his aunt's advice to marry her after the death of his first wife. He finds that Agnes has been waiting for him for all that time. This leads to the confusing and reluctant situation when David goes on to marry Agnes and he admits, "There is nothing for it, but to turn back and begin all over again. It was very hard, but I turned back, though with a heavy heart, and began laboriously and methodically to plod over the same tedious ground at a snail's pace" (531). It turns out that Agnes is the opposite to Dora whose understanding of the household or of being a good wife is absent. If David is seeking to discipline his heart, as aforementioned, Agnes stands there as representative of a woman of disciplined heart. When David marries her, his life becomes easier, with such convenience in the marriage that it allows him more time to concentrate on his writing and Agnes is able to keep house superbly and moreover, can ably by providing assistance in reading and commenting on his work. After all of these events occurred, David is persuaded

that Agnes is indeed the angel that he witnessed during his lodging at her house, and the image becomes complete in reality when previously it was only an alluring image. Dickens requires that David eventually find the woman who will help him make progress in his life and his expectations and persuade his aunt that he has achieved the status of a fully mature and responsible man.

It is through his experience with his two marriages that David what is the key to a successful married life and, more importantly, to quell his aunt's concerns. His marriage to Agnes is the one that completes and improves his life, but this only happens after he accepts his aunt's advice to marry the right woman. In the more realistic world of David, there is another form of love of a mother and a surrogate, in this case, exists to establish a more firm stance for David's existence.

There is the love that he gains from his mother and the house maid is also another form that supplements David's perspective. This is a love considered to be more beneficial to him as the primary source of his lesson to understand as a mature person. David reflects a similar attitude towards the two first most important characters of his childhood for the duration of his childhood noting their significance: "Looking back, as I was saying, into the blank of my infancy, the first objects I can remember as standing out by themselves from a confusion of things, are my mother and Peggotty" (13). Among the female characters in his life, David thus regards his innocent childhood love for his mother as the most prominent source to support and sustain him, psychologically and emotionally. Yet Clara Copperfield occupies the same quality as Dora who is incapable of acting in a mature manner that she leaves her influence on David so that later on he chooses to marry a woman as feeble as Dora. The characteristics of being childlike, fragile and helpless dominate her angelic

goodness that David compares her to ““a wax doll”” (3). His aunt makes this image clear during her visit on the occasion of David’s birth and shows her disapproval of her brother’s marriage to David’s mother on the grounds of her inadequacies and weaknesses. To the marriage of David’s parents, she reacts disapprovingly, “David Copperfield all over!...David Copperfield from head to foot!” (6). This suggests the lack of ability in household responsibility of David’s mother and how his father pampered her as a child rather than a wife. As predicted, the marriage proves to be unsuccessful and becomes the first hapless incident in David’s childhood that is impressed on his memory. As a result, David has never seen a marriage that ends successfully, not even his aunt’s own marriage, though she exceeds Clara’s ability to manage her life. Of these two characters, David can take on the tender love and care from his mother and the strong spirit of his aunt who lives her life independently. Aunt Betsey represents the side that is a contrast to his mother who has the ability to shape and direct David to the right direction in many circumstances. David will be associated himself with his aunt longer than his mother and his aunt provides him with supports and advice; without her, David would never achieve his goal.

After his childhood ends David begins the next phase of his life with Miss Betsey who disappeared shortly after David’s birth. Miss Betsey seems a little strange in her obsession with baby girls and not for a boy like David. The nephew is reunited with his aunt again after he escapes from the blacking factory, desperately searching for her, and is accepted under her guardianship. During his hardships, her peculiar personality is gradually overshadowed by his sole hope to survive from the cruelty of life; and she is the only relative left to him. His life under his aunt’s patronage gradually improves since he has the chance to go to school again and make his way to

a writing career, eventually; all this is dependent on the provision of Miss Betsey. Her role as a supportive aunt is available in various circumstances and even when she becomes bankrupt she still supports him until she has only but a mere penny left. Not only does she offer her nephew financial support, she also provides sound advice as a person who has experienced the failure in married life and has been able to cope with it. She advises him that he should consider embracing the love of Agnes after having overlooked it. She is more or less a mature identical character to Agnes who understands and is capable of managing everything from household matters to business abilities. More significantly, she is the guardian whose role is to provide advice and guide David in the appropriate direction. David's aunt is distinguished in the way that she failed in her marriage and thus she sees, more than Agnes can, through her experience and astute advice she offers her nephew. Although she never appears as an angel to David as Agnes does, her kindness towards David and her support regardless of her circumstances all contribute to create the role of a surrogate mother to David. The role in which distinguishes her is far more endearing than what she supposes to be in David's first opinion of her.

David depends on these female characters for one reason. They typically provide him physical and spiritual nurturing but, for another reason, they provide lessons for him, specifically lessons that shape him into a fully grown person. From a mother who is weak and unable to manage things to an aunt whose experienced failure in her own married life, to the first wife who resembles his mother in many aspects, and, lastly, the wife, Agnes for whom David cannot find anyone to match; without these females, he would not be capable of learning to recognize his own naïvety. To live forever with his naïvety, would not destroy him spontaneously or lead

him to a catastrophic end but David has to show his capacity to master life skills not only to survive but to gain more experiences and move away to achieve the phase of being an experienced man. He admits at the blissful moment that “I had advanced in fame and fortune, my domestic joy was perfect, I had been married ten happy years” (844). The triumphant incidents of *David Copperfield* as the heroic narrator directly reflect Dickens’s own success as the author of this story as well.

Dickens makes the effort to place David among his readers via literary devices discussed earlier and as a consequence *David Copperfield* found its way to exist in the new centuries’ forms of entertainment through its distinctive feature of the narrative, specifically, to occupy cinematic qualities. The feature of Dickens’s narrative renders itself the quality that makes it adaptable to cultural forms such as stage performance and film adaptation in the twentieth and twenty-first centuries. Films are well fit to preserve this novel and render its survival in the twenty-first century since it appears that filmmakers often find Dickens’s narrative in this story easy to adapt and many early film critics employed his distinct narrative feature to enhance their film techniques.

2.2 Literary techniques employed that indicate pre-filmic qualities in *David Copperfield*

Regarding many filmmakers’ and film critics’ view on the narrative point, *David Copperfield* is structured in the similar aspect, especially in its manner of tracing the protagonist’s development that the novel similarly follows a filmic narrative. There are several reasons to consider as how Dickens’s novels are similar to films that could be due to the fact that Dickens was influenced by the Victorians

fascination with the invention of photography² that he later adopted it into his narrative and his narrative became more descriptive. Armstrong reaffirms the significance of writing under photographic conditions by saying that not only did photography increase the consumption of the novel, “photography authorized fiction as a truth-telling medium” (27). Dickens’s method of “truth telling” allowed him to exercise his imagination under such an influential environment that resulted in his scene description, characterisation and several cinematic techniques.

Generally, films begin with an opening scene to provide an exposition for the spectators to become accustomed to the story or its atmosphere which a filmmaker is supposed to capture one particular event to lure the audience into the plot. In terms of novel writing, Dickens created his novelistic scenes with a quality equivalent to that of the filmmaker, especially, his prospect of evoking a visualistic perspective through the first person narrative aspect. John Bowen in his chapter on “*David Copperfield*’s home movies,” affirms the significance of David’s role as a *Bildungs* protagonist that the novel displays highly cinematic elements in David’s recollection of his past or the memory of the adult David. First of all, David projects his memory in his mind, recounting his past recollections chronologically from his birth to his achievement as a writer. Bowen emphasises on the psychological point of this process by stressing that David’s account is that “[r]emembering is seeing” (29). In other words, according to Bowen, the form of “subjective capacity” to envision and recall is David who is

² Thomas Wedgewood’s unsuccessful attempt in capturing images by means of a camera obscura in 1800 marked the very first existence of photography—unsuccessful because the captured images tended to fade away after some period. In the mid 1820s, Nicéphore Niépce produced the oldest surviving photography, although the photographs were still very crude. After Niépce died, he left his invention to be developed further by Louis Daguerre who changed the history of photography to another step and later his development became known as the daguerreotype which advanced the earlier invention in many aspects especially its shorter time of exposure in only minutes with clear, finely detailed photos.

“subject [to replay] scenes of his subjective formation and past” (30) which Bowen calls “a cinema of the mind.” David demonstrates his capacity in his statements, “Let me remember how it used to be” (50), even when, as he says, “I now approach a period of my life, which I can never lose the remembrance of, while I remember anything” (146). His past memories are visualised as images in the mind first before forming them out into descriptive words. The scene of his observation of the house from the inside is described as thus:

...the outside of the house, with the latticed bedroom-windows standing open to let in the sweet-smelling air, and the ragged old rook'-nests still dangling in the elm-trees at the bottom of the front-garden. Now I am in the garden at the back, beyond the rays where the empty pigeon-house and dog-kennel are—a very preserve of butterflies, as I remember it, with a high fence, and a gate and padlock; where the fruit clusters on the trees, riper and richer than fruit has ever been since, in any other garden, and where my mother gathers some in a basket, while I stand by, bolting furtive gooseberries, and trying to look unmoved. (15)

Not only does this description of David's house work in the way that film does, in this narrative David also acts as a camera: standing to collect details and form a complete scene. The eye moves from a narrow vicinity area outward, then grasps the whole scene with particular attention on the small things to make a complete description of each scene. The process of threading scenes together is connected with the cinematic notion of ““visual cohesion”” (Murphet 50). That is, the passage leads the readers to “a single dominant reading” (Fulton 117) to grasp various elements into one unbroken story. David as a narrator is trying to understand his environment and to orient his

audiences with a story to be progressed afterwards. The scene description always leads to the appearance of characters involved with that scene, however, the characters to be discussed are those antagonists whom Dickens characterised with the use of melodrama.

The description of one scene has a thematic connection to the characters, and thus, Dickens's characters are defined by such phenomenon and their appearance. His characters are more adaptable, especially, when these characters are created with Dickens use of melodrama. Dickens was aware that theatres were unaffordable for many of people and by employing melodrama in his novels he could reach a greater audience. The antagonistic characters are in many aspects making the use of melodrama in Dickens's characters clear, therefore, they are employed in the next discussion.

Dickens used this application repeatedly throughout his writing career as it appeared from his early writing of *Sketches by Boz* (1834) to his most successful novel, *Great Expectations* (1860). Generally, melodrama attempts to reach its audience through external presentation as this would capture instant assumption of the readers/spectators once they meet with the melodramatic, villainous characters as Juliet John observes that the character's appearance is presented overtly with their moral attitudes that "a passion felt is a passion expressed" (134). With such intentions, some characters determinedly demonstrate melodramatic features—especially villains like the Murdstones, Steerforth and Uriah Heep. Dickens uses this device as a model in his characterisation with the support of Michael Booth's suggestion that melodrama is paying attention to create its characters through "the concentration on externals" (14). According to Brooks' notion of "bipolar [of]

contrast and clash” (36) in melodrama, David’s story borrowed this form to structure the theme of questing for his identity; David is on one side, whereas his rivals, the Murdstones, his hero in the guise of Steerforth and the serpent-like Uriah Heep are dissenting characters on the other side to oppose him. As long as David’s life continues, those rival characters will intentionally and persistently try to destroy it. After stealing the happiness from David’s childhood, the Murdstones become his devilish guardians try to penetrate into David’s with their notion of “firmness”; the admirable Steerforth becomes transformed into a monster who robs him of his trust; and his arch enemy Uriah Heep attempts to destroy his life in all possible ways. The direction in which these characters move is in contrast to that of David’s in order that they would clash once again with David’s direction.

Characters like the Murdstones and Heep share the notion as well as characteristics of melodrama; therefore, their roles of opposition are presented easily through their external features of clothes. To begin with, Mr Murdstone is a “stern and silent” man (23), holding on to his living principle of “firmness.” This “firmness” is associated with his antagonistic quality, demonstrated by his outward complexion of black attire while his “hair and whiskers were blacker and thicker...his regular eyebrows, and the rich white, and black and brown, of his complexion—confound his complexion” (21). His habit of few words contributes to his firmness personality that will agonise David. In fact, his personality is being complemented by the presence his sister to an “inferior and tributary degree” (47) demonstrated through her possession of “uncompromising hard black boxes,” “hard steel purse...the purse in a very jail of a bag which hung upon her arm by heavy chains, and shut up like a bite” and the “numerous little steel fetters and rivets” (45). These material belongings reaffirm the

character of the Murdstones who are assigned to demonstrate the aspect of melodrama; the antagonists are being identified promptly by their exterior prospects of black and metallic. James L. Smith argues that the distinction of the melodramatic characters from regular characters is simply that “Twins were always identical, doubles interchangeable and impenetrable disguise can be assumed in seconds” (24). To David, the Murdstones clearly stand opposed to him by means of an outward melodramatic presentation as this mode increases the villainous action towards him. These characters are externally presented in a more pronounced manner than that of other villains, though, this function of presentation is perpetuated among other characters as well.

The narrative illustration of the first villains is as short as David’s memory of his childhood; therefore, Dickens creates Uriah Heep and brings him into David’s world to play a bigger role than that of the Murdstones. At Mr Wickfield’s house, David becomes acquainted with Heep who is there as a servant and law practitioner with Mr Wickfield. As David has to develop his relationship with Heep later in his new phase in life, he cannot be confident enough to persuade himself to like Heep and all the peculiar idiosyncrasies of Heep as well. He is obsessed with his description of Heep, especially, the peculiarly rubbing of his hands: “It was no fancy of mine about his hands, I observed; for he frequently ground the palms against each other as if to squeeze them dry and warm, besides often wiping them, in a stealthy way, on his pocket-handkerchief” (228). Heep’s idiosyncrasies, like the Murdstones’, are expressed through his external representation and his obvious behaviours to emphasise his roles of melodramatic antagonist. In terms of the melodramatic representation, Heep’s repetition of rubbing hands, his red hair and his black attire

reveal significantly his villainous quality. Mr. Micawber indignantly reveals Heep's "serpentine" (503) personality of "baseness [with] deception, fraud, conspiracy" (691); all in all, he is regarded as a "detestable—serpent" (692). The account of which Mr. Micawber recounts of Heep's character is supported by David's own observation giving Heep the stance of a melodramatic villain. Heep is described like a dead body still walking:

...a cadaverous face appear at a small window on the ground-floor (in a little round tower that formed one side of the house), and quickly disappear...the face came out. It was quite as cadaverous as it had looked in the window, though in the grain of it there was that tinge of red which is sometimes to be observed in the skins of red-haired people. (213)

His eyes move out a bit as they find the "high-shouldered and bony" Heep who is "dressed in decent black, with a white wisp of a neckcloth; buttoned up to the throat; and had a long, lank, skeleton hand" (219). His hand is such "a clammy...as ghostly to the touch as to the sight,...felt like a fish, in the dark" (230). David succinctly provides descriptions of Heep's vile personality that he focuses on promulgating the said notion of melodrama to the extent that the novel permits. Therefore, in order to understand individual characters, one needs to "read Dickens's character data intelligently and imaginatively. Physical appearance and speech, when conveyed in sharp selective detail, can generate a sense of character much more penetratingly" (Andrews 73).

A close reading of Dickens's novels reveals visual aspects promisingly related to the way they are used in cinema. These visualistic descriptions promise the form of particular cinematic techniques that are regarded in very much the same way. They are similar in a way that film seeks to trigger its audience's minds as "it is constantly seeking order and significance, testing the world for breaks in the habitual pattern" (Bordwell 23). Ostensibly, Bordwell furthers his argument that "[a]rtworks rely on this dynamic, unifying quality of the human mind...exercise and develop our ability to pay attention, to anticipate upcoming events, to draw attentions, and to construct a whole out of parts" (23). The minds that collect elements allow narratives to "constitute its deep structure, and these elements, according to Brian McFarlane, can be transferred directly from novel to film" (qtd. Elliott 228). The interchangeable nature of these two forms can be exemplified through a method that Hurbis-Cherrier, a film critic, explains: small components are put together and "create sequences and scenes, and scenes together to create the larger dramatic events of our story" (39). Similarly, Marie-Laure Ryan argues that meanings derive from various images put together as a "cognitive construct, or mental image" (8). The images are linked together causally, thus, the combined images form the meaning in the spectators' mind. Many critics have pointed out that Dickens already provided raw materials, through the concept of *mise-en-scène*; that is to say, the combination of information to form an entire story. To make the argument on Dickens and his cinematic capacity, some excerpts that obviously represent cinematic techniques of dissolves, flashbacks and fades are discussed to the extent they occupy such quality.

The example to begin with is Agnes whose role significantly complements that of David's in that she becomes his better counsel when compared to his first wife,

Dora. Dickens subtly presents Agnes's whole and more significant role and is expressed through David as he observes her playing the piano to her father "I see her, with her modest, orderly, placid manner, and I hear her beautiful calm voice" (226). David describes her angelic nature when "the soft light of the coloured window in the church, seen long ago, falls on her always, and on me when I am near her, and on everything around". The "soft light" from the sacred place accentuates the figure of Agnes Dickens intends to suggest to David that she has all the qualities to be a good wife. This passage bears a resemblance to cinematic dissolve that occurs when the whole passage is divided into small individual shots, then merged into one single image with the aid of 'dissolve.' Agnes's shadow on the wall is fading out and the light from the church is gradually shining in, then the two shots are being merged together and the image of an angel projects out on the wall. The transition from one image to another, as Hurbis-Cherrier observes, "promises something to the audience...[with] the complex associative relationship between these images is developing" (400). The image of Agnes in this scene is to signify her superior characteristic compared with Dora to David. David's impression of her when they first meet is of a little girl coming with a basket full of keys with her around the house, implicitly, to suggest her household ability. The implication of her angelic character is impressed in David's mind as he matures from various incidents that will direct him to a proper position of marriage. David's narrative in this scene is narrated in retrospect that can alternatively be seen as filmic flashbacks during the time he flees to find his aunt in Dover.

Dickens wrote this story from the adult David's retrospect, but there are some scenes that stand out as flashbacks to recount David's memories and emphasise his

hardship. Flashbacks happen when David is wandering around Dover, trying to find his aunt's house. David's running away becomes an adventurous event that nonetheless brings about great suffering in his childhood and he needs a sort of imaginary comforter which he found during his happy times with his mother as he explains: "as under all the other difficulties of my journey, I seemed to be sustained and led on by my fanciful picture of my mother...It always kept me company" (182). During the course of his escape, he is interrupted by his past memories of happiness and he tries to remedy his current unhappy situation. David soothes himself by juxtaposing the present event with the past memory that "I have associated it, ever since, with the sunny street of Canterbury, dozing as it were in the hot light; and with the sight of its old houses and gateways, and the stately, grey Cathedral, with the rooks sailing round the towers." Simultaneously, he is switching to give an account of his present situation: "[w]hen I came, at last, upon the bare, wide downs near Dover, it relieved the solitary aspect of the scene with hope; and not until I reached that first great aim of my journey, and actually set foot in the town itself, on the sixth day of my flight, did it desert me." Instead of being successful at creating a sort of imaginary comforter as he is seeking, the memories he finds solace in exhaust him even more as in this statement: "But then, strange to say, when I stood with my ragged shoes, and my dusty, sunburnt, half-clothed figure, in the place so long desired, it seemed to vanish like a dream, and to leave me helpless and dispirited." In terms of cinematic quality, the transitions between these images are defined as flashbacks, simply that they are associated with "dreams or fantasies...that [indicate] the boundary between reality and fantasy" (175). With more progression of narrative developed in this

situation, David brings out more of his blissful times to suppress his difficult moments.

