



universität
wien

DIPLOMARBEIT

Titel der Diplomarbeit

„(Un)happy seasons of youth.
A gender-critical approach to
20th century adaptations of selected
19th century Bildungsromane“

Verfasserin

Nikola Konstanze Fetti

angestrebter akademischer Grad

Magistra der Philosophie (Mag. phil.)

Wien, 2011

Studienkennzahl lt. Studienblatt: A 190 344 347

Studienrichtung lt. Studienblatt: UF Englisch UF Französisch

Betreuerin: Ao. Univ.-Prof. Dr. Monika Seidl

Table of contents

Acknowledgments	4
1 Introduction	5
2 The Bildungsroman as a literary genre	7
2.1 Historical developments	7
2.2 Towards a definition	13
3 A typical male genre? Traditional and female Bildungromane	21
3.1 Development as a prerequisite for unhappiness – negative voices on the female Bildungsroman	22
3.2 A mediating approach	28
4 <i>Great Expectations</i> – A traditional Victorian Bildungsroman	38
4.1 Charles Dickens' life and work	38
4.2 Synopsis and structure of <i>Great Expectations</i>	40
4.2.1 Synopsis	40
4.2.2 Structure	43
4.3 Concepts of the traditional Bildungsroman in <i>Great Expectations</i>	43
4.4 From novel to film – Adapting <i>Great Expectations</i>	46
4.4.1 David Lean's classic from 1946	48
4.4.2 From England to the USA – Alfonso Cuarón's modern adaptation from 1998	51
4.4.3 Comparative analysis	54
5 <i>Emma</i> and the domestic Bildungsroman	61
5.1 The life and work of Jane Austen	61
5.2 Synopsis and structure of <i>Emma</i>	62
5.2.1 Synopsis	62
5.2.2 Structure	64

5.3	Coming of age at home – the domestic Bildungsroman	65
5.4	From novel to film – adapting <i>Emma</i>	69
5.4.1	Constructing the heritage – the BBC <i>Emma</i> from 1972	71
5.4.2	<i>Emma</i> goes to Hollywood – Douglas McGrath's version from 1996	72
5.4.3	Comparative analysis	74
5.4.4	Emma's happy season of youth	78
5.4.5	Agency, self-reflection and social integration in <i>Great Expectations</i>	92
6	Conclusion	100
7	Bibliography	103
8	Index	108
9	Appendix	113
9.1	Deutsche Zusammenfassung	113
9.2	Curriculum Vitae	115

Acknowledgments

First of all, I want to thank my parents, who have always supported me, both financially and emotionally. I am sure that I would never have come so far if they had not encouraged me to follow my dreams, take risks and be proud of myself. Moreover, I want to thank my sister Verena, who never ceased to give me comfort in times of trouble.

I also want to express my special gratitude to my reliable and supportive supervisor, Monika Seidl. She always helped me to think optimistically and gave me guidance, constructive feedback and helpful advice during the last months.

Next, I want to thank my friends, especially those who have known me for ages. However, I also want to thank all those who started out as colleagues and became close friends throughout the last years.

Finally, I want to thank Johannes, who never stopped believing in my strengths and who encouraged me to enrol English and French as he felt that I would not regret my decision. He was so right.

Thank you!

1 Introduction

Happy season of youth! Happy times of the first wish of love!

This quotation is taken from Goethe's *Wilhelm Meister's Apprenticeship*, a novel that, soon after its publication in 1795, was considered the prototype of a literary genre that would become the centre of attention for nineteenth century German writers: the Bildungsroman. During the next decades, the Bildungsroman expanded over Europe and became a major focus for English writers in the Romantic and Victorian periods. Originally designed as a male genre in which a young hero has to undergo a process of formation and maturation, the Bildungsroman was not debated from a gender-critical point of view until the mid 1960s. The thesis title *(Un)happy Seasons of Youth* is meant to be a pun both on Meister's exclamation as well as on Jerome Buckley's masterpiece on the English Bildungsroman: *Season of Youth. The Bildungsroman from Dickens to Golding*. The plural marker in my title is intended to indicate that there are many novels about female development, all of which need to fight for their status as proper Bildungsromane. As Buckley's work is usually criticised by feminist literary professionals for failing to take into account any female development, the major aim of my thesis is to show to what extent female Bildungshelden experience education in a way that is similar to those of their male counterparts. Most critics argue that female development is rather a process of growing down than of growing up, and that female Bildungsromane are consequentially not able to illustrate happy seasons of youth. There are, however, also mediating approaches which try to balance negative voices by showing that male and female Bildungshelden share more properties than is usually believed.

Even though I do not deny the importance of a gender-critical analysis of nineteenth century Bildungsromane, my thesis will largely focus on the ways in which selected twentieth century adaptations manage to do justice to their

originals. I have decided to dedicate my thesis to two adaptations of Charles Dickens' *Great Expectations* (1860-61) and two of Jane Austen's *Emma* (1815).

Many critics argue that adaptations are inferior to their original sources as they leave out essential issues and are not able to transmit the work's main essence from paper to screen. My aim, however, is to show that all of the selected films stick to their original texts' principles by maintaining context- and content-related aspects of male and female Bildungsromane in an authentic way.

Moreover, my personal interest in twentieth century adaptations of nineteenth century Bildungsromane is also reflected in my decision to write about adaptations that were produced at a time when people were already aware of gender-issues. In this connection, I hypothesise that male and female protagonists in twentieth century adaptations of nineteenth century Bildungsromane have different positions in society, but behave equally in terms of active involvement in their development, growth from experiences through reflection and eventual reintegration with society by giving up something which they desire.

The first chapters of the following thesis are dedicated to a theoretical approach to the Bildungsroman as a literary genre. In this sense, questions of origin and development and also genre-specific characteristics will be clarified. Afterwards, the thesis will explore different gender-critical approaches to the Bildungsroman, some negative, one mediating. The main part of the thesis will then be dedicated to a gender-critical approach to the chosen adaptations of *Great Expectations* and *Emma*. The results of this study as well as an analysis of differences between older and more recent adaptations will then be elaborated in a concluding commentary.

2 The Bildungsroman as a literary genre

2.1 Historical developments

After the appearance of Johann Wolfgang von Goethe's *Wilhelm Meister's Apprenticeship* in 1795, the course was set for the development of a literary genre that would become highly influential over the next centuries: the Bildungsroman. Though a traditional German genre, the Bildungsroman soon became popular throughout the whole of Europe and reached its heyday in England during the Victorian period. Even though Goethe's masterpiece is still considered the prototype of the European Bildungsroman, the genre's forerunners are much older. The early novels written during antiquity, for instance, are considered the antecessors of the Bildungsroman and their influence is still felt today. Some of the attributes that can be found in the Bildungsroman-tradition of the eighteenth and nineteenth centuries derive, according to Golban, from literary motives that were of particular interest for writers of ancient narratives, such as "the character's lifetime as life-experience, for instance adventure, ordeal, trial, moral issues of personal conduct, love, struggle for survival, autobiographical substratum and many others..." (1). However, it was not until the eighteenth century that the formation of the protagonist's personality was covered in literature, an aspect that is now regarded as the major concern of what is commonly defined as a Bildungsroman. From antiquity to the era that was introduced by Goethe's *Wilhelm Meister's Apprenticeship*, most novels dealt with a hero's exterior change and his status in society. During the Victorian period, however, authors started to focus more on the protagonist's psychological development and the formation of his personality. The "new" hero had to be dynamic and achieve maturation in the sense of education by experiencing personal crises, revelation and change. (cf. Golban 1-4) This new profile was introduced in order to break with the concept of the ancient hero whose development was regarded as a

“pseudo-change” as it neglected all interior changes that would actually have led to psychological maturity.

The character remained fixed, with his inner life static from the beginning till the end, and the unchanged spiritual essence determined the linear movement of the entire narrative structure, as well as the logical succession of events. (Golban 2)

Although Golban acknowledges to a certain degree the ancient hero's development, he nevertheless claims that protagonists in general did not experience a change that can be regarded as a proper maturation. Of course, such conditions were primarily provoked by the authors who saw the protagonist's contact with different classes as a welcome opportunity to criticise the social system present at that time. (cf. Golban 2)

Even if the concepts presented so far differ a lot from the Bildungsroman with which we are familiar nowadays, one has to acknowledge the tremendous impact ancient narratives had on the genre. Still, it is important to note that also other forms of literature deriving from more recent eras had an enormous influence on the Victorian Bildungsroman, such as the romance. Accompanying the domination of psychological issues in the nineteenth century Bildungsroman, the construction of childhood was one of the major attributes provided by Romantic literature in the second half of the eighteenth century – one century before the heyday of the Bildungsroman actually took place. According to Bannet, the novel “distinguished itself from the older romance by eschewing the fabulous and the fantastic and by embracing the probable and the familiar.” (202) The romance as such had, nevertheless, a tremendous impact on the Bildungsroman as a novel about human development. According to Golban, the essential experience described in romance novels was that of childhood, and the essential mode of operation of the hero's psyche was memory.

The hero in the final stage of his mature formation of consciousness and the physical entering upon maturity attempts [...] to return to the past, to establish a mythic circle between the present moment and the moment which has sparked off the moments of a temporal and spatial reality that constitutes actually the very developmental process undertaken by the protagonist. (3)

Taking into consideration Golban's statement, it becomes evident that the mature hero can only tell his experiences to the audience by referring to his own memories. The construction of childhood in the Bildungsroman can thus never be completely reliable as it is always subjective and never told from the young (immature) protagonist himself. The romantic impact thus led to a psychological orientation and a focus on retrospective in literature.

But why is the Victorian period so clearly related to the Bildungsroman? What happened in British society during the nineteenth century that could have such a tremendous impact on literature to bring forward a new genre that would remain inevitably connected to a specific period? In the course of the Industrial Revolution, there was a considerable shift in the structure of the economy. While the major focus was still on agriculture during the eighteenth century, industrial sectors now gained more and more importance, which eventually led to the country's rapid economic growth. As a result of these new developments in trade and industry, new occupations were created. The new possibilities in economic terms eventually led to reforms in the educational field. Only those who were educated could climb up the social ladder. The Industrial Revolution thus led to an increase in social mobility and as a consequence, people of the middle class developed a strong wish to rise socially and receive Bildung in a way that corresponded to that received by the upper classes which, at that time, were the landed gentry and the aristocracy. Of course, such tremendous movements were covered in contemporary literature, not least because many nineteenth century authors, such as George Gissing, but also a range of female authors, such as Charlotte and Emily Brontë, were themselves confronted with the changing social system. The new middle class readership felt especially attracted to literature which portrayed how characters experienced real life, including marriages, births or deaths. Due to the gradual emergence of

economic growth, it was only a matter of course that middle class readers were more and more interested in stories that involved aspects of social mobility, which are, of course, typical elements of a classic Bildungsroman. (cf. Alden 1-5)

One of the major attractions of the Victorian Bildungsroman was that, apart from the protagonist's psychological advancement, his economic progress also played a special role in the plotline of the genre – a factor that was also reflected in the readership's course of upward development. Moreover, it was of special importance for the rising class not only to “accumulate money [...] but to acquire the manners, tastes, and accent of a gentleman“ (Alden 6), which, however, turned out to be more challenging than simply racking up a fortune. For middle class people who sought upward mobility, the realistic stories presented in the contemporary novels of development thus contributed to an increased motivation in their attempts to experience and accomplish this process. At the beginning, this new perception of what constituted personal and economic development was entirely welcomed by the new educated middle class. In the second part of the nineteenth century, however, people were “increasingly disillusioned [...] of both society and the individual's potential for meaningful development within it.” (Alden 3) Even though people gradually felt uncomfortable with the existing situation, they still feared slipping into the working class, as being a “simple labourer” was no longer considered “acceptable”. People thus had to face an enormous conflict and constant pressure; they had to give up their roots in order to be esteemed and excluded all those from their culture and education who were now under their social rank. The quest for upward mobility thus soon became a constant battle for the mere sake of social status. Moreover, people increasingly felt that “money counts for everything but can buy nothing of value” (Alden 3) – a position that is frequently portrayed in novels of that period, such as William Thackeray's *Vanity Fair* or Charles Dickens' *Great Expectations*.¹

¹ Note: For a detailed analysis of Charles Dickens' *Great Expectations* as a Victorian Bildungsroman dealing with social mobility, see chapter 4.

But how were women affected by the development of the new social system, given that most of them could not take up a profession? One way to offer an approach to female development in the course of the Industrial Revolution is to argue that females were only confronted with upward mobility in a sense of “making a lucrative match”. Still, it is a fact that a considerable number of them were readers and writers. It is thus, in a further step, interesting to discuss their roles in the existing social context present during the Victorian period. Although this chapter is concerned with the social status of the Bildungsroman during the nineteenth century, the source of women’s relation to texts (either as authors or as readers) is rooted in the eighteenth century. An analysis of this century is thus inevitable in the attempt to clarify how the Bildungsroman influenced women’s lives.

According to Bannet, it is important to note that the nineteenth century Bildungsroman was “a realistic novel focussing on the social and moral education of a character” whereas the eighteenth century must be analysed in different terms. Bannet argues that during the eighteenth century the aim of literature was not to give an account of how women were educated, but to affect their proper Bildung. This assumption seems to make sense, given that fiction had a tremendous impact on people’s lives.

It was because they believed that books have the power to fashion the manners, the sentiments, and the characters of their readers that eighteenth-century clergymen, moralists, and educationists either proscribed novel reading altogether or insisted that parents carefully select the novels their daughters read. (Bannet 196)

As a consequence of this social development, more and more conduct books emerged during the eighteenth century. These works can be regarded as the forerunners of the female Bildungsroman and had the aim of “inventing” women anew. Although the perception of women varied, for instance, between rationality and sensibility, dependence and independence, one issue that was frequently raised – especially by lady novelists – was domestic happiness. Indeed, by the end of the eighteenth century, women were no longer portrayed as “vain, lustful, and inconstant” (Bannet 198) but rather as virtuous and moral.

Moreover, the old habit of convenience marriage was substituted by one that was “based on domestic companionship, mutual affection, and mutual consideration.” (Bannet 198) As a consequence, one theme that was frequently covered in literature for women was the “cult of ‘romantic love’.” (Bannet 198) However, the conduct book soon became more and more unpopular. In the course of the eighteenth century, female writers came to terms with the fact that writing about “the ideal”, which was typical for conduct novels, did not suffice. It became thus fashionable to write “in a genre that transgressed the fixed boundary between the ideal and the real in a way the conduct book did not.” (Bannet 198) The female Bildungsroman became more and more important. As already mentioned earlier, it was particularly the aspect of realism that became a standard factor of literature because it corresponded to the fields of interest and personal lives of the new middle class. As will be analysed in the later part of this thesis, there is a heavy debate going on about women’s position in nineteenth century Bildungsromane, as most critics consider female roles in fiction about human development inferior to those of men, given that the former were usually limited to the domestic sphere and did not possess financial and sexual autonomy.