Interruptions between the two different times in David's mind and his final statement resemble a comprehensible sub-element of flashback, that are fades. In this statement fade out takes place; the happy moment is fading out from him. Flashback requires coordination from a technique of fade in/out in order to switch from one scene to the other. During the time when David went searching for his aunt, the narrative shifts from his recounting of his past memories by fading out and emerging the present scene of David, focusing on his worn out clothes. Flashbacks in the scene when David is running away, in a sense the image of the present situation and environment is interrupted by the past in order to reveal the cause of his present injury.

Dickens has subconsciously culminated the literary quality to be easily taken into the new medium of film adaptation. *David Copperfield* appeals to filmmakers as another exemplary case of novel into film that has been adapted from the early age of films. The next discussion would concern two successful versions of the adaptation of this novel, Hollywood and BBC's versions.

2.3 Hollywood and BBC adaptations of *David Copperfield*

Upon the advent of film invention and the adaptation of this novel to this new medium a new audience was enlisted to this classic, and likewise through film adaptation the novel's readers were recruited. This particular modern form of film adaptation became a new and prominent venue rendering conveniences for reaching David's audience spectators. The success of *David Copperfield* has been suggested by

the numerous attempts made to reproduce the novel into film from the early era of silent film until subsequent centuries of the film industry. Two versions of *David Copperfield*, David Cukor (1935) and BBC (1999), will be discussed as examples of successful adaptations with both similar and different aspects from these two adaptations.

In 1913 Thomas Bentley and Cecil Hepworth presented the first British eight-reel film of *David Copperfield*. Grahame Smith remarks, “[t]his was something of landmark...[d]espite such naïve literalism, the film is not without its success” (57). A decade later, in 1924, a Hollywood production of *David Copperfield* proved to be a failure as its audiences found this version confusing with one critic remarking afterwards that ““if Dickens is ever to be popular with the masses...the plays and films taken from his works should be made much clearer than they are”” (qtd. DeBona 41). Forty years after the first unsuccessful adaptation of *David Copperfield* in America, MGM, Metro-Goldwyn-Mayer Studios Inc., and George Cukor brought an apparently more faithful version to attract mass audiences from both America and Britain and worldwide. Cukor’s adaptation is seemingly reliant on the literary source from the chronological depiction of David’s life to the accuracy of adapting from Dickens’s narrative, the use of “Phiz” illustrations for costumes’ suggestion and where the actual locations seen in the novel were shot. Guerric DeBona writes how the novels proved to be a massive success and gained popularity by earning almost a million dollars in profit during its initial release. Earlier Cukor had encountered a problem of adapting this piece of classic literature when the studio did not want to risk on this project, even though it proved to have wide appeal as a text. The reason was simply that “so much required of sets and costumes, and with such quantities of

plot and caprices of characters, classic novels appeared to be unlikely movie material...highbrow period pieces and costume dramas that not only costly but were deemed a bit much for the average viewer”” (qtd. DeBona 45).

As the film was successfully received in America, a further suggestion made was that the adaptation of classics should be replicated in places where a reading culture flourished, such as in Great Britain. Cukor went to England with his crew and hired Hugh Walpole to “collaborate with Howard Estabrook on the screenplay for the film” (45). He employed British actors to cast them in this version and exploited the familiar perspective to the British throughout the film. Places which appeared in the novel were photographed “in order to replicate the historical period” (49): Yarmouth, Blunderstone, Dover, Canterbury, and London; whilst costumes were matched according to Phiz’s illustrations. When the film project was launched money was spent lavishly over productions and it grossed over \$2 million. MGM proved later its success of adaptation of *David Copperfield* as well as Dickens had proved his novels as reproducible.

What made this adaptation famous should be credited to Cukor’s fidelity to and direct presentation of the original novel. Cukor chooses to open his film with a depiction of Dickens’s epigraph “Like many fond parents, I have in my heart of hearts, a favourite child, and his name is David Copperfield” as he wants to imply them to the favourite character of Dickens, and implicitly suggests that David Copperfield is going to be a favourite character of the spectators as well. When Cukor begins the film using the very first paragraph from the book, he leads his audiences to the very first scene as if David himself is recounting the event of his birth. Taking into account that this is the early age of film production in Hollywood, Cukor does not

employ as many of techniques as the later age, therefore the audience only sees a simple depiction of each scene. For instance, during the time when David develops into a young boy, in a way, the camera acts as if it were representing David's eye in surveying the surroundings of his father's gravestone. The camera depicts the church and the grave, then zooming into the grave stone to reveal the inscription on it that it is David father's grave. Without other techniques, Cukor uses the weather conditions of snow, rain and sun to suggest the growing up period and of course the passage of time. Each weather condition reveals Cukor's technique of dissolves to enable him to present the stages of David's maturity. It starts with the showering snow over the grave being overtaken by the rain and then the sun is creeping in to replace the rain. After the last dissolve, it shows the image of the adolescent David and his mother coming to his father's grave. From the first image of David as a baby lying beside his mother and, through dissolves he is progressing to a boy. Cukor's choice of simple depiction of the grave scene reflects the early stages of film to deliver to the spectator as directly as possible.

The technique of fading takes place to introduce another shot of the wind and the trees at David's house, then the camera pans down to the figure of a woman dressed in black trying to open the front gate. Afterwards, she crosses the front yard to look inside the house through the window; she sees her sister-in-law sitting there sobbing and she knocks on that window rather than the door. This is how Cukor presents Miss Betsey. She and her mannerism are presented via the melodrama notion of external representation to emphasise her eccentric personality. Another such scene is when David meets her in her house in Dover, she is so shocked by her nephew's circumstances that she drops on the ground with a terrified expression on her face.

Her speech is distinguished from the ordinary person since she speaks rapidly with a high pitch. On the other hand, Cukor might have had melodrama in mind as it was a highly popular form of entertainment in the nineteenth century in his depiction of the villainous characters. The Murdstones and Uriah Heep are always dressed in black as the colour is used mainly to signify their status of villainous characteristic. These characters are used to differentiate their role from other characters, especially Heep whose gestures are as strange as his personality. When he converses with David, his hands move gesticulatively with eyes goggled as if searching for something rather than looking at his conversation partner. The ways these characters are presented are similar to the ways in which Dickens portrayed them in his writing.



Figure 4: The Murdstones at Miss Betsey's house, Cukor 1935



Figure 5: The Murdstones at Miss Betsey's house, BBC 1999

Another adaptation to consider is the BBC adaptation in 1999 aired on the BBC One television channel. Directed by Simon Curtis, this is a TV drama adaptation, separated into two parts, rather than the length of a film adaptation at the time. Sixty-four years after MGM had finished their project on this novel was brought back to its original place. Curtis had cast many famous actors in the UK such as Ian McKellen, Maggie Smith and Daniel Radcliffe, especially McKellen who had come close to winning the Oscar award for best actor in his other work and accepted to take on the role of head master Creakle. The director acknowledged the fact that they had accepted the parts on account that this was a Dickens novel. Indeed, Charles Dickens remains in a position of pride for the nation. Whilst Cukor had looked for the actual places as they appeared in the novel as the set for his film, the BBC shot most of the locations at its Elstree Film Studios with only the houseboat scene which was filmed at Benacre beach near Southwold in Suffolk. Locations would be one problem with different solutions, but a similar problem to Cukor's would be costumes since fashion in *David Copperfield* covers a huge time span, from late Georgian and Regency to

early Victorian years, 1812 to 1846. However, the reception of BBC adaptation could have mitigated the difficult time of creating this film through the reception especially from America, Australia and other countries.

Technological advancement enabled Curtis's adaptation to bring the audiences closer to Dickens in many respects. First of all, Curtis's adaptation, without limit of duration as TV series, covers more details from the novel. This version begins with the funeral of David's father, tracing back to a time earlier than what appears in the novel, and moving forwards in a linear fashion until David achieves success in his writing career. Costumes, characters and some locations are created as closely to what Dickens depicted in the novel. The success of this version might be due to its employment of well-known actors and as suggested earlier that adaptation should happen where reading is a flourishing activity. All in all, Curtis brought the atmosphere of Dickens's nineteenth-century to his contemporary audiences successfully.

The BBC's version on the other hand leads its spectators to the time prior to David's birth even earlier than what occurs in the novel. Curtis precisely captures the rural atmosphere and its people lives, and they seem to look towards the hearse carrying David's father as the church bell rings. The film uses the voiceover³ to acquaint the spectators with David's life as a posthumous child and some incidents as if it were the voice of adult David. Then the film begins on the very night of David's

³ A filmic device that is similar to a novelistic technique of narration in a way that it works to convey the "story-world to the spectator" (Stam 95). Voiceover can be lengthened from very short as in the opening scene in *David Copperfield*'s version of Cukor or can be as long as the entire film. As it is similar to the literary narrative, voiceover can be either first person or the protagonist of film who gives out the story, or the omniscient voiceover who narrates the story like the eye-of-God narrator in the novel.

birth, a Friday night; the camera captures the house from the front gate with a glimpse of the figure of a woman dressed in black with her black bonnet, and later reveals it is Miss Betsey. As she approaches to the house, the camera dissolves to the image of a woman sitting before the hearth. It is David's mother. Another dissolve scene in this adaptation is similar to the novel, the scene when Agnes is playing the piano with David sitting beside her. They are both young, and as the dissolve leaves out the image of both David and Agnes as adults replaces their youthful versions, sitting at the same spot. With each dissolve, Cukor uses this technique to depict the transition of David's to another phase of his life.

Apart from the fidelity of adaptation of scenes in Cukor's version, his adaptation of characters is another good prospect of this adaptation. Characterisation in Cukor's adaptation is significantly similar to their portrayals in the novel. The BBC version is likewise a faithful adaptation to its original text in this sense. Apparently, Miss Betsey is still a character who challenges the adaptors' abilities to create her according to the writer's imagination. She has an eccentric personality, as seen especially in her obsession with girls. When she sees David at her garden, she cries out, "Go away! Go along! Go along! No boys here! Go on. Go on." Curtis, interview with PBS, says "Other people could be the Aunt Betsey at the beginning or the Aunt Betsey at the end, but she [Maggie Smith] is the only one who could be Aunt Betsey all the way through" (Curtis 2014). When she appears at David's house on his birth it is also another incident to capture, in order to lead to the time when she meets David. Miss Betsey might have been characterised through the technique used in melodrama, but she is distinguished from the villains by her manner of dress. Besides the character of Aunt Betsey, Uriah Heep is another challenge. Nicholas Lyndhurst is

employed to take Heep's role. Lyndhurst is a red-haired like Dickens's imagination of Heep and he is likely to make this role more convincing with his gesticulation of his hands and his facial expression. Obviously, what appears as images on the screen has been done by Dickens before only in words. By the transformation of preceding elements into the script and to the actor, subsequently, it makes these characters complete.

The publication of the first edition of *David Copperfield* results in great changes to Dickens's career in a sense that it makes the autobiographical novel more appealing with the use of literary devices ingeniously. The appeal of this novel does not only raise the Victorians' interests in reading, it also is widely accepted in the subsequent centuries in the form of film adaptation. After the success of *David Copperfield*, Dickens wrote the new story of *Bleak House* that could bring his readers to another stage of his literary maturity in its theme of social criticism of England in particular. The next chapter will discuss *Bleak House* and its success in terms of novel and film adaptations.

Chapter 3 *Bleak House*: Dickens's success in social criticism narrative

In 1852, Dickens worked on his new novel and it was inevitable that he was trying to rescue his reputation after the dropping sale figures of his two previous novels *Barnaby Rudge* (1841) and *Martin Chuzzlewit* (1842). Outselling *David Copperfield*, *Bleak House* marked the success of the new serialisation and as Dickens proclaims in the Preface to the volume edition ““I believe I have never had so many readers as in this book”” (qtd. Tracy 381). With *Bleak House*, he took a step further than the successful autobiographical novel of *David Copperfield* by attempting a more mature style of writing. It turned out that the novel interweaves various elements from his other novels, such as the theme of social criticism and the literary style of double narrative. In this way, Dickens and his new novel restored his reputation significantly after the serialisations came out; not only during his lifetime, but also the periods afterwards. The analysis of this chapter will be divided into three main parts; the first part will focus on Dickens's use of literary devices of serialisation, illustrations and his criticism of the Victorian society, part two will examine how those devices became another platform for *Bleak House* to survive in a new era of film adaptation, lastly, the third part provides an analysis of the novel's adaptations.

3.1 *Bleak House* and its popularity in the nineteenth century

Dickens began to write *Bleak House* after he had published *David Copperfield*. He engaged himself with several projects, such as working on his journal *Household Words* which was involved with promoting sanitary improvement in Victorian England and showing his concern about his society and what could go wrong. In May 1851, one year before he had serialised the first volume of *Bleak*

House, he gave a speech at the Metropolitan Sanitary Association to raise awareness of how necessary it was for the Sanitary Reform to be enacted. His concern for finding social remedies was incorporated into *Bleak House*, specifically with respect to the issue of social injustice, perceived to be the core cause of other problems. However, it appears that Dickens might have drawn incidents from his experience of working as a reporter for *The Mirror of Parliament* which featured parliamentary debates on the subject of everyday life. As a result, this novel is more intense and darker in terms of its theme compared to his earlier novels. Although his attempt is to criticise the malfunctioning of the important institutions and to express his discontent towards it, Dickens does not seek or suggest a way to resolve the problems. The targets of his attack are several, namely, the failure of the justice system, insanitary conditions and the philanthropists misconduct of charity where the latter conditions are the consequences of the former.

Dickens most sustained attack is on the failure of the justice system, criticising the Court of Chancery and the lawyers whom he sees as having an indispensable role for the society. The Court of Chancery stands as the cause of making other social institutions unstable and ineffective simply in the way the Court is incapable of finding solutions for its clients. On the surface, the Court of Chancery seems to be overwhelmed by cases coming in that will never be solved any sooner. However, two critics point out the cause of failure of the court, the first one is Janice M. Allan who observes that by “the mid-nineteenth century, ...the Court of Chancery had evolved into a notoriously ineffective and expensive system that was governed by a set of needlessly complex procedures” (18). Another critic is Michael Lobban who extends the criticism that the “Chancery’s main fault was that it still functioned like an ancient

régime institution and was riddled with “Old Corruption” (390). The essential problems were the Court unnecessary and prolonged processes, but it was a significant institution that many jurisdictions were supposed to be decided at this court. The procedure were consequently “plagued with expense” (Lobban 394), with suitors being required to pay fees at every step in the procedures. Another root of the ineffectiveness of the Court of Chancery lay in its structure. The Court of Chancery had only two personnel: the Lord Chancellor and the Master of the Rolls. Their power sometimes was decreased and some other time being diverted to the less important role to solving cases. Consequently, the insufficiency of judges in this system was another maleficent effect to those suitors of the Court. In *Bleak House* Dickens criticizes the failure of justice system through the lawyers as the performers of the Court who take every opportunity to exploit their clients and allow corruption to occur.

Dickens continued his usual publication of the monthly serialisation that began from March 1852 to September 1853. *Bleak House*'s was similar to that of *David Copperfield*'s publication: first in a serial form of twenty numbers with a double number in the last instalment, then published in the one volume book we know today. *Bleak House* maintains its status quo of attaching two plates of illustration in each serial. In general illustrations give his readers the correlative story to the narrative of the novel. For his provision of illustrations in *David Copperfield*, the plates work differently to depict the growing up process of David; however, in this novel they accentuate the bleakness or ambiguity of the novel in order to direct the readers to the intended satirisation of institutions. *Bleak House* requires interpretation of the ambiguity of lawsuit, therefore, the role of illustration is to advocate the interpretation

of the novel through illustrations instead. Phiz altered from the usual green wrapper to a blue one. At first glance, the blue wrapper could lead the mood of the readers to the sombre atmosphere of this novel, and if integrated with the rest “not only the novel’s prevailing somber tone and atmosphere, but the oppressive dominance of the setting—both weather and structures—over the characters, an inordinate number of whom die in the story’s course” (Cohen 79). Dickens’s best illustrator, Phiz, creates the darker plates in *Bleak House* deliberately to be associated with the court and characters like Tulkinghorn, Lady Dedlock, or places like Chesney Wold and Tom-all-Alone’s in order to link the novel’s unity “graphically as well as narratively” (79). For instance, for the plate entitled “Sunset in the long Drawing-room at Chesney Wold,” Phiz uses the chiaroscuro of contrasting the light and shadow more explicitly than the others. Light penetrates through windows and in the centre of the room sits the sculpture of a mother and a cherub, casting shadows on Lady Dedlock’s portrait. Cohen suggests, “The artefacts, all linked by light, suggest what events will prove true—that Lady Dedlock turned away from her maternal duties and abandoned her illegitimate daughter to preserve her aristocratic station” (80). Another plate to re-centre on Lady Dedlock’s situation is entitled “Shadow.” Phiz creates this plate making it darker than the plate of Chesney Wold’s drawing room to create a more thematic effect as Lady Dedlock’s situation gets darker or worsens. And the last thematic plate is concerned with Lady Dedlock’s death, it is illustrated under the name “The Morning” which depicts her lying in front of the graveyard’s gate at dawn with a glimpse of light to reveal her dead body. The illustrations are concerned with Mr Tulkinghorn and Lady Dedlock in order to illustrate on the connection between

the lawyer and client that represent the unhealthy relationship as many cases in *Bleak House*.



Figure 6: Sunset in the long Drawing-room at Chesney Wold



Figure 7: Shadow



Figure 8: The Morning

The extent to which *Bleak House* penetrates the reading market during Dickens's time could be found not only in its famous serialisation and illustrations, but with its author's employing two narrators throughout the novel. Dickens differentiates *Bleak House* from his previous novels particularly by the infusion of two narrators: the omniscient narrator and Esther, the first person narrator. This method is particularly intriguing since the narratives are shifted between the two without certain indication before switching from one narrative to the other. However, they share the narration space equally, Esther gets thirty-three out of sixty-seven chapters. The two narrators are assigned to perform different tasks to connect the world of *Bleak House*. On the surface, Esther's narrative is distinguished from the other by her consistent use of the traditional past tense, whilst, the omniscient narrator employs the present tense throughout his/her portion. Past tense in a novel now seems more usual to a tradition of storytelling but on the contrary, nineteenth-century English writers tended to use the present tense occasionally, even briefly, such as Charlotte Brontë did in *Jane Eyre*. Dickens did this once in *David Copperfield* in the

description on David's school, Salem House, that underlines the pervasive of a decaying environment. The use of the present tense in the narrative *Bleak House* concentrates similarly on showing the decaying society of nineteenth-century England that readers would absorb the present situation while they read. On the other side is Esther who is a domestic narrator with her responsibility to narrate domestic events of her world, and appears, somehow, to be a naïve narrator. For instance, she would give only the accounts of people around her with less complex explanation or analysis than the other narrators. Those people would be her guardian Mr Jarndyce, the other wards Ada and Richard, or a strange woman at the Chancery Court Miss Flite. On the other hand, the omniscient narrator takes her responsibility to bring the characters as Mr Tulkinghorn, the Smallweeds, or Mr Vholes to play contrasting roles to that of Esther. She comes to be associated with the court herself, but her inability to understand the Chancery Court is the same as her lack of understanding of the larger world. Esther's parts could not entirely convince the readers of the world they are construing; therefore, the omniscient voice takes a greater part to supplement Esther's knowledge of the greater world which is beyond her ability to see. Interestingly, even though they work cooperatively, the two narrators never seem to acknowledge each other's existence. Occasionally, the omniscient narrator will mock Esther and her lack of knowledge of this cruel world. Unlike the role of Esther, the "omniscient narrator can handle the social surveil, can generalise about institutions; Esther's voice is apolitical, embodying her author's faith in the individual...the one sounding misleadingly superior while remaining politically negative, the other pinning too much faith in the human heart" (Hardy xxx). The omniscient narrator is used dealing with events in the court or with people who do not have any intimate relations with Esther. Indeed, the

omniscient narrator exerts an ironic, arrogant and vicious tone in his/her narration which cannot be found in Esther's. There is a chance the two narrators have got to share the narrative of Richard whom Dickens brings out to connect the two worlds together. Thematically, those characters who are parts of the omniscient narrator's plot will encounter difficulty in their lives and most of them, such as Lady Dedlock, Mr Tulkinghorn and Richard Carstone, die; whereas those who are in Esther's narrative are eventually able to recenter their lives. The novel ends with Esther's narrative of a happy ending, but Hardy suggests that if it had been the omniscient narrator who ends the novel the "effect would have been stronger" (xxvi). The roles of both narrators are significant to construct the whole novel with their individual responsibilities and to be part of this community, to be more persuasive for readers.

The narrative of the novel might suggest Dickens's ingenuity of balancing narrative portions, however, there is a significant feature of how he inserts symbolism in his characters' names. Names do not stand as identical to individual characters alone, but they also suggest their thematic parts to satirise society. Louis Crompton suggests that this is "one of the oldest forms of literary satire: the use of pastoral conventions to mock a corrupt society" (294). Dickens exploits this particular form when he derives this method from the literary conventions of "The Shepherds' Calendar" and "Lycidas" applied to satire the of Victorian society... "Now, however, the district of the law courts is seen as fantastically transformed from its first pastoral origins: "the sheep are all made into parchment, the goats into wigs, and the pasture into chaff"" (Crompton 294). For instance, "Nemo is Latin for no one" as Mr Tulkinghorn says. He ends up mysteriously as "no one" in the story, unable to even be traced back to his roots. If names suggest their thematic significance, Mr Vholes is

another instance to make of this notion. Vholes is monophonically similar to vole, a field mouse. Crompton argues, “[v]oling also means making a clean sweep of the board at cards, an action suggestive of the thoroughness with which he mulcts his clients” (300). Mr Smallweed and Mr Tulkinghorn are also named suggestively to their thematic parts of the novel. The narrator remarks that Smallweed is “metaphorically called Small and eke Chick Weed, as it was jocularly to express a fledgling” (292). Or Mr Tulkinghorn is the lawyer whose name likely suggests his destructive power for his clients with his horn. Lady Dedlock the main character whose name contains two dreadful words, dead and lock, is locked with her guilt of leaving her child, Esther, in order to achieve her aristocracy by marrying Sir Leicester Dedlock. Throughout the story, she never once appears happy as other characters do. Dickens also satirises the failure of the justice system by ridiculing the names of various Lords’:

Then there is my Lord Boodle, of considerable reputation with his party, who has known what office is, and who tells Sir Leicester Dedlock with much gravity, after dinner, that he really does not see to what the present age is tending...that supposing the present Government to be overthrown, the limited choice of the Crown, in the formation of a new Ministry, would lie between Lord Coodle and Sir Thomas Doodle—supposing it to be impossible for the Duke of Foodle to act with Goodle, which may be assumed to be the case in consequence of the breach arising out of that affair with Hoodle. (173)

The list of names goes on to Joodle, Koodle, Loodle, Moodle, Noodle, Poodle and Quoodle that rhyme and they are “made manifest to the patriotism of Sir Leicester

Dedlock” (174). These names are devoid of meaning and their meaninglessness equivalently revolves around the prolonged and meaningless of cases being involved in the Chancery Court. Dickens breeds Esther Summerson to shine among those gloomy names. She might not be able to rectify situations but Dickens makes her control over half of the narrative to let her become another hope for the rest.

Bleak House might have been criticised for its lack of a consistency of plot, yet it was Dickens’s intention to allow his readers to find the plot for his novel through making connections from the separated components within the novel. This novel demonstrates groups of people in one community who have been detached from one another, and they never seem to share any common ground. However, Dickens subtly weaves this novel through the hidden connection his characters share as in the case of Richard who opts to join in two narrators’ voices. He appoints his narrator to persuasively state the concern of yearning for connection, “What connexion can there be, between the place in Linconshire, the house in town, the Mercury in powder,...What connexion can there have been between people in the innumerable histories of this world” (235). This quotation is connected to the main motif of this novel. People and things are divided by their profit and interest. Dickens asks his readers to find connections from scattered incidents that yield to the investigation and to unravel the hidden codes of the society. J. Hillis Miller observes that the contribution to this kind of investigation is possible through interpretation. Dickens inserts complexity in this novel to employ the detective technique to search thoroughly through the society. This sense of disconnectedness appears from the very first paragraph.

London. Michaelmas Term⁴ lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much in the streets, as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn-hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snow-flakes—gone into mourning, one might imagine, for the death of the sun... (1)

This paragraph connects to the third paragraph with fragmented phrases without verbs—the main verb is only found in paragraph four. On the one hand, full stops mark the separation or disconnection of things. On the other hand, the delay of the main verb suggests the dawdler of legal procedure under the authority of Lord Chancellor. In other words, disconnection emphasises the misconduct of its social justice system that is supposed to harmonise the disfunction of institutions. In the next paragraph, Dickens inserts the physical cause of this disconnection: “Fog everywhere” (1). Fog creeps and penetrates into every possible object. Rather than connects things together, it blinds one thing from the other. People are not only purblind to things of physical, they are spiritually blind to their lives' conditions of uncertainty. They are living in a world in which their hopes are shattered by an impaired justice system. As such, the characters in *Bleak House* are trying to

⁴ This term refers to one of the four legal terms, the periods in which the judges sit in court in the United Kingdom. The calendar is traditionally divided into: Michaelmas term from October to December, Hilary term from January to April, Easter term from April to May, and Trinity term from June to July. The terms only apply to the High Court, Court of Appeal and Supreme Courts. During the longest vacation period from July to October, there are no trials or appeals heard in the said courts.

investigate things separated by the mist to find connection with hope to get themselves out of their desperate situations.

Apparently, *Bleak House* searches for “connexion,” or connection, among the disparage of individual characters which are being drawn together by the case of Jarndyce and the investigation of Lady Dedlock. This novel may have become a monumental piece that brought readers back to his novels but many critics also lampoon on its lack of coherent structure. The argument seems to result from the great number of characters with less significant roles crowding the canvas of the novel. As George Brimley points out, “In *Bleak House*, the series of incidents which form the outward life of the actors and talkers has no close and necessary connexion; nor have they that higher interest that attaches to circumstances which powerfully aid in modifying and developing the original elements of human character” (58). On the other hand, the novel achieved its firm stance of Dickens’s good story-telling as confirmed by a review in the *Illustrated London News* confirms:

So far as the intrinsic congruities and self-evident laws of fictitious writing demand of the narrator a sort of artistic honesty, from which he may depart without being a bad man, but from which he cannot depart without being (in that at least) a bad author - so far, we say, Mr Dickens violates, to his own injury, one of the obligations which he has undertaken to respect. (qtd. Allan 59)

In one way or another, these characters “are engaged in an endless suit in Chancery is much more than a mere device of narrative unity” (Miller 952). Barbara also endorses this argument as Miller does that the characters are parts of the investigation “or if they are not, like Jo and Nemo, they are the object of investigation and search” (xvii).

Earlier in the discussion of narrative mode in *Bleak House*, characters are divided into two different groups which never seem to exist in one narrative if exists in the other; conversely, they make their way to connect with others. For instance, Jo a crossing sweeper has lived at Tom-all-Alone's all his life, implicitly brings connection to Esther through the infliction of smallpox. They accept Jo into Bleak House in order to cure him and afterwards, the smallpox inflicts Charley, Esther's maid, first. Esther nurses Charley herself and she herself eventually gets inflicted after all. Jo and his dissemination of disease is thematically linking the lower part of society to the high. Richard Carstone is performing this job similar to Jo, though, in a more subtle manner and with more grandeur. He joins the two worlds by appearing in both narratives, the only exception in this novel. As one of Jarndyce's wards, Richard is crucially part of Esther's narrative as he is characterised by his indecisiveness to choose his expertise. Esther always recalls Richard's situation of his changing the practice to pursue his future career: beginning with practising medicine with Mr Badger, starting a new project on law apprentices, and enlisting as a soldier, but ending up by his achieving any career after all. She also expresses her concerns towards Richard's personality and tries to pull him up from falling into his hellish situation. During the time when Richard is in the military, he employs Mr Vholes as his lawyer to deal with his lawsuit of Jarndyce's fortune to be passed to him. Richard significantly joins the two narrative worlds together through what can be seen as

network of relations among the various characters is a miniature version of the interconnectedness of people in all levels of society...The Dedlock mystery and the case of Jarndyce and Jarndyce bring all the

characters together in unforeseen ways. The bringing together creates a web of connection from which no character is free. (Miller 12)

Miller recognises the complete canvas that Dickens has created out of elements that seems disconnected, the double narrative brings all story to the same direction of one incident concerns with the court.

Dickens invents an investigation procedure to link characters together by allowing them to be part of the investigation especially in the prolonged case of Jarndyce and Jarndyce and the search for Lady Dedlock's mysterious background. The failure investigation of cases in this novel is not directly mocked, but Dickens uses a trivial character like Krook to be a mocking image. Krook is the owner of "RAG AND BOTTLE WAREHOUSE" the place in which he keeps all discarded documents from the court. He keeps documents that are unnecessary or far beyond his capacity to understand and even to read. The expired documents keep piling up in his shop and his attempts to disclose individual cases lead him to a disappointing failure. The Chancery Court could not achieve any further success than Krook. The delays in one's case hearing is ironically mocked through the slow process as Krook's learning to spell a name of Mr Jarndyce. Ironically, Krook is dead before he can spell the name completely, in the same way as the case of Jarndyce that could never be solved even at the end of the novel. Dickens reflects here the failure of law that governs this city like fog that permeates the scene and blinds everything. And because the prime system could not see, they would not be able to solve any problem in the same way as Krook's problem of spelling and reading.

There is another aspect that contributes towards failure of the justice system in this novel that is the Court and people work there that prevent the effectiveness of

judgment. Barbara Hardy observes in her introduction to the Oxford World's Classics of *Bleak House* that "[i]n *Bleak House* law is an effect of misrule, not a cause" (xxii). Law does not bring about justice but the "English law is, to make business for itself. There is no other principle distinctly, certainly and consistently maintained through all its narrow turnings" (573). The omniscient narrator opines that "the law seems to put things up in price" (468). Dickens compares the justice system to a "Megalosaurus" (1), an ancient creature, to imply the delay process of this system. The Chancery does not seem to make any progress on cases as Esther says that "the case in progress...die out of its own vapidness, without coming, or being by anybody expected to come, to any result" (366). Unlike other courts, Chancery rests on its judgment on written documents, known as affidavits, which can take a longer time to decide than the common courts. Esther also observes that the cause of delay in the court is not only due to the piles of documents, but the idleness of the Lord Chancellor himself. When Esther and her friends enter Lincoln's Inn on her regular visit to attend a hearing of Jarndyce's case, the scene of the court performance appears as such

Below the table, again, was a long row of solicitors, with bundles of papers on the matting at their feet; and then there were the gentlemen of the bar in wigs and gowns—some awake and some sleep, and one talking, and nobody paying much attention to what he said. The Lord Chancellor leaned back in his very easy chair, with his elbow on the cushioned arm, and his forehead resting on his hand; some of those who were present, dozed; some read the newspapers; some walked about, or whispered in groups; all seemed perfectly at their ease, by no means in a hurry, very unconcerned, and extremely comfortable. (365)

She calls this a “polite show” in which the clients are their spectators with their fame being acknowledged all over England, but they do not seem to worry at all. Consequently, few people are able to afford the cost and some end up losing their loved ones to the delay of the court such as Miss Flite. She recounts her family history to Esther, “our father was drawn—slowly. Home was crane with him. In a few years, he was a fierce, sour, angry bankrupt, without a kind word or a kind look for any one...He was drawn to a debtor’s prison. There he died” (523). Then it was her brother and sister who faced the same situation as their father; now she is “ill, and in misery” (523). Moreover, the ineffectiveness of the law allows opportunists like Mr Tulkinghorn and Mr Vholes to take advantage of the clients and these are the examples of how the court affects all levels of people.

Dickens uses Mr Tulkinghorn and Mr Vholes as examples of those who exploit the law. They do not practise law to help their clients. Such lawyers make the suits unaffordable for the poor who by then form the majority of England. Inevitably, the predator-prey relationship ranges from the aristocrats to the lower middle class; no one once engages with the court can find the way to escape. Mr Tulkinghorn is the Dedlocks’ lawyer who holds the secrets of this family especially those of Lady Dedlock’s past. In order to preserve Sir Leicester’s reputation, he has to watch and control her conduct. The extent to which Mr Tulkinghorn deals with the property of an aristocratic family makes his disposition as a reserved person and this case does not harm Sir Leicester with expenses and the story of this case is more static than other cases. Mr Vholes relationship with his client reflects another side of Mr Tulkinghorn and Sir Leicester more clearly. Mr Vholes, as his name might suggest a meaning related to a predator on mice, metaphorically destroys and devours his

clients. Richard is the one who is involved with his scheme and is destroyed after all. After Richard terminates the service for Mr Kenge as his lawyer, he employs Mr Vholes to deal with his lawsuit of the Jarndyce's case. By the time he achieves his ultimate companionship with Mr Vholes, his life has worsened; he sinks deeper into the state of ailment. Richard eventually dies after hearing that Jarndyce's fortune is relinquished for the common reason of running out of funds. The omniscient narrator accentuates the image of a predator in Mr Vholes through this description

I never shall forget those two seated side by side in the lantern's light;
Richard, all flush and fire and laughter, with the reins in his hand; Mr
Vholes, quite still, black-gloved, and buttoned up, looking at him as if
he were looking at his prey and charming it. (562)

Mr Vholes and his conduct is compared to that of the "serpent...in their first gorged state" (575), "hastily stuffed" by blue bags. Mr Vholes is similar to Mr Tulkinghorn in many ways, specially, they both fail to exercise their expertise in a proper way. They seek to earn benefits from the loopholes of the court and the system as long as one client could afford the expense of this justice system. The example of the two lawyers is Dickens's condemnation on the Chancery Court at their core relationship of failure to bring justice.

In addition to the criticism of Chancery Court which is regarded as a supreme institution of society, Dickens also exerts his social criticism of philanthropy that it seems to cause problems due to its misconduct rather than improving the society. Philanthropy was part of the middle class's concerns about other beings' well-being, and many different sects/groups practised charity in a wrong manner. *Bleak House* thus breeds out Mrs Jellyby and Mrs Pardiggle as examples of philanthropic

ideologies that operate charities energetically without any intrinsic understanding of charity. They neglect their household matters which should be primarily regarded as the microcosmic charity and by any means should not be overlooked. Mrs Jellyby and Mrs Pardiggle are identified as “...the people who did a little and made a great deal of noise” (113). Esther and Mr Jarndyce’s other two wards would meet with the two women who are involved with different charities, but both of them share common misunderstanding of practices.

To begin with Mrs Jellyby, the telescopic philanthropist⁵ she embarks on her project for “cultivating coffee and educating the natives of Borrioboola-Gha, on the left bank of the Niger” with the hundred and fifty to two hundreds healthy families to live better lives. However, Mrs Jellyby and her enthusiasm to civilise Africa accentuates the misconception of conducting charity that leads to the expected chaos in her house as it is “strewn with papers and nearly filled by a great writing-table covered with similar litter, was, I must say, not only very untidy, but very dirty” (47). The image of this house exposes more of the state of Africa which Mrs Jellyby intends to improve. Her obsession with the Borrioboola-Gha’s project is ironically mocked that she could see “nothing nearer than Africa”; her house is comparatively left in the same condition as that of Africa. The dwellers under her care cannot find any ease in their living environment as she treats them with less significance than her imagined subjects at Borioboola-Gha. As a consequence of the imprudence of her family, the children are living under disgraceful conditions and grow up as miserably as their father. The children reflect Mrs Jellyby’s incomplete future of cultivation at

⁵ A form of charity practice in which the practicer aims to contribute to give better lives to people in distant countries. This term might refer to the chapter from *Bleak House*, “Telescopic Philanthropy,” in which Mrs Jellyby is always concerned about the Africans and intends to, in every possible way, improve their lives.

Africa. The apparent sign of her ignorance of household matters happens when the wards of Mr Jarndyce visit; Mrs Jellyby embarrassingly welcomes her visitors with “a fine cod-fish, a piece of roast beef, a dish of cutlets, and a pudding...but it was almost raw” (50). One of her many children, Peepy, a little boy, falls down stairs, instead of his mother’s care to look after him she “merely added, with the serene composure with which she said everything, ‘Go along, you naughty Peep!’ and fixed her fine eyes on Africa again” (49). The burden of care falls on Esther and Ada to nurse him. Caddy is the oldest daughter who is kept as her mother’s assistant to only write letters for her. She cannot help but loathe Ada and Esther in their liberty that they “[know] a quantity...Can dance, and play music, and sing? She can talk French I suppose, and do geography, and globes, and needlework, and everything?” (56). This statement does not only show Caddy and her dispute towards her imprisonment position in the house, but this also reflects her mother’s neglect of all her duty to improve her house and her family. Like other philanthropists who hold their misconception of conducting charity rather than leading the society to a better condition, they could be no more than a troublemaker as would be seen in another type of these pretentious philanthropists.

Afterwards, Dickens brings out Mrs Pardiggle as another pseudo-charitable woman, different in her subject of charity. Mrs Pardiggle is a religious philanthropist whose mission aims at improving her subjects’ spirituality. Mrs Pardiggle “being as clear that the only one infallible course was her course of pouncing upon the poor, and applying benevolence to them like a strait-waistcoat” (445) is a Puseyite

philanthropist⁶ whose principle is to strenuously assert her religious concerns towards her subject people, according to Esther's observation of her. Although she busies herself in her concerns about other's well-being, she never shows any genuine understanding and sympathy either towards her own family or those she worries about. Mr Jarndyce requires of his wards Esther and Ada to visit Mrs Pardiggle to witness how she conducts her charity. As a good Puseyite, she forces her children to donate their pocket-money to other charities, and allows them to attend many public meetings, listen to "as many lectures, orations and discussions, as generally fall to the lot of few grown people" (115). Her children, however, are as miserable as Mrs Jellyby's, but she does not seem to notice their unhappiness. Mrs Pardiggle takes the Jarndyce wards to visit the brickmaker's family; there, she is checking the progress on how much they have read her discarded book, possibly a religious pamphlet, and whether they attend services at church regularly. The brickmaker who is the master in the house responds harshly towards her and ignores her superficial intention towards them. He irritatingly utters, "I wants it done, and over. I wants a end of these liberties took with my place. I wants a end of being drawed like a badger. Now you're a going to poll-pry⁷ and question according to custom—I know what you're going to be up to." (121). The statement of the brickmaker infuriates her that she furiously storms out of the house leaving Esther and Ada especially perplexed. Mrs Pardiggle's deeds are well-intended, only that they do not breed good fruits for the receivers as the brickmaker see them rather unsuitable for him and his family. The superficial

⁶ The philanthropist who strictly practises charity in accordance with the beliefs of Puseyism. Puseyism is also known as Tactarianism or, sometimes, Oxford Movement, founded by Edward Bouverie Pusey, 22 August 1800-16 September 1882, a patristic scholar, writer, professor of Hebrew at Christ Church, Oxford and preacher and John Henry Newman, 21 February 1801 - 11 August 1890, a cardinal. The movement was looking back to the traditional practices of Catholicism, especially Anglicanism liturgy and theology.