Now that it has been clarified why the Bildungsroman became such a popular genre during the nineteenth century, one evidently needs to wonder what happened to it after the turn of the century. Is there still something like a Bildungsroman tradition in twentieth and twenty first century literature? When taking a closer look at works focussing on the contemporary Bildungsroman, two aspects are particularly striking: 1) there is not much secondary literature available about a twentieth century Bildungsroman tradition, not to mention about the twenty-first century, which indicates that the Bildungsroman is apparently a typical genre of the Victorian era and 2) changes in twentieth century fiction of development seem to be exclusively concerned with women and their shifting position in society.

According to Labovitz, during the twentieth century fiction about male development became gradually less interesting for critics, especially when

society started to respond to women's needs, a change that was also reflected in twentieth century female fiction.

When cultural and social structures appeared to support women's struggle for independence, to go out into the world, engage in careers, in self-discovery and fulfilment, the heroine in fiction began to reflect these changes. Further, new areas of study about the "concerns and experience of women" were first required to remedy the gap in knowledge about the female youth, about concepts of womanhood and adulthood. (Labovitz 7)

According to Uhsadel, the protagonists of the twentieth century female Bildungsroman increasingly approached male standards of development, in particular the heroines' increase in spatial mobility, sexual independence and the treatment of political issues in female fiction. Moreover, it is argued that female Bildungshelden became increasingly independent from their male mentors and experienced an autonomy that even outlived marriage. (cf. Uhsadel 12)

However, McWilliams argues that not all modern and post-modern novels of female development followed these new achievements but preferred to remain conservative. Accordingly, "[i]n spite of various attacks on the Bildungsroman as a literary concept, either explicitly or implicitly, a number of contemporary women authors have returned to the traditional premise of the genre." (McWilliams 20)

2.2 Towards a definition

Although the last chapter was helpful to identify the Bildungsroman in its historical and social context, there is still one element missing: a precise definition of what the Bildungsroman actually is. This chapter will thus attempt to bring light to this matter.

According to Hardin, "Bildung is a slippery concept, more so now than formerly, one that is bound to our interpretation of cultural values." (xii) The term Bildung can thus only be read in its cultural and historical context and is not a stable

concept. Moreover, Hardin points out that neither Goethe nor other contemporary authors “were consciously using their novels as statement about cultural values of their time.” (xii) Can a novel then be defined as a Bildungsroman when the author him- or herself does not consciously have the concept of the genre in mind when writing their novel? But even if one acknowledges the cultural ambiguity of the genre, there are still other problems to be considered when making an attempt to define the Bildungsroman in English literature. Even though the German term exists in the English dictionary, it cannot be directly translated.

As one English critic put it, “Any generalisation about the ‘Bildungsroman’ as a genre is apt to be bedevilled by the variant meaning of the word ‘Bildung’ in German. And it is therefore impossible in English to arrive at a definition of the genre based on semantic distinctions alone. (Hardin xii)

Even in German the meaning of the term Bildungsroman turns out to be rather ambiguous. In the course of the last century, scholars of literary criticism have made attempts to arrive at a more precise definition of the genre. Melitta Gerhard, for example, tries to define the Bildungsroman by distinguishing it from the Entwicklungs- as well as the Erziehungsroman and comes to the conclusion that the Entwicklungsroman, which can be best translated as “novel of development”, “is the more general term which embraces those novels that treat the confrontation of the individual with the world and the protagonist’s maturation and development.” (qtd. in Hardin xvi) She then concludes that the Bildungsroman must be a subgenre of the Entwicklungsroman which emerged in the (late) eighteenth and the (early) nineteenth centuries. Lothar Köhn takes into account Gerhard’s definition and considers the Erziehungsroman to be “a strongly didactic genre that discusses pedagogical problems.” (qtd. in Hardin xiv)

The English translations available are, however, even more various and range from terms such as “life novel” to “educational novel”. In this field, Shaffner refers to Susanne Howe who translates the Bildungsroman as “novel of apprenticeship”. Shaffner himself acknowledges this translation and considers

“life novel” as too general, whereas “educational novel” is, according to him, far too narrow and does not meet the exact concept of the Bildungsroman-tradition that got the ball rolling after the publication of Goethe’s *Wilhelm Meister’s Apprenticeship*.

A similar position is maintained by Frederick Amrine, who points out the complexity of the Bildungsroman by referring to Bildung as a very ambiguous concept:

If one takes “Bildung” in its strict and limited historical sense, then nothing is a Bildungsroman – not even Wilhelm Meisters Lehrjahre; but if one takes it in the loose sense, something like “development of the protagonist,” then everything is a Bildungsroman. Either horn of this dilemma alone would be sharp enough, but we have arrived at an even worse impasse, and must face both: German Departments having effectively rejected the strict definition, English Departments have sallied forth to champion the vague. (qtd. in Ellis 20)

Although Amrine criticises the ambiguity of the Bildungsroman as a literary concept here, he still acknowledges that the genre as such – even if he is not sure to which amplitude – exists. He thus takes up a position that Jeffrey L. Sammons does not acknowledge at all. For him, the Bildungsroman is nothing but a “phantom genre”, and he claims that he has been unable to “locate this celebrated genre in the nineteenth century when it is supposed to have thrived.” (qtd. in Ellis 20)

I, however, acknowledge the existence of the Bildungsroman as a literary genre. Therefore, it is of special interest to detach it from other – often synonymously used – concepts to make an attempt to locate its position in English literary criticism. As the most detailed distinction can be found in Shaffner (1984), the following investigation will use his preferred translation (apprenticeship novel²) as an English translation for Bildungsroman.

² “I accept ‘apprenticeship novel’ as the nearest English equivalent for the German term ‘Bildungsroman’.” (Shaffner 4)

In his study, Shaffner compares the apprenticeship novel to five different but similar genres: the adventure novel, the picaresque novel, the sentimental novel, the educational novel and the novel of development.

As far as the similarity between the adventure novel and the apprenticeship novel is concerned, Shaffner argues that the main difference between the two genres lies in the dichotomy between being and becoming. Accordingly, the hero in the novel of adventure “experiences life as an existence [while] the apprenticeship novel portrays it as a development.” (Shaffner 7) Moreover, the adventure novel treats life as a “succession of disconnected moments” (Shaffner 7), while the apprenticeship novel sees it as a “series of interconnected links in a chain.” (Shaffner 7) As a consequence, the adventure novel can be said to tell the story of a life that is ruled by chance whereas the apprenticeship hero can only exist in a world of arrangement and rules. However, the distinction between these two genres is not only influenced by structural impacts but also by the nature of the hero himself. The hero in the adventure novel remains unaltered and does not develop in the course of the story, whereas the protagonist in the apprenticeship novel has to undergo a profound development that unfolds in stages from infancy to maturity. The hero found in this genre is thus highly dynamic and is, as a consequence, able to benefit from his experiences.

Concerning Shaffner’s definition of the picaresque novel, it is interesting to compare it to the adventure novel, as the former can be regarded as a subtype of the latter. The Spanish word “pícaro” can be best translated as rogue, and the picaresque novel portrays stories about “a character, picturesque though villainous, [who] describes his experiences as a social parasite, satirizing the society which he depicts.” (Shaffner 8) The development of the pícaro is usually told from his point of view which enables him to become the observer of his story. Unlike the picaresque novel, the apprenticeship novel, however, stresses the subjectivity of the hero. Again, the dichotomy between being and becoming marks the difference between these two genres.

The sentimental novel also has a close relationship to the apprenticeship novel and should, in order to distinguish it from its relative, be explored more closely. One aspect that can be applied to both genres is the “focus on inner life”. Shaffner, however, points out that even though there are commonalities in the subjectivity of the protagonists of both types, there is a difference in their concept. While “the sentimental novel centres on self-revelation, [...] the apprenticeship novel [...] [focuses] on self-development or [...] ‘the how and the why of a development’.” (Jost qtd. in Shaffner 9)

Although the apprenticeship novel is often used synonymously with the term educational novel, Shaffner also makes an attempt to distinguish these two concepts from each other. The major difference between them is that the educational novel is primarily concerned with the hero being guided by a tutor, a school or a force. The protagonist of the apprenticeship novel, by contrast, usually “educates himself” (Shaffner 10). As a result, the apprenticeship novel can also be described as a so-called “novel of self-education”. The gradual progress of growing maturity is therefore linked to the hero’s independent personality instead of submission to external formation.

Finally, Shaffner also discusses the characteristics of the novel of development (or psychological novel) as opposed to the apprenticeship novel. In this field, he points out that “the central character of the novel of development [...] evolves unconsciously, whereas the protagonist of the apprenticeship novel matures in full awareness of his formation.” (Shaffner 11)

Although the descriptions presented so far help to arrive at an idea about the concept of the Bildungsroman and its relationship with other, similar types of novels, there is nevertheless one issue to be considered: How can the Bildungsroman be defined, given that it obviously is such an ambiguous genre? As diverse as its meaning is, as numerous are its definitions in works of literary criticism. One possible way to define the Bildungsroman is to take into account Golban’s point of view.

[The Bildungsroman is a] type of autobiographical fiction [...] which renders the process of evolution, growth, and formation of a character in his both biological and intellectual development usually from childhood till early maturity... (7)

Jacobs and Krause, however, refer to Bildung as a literary concept and say that

[t]he term Bildung as it applies to the novel could be used in a broad sense linking it to the intellectual and social development of a central figure who, after going out into the world and experiencing both defeats and triumphs, comes to a better understanding of self and to a generally affirmative view of the world. (qtd. in Hardin xi-xii)

What becomes evident in the analysis of these two definitions is that both of them stress the hero's intellectual development. The second definition, however, seems to be more appropriate as it also includes other central motifs of the Bildungsroman, such as the hero's setting out into the world and the influence of crises and prosperities on his personal development, which finally enables him to achieve understanding.

Apart from these two, there are many other – yet similar – definitions worth investigating. When taking a closer look at different sources of critical reference, the men that are most frequently cited in connection with the term Bildungsroman are Karl Morgenstein and Wilhelm Dilthey. The latter is said to have coined the term Bildungsroman in his 1870 biography of Friederich Schleiermacher (*Das Leben Schleiermachers*). Although most critics consider him the first person to have discussed this literary genre, more recent studies have shown that Karl Morgenstern had already planned to write a study of the Bildungsroman in 1803 and – to top it off – Friedrich von Blanckenburg had mentioned the genre in *Über den Roman* in 1774 – about 30 years before Morgenstern's study actually appeared. One must, however, acknowledge that Dilthey popularised the term Bildungsroman and can thus be regarded as its founder and shall be treated alike in this thesis. It is important not to forget that it was still his merit through which the genre “became part of the terminology employed by the literary world.” (Golban 3) In *Das Leben Schleiermachers* (1922), Dilthey considered those novels belonging to the genre that can be

compared to *Wilhelm Meister's Apprenticeship*, more precisely those works which portray "human education and maturation in various stages, figures, periods of life." (Hardin xiv) He then comes to the conclusion that the Bildungsroman can be best defined as the account of a young, male protagonist

who enters into life in a blissful state of ignorance, seeks related souls, experiences friendship and love, struggles with the hard realities of the world and thus armed with a variety of experiences, matures, finds himself and his mission in the world. (Dilthey qtd. in Hardin xiv)

Even though this statement may appear highly gendered nowadays, it is nevertheless a very frequently cited definition of the Bildungsroman as a literary genre. Although the classifications provided by Golban or Jacobs and Krause do not explicitly include female protagonists, Dilthey actually excludes them by referring to men exclusively. Jerome Buckley also neglects the existence of female Bildungsromane in his frequently cited and heavily influential work *Season of Youth* (1976). In his book, Buckley not only neglects female Bildungsromane by avoiding them in his definitions, but does not even include a single book written by a woman about a female heroine in one of his chapters, even though each of them is dedicated to one particular author.

In order to bring light to the heavily-debated position of the female Bildungsroman in the literary canon, the third chapter of this thesis will explore the properties and conceptions discussed by different critics in more detail. Before this issue is dealt with it is, however, essential to take a close look at the structural and social properties of the nineteenth century Bildungsroman. What is striking in Golban's structure is that he acknowledges male and female protagonists' equal development, a position that – as the last chapters have shown – is not shared by many male literary critics.

According to Golban, all Bildungsromane can be structured according to a linear scheme of ten points.

- 1) The narrator introduces his/her younger self as a child. Very often, he/she is orphaned or fatherless and lives in the countryside.
- 2) The child is exposed to a conflict with his/her parents or another character that represents a parental figure.
- 3) In order to escape from his/her isolation, the protagonist leaves his/her family and goes to a larger society (mostly a bigger city). This movement may either be triggered off by external or internal stimuli.
- 4) The protagonist undergoes development through education.
- 5) The hero/heroine tries to establish social relationships.
- 6) The protagonist's life-experience is a "search for a vocation and social accomplishment." (10)
- 7) The protagonist takes up a professional career.
- 8) He/she undergoes a "trial by love" (10) which leads to his/her sentimental career.
- 9) The hero/heroine has to face spiritual crises and pain.
- 10) When the hero/heroine has gained maturity, he/she experiences epiphanies which complete his/her process of formation. The end of this long-lasting process, may, however, also result in failure or partial success.

Concerning his ten points, Golban talks about a set of motifs (i.e. reoccurring ideas or messages in a work³), which are typical for the Western Bildungsroman and can be found in nearly all examples of the genre. What motifs generally have in common is, according to Golban, a global theme (i.e. the main idea or message of a work⁴), which, in the case of the Bildungsroman, is evidently the matter of formation.

³ cf. Cuddon 522

⁴ cf. Cuddon 913

3 A typical male genre? Traditional and female Bildungsmänne

With regards to the various definitions and the need for changing ideals in order to grant women more autonomy, two aspects that were explored in the last chapters, one must assume that the original concept of the Bildungsroman was believed to be a typical male genre and that, as a consequence, female versions of the type must have developed out of their patriarchal counterparts. To go a step further, many critics even neglect the existence of the female Bildungsroman as a literary genre. For those who admit that the genre itself exists, there is still much debate about its status and above all about the development female protagonists undergo in their stories.

Although Goethe's *Wilhelm Meister's Apprenticeship* from 1796 is – as mentioned above – often considered the precedent of all European Bildungsromane, many critics argue that the male and the female Bildungsroman are not equal genres that developed out of a common “umbrella genre” but that the female Bildungsroman developed out of its male counterpart. Although this opinion is frequently shared, there are also other opinions on the origin and development of the female Bildungsroman. Critics such as Lorna Ellis argue that the history of the female version is even older and can be traced back to the mid-eighteenth century, a time when *Wilhelm Meister* was far from being published. (cf. Ellis 38-39)

However varied these points of view may be, it is a matter of fact that even though there seems to be an ongoing debate about the origin of the female Bildungsroman, most critics seem to agree on the fact that the genre as such does not succeed in portraying a course of development that is of advantage to its female protagonists. Annis Pratt, for example, not only negates a female protagonist's possibility of leading a happy life, but even denies the whole process of growing up successfully. She concludes that heroines in female Bildungsromane are not destined to “grow up”, but that their development is rather one of “growing down” in so far as they develop from independence to

obedience and subjection through marriage. (cf. Pratt 36) The major aim of the following subchapters is thus to bring light to different opinions about the success of the development female Bildungsroman protagonists undergo in their stories compared to the process experienced by their male counterparts.

3.1 Development as a prerequisite for unhappiness – negative voices on the female Bildungsroman

The Bildungsroman portrays a world in which the young woman hero is destined for disappointment. [...] Every element of her desired world – freedom to come and go, allegiance to nature, meaningful work, exercise of the intellect, and use of her own erotic capabilities – inevitably clashes with patriarchal norms. (Pratt 29)

This and similar statements can be found in a wide range of reference material dealing with the status of the female Bildungsroman in Western societies. Apart from Elizabeth Abel's, Marianne Hirsch's and Elizabeth Langland's *The Voyage In. Fictions of Female Development* (1983) and Sandra Gilbert's and Susan Gubar's *The Madwoman in the Attic. The Woman Writer and the Nineteenth-Century Literary Imagination* (1984), two of the most important representatives in the analysis of the female Bildungsroman as a story of downfall are Susan Fraiman and her work *Unbecoming Women. British Women Writers and the Novel of Development* (1993) as well as Annis Pratt, who wrote the popular book *Archetypal Patterns in Women's Fiction* (1981). Both authors have already been mentioned in the course of the last chapter. According to these writers, the female Bildungsroman is either denied its status as a proper genre or, if tolerated, frequently regarded as a negative account of a female protagonist who, instead of developing from immaturity to adulthood, is often excluded from any kind of inner (psychological) advancement.

In order to start with a detailed analysis of the "shortcomings" of nineteenth century Bildungsroman heroines as opposed to their male counterparts who are blessed with the prosperities of life and a successful development towards maturity and mastership, it is interesting to take a closer look at Fraiman's highly influential book *Unbecoming Women* (2003). According to this work, the

male Bildungsroman is an “inherently optimistic form”, which she relates to Susanne Howe’s perception of the classic hero of apprenticeship who only sets out as an immature young man but is ultimately destined to rise on the social ladder.

Let everyone ask himself for what he is best fitted, that he may develop himself zealously of this, and by means of it. He may regard himself as an apprentice, then as a journeyman, and finally, but only with great caution, as a master. (qtd. in Fraiman 4)

Accordingly, apprenticeship can be interpreted as a sole means to an end. The male Bildungsheld will be rewarded for his successful apprenticeship, which he – once that he has found his path – will pursue in a linear, advancing way by constantly climbing from one stage to a higher one. Even if the male protagonist is only an apprentice at the beginning of his quest, all traditional Bildungsromane are structured according to this principle of advancement that eventually leads to maturity. Dilthey also describes a similar point of view.

Each of [life’s] stages has its own intrinsic value and is at the same time the basis for a higher stage [and] the dissonances and conflicts of life appear as the necessary growth points through which the individual must pass on his way to maturity and harmony. (qtd. in Abel et al 5-6)

In the discussion of a male hero’s development from apprentice to master it is, according to Fraiman, important to note that the development of the male hero always relies on voluntariness, which implies an inherent freedom of choice and the ability to go where he wants, to do what he likes and to move wherever his heart sends him. However, it is a matter of fact that even a male hero – especially at the beginning of his journey – cannot be successful in life without receiving guidance from mentors during his process of apprenticeship and his quest for mastery. However – similarly to his possibility of freely choosing the way to pursue – being male enables him to “choos[e] his friends [and eventually also] his wife, and his life work.” (Howe qtd. in Fraiman 5) Wrong decisions which the Bildungsheld makes in his life are only obstacles, which, in the end, will be overcome so that he can learn from them and eventually follow the right path towards maturity.

According to Fraiman, a woman's situation in the process of development cannot be that optimistic as "the contemporaneous [eighteenth and nineteenth centuries] heroine's relation to choice, mentors, and mastery is rather different." (Fraiman 5) For her, there is only one "all-determining 'choice'" (Fraiman 5), namely to find a husband. It becomes obvious in Fraiman's use of quotation marks that even this option has nothing to do with independent disposability. Furthermore, she points out that the decision as such is mostly not a positive one.

Another obstacle female protagonists have to face is, according to Fraiman, connected to their questionable choice and guidance of mentors

The typical girl [...] has trouble with mentors. She rarely has a formal education, mothers are usually either dead or deficient as models, and the lessons of older men are apt to have voluptuous overtones; though she may spend the whole novel in search of positive maternal figures, it is too often true that her one mentor is the man who schools her in order to wed her. (Fraiman 6)

Apparently, women cannot form their identity in a way that is similar to men. According to Fraiman, their existence as human beings is usually what society and the world in general make of them. Fraiman thus supports a critical position that denies protagonists in female Bildungsromane any kind of independence or agency. For her, female apprenticeship is an incomplete quest as heroines have no choice about ever achieving mastery but are predetermined to end up as „perennial novice[s]“ (Fraiman 6)

By departing from a similar point of view, Fraiman analyses journeys as a central theme of the classic Bildungsroman. This element can already be found in Howe's *Wilhelm Meister and his English Kinsmen* from 1930, where she argues that "going somewhere is the thing. And there – in all sorts of tempting variety is your story." (qtd. in Fraiman 6) This point leads us back to chapter 2.2 and Golban's approach to structuring the plotline of a typical Bildungsroman. It seems as if the travelling part is a globally acknowledged principle of every Bildungsroman. Although critics often only refer to the city as a destiny for the apprentice to be, Goethe's *Wilhelm Meister* and many other *Bildungshelden*

even go abroad and set out on a tour through Europe. According to Buckley, the city is the place where a male protagonist's "real education" begins, as the atmosphere at home is too repressive and too limited for the hero to unfold his full potential. (cf. 17)

As history has shown, women living in the nineteenth century barely had the opportunity to set out on a journey and, as Fraiman suggests, they could only do so "at the risk [...] of infamy" (Fraiman 7). Abel et al. also support this point of view and agree with Fraiman that female protagonists during the nineteenth century could not simply leave home and go to the city in order to achieve independence. Although one might believe that the repressive situation female protagonists had to face in the literature of the eighteenth and nineteenth centuries is a product of its time, it is no secret that even a hundred years later, journeys undertaken by female *Bildungshelden* were not unlikely to result in catastrophes. Even though, as argued earlier, *Bildungsromane* claim that during the twentieth century, female *Bildungshelden* became more independent and came closer to male development, the story of Rachel, the heroine in Virginia Woolf's famous novel *The Voyage Out*, seems to prove the contrary and shows that even some modern *Bildungsromane* portray conservative female destinies.

For Rachel, the journey to exotic South America offers the opportunity to break away from her limiting home and insufficient education, which have failed to instruct her about "the shape of the earth, the history of the world, how trains worked, or money was invested, which people wanted what, or why they wanted it." [...] Rachel's stay in South America allows her to encounter the challenges of maturity even as it presents her with the irresolvable conflicts that face many women as they come of age. [...] Faced with maturity, Rachel dies from a fever mysteriously contracted when she contracts to marry Terrence. (Woolf qtd. in Abel et al. 3-4)

Apparently, the safest place for women to develop was their home. As a consequence, it is not surprising that many *Bildungsromane* focusing on young women are set in the sphere of domesticity. According to Abel et al., protagonists in female *Bildungsromane* do not have the objective "to learn how to take care of [themselves], but to find a place where [they] can be protected." As a result, female *Bildungshelden* frequently simply "exchange one domestic

sphere for another.” (Abel et al. 8) This social development explains the existence of a sub-genre of the Bildungsroman that is now commonly known as a domestic Bildungsroman. As the name suggests, this kind of novel does not present the story of a heroine’s journey to maturity but rather her quest for development within the sphere of her proper home. (cf. chapter 5.3)

Another element that is frequently discussed in the analysis of male and female Bildungsromane is independence in terms of sexual freedom. In *Season of Youth* (1974), Buckley refers to the close connection between psychological and sexual development in Bildungsromane focusing on male protagonists by saying that male Bildungshelden usually experience “two love affairs or sexual encounters, one debasing, one exalting.” (Buckley 17) Buckley’s famous statement is cited frequently in several works on the genre and critics such as Abel et al. or Fraiman take it up as a point of departure for feminist criticism. Wilhelm Meister, for instance, is in love with Marianne and describes her as “das lieblichste Geschöpf in seinen Armen” (the loveliest creature in his arms). On his journey for the quest of mastership, Wilhelm, however, experiences several other sexual encounters with different female characters such as Philine or Aurelie, but eventually marries a woman called Natalie. The novel is thus a good example of a story about a male Bildungsheld who is not limited by sexual dependence.

According to Abel et al., women in literature had to face severe pressure as they had to struggle between expressing sexual desire and at the same time suppressing it. For a nineteenth century female protagonist love affairs would be severely punished and result in the heroine’s exclusion from society. Pratt even goes a step further by arguing that rape trauma is a central archetype in novels about female development. Hence, rape is considered as a “violation of the self in its psychological and physical integrity” (Pratt 24) and serves as a substitute for a woman’s discouraged eros – i.e. a heroine’s search for erotic freedom that is not limited to marital boundaries. As a consequence, one must come to the conclusion that sexual liberty must lead to the heroine’s downfall and result in catastrophes. When taking a glance at the plotlines of different

Western realist novels, a woman's quest for sexual liberty often leads to her death. A vast number of novels featuring such a plotline can be found in French literature. One major example is *Madame Bovary*, Gustave Flaubert's masterpiece from 1857. Emma Bovary, the tragic heroine, is a typical member of the bourgeoisie and feels unhappy in her marriage. Dreaming of a glamorous and romantic life she knows from romance novels, Emma gets carried away in adulterous affairs and lavish excesses. Her immoral behaviour finally leads to her falling ill and experiencing a tragic death. The example of *Madame Bovary* clearly shows that female protagonists in novels written during the nineteenth century were expected to lead a virtuous domestic lifestyle. Non-compliance with these "simple" rules would automatically result in a tragedy.

Another issue that is frequently covered in male Bildungsromane is, according to Fraiman, the artistic ambitions of the protagonist in question – an issue that derives from the Romantic period and is still present in nineteenth century Bildungsromane. Fraiman argues that the Bildungsroman can often be narrowed down to a genre called Künstlerroman, a special type that was already mentioned by Buckley, who says that "[i]ts hero, more often than not, emerges as an artist of sorts, a prose writer, [...] a poet, [...] an artisan and aspiring intellectual, [or] a painter." (13) Again, Goethe's masterpiece serves as a suitable example to illustrate this thesis, as, according to Fraiman, "theatre remains a [...] significant trope in *Wilhelm Meister*." (7) Although the image of the artist appears appreciable in novels of development, it is still "distinctly male." (8) In this connection, Fraiman also refers to Marlon Ross, a specialist in the field of gender politics during the Romantic era.

Romanticism is historically a masculine phenomenon. Romantic poetizing is not just what women cannot do because they are not expected to; it is also what some men do in order to reconfirm their capacity to influence the world in ways socio-historically determined as masculine. The categories of gender, both in their lives and in their work, help the Romantics establish rites of passage toward poetic identity and toward masculine empowerment. (qtd. in Fraiman 8-9)

A similar point of view is supported by Gilbert and Gubar, who argue that "masterly execution [...] is a kind of male gift [that] especially marks off men

from women.” (3) To go a step further, they even extend this approach to authors’ artistic qualities by raising the question: “Is a pen a metaphorical penis?” (3)

After critically analysing this and the other aspects mentioned in the course of this chapter, it is not surprising that so many critics consider the female Bildungsroman a negative genre which, on the whole, does not allow female protagonists to achieve a status of acceptable maturity. However, there is never only one point of view, and not all critics who deal with a gender-related analysis of the Bildungsroman as a literary genre regard the female version as an extremely negative form that cannot but describe women’s downfall. The following chapter will thus present a gender-critical approach to the Bildungsroman which reflects on the negative voices presented in this section but which makes an attempt to enrich them with neutral or even positive aspects.

3.2 A mediating approach

[The] dichotomy [...] between the male and female Bildungsroman [...] is false – as that in both versions “growing down” paradoxically enables “growing up.” These two forms of growth are part of the same process, and deciding whether to call the protagonist’s growth “up” or “down” is similar to deciding whether to call a glass half full or half empty, both descriptions are accurate, but neither tells the whole story. (Ellis 18)

The preceding quotation is taken from Lorna Ellis’ work *Appearing to Diminish. Female Development and the British Bildungsroman, 1750-1850* (1999). As the title of the book suggests, Ellis focuses on novels of development that were written during the eighteenth and nineteenth centuries and thus involve influences from the Romantic as well as the Victorian periods of British literature. In the statement above, Ellis comments on Annis Pratt’s definition of the female Bildungsroman as a story of a heroine’s growing down rather than growing up, a point of view that has been taken up several times by various feminist literary critics such as Fraiman or Abel et al, people to whom Ellis commonly refers as members of the “growing down-school”.

Even if Ellis tries to balance the negative voices of this group by elaborating a mediating approach, she is not completely against the positions occupied by these critics, but acknowledges the negative voices on the female Bildungsroman to a certain degree. For example, Ellis admits that female protagonists in Bildungsromane really have to become subordinate in order to achieve maturity.

The protagonists begin as self-assured young women who question their subordinate place in society, but the endings find them less active, less assertive, and reintegrated into society through marriage. (Ellis 16)

According to Ellis, many if not all of Jane Austen's heroines behave in such a way. Elizabeth Bennet, for instance, gives up her status as an independent young woman just to be tamed by Darcy and willing to be less outspoken in order to fulfil the scheme into which she is intended to fit: becoming a good wife.

For Ellis, a female character's process of "growing up" or "growing down" is, however, not necessarily synonymous but simply a matter of perspective. She argues that female protagonists in Bildungsromane learn how to benefit from the status they are granted in society and that growing up must be related to growing down to a certain degree. Accordingly, a process of maturation can only be possible by decreasing one's "sphere of action". (Ellis 18) As a consequence, one must understand that the concept of growing down is no longer solely negative but rather a kind of sacrifice heroines are willing to make in order to develop personally and socially. Or, as Ellis suggests, they need "to understand themselves and their relationship to their environment, and to negotiate that environment in order to maintain some form of agency." (18) This is then, according to Ellis, the point where the connection between the male and the female Bildungsroman comes in. Although she acknowledges many critics' concern that the scope of action is more limited for female than for male protagonists, she claims that men also have to undergo "aspects of development that imply personal diminishment." (19) Just like Jane Eyre has to give up her life as a teacher and governess in order to become Rochester's

wife, Wilhelm Meister must give up his theatrical ambitions in order to be successful in his quest for maturity.