⁷ to ask intrusive questions, alluding to John Poole's comedy *Paul Pry* (Gill 922)

understanding of Mrs Pardiggle charity brings a different consequence and causes trouble to both her subjects as well as herself. It is her outrage and her ignorant nature that as she leaves the house she does not notice a young mother who is holding her dead child and sobbing. Dickens contrasts Mrs Pardiggle to Ada in this scene when Ada is touching the mother's hand to sympathise with her for her loss. What Dickens wants to criticise here is Mrs Jellyby and Mrs Pardiggle's concept of charity that they are "doing charity by wholesale, and of dealing in it to a large extent" (123). The attacks Dickens makes at this point is not on the grounds that women should not conduct charity, but that they are supposed to prioritise their household matters before anything else. Thus, if these philanthropists regard their home as a microcosmic charity, they would understand the concept of charity better and perform it successfully.

This chapter shows that *Bleak House* does not only mark the maturity of Dickens's literary style, but it also takes readers to the centre of his ingenuity of weaving social conditions with writing. The wide range of critical perspectives all agree that *Bleak House* is "one of the finest Victorian novels" (Gill ix). The huge reception of the Victorians does not prove the success of the novel, however, it is the hospitality of its adaptation in later centuries is considerable the success—both are complementing one another to render the success to this novel even more. Next section will explore this novel and its success in later centuries, particularly, the way that this novel possesses cinematic qualities.

3.2 Literary techniques employed that indicate pre-filmic qualities in *Bleak House*

The discussion of *David Copperfield* shows the prominent feature of Dickens's narrative in describing scenes depended on the protagonist's perspective of the situations in which he is involved. This is vastly different in the case of *Bleak House* which makes use of two narrators, and the discussion in this chapter will focus on the omniscient narrator, who narrates with wider descriptions of London and other scenery. Basically, the omniscient narrator also known as the eye-of-God narrator, can move freely about time and place. The expectation from the third person narrator is to take a different role in surveying a scene thoroughly from that of the first person narrator of *David Copperfield* or Esther in her role as narrator. Thus, comparatively, a scene described by the omniscient narrator is richer with width and depth of depiction. The omniscient narrator seems to be judgmental and satirical and this makes Esther's narrative weaker from her view point of the world around her. One example is in the famous opening paragraph of the novel: "London. Michaelmas Term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets, as if the waters had but newly retired from the face of the earth..." (1). The passage depicts an aerial image of London in order to adequately acquaint the readers with the main location of the novel in its opening. It starts from the overall scenery of London, then the narrator penetrates the weather of November during the Michaelmas Term. However, the weather condition of November exposes the gloominess of the city and blinds its dwellers to live their lives under the ambiguous condition of the city. The Lord Chancellor and the Lincoln's Inn Hall emerging from under such weather conditions metaphorically suggests that their role

and performance to be as ambiguous as weather itself. As such, the appeals or trials to be heard under his authority result in obfuscation or even failure. From the aerial view of London as the narrator aims to portray the generic atmosphere of the city, he/she moves downwards to narrate the individual spots of houses in the city horizontally. In this sense, the narrator works his/her way to lead the readers to observe with him/her the bigger image than the first person narrator can offer, images that are somewhat more complicated. The impact of this narrative is that the formation of images is more dependent on what the narrator provides from his/her point of observation. The narrator is inevitably completing the picture of this busy, unorganised city with living creatures:

Dogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another's umbrellas in a general infection of ill temper, and losing their foot-hold at street-corners, where tens of thousands of other foot passengers have been slipping and sliding since the day broke...(1)

The surveillant eye of the narrator helps to draw the readers' attention to view the image of London and its dwellers in a way that is penetrative and sometimes seems to pause as if to decipher something hidden in this image. As the city of London is buried under fog, the only possible means to have his readers believe his message, is that the depiction of London is conveyed through the surveillant eye of the third person narrator who is capable of delving into places and confidently comments on the description. Dickens uses fog to designate the gloomy atmosphere of London and the ambiguous circumstance in the court that concerns all parts of the country as fog

is looming all over; obviously, only through the omniscient narrator that fog is described to be

...everywhere. Fog up the river, where it flows among green sits and meadows; fog down the river, where it rolls defiled among the tiers of shipping, and the waterside pollutions of a great (and dirty) city. Fog on the Essex marshes, fog on the Kentish heights. Fog creeping into the cabooses of drooping on the collier-brigs; fog gunwales of barges and small boats. Fog in the eyes and throats of ancient Greenwich pensioners, wheezing by the firesides of their wards; fog in the stem and bowl of the afternoon pipe of the wrathful skipper, down in his close cabin; fog cruelly pinching the toes and fingers of his shivering little 'prentice boy on deck. Chance people on the bridges peeping over the parapets into a nether sky of fog, with fog all round them, as if they were up in a balloon, and hanging in the misty clouds. (1)

On the one hand, fog reflects the byproduct of industrialism and the contaminated pollution rather than a weather condition that also impedes and slows down the everyday Londoners' lives. On the other hand, Dickens uses fog as the element that allows his narrator to take his/her role to narrate the scene that generate meaning more persuasive with the novel theme. The narrator moves in the directions of free movement which, in this sense, makes this passage appear as if the narrator is the camera. The narrator's camera eye depicts everything into shots that these shots are pieced together into one big image and significantly orients the readers for the story afterwards.

Dickens demonstrates his awareness in presenting the world in this novel to his readers as realistically as he can in order to make his description of each scene appear realistically visual. The visualistic quality will significantly impress the readers and will trigger their minds to participate with the narrative more thoroughly. The opening scene might play its role in leading the readers to witness the overall atmosphere of each upcoming scene, whereas other scenes are also important in order to accustom the readers with a particular situation. In a way, each scene implies the subtlety of meaning the author intends to convey with the message. Take the scene when the three wards of Jarndyce are moving to Bleak House after they have visited Mrs Jellyby. In this scene, particularly, Dickens uses the narrative to employ the sense of movement. Instead of simply recounting the act of this carriage moving, he ingeniously narrates the street-side environment to demonstrate the act of the carriage in charge of going. Their voyage via carriage to Bleak House is described as

...the extent of the streets, the brilliancy of the shops, the great traffic, and the crowds of people whom the pleasanter weather seemed to have brought out like many-coloured flowers. By and by we began to leave the wonderful city and to proceed through suburbs...and at last we got into a real country road again, with windmills, rick-yards, milestones, farmers' waggons, scents of old hay, swinging signs, and horse troughs: trees, fields, and hedge-rows...and when a waggon with a train of beautiful horses, furnished with red trappings and clear-sounding bells, came by us with its music,... (73)

This description begins by calling the readers' attention to absorb the fine weather and "the fresh air" before going to focus on individual images of "the shops," "the great

traffic, and the crowd of people.” As the “waggon” is moving out of the city, the images converge with those images of the countryside. Afterwards the latter images succeed entirely. When they are approaching the countryside, the bigger images are depicted first: from the “windmills, rick-yards, milestones, farmers’ waggons” to smaller images like “trees, fields, and hedge-rows.” This narration gives a sense of movement as if the reader is on the wagons themselves; especially, on the countryside scene that the eyes would detect bigger objects such as the windmills first and as they move closer, the smaller objects are approaching and getting bigger into sight. The description of this movement is clear and descriptive that Esther’s view gives them “delightful to see the green landscape before us and the immense metropolis behind” (73). Esther’s narrative in this paragraph resembles a human’s basis of viewing things outside moving when it is actually moving itself. The imitation of human perceptive vision in this sense is more distinct and clearer than in *David Copperfield*. Also, it is an equivalence to the camera eye used to portray scenes and gives the same result which will be discussed later.

Whereas the last chapter discussed how Dickens uses some devices such as melodrama, this chapter will examine the similar method of how his characters are depicted with their individualities. Dickens creates his characters in *David Copperfield*, especially the villains, with the convention of melodrama, he still carries on this device in his later novel *Bleak House* that the colour black is mostly associated with villains and they are at the end faced with destruction or death. This part will examine how Dickens creates such characters as Mr Tulkinghorn and Mr Vholes according to the melodramatic notion and the association to cinema as they are likely to appear almost exactly as they are portrayed in the book in the adaptations.

Generally speaking, melodrama attempts to reach its audiences through “a form that depended more on visual excitement” (Booth 13). Dickens aims to characterise his villains with a noticeable and visual features. He wants his characters to be recognised at a first glance once they appear and the readers could judge their roles promptly. The description of each character renders adaptable quality Michael Booth suggests that “[b]y its very nature melodrama demands superficial “instant” characters who behave in the same way, think in the same way, and act in the same way” (15). In other words, they have fixed identities. Mr Tulkinghorn and Mr Vholes are always seen wearing black clothes. The colour black indicates these two lawyers’ behaviours of manipulative and vicious that they exercise on their clients. Mr Tulkinghorn and his wearing of black clothes is connected with his stern character, his career capacity as a lawyer of the aristocratic family. Similarly, Dickens clothes Mr Vholes in black, with the same intention of giving this character what is seen in Mr Tulkinghorn, only that Mr Vholes’s characteristic is less in the degree of his career responsibility. The attire plays a significant role in revealing a characteristic of Mr Tulkinghorn, he tends to wear “old-fashioned waistcoat and shirt-frill” (606). His inclination towards things of old-fashioned style and reclusive from his contemporary attire suggests his character belongs to the old world or the world of aristocracy that he keeps the secrets. His stern and seclusion personality reflects the aspect of his great ability that “[h]e wants no clerks. He is a great reservoir of confidences, not to be tapped. His clients want *him*; he is all in all” (146). Dickens relies on the notion of melodrama, because he realises that his readers “are so much in the habit of allowing impressions to be made upon [them] by external objects...” (John 190). Juliet John argues that Dickens’s technique of characterisation is made to be approachable,

regardless to a means of approach. Characterisation in this novel goes further to employ the use of animal imagery to advocate an individual character's behaviour and role, making them carry meanings.

The two lawyers and their manipulative capacity are emphasised even more in Dickens's use of animal imagery that reveal the power each of them possess. Mr Tulkinghorn is assigned to be associated with crows, he is introduced with the presence of a flying crow from "across Chancery Lane and Lincoln's Inn Garden, into Lincoln's Inn Fields" (145). Readers can expect the appearance of both Mr Tulkinghorn and the crow, "Mr Tulkinghorn goes, as the crow came—not quite so straight, but nearly" (147). The association between Mr Tulkinghorn's black attire and the crow is metaphorically designating his destructive power that anyone involved with him would mostly face with their final destination of death—Lady Dedlock is example. Dickens is very careful to draw many elements to contribute to a more complete image of his characters. Mr Tulkinghorn's lodging is presented with the intention to insert the true character of him that inside of his chamber, there is a painting of the Roman Allegory: "Allegory, in Roman helmet and celestial linen, sprawls among balustrades and pillars, flowers, clouds, and big-legged boys, and make the head ache" (145). In fact, the painting reveals his violent nature that is suppressed under his stern personality, but it is powerfully destructive. On the one hand, many factors point to the fact that Dickens uses these elements to emphasise on Mr Tulkinghorn as a great lawyer, greater than others of the same field that he earns the trust from the family of great reputation. On the other hand, these elements that construct his characteristic make him a highly symbolic character who can be easily adapted in any possible cultural forms. However, the character of Mr Tulkinghorn is

to be complete only through his role as “an emblem of other similar characters. Each is to be understood in terms of his reference to others like him” (Miller 15).

Mr Vholes has a comparative quality to complement the character of Mr Tulkinghorn that he is another lawyer Dickens brings out to reflect the impeded process of justice system, a lawyer of ordinary client. Dickens gives him the image of a mouse as his name homophonically suggests. The quality of a mouse in him is the animal that eats other small animals as the relation between a cat and a mouse, which sees in him and Richard who represents his clients. One image that Dickens ingeniously depicts to recruits the readers’ attentions is found in this paragraph “Mr Vholes, after glancing at the office cat who is patiently watching a mouse’s hole, fixes his charmed gaze again on his young client” (576). If he is a predator, Richard is his docile prey. Mr Vholes does willingly assist Richard to solve the case, but he enthusiastically lures Richard unnoticeably. Consequently, Richard is sunk deep into a state of despair after the failure of the Jarndyce’s case and eventually he dies. In one way or another, Dickens allows a cinematic feature to take place by shifting from the image of a cat and a mouse and then the image of Mr Vholes and Richard is superimposed the previous one. The narrative depicts him as sometimes a mouse and other times as a cat in order to generate the image of the carnivorous animal that eats small animals.

Dickens’s determination to characterise his villains with the penetrative description into details of these two lawyers, particularly, is to expose the more perceptible characteristic of each character. The description of Mr Tulkinghorn and Mr Vholes is similarly visualistic and highly cinematic, especially, when they are presented to be associated with animals that reflect their personalities more

accurately. His presentation of the villains indicates that they always appear in many forms of cultural entertainment as accurate to the original source as Dickens creates them to be. Dickens's visualistic quality of his narrative extends to his narrative that shares the nature of film shots and the narrative demonstrates the sense of moving in some scene to resemble the camera.

In *David Copperfield* the examples of how Dickens makes his novel(s) comparable to a film presentation despite the fact that he had never witnessed any form of filmic production before are raised to illustrate how his novels have had an impact on film productions. *Bleak House* is also regarded as another highly visual novel in the way its narrative works. As Marsha Kinder suggests, readers "examine the parts in relationship to each other as they form an autonomous structure. We are always concerned with both form and content, for together they comprise the...meaning" (4). Similarly, Bordwell argues on the ability of human beings' "habitual pattern," that is when the mind is triggered by visual narrative, it "construct[s] a whole out of parts" (23). The mind creates a complete image by the narrative's development through the "associative relationship between...images" (Hurbus-Cherrier 400). To make this argument clear Louis Giannetti suggests that the process of mental formation images happens when

...human eyes automatically attempts to harmonise the formal elements of a composition into a unified whole. The eye can detect as many as seven or eight major elements of a composition simultaneously. In most cases, however, the eye doesn't wander promiscuously over the surface of an image, but is guided to specific areas in sequence. (49)

Dickens's narrative is rich and descriptive, and at the same time, provides a prominent angle that specifically resembles cinematic narrative. The narrative demonstrates the dimension that captures its audiences' attention, then directs them to particular places in order to collect sufficient information for the intended images to construct. Dickens has a way of describing his scenes in shots with a number of them seemingly similar to cinematic shots that were once linked to one another and become parts of the whole image. In *Bleak House*, Dickens introduces a highly cinematic narrative through the use of punctuations to break up small images and to allow other images to emerge.

The example of Dickens's cinematic narrative is shown in the opening scene of the novel. Dickens narrates this scene mostly by using close-ups; he starts from a distant position and zooms closer to the objects to eventually reveal that particular objects before doing this to other objects. The depiction of individual objects in close-ups allows transitions among images that imitate the camera's depiction of different images. It is suggested by Thomas Elsaesser and Malte Hagener in their *Film Theory* that the description of London is similar to

the penetration of the human environment by the camera...film facilitated access to the "optical unconscious", i.e. all those phenomena that for the first time become observable through enlargement, slow-motion, freeze-frame, eccentric angles and camera positioning, and time-large photography (85).

Dickens introduces the main location of the novel by its whole image, then, zooms in to a particular place of Lincoln's Inn Hall. Later on, the narrator changes from the description of the Hall to the nearby objects by fading out the previous scene to the

image of “smoke” penetrating all parts of London’s households. Then the narrator accentuates the dirtiness of the city by directing his readers to observe the scene of “[d]ogs, undistinguishable in mire. Horses, scarcely better; splashed to their very blinkers. Foot passengers, jostling one another’s umbrellas, in a general infection of ill-temper...” (1). Noticeably, Dickens’s intention of using full stops is remarkable in the way that after each phrase ends, it allows a fade out to take place before allowing a fade in to introduce another object/image. Elsaesser argues that “[t]he cinematic lens, from its beginnings, has often functioned as a prosthetic eye, serving as a mechanical extension of human perception” (84). From the aerial depiction of London to the image of objects around it “create[s] a sense of the massive scale” of London (Bennet 18). Passages of this opening scene are suggestive of both the literary world and film world which draw the audiences’ attention to interpret the passages for meaning. In another sense, these passages are the made-ready passages to be transferred into film scripts. The similar method of employing the fades in Dickens’s writing continues until the fourth paragraph and in the scene of Esther and the other two wards of Jarndyce are riding on the carriage is equivalent to this scene. The whole image is described as “the green landscape before us, and the immense metropolis behind” (73). It begins with the “extent of the streets,” and the streets fade out to be replaced by images of “shops,” “great traffic,” and “crowds of people.” The transition from images of the city and the emergence of the city is marked by the use of a semi-colon: “we began to leave the wonderful city, and to proceed through suburbs which, of themselves, would have made a pretty large town, in my eyes; and at last we got into a real country road again...” When they are approaching the countryside, the

objects are depicted as one is faded out the other is fading in, instantly as this also inserts the sense of movement.

In addition to the apparent filmic narratives, dissolve can also be seen in the novel. In *David Copperfield* this technique is discussed in the way Agnes's angelic image is created. For instance, dissolve is used to deliver the interpretation of Mr Vholes as a cat "looking at his prey and charming it" (562). It is within half a sentence that the dissolve occurs: "Mr Vholes, after glancing at the official cat who is patiently watching a mouse's hole, fixes his charmed gaze again on his young client" (576). When he looks at his cat watching the mouse hole waiting for the time its prey to come out and catch it, the image of the cat is afterwards dissolved into his client, Richard, to suggest that Mr Vholes is similar to his cat as he is preying on Richard waiting that one day he would catch him as his food. Eventually, Mr Vholes catches Richard by his unsuccessful act of solving Jarndyce's case for him. The obvious example is when Esther narrates the scene of Ada playing the piano with Richard standing beside her. Esther recalls

The room in which they were, communicating with that in which he stood, was only lighted by the fire. Ada sat at the piano; Richard stood beside her, bending down. Upon the wall, their shadows blended together, surrounded by strange forms, not without a ghostly motion caught from the unsteady fire, though reflected from motionless objects. (85)

This paragraph emphasises on the shadows being merged on the wall and its meaning derives from the image on that wall that: "The mystery of the future, and the little clue

afforded to it by the voice of the present, seemed expressed in the whole picture” (85). The image of these two characters comes into real life by the time they decide to reveal their secret wedding to Esther. Esther recalls, “He was leaning on his arm, saying these words in a meditative voice, and looking at the ground, when my darling rose, put off her bonnet, kneeled down beside him with her golden hair falling like sunlight on his head, clasped her two arms round his neck, and turned her face to me” (726). Dickens’s narrative is identified as similar to the cinematic dissolves in a way that he gradually introduces a new image to superimpose the former one without interrupting his readers’ concentration. His narrative is made to be visually, effective and if it is connected between the one of present and the other of past, this act creates flashbacks.

Flashbacks are apparent cinematic techniques in Dickens’s style of writing that they are distinctively differentiated from his retrospective narrative. Generally flashbacks are employed “to furnish information that is otherwise unavailable” and “to dramatise a past event, even at the very moment it is being narrated” (Dick 72). The first instance concerns Esther and her memory of her being an orphan. Indeed, as a child Esther doubts who her mother is that left her to be brought up by her guardian, and she is never given an actual answer by her guardian. One day when she attends the church as she regularly does, she is sitting and looking at a familiar face; her heart is beating rapidly. Esther casts her eyes down on the book to avoid that look and after she turns her face away from Lady Dedlock, a flashback occurs:

And, very strangely, there was something quickened within me, associated with the lonely days at my godmother’s; yes, away even to the days when I had stood on tiptoe to dress myself at my little glass,

after dressing my doll. And this, although I had never seen this lady's face before in all my life—I was quite sure of it absolutely certain.