In a similar way, Ellis covers the aspect of sexual independence, one of the main points of critique found in analyses from representatives of the “growing down-school”, especially with regard to Jerome Buckley’s statement about the *Bildungsheld* and his development that “involves at least two love affairs”. (17) Although Ellis agrees with other critics to the extent that she acknowledges the impossibility of a woman leading a lifestyle of sexual independence, she at least argues that heroines “lear[n] about [themselves] by comparing [their] reactions to possible lovers.” (Ellis 24) Indeed, when taking a closer look at female heroines in *Bildungsromane*, it becomes evident that most of them, if not all, at least consider getting married to another man before ending up with their perfect match. Jane Eyre, for instance, considers getting married to her cousin St. John before returning to her beloved Mr. Rochester. Also Elizabeth Bennet feels attracted to Mr. Wickham, who at first glance appears to be honourable but eventually not acceptable as a husband due to his deficiency of sympathy and lack of trustworthiness – a fact she needs to learn in order to achieve maturity. As a matter of fact, though their scope of action is limited, female *Bildungshelden* also experience physical attraction and thus behave similar to their male counterparts in classic novels of development.

According to Ellis, other areas in which similarities between male and female novels of development are apparent can be summarised in a statement by Susanne Howe, which was originally exclusively dedicated to male *Bildungsromane* but which Ellis still considers relevant for both genres.

The adolescent hero of the typical ‘apprentice’ novel sets out on his way through the world, meets with reverses usually due to his own temperament, falls in with various guides and counsellors, makes many false starts in choosing his friends, his wife, and his life work, and finally adjusts himself in some way to the demands of his time and environment by finding a sphere of action in which he may work effectively. (qtd. in Ellis 24)

As will be shown later, not all of the points mentioned by Howe can be applied to every female Bildungsroman. However, Ellis uses this statement as her point of departure for an overall analysis of what constitute the similarities between male and female Bildungsromane and comes to the conclusion that there are in general three broad aspects which can be used for a categorisation of the two genres' communalities:

- 1) the protagonist's agency, which shows that he or she is actively involved in his or her own development, 2) self-reflection, which shows the protagonist's ability to learn and grow from his or her experiences, and 3) the protagonist's eventual reintegration with society, which demonstrates the fundamentally conservative nature of the genre. (Ellis 25)

Concerning the first aspect, namely the protagonist's agency, Ellis points out that it is, from all of the three points mentioned, the one that is most clearly associated with male development. Due to the typical hero's quest that is marked by intentionally setting off into the world, the issue of agency becomes apparent in all male Bildungsromane. According to Ellis, many critics claim that female versions of the genre are not able to present heroines that possess enough freedom to be really active and set their development in motion. She, however, does not share this point of view but points out that many heroines "also exercise considerable control over their own lives." (26) Even if most of them are not able to travel through the world as their sphere of physical action is rather limited, Ellis points out that they can be active in other ways, for example by being the head of their society.

However, Ellis also acknowledges that the second point, namely reflection or introspectiveness, is more clearly related to both sexes than the aspect of agency. It does not matter if the heroes in question are male or female, all of them have particular flaws, some of them are too self-denying, others have too much self-esteem. The important matter in this connection is that heroes and heroines need to think about their place in life and learn from their weaknesses. Without questioning their actions they will never be able to achieve maturity. Or, as Thomas Mann once put it, development "implies introspectiveness, [...]"

consideration for the careful tending, the shaping [...] of one's own personality." (qtd. in Ellis 26) But what happens if the hero or the heroine in question does not reflect on his or her actions? According to Ellis, a lack of reflection and insensible behaviour usually culminates in trouble and restricts the protagonists in the pursuit of their quest.

Different Bildungsromane, both male and female, show how their protagonists deal with reflection. Especially those which present a first person narrator manage to portray authentically how the process of introspectiveness is carried out. Another possibility is offered by the free indirect writing style in which emotions and actions of a central protagonist are described in detail by a third person narrator. In her analysis, Ellis again refers to Wilhelm Meister, who even more extremely than Dickens' David Copperfield "relates most incidents, however small and indirectly involving him, to his own emotions and motivations." (27) But also female Bildungshelden are frequently involved in processes of reflection and introspection. Although *Pride and Prejudice* is written in the form of a third person narration, there are several passages in which the author refers to the heroine's interior life. One example to illustrate this introspectiveness is offered by a dispute between Elizabeth and her mother due to Elizabeth refusing Mr. Collins's proposal.

Elizabeth, sometimes with real earnestness and sometimes with playful gaiety, replied to her [Mrs. Bennet's] attacks. Though her manner varied, however, her determination never did. (Austen *Pride and Prejudice* 90)

As a third aspect to be considered, Ellis mentions reintegration into society, a point that usually goes along with fruitful self-reflection. One can conclude that, following Ellis' analysis, social reintegration is determined by two dichotomous factors: Insensibility versus established order. In the case of female Bildungsromane, the second power is usually inherent to the men who will eventually become the heroines' husbands. This leads us back to a frequently cited point of critique: a woman's necessity to become a wife as her sole aim of development. One can conclude, however, that also male characters in Bildungsromane eventually find themselves in established families with women

they love and, if not, they at least show an intention to do so, as “[a]fter all, the marriages that end these novels not only close the story of youth but open the story of adulthood.” (Ellis 33) Wilhelm Meister and David Copperfield, for instance, find themselves as husbands at the end of their quests, just as Elizabeth Bennet and Jane Eyre do.

Whether male or female, Ellis points out that the “affirmation of the status quo” (28) is necessary in order to fulfil the third step. She then refers to Todd Kontje who argues that “the hero [...] engages in the double task of self-integration and integration into society. Under ideal conditions the first implies the second: the mature hero becomes a useful and satisfied citizen.” (qtd. in Ellis 28) Accordingly, it is important for *Bildungshelden* first to learn about themselves in order to be able to become an integrative member of the dominating society. Ellis claims that, either male or female, this development, though positive, implies a certain sacrifice – a point that leads us back to what has already been mentioned at the beginning of the chapter. Or, as Marianne Hirsch puts it, “maturation requires an adjustment of vision and recognition of personal limitation.” (qtd. in Ellis 29) Ellis thus concludes that the classic as well as the female *Bildungsroman* are both conservative and affirmative genres. As for male protagonists, the society of female *Bildungsroman* is often “hostile to [the heroine’s] dreams and expectations.” (Ellis 29) Ellis argues that the two areas in which women are clearly more limited than their male counterparts are financial dependence and a lack of mobility. Although many critics take up these points in order to categorise the female *Bildungsroman* as a negative genre, Ellis claims that women do not necessarily have to end up in “victimization, madness and death” (29) but that the *Bildungsroman* offers them the chance to make the best of their limited situation. They get a chance to obtain autonomy that is, typically for novels written by Jane Austen, at the same time a way for female writers to exercise criticism of the social expectations to which women are supposed to conform.

However, unlike their male counterparts, heroines in *Bildungsroman* are only able to achieve power by following a certain rule. According to Ellis, they can

only be reintegrated “through a change in perspective, through learning to see oneself as others see one.” (30) Accordingly, giving up one’s independence once again proves not to be as negative as is frequently believed.

[A]s the novel progresses, the heroine comes to realize that her view of herself differs from others’ view of her. Her maturation involves learning to see herself as others see her, learning how to experience herself as the object of other people’s gaze.” (Ellis 30)

The term gaze to which Ellis refers here became popular in the mid 1980s and is usually connected to Laura Mulvey, a British feminist who is well known for her gender-critical essay *Visual Pleasure and Narrative Cinema*, in which she defines how male looking and female looked-at-ness are exploited by cinematic productions. In her definition of the term gaze, Mulvey refers to Freud’s concept of scopophilia, meaning pleasure in looking. Mulvey takes up this idea and says that “[Freud] associated scopophilia with taking other people as objects, subjecting them to a controlling and curious gaze.” (16) To go a step further, Mulvey talks about the connection between gaze as a concept and the roles the two sexes fulfil in this regard.

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy on to the female figure which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to *connote to-be-looked-at-ness*. ” (Mulvey 19)

In her study, Mulvey especially refers to the medium of film⁵ and analyses specifics of the modern cinema and its impact on the audience. Accordingly, films work with gaze by considering three different but constantly co-working forces: the camera, the characters and the audience. While the cameraman (or the director) has the ability to decide on perspectives and angles, the characters fulfil the roles they are ascribed and the audience is influenced by their ways of looking and the movements of the camera at the same time. Mulvey then

⁵ Note: It is important to take into account that even though Mulvey particularly focuses on films, her approaches can be applied to all kinds of texts.

argues that the active look, or gaze, is usually executed by a male character (the bearer of the look) whereas female characters consequently play the roles of the objects, who are the target of the male gaze and the signifiers of male desire. Mulvey argues that mainstream films know how to exploit patriarchal norms. As a consequence, the manner how mainstream cinema plays with the gaze is always related to power-structures present in Western societies. But how can this concept be related to the novel, and, to be more precise, the Bildungsroman?

According to Ellis, women in Bildungsromane learn that society denies them the status of active lookers but places them as the object of the male gaze. Heroines who then learn to accept this status are able to change the view they have of themselves and adapt it to the one they are “supposed” to have. Or, to put it in other words, “[t]hey become willing consciously to control their own image in order to gain a balance between their own view of themselves and societal expectations.” (Ellis 31) The approach presented by Mulvey can then, as a consequence, be used to offer heroines in Bildungsromane the chance to manipulate the gaze of others. As harsh as it may sound, appearances are, according to Ellis, apart from rhetorical skills, the most important factor in the development of young women. And though she describes this as “a rather cynical view of female development” (32) as it “relies on adopting hegemonic norms,” (32) female characters grow up but may at the same time remain stable in their personality. The quintessence here is for heroines to manipulate how others expect them to be. An important factor to consider in this connection is that heroines in Bildungsromane are not interested in matches that are not based on true feelings. They are, in fact, “manipulating appearances in order to find a compromise between their self and society.” (33) This compromise is, according to Ellis, “the ultimate goal of the eighteenth- and early nineteenth-century Bildungsroman.” (33) As a consequence, it is not surprising that the alienation with which heroines in Bildungsromane are confronted is usually “a result of [their] difficulty in meeting society’s expectations.” (Ellis 36) In these novels, heroines always struggle to find their place in society and have to compensate for the feeling that they do not fit in.

Male Bildungshelden do, according to Ellis, also experience alienation, which again shows how close the two genres are. However, it is important to note here that the kind of alienation is totally different for male heroes as “the conflict in nearly every [male] Bildungsroman is [...] personal in origin; the problem lies with the hero himself.” (Buckley qtd. in Ellis 37) This conflict is, so Ellis, usually linked to the male hero’s belief in his artistic superiority. Men are, unlike female Bildungshelden, not able to adapt themselves to societal expectations, which eventually causes their constant conflict.

In order to sum up Ellis’ mediating approach to the nature of male and female Bildungsromane, one can say that she generally argues in favour of female development and against the negative voices of the “growing down-school”. However, she acknowledges that the status of heroines in literature is still quite ambiguous as they are at the same time powerful and submissive. But to see female development as positive or negative is, so Ellis, dependent on one’s own interpretation of the stories’ endings. Although the marriage-plot seems to be inevitable in female Bildungsromane, a woman’s destiny as wife does not necessarily have to be bad. Even if readers tend to consider the female Bildungsroman a genre of downfall, there is one point that is essential in giving it a positive connotation: critique. Ellis argues that the genre as such is an “important critique of contemporary society based [...] on the disjunction between appearances and motivation.” (34) Moreover, according to Ellis, female Bildungsromane do not make an attempt to change a social system but try to suggest its weaknesses.

Summarising the last two chapters, a few aspects become obvious. First, there are apparently certain structures Bildungsromane follow. These seem, however, to be only concerned with male development, namely social mobility, choice and guidance of mentors, journeys, sexual independence and artistic ambitions. Most of these points are elaborated by different critics focusing on the status of the female Bildungsroman. In general, however, the five points mentioned can be traced back to classic approaches to development in literature: those elaborated by Suanne Howe (in the 1930s) and her most famous successor

Jerome Buckley (in the 1970s). Even though Ellis' mediating approach tries to compensate for the negative voices presented by critics like Fraiman or Abel et al., she does not make an attempt to find aspects that are relevant for the female Bildungsroman exclusively. Departing from a gender-critical approach, one must, it seems, accept that female Bildungsromane can only be read and analysed in relation to their male counterparts. Even though there are differences in the applicability of the representative aspects, Ellis, we recall, mentions three broad concepts that can be applied to male as well as female Bildungsromane. If one is willing to accept that the female Bildungsroman is dependent on its male counterpart, one can, to my mind, arrive at a positive analysis of the female genre.

The following chapters will be dedicated to two famous nineteenth century Bildungsromane, one male, one female: Charles Dickens' *Great Expectations* (1860-61) and Jane Austen's *Emma* (1815). It is my aim to show to what extent the five classic male aspects can be applied to adaptations of male Bildungsromane and to analyse whether these issues are really not compatible with their female equivalents as is usually argued by negative approaches to female development. Afterwards, I will show to which degree Ellis' mediating position is applicable in reality by exploring her approach in a comparative analysis of both the male and the female adaptations. Before putting this project into practice, however, it is important to introduce the Bildungsromane in question and to analyse to what extent they and their adaptations appear to belong to this genre.

4 *Great Expectations* – A traditional Victorian Bildungsroman

4.1 Charles Dickens' life and work

Charles Dickens was born on February 2, 1812 in Landport, Portsmouth as a member of the lower middle class. He is particularly well known for his serial novels, which appeared on a regular basis in magazines and which gave him the opportunity to adapt his work to his readers' and critics' reactions. He thus had the opportunity to subject his novels to subsequent changes before publishing them in their final and complete versions.

Dickens' readership is said to have constituted of representatives of all social layers, although the author himself dedicated all of his works to the struggle of the middle and working classes during the period of the Industrial Revolution. In general, it can be said that all the social aspects covered in Dickens' works are altered autobiographical elements or at least inspired by his own experiences. As Dickens' parents were tremendously indebted, he already had to work at the age of twelve in order to support his family. During that time, the young boy was employed at Warren's Blacking Warehouse, a period of his life which would shape his personality forever. The negative experiences Dickens made during this period would eventually become the main factor for his great sensitivity towards social grievance, in particular in connection with child labour, a topic that is frequently covered in his novels and short stories.

From 1827 to 1828, Dickens was employed at the law office of Ellis and Blackmore as a scrivener. As a consequence, it is not surprising that legal conflicts are, similar to the working conditions of the labouring class, frequently covered in his novels. After leaving the office, Dickens finally turned to writing, even if at first only as a journalist. In fact, it was not until 1833 that he became active in the field of literary writing.

His first proper novels to be published in a serialised form were *The Pickwick Papers* (1836-1837), *The Adventures of Oliver Twist* (1837-1839) and *The Life and Adventures of Nicholas Nickleby* (1838-1839). His most popular and probably most autobiographical novel, however, is *David Copperfield*, which was published from 1849 to 1850, and which is, like his later novel *Great Expectations*, which appeared eleven years later (also in serialised form), a typical Bildungsroman that is told from a first person point of view.

Throughout his time as an author, Dickens became, apart from his autobiographical writing style, especially well known for his precisely created characters, which would range from realistic to grotesque but which, in general, were mostly related to people Dickens had met at some stage of his life and which, even if they cannot be related to one or other of his acquaintances, are all characters to which Dickens' contemporary audience could relate.

Apart from the books mentioned, Dickens' is especially well known for the following titles:

- *The Old Curiosity Shop* (1840-1841)
- *A Christmas Carol* (1843)
- *Bleak House* (1852-1853)
- *Hard Times* (1854)
- *Little Dorrit* (1855-1857)
- *A Tale of Two Cities* (1859)
- *Our Mutual Friend* (1864-1865)

One cannot deny the tremendous influence Dickens had on Victorian literature and the English canon in general. Even 130 years after his death (he died in 1870 due to the consequences of a stroke), Dickens' novels have not lost their appeal.⁶

⁶ cf. Kreuzer and Nünning 160-162

4.2 Synopsis and structure of *Great Expectations*

Great Expectations was first published in a serial of thirty-six instalments (of one or two chapters) which appeared on a weekly basis in the journal *All Year Round* between December 1860 and August 1861. Due to its serial publication, each instalment had to have, even if only to a small degree, a perceivable climax. Moreover, each episode needed to end with a cliffhanger, ensuring that the audience would be interested in finding out about the characters' further development and the resolution of their conflicts. (cf. McFarlane *Great Expectations* 5)

4.2.1 Synopsis

Great Expectations tells the story of the orphaned Philip Pirip, called Pip, who is raised by his strict and aggressive sister and her husband, the kind and soft-hearted blacksmith Joe Gargery.

One day, when Pip is sitting at his parents' tombstones on the graveyard, he is suddenly threatened by a horrific man who turns out to be an escaped convict named Magwitch. Frightened to death, Pip agrees to give him food and a file so that the convict can free himself from his leg irons. The next morning, Pip returns with the stolen objects and runs home, overwhelmed by a strong feeling of guilt. Magwitch, however, is, along with Compeyson, another escaped convict, arrested and sent to a prison ship. Pip does not believe he will ever see Magwitch again. Some time passes, and Pip, who is still struggling with his feelings of guilt, becomes a student at Mrs. Wopsle's school, where he befriends Biddy, who becomes his counsellor and best friend. Although she would be his perfect match and advises him to forget Estella, Pip never responds to her feelings.

Another day, Pip's well-off uncle Pumblechook arrives and reveals to Pip that he has arranged for him to play at Satis House, the residence of Miss Havisham, a rich but mentally ill spinster, who is still suffering from being left at the altar by her former fiancé. At Satis House, Pip gets to know Estella, Miss Havisham's

ward, for whom he immediately falls, even though she is rude and insulting, making Pip feel miserable for his humble origin and low social status. Still, Estella becomes the object of Pip's fantasies. He develops an obsession for the girl who mistreats him. Miss Havisham, who is pleased to see Pip falling for her snobbish ward, seeks to take revenge on the male sex by exploiting Pip's hopeless love. For the next few months, Pip continues to visit Miss Havisham on a regular basis and hopes that she will help him to become a real gentleman. Pip feels more and more ashamed for his "common" family and his low social status. One day, his expectations come to an abrupt end as he becomes an apprentice in Joe's forge, a work he utterly dislikes. Meanwhile, Estella is sent abroad and Pip stops visiting Miss Havisham at Satis House. Soon afterwards, Pip's sister is attacked and becomes a brain-damaged invalid. Pip's former best friend Biddy moves in and nurses her.

One day, the lawyer Jaggers appears and explains to the now adolescent Pip that he will have the honour of inheriting a large fortune and be given an education to become a gentleman. His benefactor, however, prefers to remain secret. Pip assumes Miss Havisham to be his unknown patron. Some days later, Pip moves to London where he befriends Herbert Pocket, the son of the man who is to be his tutor. Pip, who is overwhelmed by his new lifestyle, becomes stuck-up and behaves snobbishly towards Joe and Biddy. Although he thinks himself superior to his beloved, he still feels sorry for being ashamed of his origin. Again, Pip suffers from strong feelings of guilt, which, however, does not stop him from spending too much money and running up more and more debts.

When Pip travels home, he meets Estella, who has returned to Satis House and is more beautiful than ever. Although Pip's new lifestyle should impress her, she treats him indifferently. Still, she wants to meet him in London. Pip misinterprets her talking and once again assumes that Miss Havisham is the person who has arranged his education and that she intends to marry Estella to Pip one day. To his horror, he later finds out that Estella is about to get married to another man, named Drummle.

Some years later – Pip’s sister has recently died from the consequences of her invalidity – an old man comes to our hero’s flat and turns out to be the convict Magwitch. He reveals to Pip that he is his secret benefactor, not Miss Havisham. After his arrest, Magwitch went to Australia where he made a fortune and – overwhelmed by Pip’s helpfulness at the graveyard – decided to offer him a better lifestyle. Magwitch is, however, on the run from the law and, even though afraid of the dangers of this task, Pip and Herbert decide to help him escape.

The succeeding events unwind very quickly. Pip only narrowly evades getting murdered by Orlick, who also admits being Mrs. Joe’s attacker. Even though Orlick manages to escape, he is later arrested by the police.

On his last visit to Satis House, Miss Havisham apologises for having caused Estella to break Pip’s heart. During this conversation, Miss Havisham stands too close to the fire and, even though Pip tries to rescue her, dies from her injuries.

The arrangement of Magwitch’s escape fails. He is imprisoned and sentenced to death. Pip realises that he feels devoted to him, seeing in him a noble man who helped him to become a gentleman. After his death, Pip falls ill and scarcely escapes imprisonment for his unpaid debts. During his illness, Joe nurses him and reveals that he has paid all of Pip’s debts, making him feel more sorry than ever for his snobbish behaviour. When Pip returns home, he finds out that Biddy and Joe are married. Soon afterwards, he leaves for the Middle East, where he goes into business with Herbert.

When Pip returns to England more than ten years later, he meets Estella again and finds out that her marriage with Drummle was an unhappy one and that he has died recently. The novel finishes with Estella and Pip leaving the garden of Satis House, hand in hand.

4.2.2 Structure

According to Brian McFarlane, *Great Expectations* concentrates on one plot only: Pip's story. This is put into practice either by Pip's direct involvement in events happening or because they have a thematic influence on his development. In this connection, McFarlane talks about an intentional structural tightness and mentions the tripartite structure of Dickens' novel. The three parts are of almost equal length (19 chapters) and represent the stages of Pip's development and expectations. (cf. McFarlane *Great Expectations* 6) The first stage covers, according to McFarlane, Pip's childhood from his life-changing experience with the convict Magwitch, his meeting with Miss Havisham and Estella at Satis House, and finishes with his leaving for London in order to become a gentleman. This section is full of events, some thrilling, some comic, others bizarre but all of them highly realistic, especially concerning the psychological growth of the protagonist. Moreover, the first stage can be regarded as a global introduction to all of the characters who will influence Pip's life until the end of the novel. The second stage is then, according to McFarlane, dedicated to Pip's experiences in Britain's capital, his education and development as a gentleman, and ends with Magwitch's appearance in Pip's flat and the latter getting to know the source of his great expectations. Finally, the third and last stage of *Great Expectations* deals with the consequences of Pip's newly-gained knowledge about his fortune and the moral growth he eventually undergoes. Now mature enough, Pip realises the impact of his wrong decisions and learns not only to care for himself but for those around him, which culminates in his attempt to rescue his benefactor Magwitch and ends with Pip's returning home. (cf. McFarlane *Great Expectations* 6)

4.3 Concepts of the traditional Bildungsroman in *Great Expectations*

What is essential in the discussion of the Bildungsroman in connection with Charles Dickens' *Great Expectations* is especially the influence of the narrator on the effect the story is intended to provoke in its reader. Concerning the first-

person narrator present in the story, McFarlane points out that “everything we know about the people and events, and the reflections on these, we know through the words of the mature Pip.” (*Great Expectations* 23) What is important here is to be aware of the fact that the story is not told by the protagonist but by a wiser and wittier version of him. The narrator’s age and degree of maturity change throughout the novel, which explains why he is in the end able to critically reflect and comment on his younger self’s experiences. Or, as McFarlane points out, “he not only acts and is acted upon, but also must comment on and assess those acts.” (*Great Expectations* 23)

As is typical for a classic Bildungsroman, *Great Expectations* tells the story of a young man who undergoes a quest for maturity and knowledge of the world. By accepting his own weaknesses, Pip is able to succeed. He not only travels through Britain, but also through the different social layers and even though he ends up at the bottom of the ladder, he is much wiser than before and has learned that a considerable fortune cannot buy happiness. This position is also stressed by McFarlane who argues that

Pip has undergone a journey towards a wisdom of the heart that enables him not merely to do right by Magwitch but to value what Joe has always stood for: a goodness that comes from always placing the needs of others before one’s own selfish desires. (*Great Expectations* 7-8)

Given that, as mentioned in chapter 2.1, the Bildungsroman is a typical genre of the middle class which illustrates “an age dominated by ideas of evolutionary progress [and] social mobility” (Alden 2), it is not surprising that Pip sees his sole possibility to belong to the upper class in education. Apparently, Golban’s theory of education as a central theme of all Bildungsromane proves to be true in the case of *Great Expectations*. McFarlane covers the factor of education in the novel even more intensely by not only defining it as a Bildungsroman, but also as a novel of education. Apparently, McFarlane chooses these two terms as for him “[t]he ‘education’ which ‘forms’ Pip is scarcely a formal one but is rather a matter of influences which shape his development, though he is certainly made aware of gaps in such education as he has had.” (*Great Expectations* 12) Even if Shaffner argues that this genre can be distinguished

from the Bildungsroman by the concept of self-education, which is only perceived as belonging to the latter type, one must not forget that also Pip undergoes an education that takes place in an educational setting. Moreover, as mentioned before, his various guides and counsellors offer an external force for Pip to achieve maturity. (cf. Shaffner 10) When making an attempt to compare notions of the Bildungsroman in *Great Expectations* to other relatives defined by Shaffner, one will definitely find a considerable number of elements that are basically inherent to the other types, such as Pip's sentimental education (like in the sentimental novel) as well as his frequently unconscious psychological development (like in the psychological novel)

However, even though these aspects are essential in the analysis of the central theme of *Great Expectations*, it is still important to explore to what extent common perceptions or motifs are applicable to Dickens' Bildungsroman. When considering Golban's structure of ten motifs covered in chapter 2.1, one must immediately come to the conclusion that all of them are more or less applicable to *Great Expectations*. Even the opening sentences of the novel reveal that the age (and the degree of maturity) of the narrating "I" and the narrated "I", on which the narrating "I" comments, differ tremendously. Shortly afterwards, the mature Pip reveals that he is orphaned. Finally, by saying "Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea," (Dickens *Great Expectations* 3) the mature narrator gives us an account of his origin, proving that as a typical Bildungsheld, the young orphaned Pip lives in the countryside, away from the pulsating city, the place where he will later go in order to become a mature man. Being brought up by his harsh sister, Pip also experiences the typical conflict with a parental figure, resulting in his shyness and naivety. Although Pip does not dare to misbehave, his future life after helping the convict by stealing food from Mrs. Joe is marked by feelings of guilt and unease. As Pip has no greater wish than to become a gentleman, it is not surprising that he uses the chance to go to the city and experience education and social relationships that are mostly based on superficiality. During his period as an apprentice, Pip is in constant search of social accomplishment. Even though he does not need to work for his living later on, he faces a career

as a gentleman and member of the upper class. In the course of the novel, Pip also faces a sentimental career, as his unfulfilled longings for the woman he loves enable him to realise what really matters: friendship and trust, two virtues that cannot be bought by money. Before he is finally restored and completes his process of formation, he also faces spiritual crises and pain as he ends up indebted and unloved and needs to learn that he is now, even though his mission has failed, more of a gentleman than during his period as a snobbish spendthrift.

Now that the structural properties of *Great Expectations* in connection with its status as a Bildungsroman have been clarified, the main focus of the following chapters will be placed on a gender-critical approach to two selected twentieth century adaptations of Dickens' novel. Specifically, this means that the following chapters will explore those approaches to the classic (male) Bildungsroman that are frequently criticised by twentieth century feminist literary professionals: Susanne Howe's *Wilhelm Meister and his English Kinsmen. Apprentices for Life* (1930) and Jerome Buckley's *Season of Youth. The Bildungsroman from Dickens to Golding* (1974).

4.4 From novel to film – Adapting *Great Expectations*

Even if not all adaptations of Dickens' novels have been of major interest, it is still a fact that until now his works have been adapted over and over again for various media. Brian McFarlane argues that one reason for Dickens' enormous popularity among filmmakers is that he is a "highly 'visual' writer" (*Great Expectations* v) and, as the Russian producer Sergei Eisenstein suggests, a professional when it comes to "spontaneous, childlike [...] story-telling." (qtd. in McFarlane *Great Expectations* v) In addition, *Great Expectations* has received respectable attention by different filmmakers since 1917, where its first adaptation, an American silent screen version, was released. Five years later, another silent – this time Danish – followed. Although there was another (now talkie) version produced in the USA in 1934, the most influential adaptation appeared in 1946 and was produced by David Lean. Afterwards, there were

three other versions which made their way onto the big screen, the newest and loosest of which was from the year 1997. Apart from these seven cinematic adaptations, Dickens' *Great Expectations* served as a model for at least five TV mini-series and three stage adaptations, some radio versions, four novels and one graphic novel. But why has *Great Expectations* received so much attention from filmmakers over a period of not less than nine centuries and why does it seem to be enduringly popular?

According to McFarlane, one reason for the tremendous appeal of Dickens' novel is the factor that it is, similarly to *David Copperfield*, a typical Bildungsroman.