(268)

This flashback which makes Esther aware of some relationship she might share with Lady Dedlock. It occurs instantly when her present situation excites her and brings back all her past memories to play a part of unveiling the secret to her. This narration hints to the readers with Esther's attempts to understand the events that troubling her, and keeps them at the same pace with her to find the truth behind her history.

Apart from the mystery between Lady Dedlock and Esther who find their connection via Dickens's use of flashback, there is another character who connects to his past guilt which keeps haunting him and that is Mr Snagsby. The past that he wants to hide from the world disturbs Mr Snagsby who is always alarmed, afraid that anyone would find out his compunction which is only known by Mrs Snagsby as the chapter is entitled "Mrs Snagsby Sees It All." The incident of Mr Snagsby's fear of someone finding out about his secret is captured instantly that his past deed is always interrupted by the coming in of others in his shop. Flashback in this scene occurs rapidly and shortly, but frequently, as frequent as his customers enter, that whenever "a man unknown comes into the shop (as many men unknown do), and says, 'Is Mr Snagsby in?' or words to that innocent effect," (375); this incident is fading out to allow a flash of "Mr Snagsby's heart knocks hard at his guilty breast." What one can make out from this passage is that by the time someone enters his shop, it disturbs his present with his past guilt; this act of feeling disturbed by his past is similar to flashback that depends on an instant occurrence of fade in to succeed the previous scene or shot. This flashback is different from that one of Lady Dedlock in a way that

it does not happen to provide a result or connection to the previous shot, but leaves readers to be suspicion of Mr Snagsby's guilt. Instead, it only strikes readers with the author's emphasis on suspense which requires the readers' attention to investigate his secret, the same way it does with the main theme. What Mrs Snagsby sees is that Mr Snagsby is slipping money to Jo whose significance to Mr Snagsby is that of a son that he abandoned who had to live in the slum.

Bleak House is Dickens's monumental work with its transcendence of other novels in many aspects as have been discussed. The immense success of this novel, especially, with its highly descriptive narrative elevates its narrative to another platform of film adaptations. Dickens's narrative penetrates this venue as a means of its survival and ascendant persistently to its nowadays fame. In order to illustrate this claim, the next discussion will be made on film adaptations that emphasise the importance of text and its adaptations.

3.3 *Bleak House*'s earliest adaptations and BBC TV series

The long-lasting survival of Dickens's reputation is seen through the appearance of various adaptations. *Bleak House* also emphasises this significant role of its adaptation. Whenever adaptations of Dickens's novels appear, Dickens's name is heard again. *Bleak House*'s adaptations generally attract three groups of people: book readers, film spectators/critics and filmmakers, that the latter are particularly interested in producing of novels from good writers to make their works easy. Dickens's reputation, therefore, in this sense, never ceases that it relies hugely on the adaptations to survive in the modern era. The two adaptations, the oldest one, *The Death of Poor Joe*, and the more successful one of BBC 2005, show the deviation of

film productions that take different grounds from the original novel, but they make the similar decision to turn to this novel as their choice to adapt.

In terms of film adaptations, a number of *Bleak House* adaptations do not appear as frequently as *David Copperfield* does. The oldest survival adaptation of *Bleak House* could be dated back to the one from 1901, George Albert Smith's short silent film under the title of *The Death of Poor Joe*. This film was believed to be lost until the discovery in 2012 by Bryony Dixon, a curator of the British Film Institute (BFI). *The Death of Poor Joe*, with its variant spelling from the original novel of Jo, runs for one minute in black and white. When this footage was discovered in the same year with the celebration of his two-hundredth birthday, it designates the survival of this novel in its early stage of sieving through the new media of adaptations. Additionally, the adaptation of this particular scene reveals the significant contribution Dickens gave to the world of film even though this film runs for a short duration of a less significant scene in the novel. Smith brought out a small part of the novel in a way that demonstrated how the novel attracted filmmakers even early in the days of its adaptation. As this was the very first adaptation of *Bleak House* the actors were limited to only two, one was the officer and the other was Joe, acted by Smith's wife. The film starts with an officer walking during the time he is on duty whereas Joe appears with his sweeper and faints at that scene. Joe is saved by that officer but he dies shortly in the arms of the officer with his hands gesticulating the prayer. Yet, adaptation of this scene is important to the film world, the reason being that of convenience for a filmmaker in the early days attempting to do a short scene as this. This film is thus acclaimed as a first great initial adaptation of *Bleak House*.

Not only did Smith attempt to adapt *Bleak House*, there appeared in 1920 and 1922 silent films, the 1928 sound-on-film, adapted by the Phonofilm, and 1959, 1985 and 2005 BBC. The 2005 version is decidedly hailed as the greatest ever adaptation and won an award from BAFTA, the British Academy of Film and Television Arts for best actress, Anna Maxwell Martin as Esther Summerson; while Gillian Anderson won a vote from RadioTime.com. In addition to the achievement that garnered many awards, this adaptation also won the Peabody Award for its best soap opera adaptation in the same year the production aired on BBC One. It is the BBC 2005 version that will elaborate the point as to how this version, apart from being the oldest film could contribute to the world with good production, have drawn a great deal of attention once they appear, especially, the latter is emphasising more on Dickens's reputation in our time.

BBC's decision to adapt this novel in 2005 became a burden for the screenwriter, Andrew Davies since the novel consists of several subplots and a significant number of characters. Davies thus decided to follow the central plot of tracing Lady Dedlock's mystery which is part of the theme of injustices of the nineteenth century Britain. By merely selected important characters the story, therefore, moves directly to acquaint spectators with its consistent plot. However, Davies finds the advantage of screenwriting this novel which he reflected, "You get so many different things rolled up into one great book. Dickens had such a vivid imagination and some of his characters are just extraordinary. *Bleak House* combines a terrific mystery with a series of love stories." (2006). On the other hand, this version faced with the so-called problem of modern adaptation of the period films, that is the location. Nigel Stafford-Clark, producer, and Simon Elliot, production designer,

contributed to the success of this production by choosing several historic places to set up scenes, and one place could be used for more than one setting. For instance, Cobham Hall, a boarding and day school for girls, in Kent became the exterior of Lady Dedlock's home and Chesney Wold, and Balls Park, outside Hertford, was used as Chancery, equipped with all they needed. Other places such as the sixteenth century manor house in Essex, Ingatestone Hall, stood as the exterior to *Bleak House*, and Luton Hoo, Bedfordshire, was used as the location for Snagby's and Krook's shops as well as the bustling streets scenes. On that account, this thesis will also examine the adapted version of Stafford-Clark in general and some cinematic techniques which some techniques might have discussed in literary aspects in their shared values.

Bleak House was divided into TV series of fifteen episodes, aired on the BBC One in four parts one Sundays from, 22 April through 13 May 2007 on PBS. With this length of broadcasting, the series were taking after its book ancestor of part publication which gave the similar result that this adaptation can recount more significant details, precisely, more fidelity from the overt account of episodes broadcasting. Airing in episodes indicated the similar form of serials publication which was intended to take the audience back to its indigenous book's publication. The first episode opens with an image of a house with a carriage moving pass, then the camera shifts to depict the approaching carriage from the right. When the carriage stopped at the front gate of that house, there appears a man carrying a briefcase with a woman running behind him. The woman is revealed to be Esther Summerson, and the carriage is taking her somewhere with no clear indication of where Esther is moving to. Dickens's opening scene and Stafford-Clark's is totally affinity, as such, Stafford-

Clark presented the atmosphere of this opening scene as bleak and damp as what could be found in the book's opening scene itself. All of a sudden, this first scene is ended, and the next scene takes place at the Lincoln Inn where the case of Jarndyce and Jarndyce was being heard exhaustingly. Lord Chancellor then asks for Lady Dedlock's case and the lawyer is interrupted from giving further information by Mr Tulkinghorn. Once again, the scene ends and another scene of Chesney Wold introduced. The camera stands to depict from across the lawn of the house before zooming in to the upper floor, then as the camera zooming in to the room, there was Lady Dedlock standing at the window, looking out and talking to herself: "And I am bored to death with it; bored to death with this place; bored to death with my life; bored to death with myself"; whereas her husband, Sir Leicester, sits reading his papers. The three opening scenes are intentionally screened in a way that they resemble the original book of three opening scenes. Similarly, these three opening scenes show a special method of fast zoom in to reveal particular events, this technique also works to introduce new scenes or characters. These opening scenes as well as this technique resolve to the theme of investigation and other techniques such as fade in/out and flashbacks that will be discussed afterwards.

Flashback is another technique that is employed to emphasise the sense of loss and need investigation to fulfil that gap. Generally, flashback is known as a technique of shifting back and forth between the present and the past, yet never losing its central meaning. Therefore, the obvious example is employed in the scene where Esther queries her aunt about who her mother is. It is necessary to insert a flashback at this moment; for one reason that this scene is very noticeable in the novel as discussed earlier, for another reason, flashback in this scene works in accordance with the theme

of a detective story with Esther as a grown-up recounting the story of her childhood. The scene begins with Esther riding on a carriage to London at the opening scene; she is thinking of something and the image is abruptly interrupted by a zoom in to reveal a close-up of the young Esther sadly asks her aunt. The young Esther asked, “Would you tell me who am I, exactly?” Afterwards, a voice repeats the question, “Who are you?” and the camera moves to depict a woman from the other end of the room answering Esther that “You’re nothing. You’re worse than nothing. It’d have been far better, if you’ve never been born.” This answer disappoints Esther that the camera shifted back to reveal her upset face in a close-up and she continues to ask, “Why? Is it because of my mother?” At this moment, the camera was moving fast towards the aunt and pointed upward to her face in her amazement at giving answers. The close-ups intensify the emotions of Esther and her aunt in order to escalate intensity in the situation of this crucial moment that once spectators are deeply involved the director can direct them to the final cut. When the conversation is ended, the final cut is as abrupt as a light flashes to change from the capture of her aunt face with her utterance of final words to Esther still on her carriage. Flashback of this scene is to demonstrate Esther’s understanding of her insignificant existence that she could solve it only when the big piece of puzzle of Lady Dedlock’s mystery is disclosed and the director brings out flashback in the same situation but more intent.

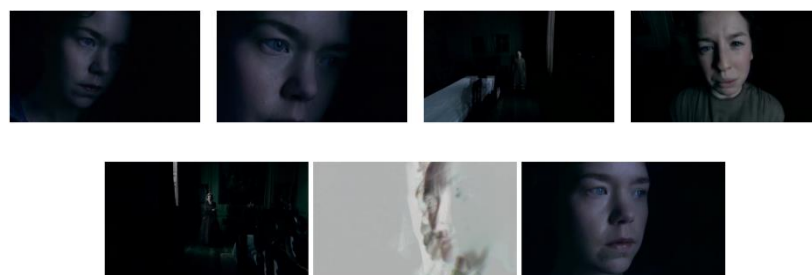


Figure 9: Flashback scene in BBC TV series

Shortly after Esther was received into Bleak House with two other wards, she is highly regarded by her guardian and entrusted to keep all Bleak House's keys. But rather than wholeheartedly accepted those keys at first and live her better life under John Jarndyce's guardianship, she is alert to this particular present situation. Once she touches the keys, they bring back unhappiness and past memories via flashback, especially, what her aunt keeps telling her that she is nothing. It happens fast as a light flash in with the emphasis of her aunt's face telling her that she was nothing, then it flashes back to her present. This flashback was rather short, yet it accentuates the doubt of her existence when she juxtaposed her aunt's words with Jarndyce's trust, who knows so little about her, put his trust on her to keep all the house's keys. On the one hand, this flashback occurs to realign Esther past to her present situation; on the other hand, flashback of this scene makes sense of her significant being for others, rather than what her aunt told her. By the time this flashback ends, the story moves in its story chronicle that Esther would have to discover her truth of her birth along with the story would disclose Lady Dedlock's past. Of all flashbacks that involved Lady Dedlock and her mysteries, this technique appoints spectators to become emotionally involved with the story before leading them finding the missing pieces as the story progresses. In addition to flashbacks, there are several other aspects that appear in this adaptation as could be assumably taken directly from the book.

To start with, the obvious scene is as it appears during the three wards were moving to Bleak House, this is apparent in the book that Dickens described it more equivalent to the cinematic depiction of a moving carriage. The film version presents this scene in a most faithful manner to the book. Esther and the other two wards are leaving Mrs Jellyby for Bleak House and the scene is cut to other scenes of Nemo

copying the document of John Jarndyce and then to the scene of Lady Dedlock and her lawyer Mr Tulkinghorn. After a while, the scene is cut back to the carriage emerging from somewhere, after that the carriage is moving towards the grove of trees and the camera tends to depict the environment outside this carriage through twigs. For particular reason that the delineation in this way, the spectators are taken along the way with actors. Either by intention or by accident, Stafford-Clark's always uses the sudden zoom technique to intensify the spectators' emotion. This technique requires a close participation from spectators that they might not miss out this emotional scene. Lady Dedlock's death scene is the most intensive moment relying on this technique and all the crises are resolved, all secrets are disclosed, but the central character is dead. It begins after the night of searching for her daughter, as well as her daughter looking for her after she has read a letter her mother left her. When Esther is reading that letter, the camera focuses on her face filled with perplexity. The scene is then cut to the graveyard in the gloomy atmosphere, then the camera zooms in to a woman leaning against the gate before another zoom in takes place to focus on that woman's face to reveal her as Lady Dedlock. Esther comes in to grab her mother's arms, by using the close-up shots shifting between Esther face and her mother. This scene reveals the emotional situation to the spectators. The revelation of their relation between these two women is also exposed via the scene. Each scene is intentionally depicted with its relevance to the story main theme as well as maintaining its fidelity to the novel. Not only does this version, or others, demonstrate the account of their decision to be faithful to the original text, but, the other way round, the faithful production designates the adequacy of its original text Dickens provided.

Despite the fact that *Bleak House* is a gloomy novel that deals with dissatisfaction and difficult issue of the justice system, Dickens proves his ability to transcend other writers even himself in completing this novel. In other words, *Bleak House* penetrates its reading market through the distinctive feature of narrative that assists Dickens's intention to criticise the English society. More specifically, the narrative creates ways in which the story and characters relive from time to time on pages as well as on screens afterwards. Dickens's insertion of figurative language is comparatively higher than in *David Copperfield* to place emphasis on the significance of solving mysterious incident of Lady Dedlock and Jarndyce's case as well as the language that needs to be unraveled to finally lead to the conclusion of the mystery in this novel. Regarding the significance of his reputation, *Bleak House* and its narrative is highly adaptable to the new centuries media; and it consequently sieves through these media and survives until today. The adaptable nature of this novel is similar to the discussed feature of *David Copperfield* as it pertains to Dickens's fame and the next chapter will analyse Dickens's most successful novel, *Great Expectations*. The chapter on *Great Expectations* is similar to the previous discussion of the two novels: what makes it popular during the nineteenth century, what features yield cinematic qualities similar to the novel, and the adaptations of the novel, in order to make the point of its popularity. However, it will be centred around distinction styles different from the previous novels mentioned through its theme and other literary forms.

Chapter 4 *Great Expectations*: Dickens's success on his criticism of the Victorian society and his successful narrative of social class aspiration

Two decades following the success of *David Copperfield* and *Bleak House*, Dickens still maintains many elements found in those novels, especially the narrative style which finds its way into *Great Expectations*. Dickens uses the story of a young boy protagonist like David Copperfield, but with no intention to trace his protagonist's development alone. His subsequent novel shows a good integration of ingredients from his early novels to make this novel even more successful than his previous ones. This chapter will provide a narrative and textual analysis that proves the success of this novel during the nineteenth century, the cinematic quality that reinforces its success in later centuries, and the analysis of two representative adaptations that show their fidelity to the novel.

With his publication of *Great Expectations* in 1860 Dickens became immensely successful and his reputation stood even higher than the publication of his previous novels. This new novel drew Dickens's readership to participate in another quasi-autobiographical story of an orphan which hugely touches on the topics of class and aspiration in English society. Pip is an orphan who represents the class struggles in is pivotal period where the idea of class was highly recognised and when many yearned for transcendence. Regarding the theme of Pip and his class consciousness, Dickens uses his stylistic narrative to serve in the depiction of his protagonist. The narrative of *Great Expectations* is by all means highly figurative that it renders convenience for other cultural medium to borrow such as film. It proves not only the author's success, but also the novel's long lasting popularity. His name, thus, becomes part of the subsequent centuries' cultural forms, especially, in the realm of film

adaptations. The possible argument is that in this novel, the narrative contains a quality that can easily be adapted films. It is this pervasive quality that, as a result, a number of adaptations appear as early in 1917, the first silent film based on this novel, and the latest version in 2012.

4.1 *Great Expectations* and its popularity in the nineteenth century

It had already been twenty-six years since his first novel, *The Pickwick Papers*, was published when Dickens started to write *Great Expectations*. The time span between these novels provides a significant gap that allowed Dickens to develop his literary style and this new novel is recognised the most mature among his novels. Its success was, however, due to an accidental decision that he had to help rescue his journal, *All the Year Round* from its dismal sales. Dickens had decided to invite Charles Lever to write serials for the journal before Wilkie Collins published his last serial of *Woman in White* in July 1860, and George Eliot begged off her *Adam Bede* (1859) from the difficulties of serial writing, then Lever had to accept to write for the journal. However, Lever's *A Day's Ride* (1859) became a nightmare that seemed to lead to the journal's decline that Dickens was forced to intervene and salvage the situation by contributing his own serials. Time was limited, forcing him to alter the plan to publish his new novel in a weekly form which he entitled *Great Expectations*. This novel ran from December 1860 to August 1861 and was published in a single volume in that same year.

The ten novels that Dickens published in monthly numbers suggest his intimate connection to his readers in this way. The weeklies eventually became a burden for the aged Dickens since he had to be responsible for his journal from the moment he embarked on the writing of this novel. Dickens's reason for writing for a

weekly publication was rather obvious from the said evidence of Lever's failure to hold readership of the journal, in other words, it was an accidental economic necessity that drove Dickens to resolve to this mode of publication. Publication in the weekly journal form reached the market faster and established financial security for both the author and the journal. In fact, there is evidence that Dickens disliked the weekly publication format because it restricted him with limited time frame as well as the limitation to move his imagination freely more than the monthly numbers did. With time restraints, Dickens had diminished illustrations from this novel. This novel became shorter than many novels, especially, than the monthly published novels, or even than his first weekly publication of *The Old Curiosity Shop* (1840) and *Barnaby Rudge* (1841). *Great Expectations* had received a great deal of attention from the Victorian readers' on the alteration of its ending which was probably the most obvious evidence that Dickens's was the writer who would do anything to meet with his readers' needs.