Here we have the situation of a boy of humble origins, leading him to become a snobbish spendthrift. Guiding our reading are such questions as: Will he eventually be redeemed? Will he be notably wiser at the end? That is, *Great Expectations*' essential plot turns on such universals of human experience as how we react to changes in our circumstances (for better, for worse or for both) and on the crucial element that chance may play in all our lives, and on how maturity will deal with us and we with it. (*Great Expectations* 3)

McFarlane argues that – even if not to the same degree – other novels such as *Sons and Lovers* also fulfil a similar plotline but that no other novel has created such immense interest among filmmakers as *Great Expectations*. He thus argues that Dickens' technique of visual writing may be a contributory factor for the analysis of the novel's immense popularity among cineastes. McFarlane assumes that “the visual possibilities of the bulging, labyrinthine city, with contrasting returns to the marsh country of Pip's birth and childhood, invoking the binarism of village simplicities and metropolitan complexities” are, apart from the “continuities of cruelty, snobbery, affectation and benignity” some reasons why so many filmmakers have fallen for the novel up to the present. McFarlane concludes that the aspects mentioned here are all “matters of on-going significance” (*Great Expectations* 4)

Finally, McFarlane also argues that another reason for the enduring popularity of *Great Expectations* is that unlike in Dickens' other works the plot of this novel focuses exclusively on the protagonist: Pip. Indeed, *Great Expectations* does

not make an attempt to work with different sub-plots or a wide range of different characters “who attract the spotlight” but “everything matters insofar as it bears on Pip.” (McFarlane *Great Expectations* 4-5) This centrality on the protagonist enables the audience to perceive the process of maturation Pip undergoes in its full amplitude.

4.4.1 David Lean’s classic from 1946⁷

In his 1946 *Great Expectations* David Lean didn’t film Dickens’ novel. He remade the novel into David Lean’s film. (Barreca 39)

Quotations such as the preceding one are not rare when it comes to David Lean’s adaptation of Dickens’ *Great Expectations*. Among all of the novel’s adaptations that have been produced so far, Lean’s is usually considered the best and occupies a status that could never be challenged. Or, as McFarlane puts it,

David Lean’s 1946 film has for so long enjoyed the status of an impeccably classic film and classic adaptation that I [tried] to see whether any of the other versions, on screens large or small, might offer a serious challenge to its pre-eminence. They don’t. (McFarlane *Great Expectations* 127)

But how does it happen that Lean received such tremendous praise for his version of Dickens’ classic and why is his superiority to other adaptations of the same novel still felt today? What makes the 1946 version so special?

In the case of adaptation, it is important to note that visualisation plays a central role. Evidently, objects identified in the novel need to be impressive on a visual level in order to have an effect on the audience. Lean’s *Great Expectations* is said to succeed perfectly in marrying auditory and visual elements to form a

⁷ Note: In connection with the chapters focusing on different adaptations, it is important to consider that the topic of fidelity – even if brought up from time to time – will not be considered relevant for the analyses which are elaborated in this thesis. However, especially in connection with the adaptations that stick more to the original, it is important to take into account that many aspects which are mentioned are not only relevant for the adaptations, but also for the original, a factor that – even if not explicitly mentioned in the specific areas – still needs to be considered.

harmonious entity. Already the opening sequence surprises us with a fascinating issue in this regard. As DeBona suggests, we see the book *Great Expectations* on screen and hear a narrator, evidently reading from the pages of the book and thus creating an intertextual allusion to Dickens' novel. It turns out that the narrator is the mature Pip, reading his own story. Soon afterwards, we see the young Pip (Tony Wager), running through the marshes and the mature Pip (John Mills) comments on his younger self. Lean thus manages to create a perfect match of auditory and visual impacts. (cf. DeBona 79)

Lean, however, takes his experiment even a step further by intensifying the visual impact of certain elements on screen by showing objects that appear to possess a certain power over characters. According to Silver, he plays with black-and-white contrasts to create an animated universe. In the opening scene, this effect becomes extremely obvious.

The opening scene – one of many sequences photographed in “Dickens’ country” on the marshlands of East Kent along the Thames estuary – faithfully renders a contrast of dark stretches of earth and clouds against white sky. But Lean adds silhouetted and dwarfed in extreme long shot, the figure of a boy, Pip is immediately caught in a tangle of pantheistic forces. (Silver 141)

In this scene, Lean emphasises the power nature has over the individual; to be more precise, over the young Pip. Suddenly, when Magwitch (Finlay Currie) appears, he makes the impression of having “sprung from the earth.” (Silver 141) He does, unlike Pip, not make a human, but a hypernatural impression. Evidently, this visual impact cannot be presented by the novel in the same way as the reader is always dependent on comments made by the narrator. In Lean's classic, however, the audience immediately perceives how Magwitch merges with the ground, which makes him “an integral part of the animated, somewhat hostile surroundings.” (Silver 141-142) This power of Lean's visual scenery is also evident in connection with Satis House and its weird inhabitants Miss Havisham (Marita Hunt) and Estella (Jean Simmons/Valerie Hobson).

Miss Havisham has become a prisoner of her wedding-day fantasies. [...] [I]n the film *Satis House* exudes malice and continues its clipping influence from Miss Havisham to Estella. Much of this is a result of Pip's magnified vision as a child, endowing these objects with mystical powers simply because they are bizarre. With Pip's maturity *Satis House* is scaled to more narrow proportions, but its influence, stemming from Pip's memories, is undiminished. (Zambrano 159)

Apart from the impact of the visual in Lean's *Great Expectations*, another reason for the film's popularity is its method of introducing the protagonist by a first person narrator on screen, creating the autobiographical image of a typical Bildungsroman. Of course, films cannot capture the effects of a first person narration in the way novels do. Very often, Lean is praised for his impressive methods of transferring the first person narration present in *Great Expectations* to his film. According to McFarlane, this is put into practice in four ways, one of which is the technique of voice-over, which is used to present the mature Pip's comments. Apart from this technique, Lean also uses subjective camera work. By seeing most scenes over Pip's shoulder, the audience gets the impression of following his gaze and thus shares his subjective point of view. However, Lean also exploits Pip's near omnipresence to communicate the hero's consciousness and, to name the last technique, he creates screen space in such a way that the audience automatically sympathises with Pip, who is surrounded by "large, looming, sometimes menacing adult presences." (McFarlane *David Lean* 72)

Even though all the aspects mentioned in the course of this chapter show what is so special about Lean's adaptation, it is still essential to note that apart from the praise, many critics argue that Lean was not able to transpose the complexity of Dickens' masterpiece by omitting Orlick as the central villain of the story. When thinking about it, it becomes evident that the mere fact that Orlick is missing in Lean's film causes a chain reaction of tremendous impact. Due to his absence, Mrs. Joe, who in the original dies of the fatal consequences of Orlick's attack, must be "killed" in a different way. Lean solves this problem by letting her die from an illness, a solution many critics consider inappropriate as an alternative to the original. Given that Mrs. Joe does not become an invalid in

Lean's adaptation, another problem turns up. Biddy needs to have another reason for moving in with Pip's family. (cf. Hanbery 128-129) Of course, one may ask the question why McLean chose to alter the original plot in such a tremendous way. Hanbery seems to know the answer to this question. She argues that Lean made this decision in order to adapt *Great Expectations* to a twentieth century audience's perceptions about Dickens. Consequently, the evil presented in the film unfolds its full potential in London, the place of cruelty and corruption.

The filmmakers may have eliminated Dickens' chief embodiment of evil, yet they recognized that they needed to fill the void – and by partially displacing that evil into social ills, they only further confirmed Dickens' twentieth-century reputation as a reformer. (Hanbery 130)

4.4.2 From England to the USA – Alfonso Cuarón's modern adaptation from 1998

Alfonso Cuarón's *Great Expectations* from 1998 is by far the loosest adaptation of Dickens' novel by "taking just what it likes from Dickens and heedlessly jettisoning the rest." (McFarlane *Great Expectations* 111) Or, as Gwyneth Paltrow (acting as Estella in Cuarón's adaptation) mentioned in the course of an interview:

Listen, we're taking certain dynamics between the characters, we're taking certain structural arcs, and that's it. Then we're colouring it in a completely different way. (qtd. in McFarlane *Great Expectations* 113)

Although the film received a considerable amount of negative feedback (especially concerning the habitual question of fidelity), Cuarón's *Great Expectations* was still praised a lot, especially for its "visually appealing mise en scène" (Johnson 62) as well as its "genuine romantic spirit [and its] ravishing color" (Travers qtd. in Johnson 63).

According to critics like McFarlane (*Great Expectations*) or Johnson, the 1998 version is well aware of its status as an adaptation, a fact that it openly admits by playfully alluding to Dickens' original but also to Lean's classic from 1946. As already mentioned in the course of the last chapter, the opening sequence of

Lean's film is introduced by the turning pages of the book *Great Expectations* from which the narrator (the older and wittier Pip) reads out his own story. Already here the intertextuality of Lean's adaptation is striking. Cuarón, however, even goes a step further. According to Johnson,

[w]e might argue that *Great Expectations* (1998) is related transtextually to Dickens' novel and to Lean's 1946 film, both of which exist as hypotexts⁸ that the contemporary movie 'transforms, modifies, elaborates, or extends. (63)

Cuarón puts this into practice by opening his film in a similar way to Lean. The hero, who is now named Finn, sits in a boat in the Gulf of Florida and opens his sketchbook. Apparently, this is an allusion to Lean's version from 1946. Then, similarly to Lean's narrator, the mature Finn (Ethan Hawke) comments on the story he is about to narrate. This is carried out in the autobiographical form of voice-over, in which the mature Finn presents himself as a rather unreliable narrator who openly admits that the audience must rely on the accuracy of his memories.

FINN (VO): There either is or is not a way things are. The colour of the day, the way it felt to be a child, the feeling of salt water on your sunburnt legs. Sometimes the water is yellow, sometimes it is red, but what colour it may be in memory depends on the day. I'm not going to tell the story the way it happened; I'm going to tell it the way I remember it. (Cuarón 1998)

In a similar way to Lean's classic, Cuarón's film also covers the sudden and terrifying appearance of the escaped convict, who, in a similar way to his alter ego from 1946, seems to be one with nature. While the former convict appears to rise out of the earth, his new version rises out of the water. Again, the subjectivity of the young *Bildungsheld* (Jeremy James Kissner) is established through his loss in a natural yet threatening surrounding. The story to follow is then, though preserving Dickens' basic plotline of the *Bildungsroman*, altered tremendously from its original version. We no longer perceive the educational

⁸ Note: In *Palimpsestes* (1982), Genette "refers to the relation between one text, which [he] calls 'hypertext' to an anterior text, or 'hypotext', which the former transforms, modifies, elaborates or extends." (Stam qtd. in Johnson 63)

quest of a young boy in nineteenth century Britain but are introduced to a twentieth century American society. But are there any other aspects that have been altered?

As already mentioned, the central protagonist and Bildungsheld is renamed Finn. Critics argue that he received this name in order to allude to another popular story about an orphaned boy's adventures: Mark Twain's Huckleberry Finn. Finn is, however, not the only renamed character. Miss Havisham turns into Miss Dinsmoor (Anne Bancroft), the escaped convict Magwitch into Arthur Lustig (Robert De Niro). Only Joe, Pip's brother in law and Estella, the object of Pip's desire, keep their original names. Pip's sister, who in the original and in older adaptations has always been called Mrs. Joe, turns into Maggie. The characters of Biddy, Herbert, Orlick and Compeyson are, however, entirely deleted.

Concerning the basic plotline of *Great Expectations* (1998), not much has been changed. Cuarón's film also tells the story of a young orphaned Bildungsheld who helps an escaped convict, falls in love with a similarly snobbish Estella (Raquel Beaudene/Gwyneth Paltrow) and – through the help of a secret benefactor – goes to the city in order to climb up the social ladder. Here, London has been transformed into New York and Finn's expectations are of an artistic nature. He longs to become a famous artist in order to impress the people he admires. Finn is – at least at the beginning – successful. He meets Estella in New York, spends a night with her and sells all of his paintings. Indeed, he becomes “a wild success”. Such a success that he feels embarrassed for his origins and the people belonging to it. But suddenly, Finn's world turns upside down. Estella marries Walter (the modern version of Drummle) and Lustig reappears, just to tell him that he is his secret benefactor and the person who bought all his paintings. From this moment on, the story develops quickly. Lustig is lethally attacked in the subway (not imprisoned like in the original and in Lean's version) and dies in Finn's arms. The film's ending then pictures Finn and Estella meeting at Paradiso Perduto (the new version of Satis House), both wiser and at peace with their past. Both of them have learnt

from their mistakes. Estella apologises for her rude and arrogant behaviour and Finn forgives her. Then, to round off the romantic ending, the camera shows both of them from behind, holding hands and witnessing the sunset, while Finn (in voice-over) comments again on the importance of memory for his story.

FINN (VO): She did know me. And I knew her. I always had, from the first instant. And the rest of it, it didn't matter. It was past. It was as if it had never been. There was just my memory of it. (Cuarón 1998)

4.4.3 Comparative analysis

When considering gender-critical texts on the Bildungsroman, two famous people are usually brought up in connection with male aspects of the genre: Susanne Howe and Jerome Buckley. When recalling what has already been mentioned in the course of chapter 3, one must eventually come up with five central issues that appear characteristic for male Bildungsromane and are quoted in different gender-critical works: social mobility in terms of education and travelling through the class system, the free choice and guidance of mentors, going on journeys, having affairs and following artistic ambitions. Let us now reconsider the statements that have already been brought up in the theoretical part of this thesis and explore them in the context of the two covered adaptations of the male Bildungsroman *Great Expectations*.

Concerning the aspect of social mobility, it is interesting to reconsider Howe's statement about the Bildungsheld's development from apprentice to master.

Let everyone ask himself for what he is best fitted, that he may develop himself zealously for this, and by means of it. He may regard himself as an apprentice, then as a journeyman, and finally, but only with great caution, as a master (qtd. in Fraiman 4)

In the case of *Great Expectations* (1946), this aspect is clearly given. Before Pip receives the opportunity to go to London and become a gentleman, he starts out as an apprentice in Joe's forge. Then, when he gets the chance to go to the city, Pip becomes a journeyman, even if only for a short time, as right after his

arrival in London he starts his gentleman's education and achieves what he has always wanted: he becomes rich and aristocratic.