Dickens's decision to alter the ending suggests that he relied on his readers' satisfaction a lot more than his literary style and decision. Overall, the new ending suggests a particular taste of the Victorian readers as well as Dickens capacity to understand his readers and do anything for his success. In terms of his decision to alter the ending of his published version, he received advice from Bulwer Lytton, the writer, who for once knew how Dickens's first ending would not meet his readers' satisfaction. Although, the first unhappy ending did not appear until thirteen years after its publication, it was engrossing critics as well as readers once it was delivered out by Forster. The two sides of the argument simplified this issue that "the First Endians argue their case on the grounds of plot-logic and moral authority, the Second

Endiands argue theirs on the grounds of symbolic recurrence and the redemptive relativism of experience” (Rosenberg 513). On the one hand, Forster endorsed on the grounds that Dickens wrote the first ending as ““more consistent with the drift, as well as the natural working out, of the tale”” (qtd. Rosenberg 512) which meant that for Forster, it had to correspond with Dickens’s entire story. On the other hand, Dickens’s intention to embrace Bulwer-Lytton’s advice was to meet with his readership market which expect the pleasant ending with fairy-tale happy endings. Dickens wrote to Forster that Bulwer-Lytton advised him to alter the ending for ““good reasons”” (qtd. Douglas-Fairhurst xxxiii) which was unclear to neither Dickens nor Forster what Bulwer-Lytton meant by that statements. Douglas-Fairhurst observes further that Dickens’s first ending was similar to Bulwer-Lytton’s *Rienzi* (1835) which was facing decline in popularity, or “perhaps the situation and wording of Pip’s encounter with Estella came uncomfortably close to an episode in *A Day’s Ride*, the novel which *Great Expectations* was supposed to replace” (xxxiv). A more incisive argument on the revision is that the emphasis falls on Pip’s “emotional achievement” (Sanders 425), Estella is distantly unconquerable for him, as he learns to suppress his desires. It is this emotional achievement that brings Pip to his reconciliation with Joe and Biddy at the end of the story. In other words, the emphasis on his achievement makes clear that Pip escalates to the ultimate achievement of a kind of integrity in his final process of knowing himself. The overwhelming popularity of this novel can be credited to its theme of the protagonist’s aspiration to achieve a middle class status which results in the destruction of his aspiration. By that assumption, the novel shares its theme with the Victorians and the discussion will focus on how the nineteenth-century readers were attracted to this novel.

Dickens problematises Pip's urge in his life claiming that Pip is always driven by desire to achieve a middle class status and he is destined to encounter great change of class consciousness in English history. Pip represents the false kind of desire that Dickens intends to criticise, in a way that the middle class status may not be suitable for everyone, but the path can instead lead to self-destruction. Pip is a typical Victorian man whose family hails from the working class and his source of happiness comes from social title and money. However, whilst he desires for a higher social status, he despises his destiny to be a blacksmith, everything about his circumstances, even his sister and her husband who have raised him. In fact, he tends to see everything in connection to the world of gentlemen, such as, when he is faced with the pale young boy for the first time at Miss Havisham's house. The admiration is expressed for "[h]is manner [which] was so final and I was astonished" (82), and "[h]is spirit inspired me with great respect" (84). Pip does not only find the boy's mannerism astonishing, but the paleness complexion of that boy suggests a difference of class that contrasts with his coarse skin. To have coarse hands due to his apprenticeship does not embarrass him as much as it reminds him of how Estella looks down on his appearance as she says disdainfully "[a]nd what coarse hands he has! And what thick boots!" (55). Everything becomes unbearable for him even the house. He knows that it is not due to the state the house is in, but because it is incomparable to Miss Havisham's Satis House which signifies an elevated status of its inhabitants. Pip does not wish Estella to see or know how his house is for fear she will reject his affection for her. Pip's revelation of his true desire is taken to be "'real' too and has a positive effect, in the sense that it is bound up with that widespread impulse to improvement, both personal and social, a crucial factor in the genesis of Victorian

Britain” (Gilmour 581-2). Pip wishes to fulfil his desire like a Victorian man who wants to be accepted by the society with his status. Ironically, Pip does not need to gain more acceptance from society since he does not have contact with the wider world any farther than the marsh and the church. The exception is the society of Miss Havisham and Estella, the mother and her adopted daughter, which is the society that he wants for its acceptance more than any other society. This obsession with the attaining of middle class status engages him up inside of his thoughts that leads him to his imprisonment.

Pip’s yearning to uplift his social status is not simply a vain attempt to leave behind his crude background in order to win Estella’s heart. It becomes a crucial element to denote the “class consciousness” (House 644) in Pip based on his inferior background. He persuades himself that he would have Estella if only he could elevate himself to the middle class. Dickens provides Biddy for Pip, a woman who by her intelligence is more appealing than Estella. However, there is a stark contrast between Estella and Biddy in terms of their class differences. Pip confesses, “my mind was not confused enough before, I complicated its confusion fifty thousand-fold, by having states and seasons when I was clear that Biddy was immeasurably better than Estella” (120). From his perspective, Biddy’s “shoes came up at the heel, her hair grew bright and neat, her hands were always clean. She was not beautiful—she was common and could not be like Estella—but she was pleasant and wholesome and sweet-tempered” (113-4). That is the only reason Pip finds Biddy attractive. In fact, Pip knows that Biddy does not have middle class roots as Estella does, otherwise, he would have easily been endeared by her. After all those times since he first met Estella, Pip has been treated inhumanely as an object that Estella can tease and even humiliate: “as

insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry...that tears started to my eyes” (57). Still, he confesses to Biddy the fact that it is ““The beautiful young lady at Miss Havisham’s, and she’s more beautiful than any ever was, and I admire her dreadfully, and I want to be a gentleman on her account’” (117). It is not that Pip does not know who Estella is, but he is firm in his belief that she is suitable for a gentleman in all respects. If Pip were to choose Biddy, his process to achieve the much genteel status might be thwarted. The decision to be made between these two women involves a moral problem as stated by Humphry House

The childish fears hitched on to social snobbery by a complex, unconscious process in which the sexual love for Estella had the strongest play. It is just because Pip could not have rationally defended his loathing of the Warmint that it is so strong and awful. And indeed it does not seem to be going a little far to say that Magwitch’s fixed idea is “altogether noble”; for he was not concerned so much about Pip’s true well-being as about his own capacity to make a “gentleman” of him... (646)

The problem that House observes here is that Pip is not destined to be a “gentleman” for his own well-being, but to gain it for Magwitch, the convict Pip meets at the beginning of the novel who is deported to serve his sentences in Australia. There he works to support Pip in order to become a gentleman. This intention to bring out the gentleman in Pip is a means of his manipulation, to use Pip to be his “means of self-expression, just as Estella was to be Miss Havisham’s; they each want to use a child to redress the balance of a world gone wrong, to do vicariously what they had failed

to do direct” (House 646). By the time the story ends, Pip cannot win Estella and she marries Bentley Drummle who has the same nature of pride and arrogance as Estella does. The relationship between Pip and Magwitch and Estella and Miss Havisham can be seen as that of “oppressor to oppressed” (Miller 255). However, of these two “oppressed” characters Estella realises her source of support from the beginning, whereas Pip does not. Estella knows the purpose of Miss Havisham’s raising her to get revenge on the male sex, it is revealed to Pip only later on who his benefactor is, knowing very little that Magwitch wants to see the gentleman in him. In particular, the revelation of Pip’s benefactor brings shame to him to transcend his status with the money of a convict. The result of Pip’s desire is painfully answered in the form of his shame on learning the source of his money, rather than being pleased with the amount of money that he indulges himself splendidly in for a short period whilst in London. Pip’s feeling of shame is in some sense intermingled with his guilt, and such guilt becomes his moral destroyer.

These feelings of guilt occur before and after Pip attained the position of gentleman. The cruciality of his guilt is generated by his snobbery as critic Julian Moynahan puts it, “a severe moralist might point out that snobbery and murder are alike in that they are both offences against persons rather than property, and both involve the culpable wish to repudiate or deny the existence of other human beings” (655). For instance, when Pip finds out that the true source of his money came from an escaped convict, the truth offends his feeling that “[a]ll the truth of my position came flashing on me; and its disappointments, dangers, disgraces, consequences of all kinds, rushed in in such a multitude that I was borne down by them and had to struggle for every breath I drew” (291). It brings back his childhood experiences of

stealing food and a file to rescue Magwitch in the marsh. His help conferred to the convict confirms his connection to the world of guilt from childhood to adulthood. Paradoxically, this is the world that he abjectly dislikes and would rather not to be associated with, but it is also because of part of this world that escalates his status. In his childhood, he had struggled for the title of a gentry, but now he finds that everything depends on the escaped convict that he least expected to be associated with. Pip cannot escape and now comes to regret the consequences of his expectations that he wishes Magwitch “had never come! That he had left me at the forge—far from contented, yet, by comparison, happy!” (293). Pip kills Magwitch many times in his imagination as he says “he had doubtless been transported a long way off, and that he was dead to me, and might be veritably dead into the bargain” (133). His act of killing is not a criminal act in any practical justice sense, but his snobbery towards his companion is a crime in Moynahan’s argument. First of all, Pip always offends Joe, his best companion, whom he blamed for not being “more genteelly brought up, and then [he] should have been too” (56), because what he learns from Joe becomes inferior to Estella. What makes Pip appear like a criminal is when Joe is coming to visit him in London. He is not willing to see Joe at such a place and Pip is disappointed with his friend and lodger, Herbert, for welcoming Joe that he dissentingly thought “I had an odd half-provoked sense of suspicion upon me, that if Joe had been coming to see *him*, he wouldn’t have been quite so brisk about it” (200). Pip expresses his dissatisfaction towards not only Joe, but others whose title is lower than him emphasises his sin of snobbery and drives him deeper into his “guiltiest consciences” (Moynahan 654). Consequently, his conscience entangles him, or imprisons him inside of his own guilt. There is another guilt of his expectation that

Pip misinterprets his destiny to be provided by Miss Havisham, not Magwitch whose world is more of a reality than the world of fantasy of Miss Havisham's Satis House. Satis House is the world where anything impossible can happen, even clocks are stopped at Miss Havisham's will. Michal Peled Ginsburg points out that "Pip's misinterpretation can be seen as a representation of the heart's desire to escape from the world of reality (governed by strict, immutable laws) into the world of pure imagination and fantasy (arbitrary and gratuitous), a desire which is crushed by the inevitable discovery that such an escape is impossible" (699). Pip attempts to escape from his benefactor as much as chances allow him to do, but he is unable to even after Magwitch dies. More or less, Pip seems destined to live with his guilt for the rest of his life. The incident of Pip's failure to escape from his own guilt becomes a subsequent dominant theme of imprisonment in this novel.

Ginsburg observes that there is no possible way to separate guilt from desire, or any other way round, and imprisonment is the result of the two. In other words, to be inescapable from one's guilt leads to (self-)imprisonment, to be incapable of overcoming one's feeling of guilt or unable to diminish that guilt, as it traps Pip in Magwitch's prison as well as Estella in Miss Havisham's. The "sense of imprisonment is intimately associated with shame and unworthiness, even with sinfulness and criminality" (Stone 664). Pip's case is similar to Estella's as not only are they prey to physical confinement, they also are imprisoned in their spirits. Dickens decides to engage these characters in order to distort their conscience under different aspects which could be what many Victorians regarded as idea of morality deprivation. To start with, Pip's guilt is a kind of repressed guilt that, some time or another, it manifests itself through the "act of displacement from guilt to desire

[which] is not only an act of repression; as an act of substitution and displacement, it opens up a space where a story can be told” (Ginsburg 704). Pip contacts the convict and steals Mrs Joe the hunk of bread-and-butter for his “dreadful acquaintance” (10) which burdens him with the weight between what is worse between his act of stealing or feeding a convict. However, he was far too young to weigh his moral conscience, and his “mortal terror” (14) put him up all night and on his deliverance:

...everything seemed to run at me. This was very disagreeable to a guilty mind. The gates and dykes and banks came bursting at me through the mist, as if they cried as plainly as could be, “A boy with Somebody-else’s pork pie! Stop him!” The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, “Holloa, young thief!” (15)

The result of Pip’s determination at that time torments him and manifests itself in the form of his aspiration to be a gentleman. Magwitch repays Pip with his gifts of education, status and wealth, in a way, this is how his money becomes a means to express his gratitude to Pips; but it, on the other hand, can also indicate how Magwitch dehumanises Pip as mere an object. He uses Pip to be his revenge on society that had unjustly sentenced him to a more cruel sentence than his actual penalty. Ever since he was transported to Australia, Magwitch was a shepherd in a solitary hut, working hard to save money in order that he could uplift Pip’s status. Magwitch could only take revenge on society by becoming one of them, one that has the authority to judge those in a lower status than him. For the degree to which Magwitch can attain that supremacy, he needs a surrogate to achieve his goal, as he happily proclaims to Pip after his return from Australia that “I’m your second father.

You're my son" (292). Thus, to see Pip wearing good garments, living in good lodgings and capable of reading foreign languages cannot be as delightful to Magwitch as what he has cultivated. Pip becomes deluded and his experiences of his "great expectations" as an external pressure or a thing—like force which in its essential operation dehumanises him" (Brown 128). Estella faces the same destiny as Pip by becoming a mechanic of revenge for another witch.

Miss Havisham raises Estella purposely to take revenge on the males who had once betrayed her jilting her on the very day of wedding. She intends to raise Estella to grow up to be a cold-hearted woman who leaves no space for romantic love, or if it appears like one, it is only the illusion she lures her quarry. Pip is her first victim. Miss Havisham calls Pip to Satis House and lures him with Estella's beauty and refined manners that prevail over her proud and arrogant behaviour. She keeps telling Pip how desirable Estella is to any beholder of her beauty and allows Pip to kiss her. Of course, Pip does not resist this temptation and he maintains his affection towards Estella until he sees her with her husband, Drummle. Estella's feels no love for anyone even her adoptive mother, and she easily seduces other men by using Pip who is able to perceive this situation and admitting that he

...suffered every kind and degree of torture that Estella could cause me.

The nature of my relations with her, which placed me on terms of familiarity without placing me on terms of favour, conduced to my distraction. She made use of me to tease other admirers, and she turned the very familiarity between herself and me, to the account of putting a constant slight on my devotion to her. (274)

This is the moment of revelation for Pip as he is determined to relinquish his affection towards her and her society when she is about. She is the most successful machine Miss Havisham who represents “a model of the power of repressive forces” (Raphael 705) has manufactured. The force apparently generates her suppressed emotion to manifest itself through her determined instrument by which Estella is merely her puppet, in some aspects similar to Pip as the self-expressing surrogate of Magwitch. Estella does not have the liberty to make her own choices as Pip does but Pip who has more time chooses what he yearns for instead of what is morally right. She cannot see her destructive power endowed by her puppeteer that can be turned into a self-destructive power whose life is confined later on within a restrict territory of Satis House. James Brown states, “within Miss Havisham’s private world, Pip and Estella are dolls, manipulated as instrument of personal revenge, passive objects, devoid of personal will and initiative” (129). In Pip’s eyes, Satis House is nothing of its meaning in a sense that Estella told him, ““Enough House”...It meant, when it was given, that whoever had this house, could want nothing else” (51); but it is a dismal house “which was of old brick...and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all that was barred” (50). Satis House does literally distort its dwellers’s physical from contacting with sunlight that Pip says “I saw in this, the distinct shadow of the darkened and unhealthy house in which her life was hidden from the sun” (276). Miss Havisham raises Estella in this house, prevents her from going outside as much as possible; so much so that “Satis House [is] a microcosm which reproduces its evil, a fact strongly anticipated by its description” (Brown 129). Estella becomes a “stock and stone” (277) person with what is described as her “cold, cold heart.” After years, Estella comes to pay a visit to

Miss Havisham, to whom Estella has submitted her inferiority as an object as she states, “All I possess is freely yours. All that you have given me, is at your command to have again” (278). She accepts her personality proud, hard and arrogant that she owes it to Miss Havisham who always “praised [her] when I learnt my lesson” (278). As such, she is a heartless creature who cannot give her love for, even her adoptive mother who gave her a life “[a]nd if you ask me to give you what you never gave me, my gratitude and duty cannot do impossibilities” (278); because she says “I am what you have made me. Take all the praise, take all the blame; take all the success, take all the failure; in short, take me” (277). The consequences of Miss Havisham’s deeds are all embedded in her name, the “sham,” that is her genuine intention concealed by her pretentious love and care for Estella.

Pip and Estella share one thing in common: their lives become puppets subject to manipulation by others. However, there is a slight difference between the two characters as Estella in all her life is turned into what Miss Havisham intends to make her to be. At the end, with or without her awareness of her situations throughout her life, she cannot escape or choose her own path, unlike Pip who has an alternative way of leading his life. However, his choice of attaining a bourgeois life eventually ends up in an unexpected perilous destiny. These two characters suffer guilt of offending other characters, on the contrary, Pip is able to revolve from his sins as Jack P. Rawlins observes that “Pip’s ever-increasing tendency to self-blame is seen as the vehicle by which Dickens engineers his moral recovery from the sins of pride, snobbery, vanity, or fantasy...Pip’s sense of guilt is then awareness of his own sin, and move him to reformation” (667). He might demonstrate a good exemplification of how one should be equipped with moral consciousness, in comparison with Estella.

It is acceptable for readers, especially the Victorians, with their regard on Pip's repentance to morality standard that he turns back to help Magwitch and becomes good friends with Joe again, leaving all his sins behind.

Among all of Dickens's novels, *Great Expectations* marks first of all his level of achievement in the Victorian period with its moral attitude within the Victorian norm and perspective towards its readers. It is not only that the novel makes use of something highly symbolic, but its narrative is another aspect that attracts its readership. However, *Great Expectations*'s narrative also plays a significant role in bringing the novel to its succeeding periods in the realm of film. The subsequent discussion will consider how the narrative of *Great Expectations* turns the novel into another realm equally successful to the novel itself.

4.2 Literary techniques employed that indicate pre-filmic qualities in *Great Expectations*

It is an acknowledged fact that Dickens's narrative revitalises his novels in such a way that they become accessible in the later centuries. The visualistic narrative becomes a vital element that appears pervasively in this last complete novel with the development in style is apparent from the early novels until his late works. Many filmmakers have been taking turn in sharing the space of adaptations from this novel more often than his other novels. Dickens brought out the story of prison and imprisonment by the struggle of new class status, and wove it with his distinct narrative to create the narrative visualistically. The discussion of *Great Expectations* will be made to resemble the structure of cinema by beginning with scene description, following by the introduction of characters, and, lastly cinematic techniques as flashbacks are found in this novel.

Great Expectations is designed to remind the readers of the story inside through its protagonist's experience of prisons that he is encaged inside of his guilt. Imprisonment ubiquitously manifests itself to Pip in forms that he is and is not aware of its existence. The narrative of imprisonment concerns two major characters, Pip himself and Estella, that they are demonstrating Pip's perspective of being imprisoned and self-imprisoned. Pip demonstrates the scene of imprisonment early at the opening chapter in his projection of the marsh's scenery; Pip sees his environment as a confinement of his mind when he describes his "marsh country" as

a bleak place overgrown with nettles was the churchyard...and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the leaden line beyond, was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip. (4-5)

In addition, this scene is like physical confinement to Pip since he is unable to go beyond the sea. However, the scene is described as Pip's first imprisoned narrative that lies beneath vertical objects such as "nettles," "dykes and mounds and gates," as well as the "river." All of these are the elements that Dickens uses to resemble vertical lines of prison bars which will be juxtaposed with the description at the end of the same chapter. The image of the new world in which Pip is stepping into is complete by the time his perspective towards the marsh is altered in this description. Pip looks at the marsh one last time before the end of the day and he sees that the description of the same environment concentrates on things with horizontal features

marshes were just a long black horizontal line then, as I stopped to look after him; and the river was just another horizontal line, not nearly so broad nor yet so black; and the sky was just a row of long angry red lines and dense black line intermixed. (7)

Pip does not see these things in their literal sense, but he metaphorically combines them with the vertical objects to create the image of a prison. This is the image of prison bars projected in Pip's mind that is being connected by his encounter with Magwitch at the middle of the same chapter. Moreover, Dickens's narrative of this particular scene emphasises his prefiguration of filmic narrative in a way of shifting from one scene to the other to generate the atmosphere of the story. Pip's description of the opening scene of imprisonment allows, therefore, for a filmic affinity of an opening scene to occur. Once the audiences become familiarised with the mood of the story, the narrator will draw his audiences to the similar situation that will intensify the story.

The narrative of imprisonment relies on Pip's connection to the other imprisoned characters, such as Miss Havisham and Estella. Estella's situation reflects his situation more apparently in a way that her estrangement is due to her physical confinement within Satis House. Pip's observation inevitably concerns Miss Havisham and Estella at the same time because Estella is entrapped within the prison narrative of Miss Havisham who confines herself long before Estella is adopted into Satis House. Pip's first impression of Satis House is that it strangely "had a great many iron bars" (50). The dwellers of this house are being locked up from the outside world. In fact, Pip decides to narrate on the environment that emphasises the atmosphere of a prison. His narrative is turned to pay emphasis on the clocks which

stop particularly at “twenty minutes to nine” (53). The image of halted time marks the fact that Miss Havisham has been imprisoned by the concept of time that she allows only physical conditions to develop. However, Pip’s observation of the atmosphere is intended to create a whole image that she is capable of controlling things and people in her house. Pip develops the image of Miss Havisham as a witch through animals that feed on dead objects which Miss Havisham intends to preserve. Pip depicts this scene in a manner of comparison between the figure of Miss Havisham in her discontinued condition with those animals and objects through his closed-up attention. The narrative of this scene is more accurate as if Pip were a camera that follows the “speckled-legged spiders with blotchy bodies running home to it, and running out from it, as if some circumstance of the greatest public importance had just transpired in the spider community” (77). The manner in which Pip narrates each scene thus resembles the way of a cinematic depiction of scenes by looking at his nearby objects and move his eyes in different directions to observe the atmosphere farther out, as this passage shows

these crawling things had fascinated my attention and I was watching them from a distance,...I heard the mice too, rattling behind the panels, as if the same occurrence were important to their interests. But, the black-beetles took no notice of the agitation, and groped about the hearth in a ponderous elderly way, as if they were short-sighted and hard of hearing, and not on terms with one another. (77)

The passage above reflects the environment of the house after Miss Havisham makes the decision to imprison herself and her adopted daughter within time. Pip delivers the image of objects nearby, then he introduces the sound to distract his audiences before

leading them to see its source of the black-beetles. Pip always pays close attention to these animals and their movement as they provide him with discrete emphasis on the witch. His later description of this scene delves deeper into the behaviour of these animals. The manner in which Pip provides both image and sound is vividly cinematic in both textual and cinematic analysis. Pip demands that his readers follow his depiction that he switches from one object to the other and thus readers/audiences can gradually grasp some meaning from his depiction. Pip's perspective and eye movement are significantly initiating a complete image, but his perspective requires a support from other techniques, especially, Dickens's characterisation that is always complete with the use of melodrama.

In the previous two chapters' discussion of melodrama being used in Dickens's characterisation, many characters reflect the general notion that melodrama oftentimes presents its characters to be noticeable from their attire such as the Murdstones, Uriah Heep in *David Copperfield* or Mr Tulkinghorn and Mr Vholes in *Bleak House*. On the other hand, in this novel Dickens slightly refashions his readers' acquaintance to his new presentation of his antagonist, Miss Havisham. The presentation of Miss Havisham is twisted from those characters immensely by excluding her external black garments. Dickens adds extra description of the environment to embellish his melodramatic characters as he does with them in *Bleak House*.

Characterisation depends hugely on Pip's capacity to depict each character through his cinematic eyes. Miss Havisham represents Dickens's remodelling of melodramatic antagonists that she does not wear black clothing, nor is her behaviour is so cruel as Miss Murdstone. In addition, she is in many aspects a benevolent

godmother that Pip always wants to be under her patronage, but Pip participates in the elements that contribute to her characteristic of the antagonist instead. He constructs the picture in a way that he takes “note[s] of the surrounding objects in detail” (53). Miss Havisham becomes a highly remarkable visual character that Pip describes her surrounding environment to elaborate on the image of a “corpse-like” (55) fairy godmother. Unlike melodramatic villains, she is “dressed in rich materials—satins, and lace, and silks—all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands...” (52). Despite her immaculate white attire contrasting to the Murdstones or Mr Tulkinghorn, Pip probes into her “corpse-like” and witch-like characteristics through his observation of those white objects. Those white objects are not suggestive of a sense of life, but they are white from having been kept for a long time that they have turned yellow and lost their “lustre,” (52). The more Pip develops his association with Miss Havisham, the more explicit her grotesque characteristic is revealed. She is masquerading her true personality or intention under the whiteness. Pip looks at things attentively, beginning from what appears as a whole image to him, then moves closer to individual objects: shoes, veil, bridal flowers, and jewels, to accentuate the quality of decay. By the time he describes his subject in full detail, Pip allows his readers to hear his assumption of the subject briefly before providing another more elaborative description. His later description will expansively cover the wide range of the room and its belongings with regard to his casting his eyes from nearby to far away objects.

Pip’s description of Miss Havisham takes another level when he observes her environment that shares certain qualities with her dead soul. At this point, Pip

narrative is highly cinematic with his eye movements. Pip begins with his observation the unfavourable atmosphere of the inside of Satis House, especially, when a “glimpse of daylight...in it” (52) is excluded. Pip combines the image of the room without any contact with sunlight with the image of the stopped clocks in the house to indicate the lifeless qualities of the house

...every discernible thing in it was covered with dust and mould, and dropping to pieces. The most prominent object was a long table with a tablecloth spread on it, as if a feast had been in preparation when the house and the clocks all stopped together. An epergne or centre-piece of some kind was in the middle of this cloth; it was so heavily overhung with cobwebs that its form was quite indistinguishable; and, as I looked along the yellow expanse out of which I remember its seeming to grow, like a black fungus... (77)

This description reminds the readers of how a life is declining and instead dust and mould seem to occupy the house and allow dreadful creatures such as spiders, mice, black-beetles and even fungus to grow instead. These creatures have a strong connection to the notion of death, in this sense, the death of Miss Havisham's soul. Pip's observation is switched back and forth between Miss Havisham and those animals gnawing things unused from the feasts in order to strengthen the connection between her and the image of a dead person. Pip changes his narrative to Miss Havisham with close-ups narrative to accentuate her decaying situation through

the frillings and trimmings on her bridal dress, looking like earthy paper...Without this arrest of everything, this standing still of all the pale decayed objects, not even the withered bridal dress on the

collapsed form could have looked so like grave-clothes, or the long veil
so like a shroud. (55)

The depiction of particular objects in a close-up manner that switches from one object/person to the other steadily and meaningfully will foreground the particular image of that object/person. The act depends on the elaborative focus of materials as readers/spectators are dismissed from the obvious assumption from the narrator. Readers of Dickens, in the same way as with film spectators, are required to form description together to construct meaning, and Dickens provides the summary of Miss Havisham as Pip composes her image with his past experience at the fair. Insofar as Pip learns about Miss Havisham, he now reaches the conclusion that she is more or less a walking skeleton. He unifies all of his descriptions into one grotesque image as he compares Miss Havisham's figure to a skeleton at the church

Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress, that had been dug out of a vault under the church pavement. Now, wax-work and skeleton seemed to have dark eyes that moved and looked at me. I should have cried out, if I could.
(53)

Pip describes scenes in a scattered manner that does not appear to connect with other scenes. Those scenes are always interrupted by his attention to the environments, rather than statically recounting Miss Havisham as his only central focus. In addition, the fragments of Pip's narrative are complete when they are combined into a single image as in the discussion of its main theme. Each sequence of the narrative is

gradually composed together in Pip's mind, precisely, readers' minds with the multiple exposures⁸. This process of exposures, being used in photography and film, occurs when the former image/scene being superimposed by new comer to construct the final image. Readers might notice transitional movement between images/scenes that sometimes are fast and sometimes gradual, because Pip allows the synthesising composition of those images/scenes with the aid of fades to merge them together. The byproduct is the last description of Miss Havisham as being equivalent to the skeleton. Pip's use of the similar technique of fades will appear in his employment of flashbacks once again.

Great Expectations is telling through the retrospective narrative that its narrator conveys his past experiences upward to his present. However, there are scenes that have the quality of flashback distinctly separated from Pip's retrospective narrative. The flashbacks that Pip recounts are concerned with his attempt to piece up the puzzles of Miss Havisham's mysteries. In other words, Pip's flashback narrative bridges the two worlds of Miss Havisham's past and present in Pip's mind. Dickens's decision to employ this technique is perhaps similar to the effect that appears in Esther's search for her mother, to reveal the truth hidden from the readers and a younger narrator. Through his intention to reveal the truth in flashbacks, Pip bases his narrative on his alleged assumption of Miss Havisham as his unknown benefactor and her actual appearance. These factors create two mysterious incidents for Pip that he has to compare with his experiences which result in his flashback narrative.

⁸ the technique of which one image is being superimposed by the next image as a way of composing a whole image

Pip juxtaposes Miss Havisham and her dress with his experiences of witnessing a corpse dressed similarly to Miss Havisham. He describes the details of Miss Havisham and, all of a sudden, he seems to be interrupted by his thoughts

“I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress, that had been dug out of a vault under the church pavement.” (53)

“Once” begins new sentences twice, generally, the word provides a sense of abruptness to indicate changes to take place afterward. The first “once” is to remind his audience that the ambiguous figure of Miss Havisham will be replaced by his assumption of the waxwork but does not give Pip a clear connection to Miss Havisham he is witnessing. The other “once” abruptly alters his audiences’ attentions to participate in his recounting of his past experiences when he sees the skeleton. This scene resembles a cinematic flashback in a way that Pip takes his audiences suddenly from his present environment to the past situation in order to juxtapose these different images and combines them into one. The in-between transition is the equivalent element of fade, the pervasive and inseparable technique of flashbacks that allow the latter image to succeed the former. Flashbacks require an instant shift of fades in order to allow the narrative to be shifted among many images that result in one image as the narrator intends to reveal. When flashbacks and fades are incorporated, the image of Miss Havisham is being combined with the “wax-work and skeleton seemed

to have dark eyes that moved and looked at me” (53). This flashback narrative makes Pip’s narrative become more persuasive in his juxtaposition of images, rather than narrating his experiences directly.

Another flashback scene is the scene of Pip witnessing a quarrel between Miss Havisham and Estella. During this moment, Pip is performing a camera’s role, to observe but not to have any interaction. While he is observing the quarrel, Pip is also indulging himself with his illusion of the day when Estella is allowed to be with him. This scene of the quarrel is being succeeded by his observation of the place that “[a]s I looked round at them, and at the pale gloom they made, and at the stopped clock, and at the withered articles of bridal dress upon the table and the ground, and at her own awful figure with its ghostly reflection thrown large by the fire upon the ceiling and the wall” (276-77). Pip is standing far from the situation which allows him to depict a more wider image and, simultaneously, he is interrupted by the encroachment of his past memories that connect to his present event. He says, “I saw in everything the construction that my mind had come to, repeated and thrown back to me” (277) to reflect the statement of his understanding of this event through flashbacks. Flashbacks are employed in a similar manner to clarify the ambiguity in the narrator’s mind and flashbacks in some parts are to intensify the situation and uplift the readers’ emotion to participate with the scenes.

Significantly, the reception of his novel relies on the book reflection of the nineteenth century society and the narrative Dickens uses to convey his story. The narrative of *Great Expectations* viewed through the cinematic perspective is very much similar to a filmic narrative or filmic presentation, thus, this novel becomes

popular both in printed book form and its adaptations. Film adaptations of this novel are discussed next, from two successful versions, Lean's and Newell's.

4.3 David Lean's and Mike Newell's adaptations

Insofar as Dickens's reputation depends a great deal on reception, both from book readers and filmmakers and in the latter case reinvigorate his novels and enhance the popularity to Dickens, as a consequence, he is still popular even in this new century. *Great Expectations* establishes its name by appealing to filmmakers with its distinctive narrative that makes the adaptations easy. The numerous adaptations appear to advocate the prominent cinematic aspect of Dickens's narrative that this novel outnumbers his other novels in terms of the number of adaptations. There are several adaptations that mark the success of this novel in terms of film adaptations from the earliest silent film in 1917, directed by Robert G. Vignola, David Lean's version in 1945, up until the most recent version which was released in 2012, during the celebration of the bicentennial of Dickens's birth. The discussion in this chapter will focus on two film adaptations with their highly successful representations: Lean's version and Newell's 2012 version.

Productions of *Great Expectations* have been made into numerous adaptations of total eighteen film adaptations and eight stage versions. The adaptations have been voted as commendable adaptations, best actors and actresses, based on a RadioTimes.com survey: Ray Winstone as Abel Magwitch for the 2011 BBC series, Douglas Booth, John Mills and Ioan Gruffudd as Pip in the 1946, 1999 and 2011 versions, respectively; whereas, a great deal for votes made on Miss Havisham are from the adaptations of 2011, 1999, 1981, and 1975 with various actresses as Margaret Leighton, Joan Hickson, Charlotte Rampling, and Gillian Anderson,

respectively. These films have earned awards in various aspects pointing to the success of this novel as well as the success of the producers of these films as they show their respect to the source of adaptation, or might deviate only slightly from the book.

To begin with David Lean and his adaptation of *Great Expectations* which has been hailed greatly as the best production of a representation of Dickens's novels: as in 1947 it stood as the third most popular film at British box office, in 1948 it won the Academy Award for Best Cinematography, Black-and-White, and later listed among the top 100 British films of all time. There are several reasons behind this production as it made its own way to the top rank in many institutions; the most practical one is the fidelity within the time bounds of film. The project started when Lean went to see a stage performance of this novel and was inspired by that stage adaptation. He, however, was dissatisfied when he received the script version from Clemence Dane that he decided to write a script with Ronald Neame instead. After the script was ready, Lean chose to shoot Joe's forge at the village of Chalk, Kent, whereas Satis House was set in a Denham Film Studios with the imitation of Restoration House in Rochester—they became the two main locations of this story. Satis House closely recounts the situation from the novel that many incidents emphasise the decaying conditions from the moment Pip arrives at the house and the camera depicts cobwebs weaving over everything. At the last scene Pip goes back to the house and tears down all curtains letting the light in. The scene contrasts with the previous scenes and Miss Havisham appears under the sunlight as a corpse in the house, not better than the house itself. Costumes are fascinating, though this is a black and white film. Joe is dressed in a possible blacksmith's clothing, but he is provided with other

extraordinary kitsch clothing to strengthen his embarrassing moment before Pip in London. Miss Havisham is also made to be noticed by her costumes of rotten white. These two examples are parts of Lean's success, apart from many other elements contributing to the good reception from the first date released. This adaptation also takes hold of filmic elements from the book to illustrate on the ground that early films are likely to draw elements from the novel, specifically opening scenes and characterisation as well as apparent filmic techniques of flashback.

The important part of each film is its opening scene to introduce its audiences to the subsequent thematic story inside. Lean relies on the conventional way of opening his film by recounting the first paragraph of the novel as it appears in Cukor's *David Copperfield*: to orient audiences with the story of Pip by recounting his history directly from the novel. Then the film begins its actual scene description simultaneously. This is significantly a way to introduce a brief or a glimpse of the story. Thus, the image of an actual page from the novel is being dissolved by the panoramic scene of the marsh and being replaced by Pip running along the street towards the church. Lean depicts the image of the marsh scene from a long distance and the camera stops at one gibbet as Pip is approaching the camera which by all these elements is similar to Dickens's description of the same scene in the novel. To illustrate this point, Lean maintains the horizontal images of sky, river and street which are juxtaposed with the gibbets and then the camera leads the audiences to the next scene of Pip at the graveyard when he meets with Magwitch. In one sense, this scene takes after the description from the book and as such its significance lies beneath this opening scene and the connection of Pip with the convict that creates the main theme of Pip's imprisonment. The scene of the encounter between Pip and

Magwitch is intensified by the use of close-up shots alternating between Pip's and Magwitch's faces as they converse. A consequence of close-ups is to reveal Pip's terrifying face and Magwitch's threatening expression. The facial expressions between these characters emphasise the situation in which Pip is the prey of this escaped convict. As scene description is crucially related to the story that comes afterwards, Lean allows Pip to witness the imprisoned Estella through Satis House's gates. Pip is arriving at the House. As the camera follows him, it turns to focus on the gate as prison bars that Pip and Mr Pumblechook are visitors to Estella and Miss Havisham in their prison. Then the camera shifts from Pip's side to the inside of the house as Estella approaches to open the gate as if this is her perspective in seeing Pip and Mr Pumblechook, but the scene emphasises more of her being separated and confined in the limited territory. To this extent, the camera moves freely from one side of the gate to the other in order to construct a meaning to the prison of Satis House, switches from Pip to Estella. These two discussed scenes correspond to the main theme of the story, a story of imprisonment that Dickens wrote and Lean reproduces in visual aspects. The similarity between textual and media representation does not occur only in the scene description, but in Lean's depiction of characters as well, especially that of Miss Havisham.



Figure 10: David Lean's opening scene

To discuss Miss Havisham as a successful example of how Lean presents her fully illustrates the point that Dickens's description of each character is always

adequate. Pip is also acting as a camera in this depiction, in a way that he plays a leading role to observe and piece all scattered elements together. The figure of Miss Havisham is first presented in Pip's initial visit, but it is fully described in his second visit when he is introduced into the room where she has kept everything from the moment she was jilted by her groom. He enters the abandoned wedding venue to find that the room is in its ruinous condition and the camera takes a long shot from the inside to reveal Pip's amazement of seeing the room; then the camera shifts to depict the whole room in the long shot from Pip's position. The space between these shots combines the incidents in the audiences' minds. Later on, Pip is walking to search the table with his eyes cast down on those objects, simultaneously, the camera depicts him in a medium long shot from the other end of the table, opposite to Pip, to concentrate on his reflection on the situation through his gaze of amazement and wonder. As Pip stops to observe the rotten cake that allows a rat to live on it, the camera is then focusing on the close-up of that cake and the rat to reveal the real condition of the house through the depiction of the cake. Then, Pip is awakened by Miss Havisham's presence. She is wearing her same old wedding gown with the closed illustration from the book which the director depicts in medium long shot from the other side of the table. Lean maintains a trivial glimpse of lustre from Miss Havisham's jewels in these shots as Dickens describes it. However, the first encounter between these two characters is also significant to the illustration of Miss Havisham from Lean's perspective. When Pip walks into the house, the camera follows him in a motion of opening a door to gradually reveal the dweller inside. The image steadily depicts Miss Havisham in a long shot sitting on her chair within a room covered by cobwebs indicating that Pip has to bravely face this woman anyhow. Lean renders the

conversation between Pip and Miss Havisham in a manner that he allows Pip to communicate with his audiences via zoom techniques. Pip is shot in long medium shots, the camera switches back and forth between these two characters, the focus particularly is on his eyes as he casts them on the dressing table before Miss Havisham. The camera is showing the picture from Pip's position and zooming in to objects as revealed later, such as the dust-covered Bible, a brush, a mirror, and the jewels that are all neglected in the same manner as her dress. Significantly, the depiction of scenes with medium shots and close-ups creates a clearer image of the character being witnessed by the juxtaposition of those images. Miss Havisham is described through Pip's observation of her and the environment that appears in both novel and film.

From the all-time success of Lean's adaptation to the latest *Great Expectations* of Mike Newell in 2012, the time span between the two versions seems a bit far from one another, however, they two share the values of Dickens's narrative to assist their adaptations to be easier. Although Lean's version is acclaimed highly as the most success adaptation, especially, in his capacity to capture most crucial elements within the timeframe of one hour, where Newell fails to do so, Newell's adaptation is a new century version that appeared only one year after the 2011 BBC TV series and in the year that celebrated the novelist's two-hundredth birthday. The discussion will focus on the similarities and differences between the 1946 version and to the original text.