Clearly, social mobility in connection with Lean's classic (as well as the original) is considerably connected to education. As already mentioned in the course of chapter 2.1, the major aim of the nineteenth century middle class was to "accumulate money [and] to acquire the manners, tastes, and accent of a gentleman." (Alden 6) Although Pip belongs to the working class, his ambitions are similarly high, maybe especially because he actively seeks education even if he does at first not believe in ever being able to share it with people from the upper class, as the following statement of the mature Pip after his younger self's first visit at Satis House indicates:

PIP (VO): Long after I had gone to bed that night, I thought of Estella. And how common she would consider Joe, a mere blacksmith. I thought how he and my sister were sitting in the kitchen and how Miss Havisham and Estella never sat in a kitchen but were far above the level of such things. (Lean 1946)

It is actually this statement by the mature Pip that reveals to the audience how Pip's longing for upward mobility is set in motion. In a conversation with Biddy, the young Pip makes this explicit:

PIP: Biddy.
BIDDY: Yes?
PIP: I want to be a gentleman.
BIDDY: A gentleman? I shouldn't if I were you, Pip. I don't think it would answer.
PIP: Biddy, I have a particular reason for wanting to be a gentleman.
BIDDY: Well you know best, Pip, but don't you think you're happier as you are?
PIP: I'm not happy as I am. I'm coarse and common.
BIDDY: Coarse and common, are you, Pip? Who said so?
PIP: The beautiful young lady at Miss Havisham's. And I want to be a gentleman on her account. (Lean 1946)

Indeed, his falling in love with Estella forces Lean's Pip (in the same way as Dickens') to improve his education. For him, the only chance not to be turned down by the girl of his dreams is to learn as much as possible. Apparently, Pip firmly believes that being a gentleman is necessarily connected to a reputable

degree of formation and thus only reserved for members of the upper class. What Pip at this early stage of his life does not understand, however, is that education and social advancement do not automatically have to be connected. As a consequence, his real education is rather psychological than scholastic as he needs to understand what really constitutes being a gentleman. Pip has to learn that moral behaviour does not grow proportionally to one's fortune. However, the negative consequences of Pip's rapid progress to "masterhood" become first apparent when Joe visits him and the mature Pip comments on his younger ego's embarrassment.

PIP (VO): All that day Joe's simple dignity filled me with reproach. And next morning I began the journey to our town, knowing that I should sleep that night at the forge. But as the miles went by, I became less convinced of this, and I invented reasons and excuses for not doing so. (Lean 1946)

Although Pip is at a stage of his life where he is wise enough to understand the negative influence upward mobility had on his personality, he is still not able to behave accordingly. However, key scenes similar to the meeting with Joe gradually shape Pip's morality and allow him to succeed in his quest for maturity.

In *Great Expectations* (1998), social mobility is similarly treated. Again, the Bildungsheld starts out as an apprentice (this time, Finn is working as a fisherman for Joe), and in a similar way to his equivalent from 1946, he is blessed by a secret benefactor and is given the opportunity to go on a journey. In this case, the equivalent to Pip goes to New York, where he develops his artistic potential and becomes a painter who sells all of his works. Again, the protagonist's mature ego acts as a narrator and comments – also in the form of voice-over – on his younger self's longing for upward mobility, shortly after the life-changing meeting with Miss Dinsmoor and Estella.

FINN (VO): The ways of the rich and all my longing [...] began that day. To paint for the rich, to have their freedom, to love Estella. The things we cannot have. (Cuarón 1998)

McFarlane argues that *Great Expectations* (1998) no longer overtly plays with class difference in the original sense of “acquir[ing] the manners, tastes, and accent of a gentleman “(Alden 6) as this would not fit into the concept of late twentieth century American society. Or, as Lusted points out, “In the American version (Cuarón’s), social class difference is no bar to romance.” (qtd. in McFarlane *Great Expectations* 121) Being rich is no longer an issue. What really counts in modern American society is fame. The new hero’s artistic ambitions thus serve as a suitable substitute for the gentleman topic in the original from 1860-61 and the version from 1946.

Concerning the next aspect to be considered, namely the Bildungsheld’s voluntary guidance through mentors, it is interesting to recall Howe’s statement about this issue, saying that the male Bildungsheld is influenced by “various guides and counsellors, mak[ing] many false starts in choosing his friends.” (qtd. in Ellis 24) Apparently, Lean’s classic from 1946 covers this issue in the same way as Dickens’ original. Throughout Pip’s journey from youth to adulthood, he is guided by various counsellors, some of them friends, others not. And, an aspect to be considered, he always chooses them. Even though some of them cross his way accidentally, he personally decides whose advice to follow at which stage of his life. The most important mentors crossing Pip’s way are Joe, Biddy, Herbert and of course Miss Havisham. Although the latter is undoubtedly one of Pip’s counsellors as she has a tremendous impact on how he perceives the world and the steps he takes in his career, one needs to bear in mind that she does not do this for the sake of Pip’s moral progress. Her sole desire is to seek revenge on the male sex and her behaviour can by no means be considered moral. Apparently, the most important (and most influential) mentors in Pip’s life are Biddy and Joe, even though neither is part of the society to which Pip wants to belong and are not considered worthy by him during his period as a snobbish “gentleman”. Especially Joe is affected by Pip’s disapproval, given that the latter does not believe he could learn anything from his “common” brother in law, an assumption that shall turn out to be untrue.

Joe is gentle and loving and his goodness, and Pip's recognition of it, will be crucial to Pip's growth: he is not however in a position to teach anything in the way of knowledge, his own being limited to the forge. (McFarlane *Great Expectations* 14)

Still, one must not forget that also Herbert, who, even though well-off by birth, is an important mentor for Pip as he "will probably never enjoy huge success in the business world, but his honesty and total lack of jealousy in relation to Pip's expectations offer the nearest thing to a workable model for Pip." (McFarlane *Great Expectations* 21) These four characters thus prove what McFarlane defines as "the shifting connections [in *Great Expectations*] between morality on the one hand and class and wealth on the other": (*Great Expectations* 16)

But how does the new version from 1998 cover the issue of guidance through mentors? Evidently, Finn cannot be guided by the same range of characters, simply given that the film does not include any equivalents for Biddy and Herbert. According to McFarlane, "Joe remains the key influence on Finn's boyhood: it is him who gives Finn the advice 'Just be yourself'." (119) Miss Dinsmoor also acts in a similar way to her former equivalent Miss Havisham. She suggests that Finn should go to New York and gives him self-interested but helpful advice concerning his quest for artistic and romantic acknowledgement.

As already mentioned in Golban's structure of the Bildungsroman as well as in a quotation from Howe, saying that "going somewhere is the thing" (qtd. in Fraiman 6), it is worth investigating the motif of travelling for adaptations of male Bildungsromane. Like Dickens' novel, Lean's adaptation from 1946 focuses on London as the destiny for the fulfilment of Pip's great expectations. Apparently, Buckley's point of view about the repressive atmosphere of the countryside and the city as the sole place for the hero to unfold his full potential are indicated in Lean's adaptation through a statement by the lawyer Jaggers.

JAGGERS: I am instructed to communicate to him [Pip] that he will come into a handsome property. Further, it is at the desire of the present possessor of the property that he shall be immediately removed from his present sphere of life and from this place and brought up as befits a young gentleman of great expectations. (Lean 1946)

Concerning New York as Finn's destination in the modern American version of Dickens' classic, the city's importance for the young protagonist is even more explicitly stated than in Lean's adaptation from 1946, namely by the hero himself in the form of voice-over.

FINN (VO): Well, then, there I was. Ms. Dinsmoor⁹, as my secret benefactor, sent me to New York to draw. To have the girl, to have it all. And I looked out on the great city, as so many before, which held it all. And it was that close, and it was mine. (Cuarón 1998)

When recalling properties of the male Bildungsroman that have been mentioned in the course of the second chapter, another aspect that is considered central to the genre is the male hero's free choice of sexual partners. Or, to follow Buckley, "two love affairs or sexual encounters, one debasing, one exalting" (17) are typical for male Bildungshelden. It seems as if in this field, *Great Expectations* departs from other characteristic Bildungsromane. And, unbelievable as it seems, the adaptation from 1946 covers this issue even less explicitly than the novel itself. Although in Dickens' original, Pip feels only devoted to Estella, he at least considers marrying Biddy and even feels a bit jealous when he learns about her marriage with Joe. In Lean's adaptation from 1946, Biddy is much older than in the original. She is closer to the age of Joe than to the age of Pip and never serves as a potential love interest for the latter. In fact, she is more a maternal figure than a friend for the young hero.

Also in Cuarón's version from 1998, Estella is the sole centre of Finn's attention. As there is no equivalent for Biddy in this version, the question whether she serves as a potential love interest for Finn or not is not relevant at all. However, and this is the point where Buckley's statement appears to come in, the constant sexual tension present between Finn and Estella is a must for any Hollywood production with a romantic plot. Even at the age of twelve, Estella knows how to seduce the innocent Finn by unexpectedly kissing him while they are drinking water from a fountain at Paradiso Perduto, just to look at him in her best snobbish way and leave him, surprised about what has happened. Years

⁹ Note: At that stage of Finn's process towards maturity he still believes that Miss Dinsmoor is his secret benefactor.

later, Estella accompanies Finn home and encourages him to touch her between her legs. McFarlane comments on this scene and says:

This is extremely sexy stuff, overtly replacing Pip's romantic obsession with something much more sensual on Finn's part, but, as in Dickens, it is she who makes the running. She gets him very excited, then walks away. (*Great Expectations* 118)

Estella executes her power over Finn several times by applying the same strategy. She arouses him, makes him believe she is interested in him and suddenly leaves as if nothing has happened. After the incidents at the fountain and in Pip's bedroom, she uses this strategy two more times in New York, always in very erotic situations. One time, she visits Finn in his apartment in order to get portrayed just to undress herself in front of his eyes. Several portraits later, she leaves Finn in confusion, saying "I have to go. I have dinner in one hour and I look a mess." The next time, the situation is similar, but now Estella goes away after sleeping with Finn and makes him believe that she will leave her fiancé for him. Her not showing up at Finn's private view eventually marks the failure of his romantic ambitions and a possible future with Estella. (cf. McFarlane *Great Expectations* 111-126)

As a last point to be mentioned, it is worth investigating the frequently discussed artistic ambitions many *Bildungshelden* possess. When recalling what has already been mentioned in the theoretical part of this thesis, especially Buckley's quotation, in which he argues that the hero "more often than not, emerges as an artist of sorts, [...] a prose writer, [...] a poet, [...] an artisan and aspiring intellectual [or] a painter," (13) is striking. Even though Buckley dedicates an entire chapter to Dickens (and partly to *Great Expectations*), it is surprising that the artistic ambitions he thinks typical for male *Bildungshelden* do not seem to be characteristic for the Pip from 1860-61 or for his newer version from 1946. Neither Dickens nor Lean provide an account of Pip having ambitions in the field of the fine arts. One may argue that a gentleman should dispose of great rhetorical skills and be able to dance but there is no account of Pip intending to become an artist in the sense of poetry, theatre or painting.

Not so Cuarón's Finn from 1998. Apart from education as a global theme, the arts play a key role in the modern version. As already mentioned, Pip's ambitions to become a gentleman are substituted with a desire to become a renowned painter. The film could not exist without Finn's artistic ambitions and covers them from the beginning to the end. It seems that in this case, the new adaptation takes up a crucial element of the Bildungsroman in a way that is more satisfying than the classic adaptation and the original, both of which leave it out entirely.

5 *Emma* and the domestic Bildungsroman¹⁰

5.1 The life and work of Jane Austen

Jane Austen was born December 16, 1775 in Steventon, Hampshire as the youngest daughter of a clergyman. It was her father, George Austen, who discovered and encouraged her love for reading and her talent for writing. Even as a young person, Jane dealt with different forms of the novel, usually in a comical way, like in *Love and Friendship*, a parody on the epistolary novel. The forms of the novel that would receive Austen's main interest were, however, romances and gothic novels. Before publishing her five completed and most famous novels *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), *Emma* (1816), and *Persuasion* (1817), Austen wrote her sole (and very short) epistolary novel *Lady Susan* (1793) and the fragment *The Watsons* (1804). Her last novel, *Sandition* (1817) also remained unfinished but was completed by various authors in different versions.

One global theme Austen's novels have in common is marriage, which is the ultimate goal of the respective heroines, all of them young women usually belonging to the landed gentry. The novels describe moral, economic as well as

¹⁰ Note: Some issues presented in the following section have already been elaborated in my seminar paper *Clueless but Timeless – Rewriting Jane Austen's Romantic Classic Emma*.

social constraints on a couple's way to marriage, a path Austen never experienced, given that she remained unmarried.

The family ties and social relationships described in her novels are frequently illustrated in an ironic way, criticising the socio-economic basis of marriage as well as its unavoidability as a happy ending of a typical romance. Even now, literary professionals argue about whether to praise Austen for being a critical writer or to criticise her for presenting marriage as the ultimate goal for women. Contemporary authors such as Charlotte Brontë condemned her for her novels' deficiency of sentimentality and passion. Very often, however, Austen was praised for her realistic style as well as her sophisticated way of realising point-of-view narration, enabling readers to get an insight into female consciousness and psychology.

Aged 42, Austen died in 1817 in Winchester, Hampshire, due to an incurable illness.¹¹

5.2 Synopsis and structure of *Emma*

5.2.1 Synopsis

Jane Austen's *Emma*, published in 1815, represents Jane Austen at her complicated best. In style, organization, and character development, this novel represents the high point of her literary accomplishment. (Parrill *Jane Austen* 107)

This quotation, taken from Sue Parrill's book *Jane Austen on Film and Television: a Critical Study of the Adaptations* (2002), briefly but precisely describes the main achievements of Jane Austen's highly popular Bildungsroman *Emma*.

Emma Woodhouse, the protagonist of the story, is described as "handsome, clever and rich" (Austen *Emma* 1) and, most importantly, a passionate

¹¹ cf. Kreutzer and Nünning 16-19 and Johnson

matchmaker. Being the mistress of her house (her mother died when she was a child and her father is an old hypochondriac), Emma is used to controlling her environment. As she is not only high in social status but also very intelligent, it is no surprise that other people usually follow her advice and orders.

At the age of 21, Emma has already successfully matched her former governess, Miss Taylor to Mr. Weston, a wealthy widower and congenial neighbour. Given that she is intellectually underchallenged, Emma decides to plan more matches in her circle of friends and turns this hobby into her main purpose in life. Even if she loves being the centre of attention and one may consider her rather snobbish, her aim in these circumstances is, apart from fulfilling her desire of constant control, to help those who are not as self-assured as her. Emma herself, however, does not intend to get married in the near future. The only person to doubt the meaningfulness of her actions is Mr. Knightley, a close friend of Emma's family and the only person in her surroundings who is intellectually equal, if not superior to her.

One day, Emma gets to know Harriet, an amiable and pretty but hopelessly naive girl. Emma makes it her duty to find a perfect match for her new friend. Of course, Mr. Martin, a simple farmer, is not appealing enough for Emma. For a girl to be considered one of Emma's friends, the social status of the chosen husband to be needs to be relatively high, even though Harriet's origin is questionable as nobody knows who her parents are. Emma chooses Mr. Elton, the vicar of Highbury, as the perfect match for Harriet. Very soon, however, it turns out that Emma's plan fails as Elton is not in love with Harriet but has, for ages, secretly admired Emma.