Elizabeth Karlzen and Stephen Woolly, producers, asked Newell to direct the film of this novel with the script written by David Nicholls that convinced Newell to change his mind from developing *Dombey and Son*. Newell accepted the invitation to direct this film in the same way as many actors did such as Helena Bonham Carter

who played the role of Miss Havisham, Jeremy Irvine as Pip, David Walliams as Mr Pumblechook and Robbie Coltrane as Jagger agreed to take parts. Obviously, these stars contribute a great deal to the film's success. For instance, Irvine had appeared in Steven Spielberg's *War Horse* before and was asked to play the role of adult Pip, even though the role was intimidating to him, he after all makes Pip stand out as a snobbish and ambitious character. Carter herself takes a Miss Havisham part and she studies the fairy-tale aspect to assist her in the role of the jilted fairy godmother—to give just a few examples of these stars. Apart from the recruitment of actors and actresses in this film, the locations are also important in that they always propose difficulties to producers of period adaptations. The solution to Newell's production was to turn the former headquarters of Gillette on the A4 highway into the main studio that was transformed into the Victorian street scene, whereas many scenes were shot in Kent. However, all these elements need renovation to contribute towards the success of this adaptation in terms of characters and locations equally.

Nicholls, the screenwriter, changed the opening scene and added the scenes of Pip and his social life to elaborate on his social deprivation. This alteration and inclusion lengthens the time to last two hours, longer than other versions. In addition, the alteration of the opening scene has a weak point in that it excludes the significance of interpretation and will take longer time to introduce the audiences to the general atmosphere of the story. Yet, Newell's decision might fit the modern audiences that they are familiar with this method of a long descriptive scene. On the other hand, many scenes concern Pip's social life in London, the event indicates the deprivation of Pip's morality and emotions that Newell realises to have been dismissed in other adaptations, whereas, those adaptations tend to present only Estella and her abuses

from Miss Havisham. As such, Pip becomes a good character in those adaptations but not for long in Newell's production.

As earlier discussed, the opening scene is different in the 2012 version since Newell does not depict the marsh, the river and the sky vertically as Lean juxtaposes with the gibbets along the road to the church. Newell employs two opening scenes to introduce this film. He begins with the dampness of the marsh, the overall scenery, before the camera pans to the street as Pip is running towards the camera then follows him to the church. The other scene description occurs when Pip meets Magwitch at the church. At this time, the camera depicts Pip running towards the forge, and when he reaches the street, the picture accentuates his connection with the convict through the capture of his gaze at the gibbet, and then the camera zooms in and halts at the gibbet for a moment to imply Pip's connection to the idea of imprisonment. The audiences will grasp the mood of this story in the second scene which is more delayed than Lean's adaptation, even than the book itself. Newell's decision to delay and alter from the way Lean did might suggest that the encountering of the two characters will provide a glimpse before giving the full meaning when Pip casts his eyes on those gibbets—a pervasive symbol of Newell's interpretation on the theme. The ways Newell presents his adaptation through certain cinematic techniques significantly render the pleasure of consuming this novel to modern audiences who presumably have not read the novel but can develop their understanding gradually.

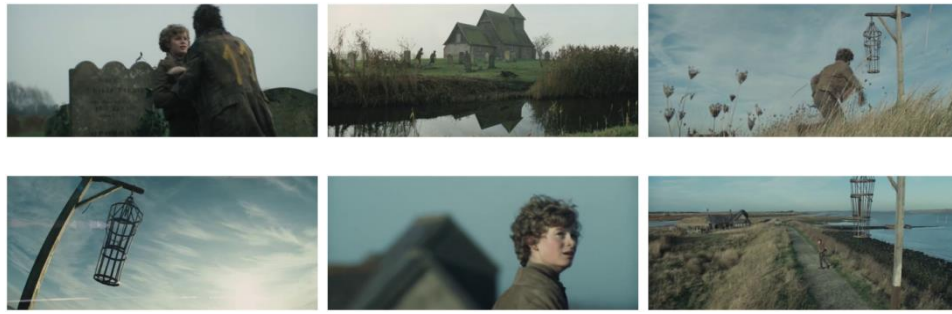


Figure 11: Mike Newell's opening scene

Like other filmmakers, Newell relies on the metaphorical aspect of Dickens's narrative for his adaptation and to make the story appeal to the modern audiences is to employ highly cinematic techniques to convey meaning. For instance, to bring out another significant element of this story, Miss Havisham whose role is as important as Pip himself, but she is distinguished by her occupation of the Dickensian grotesque personality, becomes another challenge for Newell to interpret and convey that character to screen. Newell asked Carter to take this part but she hesitated to do the spinster role in the old bridge gown. There is a significant difference from Lean's depiction of Miss Havisham that is she, in this version, is very young and active whereas her room is old but not yet covered so heavily with dust and cobwebs as much as Lean depicted it. However, Newell subtly allows Pip to construct the image of Miss Havisham in a way that Pip observes the circumstances at her room first. Pip looks at the dirty chandeliers from close-up angle, moves down to the curtains excluding the room from sunlight, then casts his eyes down to stop at the stopped clock with the close-up once again, before he finds a corpse-like figure of Miss Havisham sitting on her chair. Close-up is the main technique used to contribute elements to convey meaning in Pip's perspective towards Miss Havisham because close-ups focus on significant parts clearer than other techniques in the same category

of shots. Although Carter creates Miss Havisham to be more active than the image of a woman who has not seen the sun for a decade can be, especially the scene when she is on fire that intensifies the mood of watching this scene. The success of Newell's depiction of this character depends on his employment of cinematic aspect more than the decoration as in Lean's version. Newell focuses on Miss Havisham's history by his presentation through the use of flashbacks.

In addition to the close-ups that create a full image of Miss Havisham, Newell has a keen interest to tell a story in flashbacks which seems to be dismissed and disregarded by Lean. He employed this technique in assistance to bring back Miss Havisham stories more vividly than telling them in plain conversation or chronological order. Take the scene of Herbert Pocket when he explains the background to Miss Havisham's history on her wedding day. As Herbert is telling the story, the event flashes in from the time of Miss Havisham's happiness. There are two ways Newell shot this scene; he uses the long shots to include every element within the event that people are enjoying the party, the bride is being dressed in her beautiful gown, then the situation is changed as Miss Havisham receives the letter from her groom. The camera tends to focus on Miss Havisham and the letter in a close-up manner, switch back and forth between her and the letter, then she screams out and everything stops. After the camera captures the people at the wedding stop and listen to Miss Havisham scream, the scene is cut to the close-up of a clock with a hand to turn all the clocks counterclockwise back to twenty-to-nine, and the picture is cut back to capture Miss Havisham in a long shot standing still at the table with all widows shut up by curtains. The narrator/camera is zooming out from Miss Havisham's figure to end the scene with two characters drawing the curtains shut, to

shut Miss Havisham from the outside world and to allow the camera to flash back to the present time of Herbert talking to Pip. Another flashback occurs during Pip's visit to Satis House, before Miss Havisham is caught in fire, to find out the truth about Miss Havisham and her adopted child. As soon as Pip walks down from the coach and reaches the gate, the story of Mr Jagger and a little girl flashes in to replace Pip at the present. The situation between Pip listening to Miss Havisham telling him this story is switched to the story constantly that when Miss Havisham finishes her story the image is put back to the current situation. Newell employs flashbacks to keep his story alive without the loss of the main story and this technique helps to make his adaptation appropriate to the audiences.

Newell's adaptation is hugely different from Lean's in various aspects, less acclaimed than Lean's, but the two share one thing in their decisions to use the second ending of the novel for their endings. They avoided sentimental ending of Dickens first ending. Lean ended with Pip holds Estella's hand and they are walking away from Satis House; whereas Newell has Pip and Estella met again and ended with they are holding hands. The ending of these versions might be similar to Dickens's decision to follow his friend's advice to change the ending. Both versions are making the audiences to be satisfied after all. Regardless of the ending scene or the whole films from both filmmakers and other film adaptors of this novel, they all are successful primarily in bringing *Great Expectations* back from time to time into people's recognition of this novel.

The popularity of this novel is regarded through Dickens's choice of writing the story of a typical Victorian man whose life story is shared and witnessed by the readers. He does not only compose the story to depict the Victorian society, but he

criticises the pervasive idea of social class and the aspiration for that social class of his protagonist. Pip's life is both reproachful and sympathetic that appeals to readers of all times. The narrative of Pip's story stands higher among Dickens's novels to demonstrate his mature ability of integrating the story with his descriptive narrative that strengthen the narrative as it attract filmmakers and film critics. *Great Expectations* is similar to other novels that its survival in the new centuries is through the aid of film adaptations. Overall, the adaptations seem to be more popular in the twentieth or twenty-first century context, filmmakers owe their success to the original text and its author.



Chapter 5 Conclusion

As demonstrated in the previous chapters, Charles Dickens's three novels, *David Copperfield*, *Bleak House* and *Great Expectations* are examples of his continued success as one of the most prolific English novelists. His reputation has lasted through the times with these novels that have never waned from people's attention. This thesis has analysed the factors behind Dickens's success which he used to cultivate his fame that are manifested in various cultural forms. From books to films his reputation has been continuously strengthened for two centuries.

Dickens has been accepted into the literary world and the world of film adaptations because of his exceptional ability to write novels suitable for cultural entertainment both for the nineteenth century audience and the subsequent centuries, respectively. For one obvious reason, Dickens's narratives are created to be descriptive and, as a result, it is a prominent element that intensifies the interest of consumers various types. During the nineteenth century, Dickens was successful as a novelist with his use of serialisation, illustration and melodrama to meet with his readers' needs of accessible entertainment. Regarding his intention to write for all groups of people, he crafted his narrative making it suitable for reading in other devices that resulted in the adaptations of his novels in films. In the subsequent centuries, his reputation seemed to be in decline, especially, in terms of books' consumption, but his fame has been heightened in the novel cultural forms of film adaptations. Therefore, his reputation had been its way to survive in different periods through modern forms of entertainment as his narrative makes these devices easy for all cultural forms to adapt.

The extent to which his notable use of literary devices such as serialisation and illustration enables his novels to be read by readers of all times could be seen in his intention to make his novels easily accessible for everyone. For instance, serialisation was made for the middle class reader which was a huge market for him to reach and whose capacity to buy was very limited. On the other hand, serialisation vigorously extends the theme of each novel, such as, *David Copperfield* and *Great Expectations* that trace the development of the protagonists' growth through the gap of each serial, whereas, *Bleak House* develops its form as a detective story through serials. Illustrations were aimed to assist his readers to understand his novels, even those who were not illiterate. The illustrations helped to expand the theme to a greater meaning that they were designed to equivalently assert the story of the written words, under the meticulous supervision of Dickens himself to make all plates resemble the novel accurately. Serialisation and illustrations also assisted the adaptations of his novels in a similar manner, especially, the illustrations that provided elaborate and accurate information on the Victorian period, society and costumes. Moreover, novels on their own had the individual themes to entertain the readers in the nineteenth century in very much the same way as the twentieth and twenty-first century.

David Copperfield is Dickens's middle novel that appeared in serials with two plates of illustrations that was highly welcomed by readers of the nineteenth century. As the centuries passed, this novel has not lost its status to the emergence of film adaptations. This is a coming of age novel which depicts the process of growth and maturity of David Copperfield. The story of David is very similar to stories of the *Bildungsroman* genre that requires the protagonists to encounter difficulties and hardships stemming from their circumstance in order to achieve maturity. However,

Dickens inserted his own autobiographical elements to differentiate this novel from the so-called conventional *Bildungsroman* novels and made it a semi-autobiographical novel. Dickens aimed to blend this genre to his life incidents and made this novel the story of the common Victorian man in search for a wife and a career as a novelist. Instead of simply tracing the life of David from the beginning and moving towards his achievement, Dickens allows two goals for David, to achieve his career as a writer and to learn to cope with his heart's desire. Coincidentally, his goal of achieving a suitable wife will intercept with his accomplishment of finding a career, because he needs a wife who is capable of lending him support. The incidents that David is required to achieve reflect the typical experience of what Victorian men at that time were faced with. The story is not too intense and readable even for young readers. David is also a loveable character that many readers find his story is both sympathetic and enjoyable as this young boy struggles to live in a time of changes. The reception of this novel is regarded as a complete English *Bildungsroman* novel, despite the fact that later on being questioned about the autobiographical elements. David's story appeals to people in the twentieth and twenty-first centuries through its emphatic story of young boy in a narrative that depicts this story as elaborately it will be appropriate for film adaptations.

David Copperfield has been widely read and welcomed for its depiction of the Victorian society but is not intended to criticise the society. Published shortly after *David Copperfield*, *Bleak House* is the novel that presents changes in Dickens's style to the social criticism novel. His readers find the novel to be an expression of their anxiety of seeing the society go dysfunctional. Never before had any Victorian novelists done what Dickens did, and he had done the job to criticise his society

accurately and directly. The reception of *Bleak House* is significantly made up of many elements. For example, although the story is much darker and somewhat intense, the author stabilises the novel with a humorous narrative in order to lessen its readers' moods. Besides the criticism of the Chancery Court that consumes people's money and even life, this novel also inserts the subsequent plot of detection of the protagonist and her search for her mother. *Bleak House* is considered to be the first detective story in the English language novels. Regarding the theme of investigation, Dickens's accuracy in his narrative makes the linear story to be more suitable for readers to follow and look for clues to make guesses along the way with the main plot of Jarndyce's lawsuit. This is his novel that earns him a reputation as much as it does criticism, the publication of this novel can point to his successful career that seemed to rise even higher than his previous novels. All features are parts of the narrative that contribute to the number of those who consumed of his novel.

Dickens's reputation, as in the two discussed novels, depends on the narrative mode which is more flexible and capable of enlivening the themes of each novel. In addition, each of the two novels has a particular theme to entice its readers and the last element to discuss is for its use of Dickens's autobiographical elements and its criticism of Victorian society. *Great Expectations* is Dickens's last complete novel that also represents his great ability as a novelist whose literary genius is more mature than this novel excels his other novels.

After the reception of *Bleak House* that takes Dickens to a higher status in his career, he engages himself with his own journal, *All the Year Round*, and his old age seems to hinder his productivity that results in the alteration to the weekly instalments. He proves his inborn capacity that nothing can stop him from achieving

the fame. Dickens intends to maintain the orphan narrative in Pip's life story, with his intention to insert his social criticism in this story. However, this novel deals heavily with the pervasive Victorian idea of social class, the middle class and the aspiration to acquire this particular status, which concerns all people more than the criticism in *Bleak House*. The novel does not aim to only criticise society, but to warn its readers of the consequence of becoming too ambitious to have a gentrified status that can be a trap to cage them up as it does with Pip. Dickens dramatises Pip's destiny to the degree that he will find himself in his own captivity in order to represent similar cases of his readers. The popularity of this novel is seen through its use of the descriptive and cinematic narrative that this appears in his early novels. The focus of his cinematic narrative will elaborate on the point of his enduring popularity that for two centuries his name is still often mentioned.

Dickens's narrative is his most prominent feature that contributes to his timeless success as the narrative is adaptable for cultural forms, specifically, films. The adaptable nature of the narrative enhances his name into the realm of film adaptations that he has foregrounded early for the film industry to grasp from. For another reason that affirms his popularity is his narrative constructs the novel's structure that similar to that of film. However, the extent to his popularity in the realm of cinema concerns the prefigure of his narrative before the existence of films. This thesis points out the structure of his novels through the opening scene, characterisation, dissolves and flashbacks that these premises are similar to films' structure.

The cinematic narrative is descriptive with metaphoric elements of environmental circumstances to create a scene or to signify a meaning to particular

situation. Dickens requires his readers to find meaning in his narrative, and then piece together these elements into a unified image. *David Copperfield* and *Pip* are always narrating their thematic circumstances to guide the readers into the story inside. For example, David is interested in the description of things around him with his objective to demonstrate the development of his narrative in different phases from childhood to adulthood as a means of elaborating the *Bildungsroman* story. Pip is similar to David, but he emphasises his narrative with the connection to the idea prisons or things being imprisoned that later on his narrative reveals the story of Pip's imprisonment. *Bleak House* introduces the readers with its cinematic description of London, the main location of the novel, and provides details that heighten the atmosphere and story after the beginning paragraphs. The opening scenes of these novels are regarded as resembling films' opening scenes that become Dickens's monumental pieces of novel opening scenes.

Dickens is also known for his characterisation, especially, those grotesque ones. His characters are identical and memorable with the use of melodrama, specifically, the general application of external presentation. He employs the theatrical melodrama mode to present his villains. The adoption of melodrama to characterise is simply shown in his use of the colour black to indicate the antagonistic quality of characters, the characters such as the Murdstones and Uriah Heep in *David Copperfield*, and the lawyers in *Bleak House*, Mr Tulkinghorn, Mr Vholes and Mr Smallweed are the examples. However, in *Great Expectations*, Dickens deviates from the notion by representing Miss Havisham in a white dress instead of black. His characterisation of Miss Havisham is being asserted by her behaviour and the environment of her house that suggest her villainous quality. Dickens's characters are

more approachable to his readers and filmmakers as they have details to suffuse both parties of their purpose to approach them. As a result, when filmmakers adapt his novels, they find this quality adaptable. Therefore, the ready-made narrative and the employment of melodrama is applicable for films in the same way as their nineteenth-century ancestors who had so much enjoyed Dickens's blending of theatrical presentation with his narrative.

Dickens uses a retrospective narrative that represents the equivalence of the cinematic flashbacks. However, many scenes are portrayed exactly like cinematic flashbacks and these scenes are usually relating the past events to the present. Flashbacks are obvious in these three novels and working in order to heighten up the readers' emotion as well as to reveal some past events that significantly related to the present story. For example, Esther is searching for her mother, by her use of flashbacks, she relates every possible evidence for readers that without flashbacks her investigation is somewhat tedious. This similar reason occurs in the flashback narrative of Pip in his narrative of combining his past to his present, or in David's case also. On the other hand, flashbacks show Dickens's ability to entertain his readers in the same manner that can hardly find in his contemporary writers. The factors used for discussion in this thesis point to the fact that film industry and books' readers are all indebted to his literary ability.

Charles Dickens is a great storyteller and he bequeathed a great deal to the literary world as well as to the modern film industry through his narrative. These three novels represent the successful in his novel writing career with the foreground of literary world that extends his fame to film world. Dickens annexes the Dickensian literary narrative and styles that, on the one hand, causes trouble to critics and modern

readers; but, on the other hand, his authorship of his novels is identifiable. Identifiable in the sense that his novels are easy to follow, *David Copperfield* and *Great Expectations* simply follow the uncomplicated story of a journey of David and Pip, whereas, *Bleak House* is the story of hints and clues to be resolved. He was and still is a good entertainer that his stories have many elements to entertain his readers and, in return, his readers help to maintain his reputation for all these two centuries.



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APPENDIX

Chronology of Charles Dickens's novels

<i>Sketches by Boz</i>	March 1836
<i>Pickwick Papers</i>	April 1836 - April 1837
<i>Oliver Twist</i>	January 1837 - April 1839
<i>Nicholas Nickleby</i>	March 1838 - October 1839
<i>The Old Curiosity Shop</i>	April 1840 - February 1841
<i>Barnaby Rudge</i>	February 1841 - December 1841
<i>Martin Chuzzlewit</i>	December 1842 - July 1844
<i>A Christmas Carol</i>	December 1843
<i>Dombey and Son</i>	September 1846 - April 1848
<i>David Copperfield</i>	July - October 1849
<i>Bleak House</i>	February 1852 - February 1853
<i>Hard Times</i>	April - August 1854
<i>Little Dorrit</i>	December 1855 - May 1857
<i>A Tale of Two Cities</i>	April 1859 - November 1859
<i>Great Expectations</i>	December 1860 - August 1865
<i>Out Mutual Friends</i>	May 1864 - October 1865
<i>The Mystery of Edwin Drood</i>	April 1870

VITA

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