Only slowly, the heroine learns that manipulating her surrounding does not lead to anything. When Jane Fairfax, the talented niece of Miss Bates, a friendly but plain spinster, arrives, Emma has to learn that she is not always the centre of attention and has difficulty in befriending the new resident of Highbury. When Emma learns about Jane's personal conflict in being clandestinely engaged to Mr. Churchill, Emma's former love interest, she, however, slowly but surely changes her mind.

Several other misjudgements and wrong decisions later, especially after experiencing humility when offending Miss Bates in front of her friends, Emma finally learns that she does not have the right to control everybody around her. Being able to accept people from the lower social ranks (Mr. Martin) and her own humanity, Emma is finally mature enough to experience her happy ending with Mr. Knightly, her only critic but true soul mate.

5.2.2 Structure

In a similar way to *Great Expectations*, *Emma* was originally divided into three volumes, each describing a stage in the heroine's development from immaturity to adulthood and all of a relatively equal length of 18 or 19 chapters. The first stage represents Emma's most childish phase and illustrates her passionate yet ridiculous attempts at matching her new friend Harriet with Mr. Elton. Very soon, however, Emma learns the truth about Elton's real intentions and has to accept that she is not free from flaws. Her "mis-judgment", as Emma calls it, plays, though offending for Harriet, an essential role in her process of maturation. The second stage of the novel is mostly dedicated to Emma's relationships with Jane Fairfax and Mr. Churchill. While she dislikes the former (for reasons of envy), she develops romantic feelings for the latter, a crush that, however, comes and goes rather quickly. In this section of the book, Emma has to learn that she is not always the centre of everybody's attention. The arrival of the talented Jane Fairfax offers a tough challenge for the ego-centred Emma. Moreover, Emma begins to see herself as an object on the marriage market (but still tries to deny it), given that she feels attracted to Mr. Churchill. Finally, the third stage completes Emma's quest for maturity. But before this task is eventually finished, Emma needs to learn many lessons. The last volume is marked by a high number of events, some humiliating, some joyous for the heroine. Emma learns about Mr. Churchill's secret engagement with Jane Fairfax and about Harriet's feelings for Mr. Knightley – a revelation that finally results in Emma discovering her feelings for him. The climax of this volume and of the whole novel is, however, the event at the Box Hill picnic. After intentionally embarrassing Miss Bates in front of her friends, Emma needs to

learn her greatest lesson: she has even more deficiencies than she has thought. Her reaction to Mr. Knightley's reprimand, however, shows her will to reform herself. Finally, Emma's willingness to accept her flaws leads to her maturation, a step in her development that is essential for the accomplishment of her romantic ambitions: she becomes mature enough to discover her feelings for Mr. Knightley and worthy of receiving his love.

5.3 Coming of age at home – the domestic Bildungsroman

There is no doubt that Jane Austen's *Emma* is a Bildungsroman. Even if Buckley explicitly negates this, one must not forget that his analysis exclusively deals with aspects that are usually described as typical male attributes. Unfortunately, when recalling Golban's structure of central motifs, it is evident that nearly all of them are inapplicable to Jane Austen's *Emma*.

In fact, Golban's approach already fails with regards to his first argument. As *Emma* is written in the form of a third person narration, there is no wiser heroine to introduce her younger ego. The factors of orphanage (Emma's mother is dead) and her life in the countryside do, however, work. Also the second point, namely the hero's conflict with a parent or another parental figure is not given. Even though Emma's scope as a woman is limited, she is nevertheless not restricted by her father, who firmly believes in the value of his daughter's actions. The third point, namely leaving the countryside in order to escape from one's isolation is definitely the key factor for denying *Emma* its status as a Bildungsroman. As this point requires more detailed inspection, I will return to it later. The next two aspects, namely the hero's education and establishment of social relationships are both given in *Emma*. The heroine not only undergoes a process of maturity but makes it her duty to establish relationships between herself and others, and also between these people. Concerning the protagonist's search for a vocation and social accomplishment as well as their facing a professional career, Austen, however, does not cover any of these aspects. Given that Emma is a rich woman, she does not have to work for her living. She does, however, undergo a "trial by love" leading to her sentimental

career. The two men involved in this process are Mr. Churchill and, of course, Mr. Knightley. As the latter means a lot to her, it is also not surprising that making her aware of her faults causes spiritual crisis and pain in Emma which lead to epiphanies that complete her process of maturation.

After taking into account Golban's structure, one must come to the conclusion that some of the points he mentions are applicable to *Emma*. Others, however, are not and it seems that especially the point that is said to be most closely related to the Bildungsroman, namely going on a journey, is omitted in *Emma*. It is thus not surprising that many critics do not consider *Emma* a Bildungsroman at all. Literary critics have, however, come up with a theory that grants Austen's novel access to the Bildungsroman tradition, namely by referring to it as a subtype of the genre, i.e. a so-called domestic Bildungsroman. I am now going to explore the properties of this (female) genre and explain to what extent *Emma* can be considered one of its most popular representatives.

As already mentioned in chapter 2.1, the reader- and authorship during the nineteenth century changed tremendously and women were particularly affected in so far as the ideal of femininity became more and more associated with virtue and domesticity. According to Kohn, "[f]or most British [...] women in these periods, especially those in the upper and middle classes, the domestic setting was the only one usually open for personal growth and development." (48) As a consequence, the domestic Bildungsroman as a sub-genre of the classic Bildungsroman emerged and featured processes of maturation experienced by women. Kohn argues that insensibility towards this genre can be traced back to hegemonic structures which considered male development as normal while neglecting the normality of female experience. The major difficulty for critics in considering the domestic Bildungsroman a genre lies in their deficiency of understanding for the fact that heroines can experience obstacles in a domestic setting. As mentioned several times in the course of this thesis, going on journeys forms an essential part of every Bildungsheld's path to maturity. Kohn, however, argues that personal obstacles are simply placed in a different context but are not more or less dangerous for women than the quests

male Bildungshelden have to undergo. Moreover, she explains that while male heroes “tend to define themselves through independence, women tend to define themselves through relationships.” (48) In particular, this means that women in domestic Bildungsromane seek intellectual independence and self-understanding without giving up their social relationships with their families and friends. A heroine in a typical domestic Bildungsroman thus “wants to discover her true self within her home”. (49) When reading *Emma* as a domestic Bildungsroman, one should no longer question the developmental character of the novel and understand why many of the structures inherent to the traditional Bildungsroman do not correspond to Austen’s novel. But what is the novel’s main issue if not a lesson on personal growth in a traditional sense? In fact, what *Emma* teaches its audience (ancient or contemporary) is a lesson on ladyhood.

Kohn argues that even if contemporary readers are not aware of what constitutes being a lady, the original intended audience of the nineteenth century was well aware of it. When recalling what has been mentioned in the course of this thesis on attaining the aristocracy’s manners and tastes, it is not surprising that Austen’s conception of ladyhood was not really concerned with money but with manners. While *Emma* sets out as a lady in the traditional sense by being well-off by birth, she gradually develops from a snobbish, fanciful and unempathetic young woman to a lady in the sense of balancing her power and propriety in order to fulfil behavioural ideals dominant during the nineteenth century.

In his book *Emma Adapted. Jane Austen’s Heroine from Book to Film* (2007), Marc DiPaolo argues that there are three imperfections Emma has to overcome in order to achieve maturity: imaginism, snobbery and coldness (towards other women). According to DiPaolo, Emma idealises her world and the people living in it. Her imaginism is, so DiPaolo, a form of childishness and thus a threat to Emma’s maturation, which manifests itself in her attempts of matchmaking. Especially in connection with Harriet, the failure of Emma’s plan causes considerable emotional pain to all those involved. Not only does Harriet suffer

from a broken heart after being rejected by Mr. Elton, but Emma's matchmaking even results in her friend nearly losing Mr. Martin, the man to whom Harriet felt attracted but whose proposal she rejected as Emma could not accept him in her small circle of friends. Of course, such a loss does not mean anything to Emma, who is well-off by birth. For Harriet, however, a rejected proposal brings her one step further to impoverished spinsterhood. (cf. DiPaolo 24) Other issues revealing Emma's idealist world view manifest themselves in her deficiency in understanding how society works, a result of the romantic stories Emma loves to read.

Emma has read a few too many romance novels, and does not have enough experience in the real world to truly understand how society works. Hence, Emma is apt to see Frank Churchill as an idealized Byronic figure and thinks too well of him, leaving her vulnerable to his charms and credulous of his lies. She has also concocted a fanciful fiction around the parentless Harriet, whom she believes to be of noble birth simply because orphaned characters in novels are invariably revealed to be the children of counts and barons during the closing chapters. (DiPaolo 23)

Concerning Emma's snobbery, DiPaolo argues that it serves as "a function of her vanity, and of her fear of other, less socially important women than herself, whose real virtues and beauty would outshine hers if they occupied the same privileged position in society" (DiPaolo 24) This point leads us back to chapter 2.2 and the tremendous changes in the class system present during the nineteenth century. In this connection, DiPaolo refers to John Mosier, who talks about the "progressive inroads of the rising bourgeoisie on the society of nobles that reconstituted itself after 1815." (qtd. in DiPaolo 24) DiPaolo then assumes that this deep social impact is also reflected in the character of Emma. Still, he notices a certain inconsistency in the heroine's behaviour.

Emma's attitude towards this rising middle class seems somewhat inconsistent, as she approves of Mr. Weston's upward mobility but gives little support to the Coles and Mrs. Elton. Since she personally likes Mr. Weston, her snobberies seem chiefly directed against those she is indifferent to, or those she actively dislikes. (24-25)

Moreover, DiPaolo argues that Emma especially dislikes women and behaves coldly towards them for two reasons.

She is most resentful of Miss Bates, the spinster she fears she may one day become, and of Jane Fairfax because Jane is an intelligent woman of her own age who competes with Emma for the affections of those around her. (26)

Apparently, Emma's coldness is mostly targeted at women whose social status she does not want to share and at those whom she envies as they are equally or even slightly more talented and intellectual than her.

Apart from the three imperfections mentioned (imaginism, snobbery and coldness), which appear to be typical for a rich woman growing up in domestic surroundings, the central theme of *Emma* is, as in every other Bildungsroman, education, which, though achieved in a different way, is of equal importance for the female Bildungsheld as for the male.

The following chapter makes an attempt to show to what extent issues of the domestic Bildungsroman are transmitted from novel to film. Before this, however, it is essential to look at the general properties of the selected adaptations.

5.4 From novel to film – adapting *Emma*

Jane Austen's *Emma* from 1816 has been adapted nine times between 1948 and 2009. Apart from four BBC productions (1948, 1960, 1972 and 2009), there are two American adaptations (1954 and 1960) for television as well as three cinematic productions, which all appeared between 1995 and 1996. In her book *Jane Austen on Film and Television*, Sue Parrill tries to explain why *Emma* and Austen's novels in general have always been and will probably continue to be so appealing for adapters.

According to Parrill, a general attempt to explain the Austen-hype in relation to adaptation can be found in the typical British longing for nostalgia and the preservation of history. This explains why the BBC has already produced a

countless number of heritage dramas, including many adaptations of Jane Austen's novels. As far as American audiences are concerned, she points out that their longing for idyllic landscapes and traditional, peaceful lifestyles are the main reason for the author's success overseas. According to Parrill, especially people living in urban environments are attracted to the settings presented in these productions. However, there are even more reasons for adapting Austen's books. Concerning textual features, Parrill mentions that the novels present simple love stories that are still appealing and have thus become timeless. In fact, there is a huge fan society praising Austen's works. In this connection, Parrill says that

[o]ne of the best results of the new films is that they have inspired discussion of both the novels and the films, and discussion keeps a novelist alive. After the release of these films, the membership of the Jane Austen Society of North America almost doubled. (*Jane Austen* 8)

As another point in favour of rewriting Austen's stories, Parrill mentions the advantages of Austen's simple settings. There is no need for exotic domains or special effects, productions are relatively easily put into practice. The relatively small cast needed for such adaptations is an additional factor explaining the author's attraction for directors. According to Parrill, a further crucial factor in favour of Jane Austen is her popularity. The fact that her name is known and esteemed by people from all over the world can be regarded as an essential selling point. Moreover, given that the novels are very old and already in the public domain, the production of adaptations turns out to be rather inexpensive as the author does not need to be paid. (cf. Parrill *Jane Austen* 3)

Even though the aspects mentioned so far are, apart from other Austen-novels, also relevant for *Emma*, it is nevertheless worth taking a closer look at DiPaolo, who, in his analysis, focuses on *Emma* exclusively. In connection with *Emma*'s attractiveness for filmmakers, he especially refers to the complexity of the novel and argues that even when reading *Emma* over and over again, one will never manage to grasp the text fully and utterly as "the central beauty of the text [is] that it is open to so many divergent and fascinating readings" (21)

5.4.1 Constructing the heritage – the BBC *Emma* from 1972

According to DiPaolo, the BBC *Emma* from 1972 is by far the longest version of all *Emma* adaptations ever produced. With a length of 257 minutes, director John Glenister came up with a typical heritage mini-series consisting of six episodes. Concerning this choice, Glenister says:

I judged my responsibility was to those who had never read the book. My responsibility was to have them so engrossed in the story and its development that they would rush to read the other Jane Austen novels. I'm not concerned with those who'd already found Jane Austen [...] but the direct responsibility of doing Classic Serials at all are to those who don't know them at all, and who might be frightened off them by bad English teaching at school – there's enough of that. [...] And it seems to me that one of the main purposes of the Classic Serials is to say to people: look these are cracking good stories (qtd. in Lauritzen 53-54)

Critics argue that, due to its length, the mini-series from 1972 manages to be more faithful to the original plot than all other adaptations produced so far. The most surprising aspect in this regard is that Glenister even included elements of the original plot that have never been transposed to screen, such as Mrs. Weston's pregnancy or Emma's sister Isabella's role going beyond "a cameo appearance." (DiPaolo 74) Evidently, even in this detailed adaptation, not all elements of the original could be transmitted and the verbal content had to be considerably abridged. Still, the film tried to preserve Jane Austen's unique style. In this connection, playwright Denis Constandurous says that "what you've got to do [...] is to give the impression of it sounding like Jane Austen, without it being really, literally Jane Austen's dialogue." (qtd. in Lauritzen 127)

What is surprising about the mini-series from 1972 is that some roles have been extended while others have been reduced. While Knightley has more dialogue, Mrs. Weston's is far less than in the original. Also Emma herself is excluded in more scenes than in the novel. Her friendship with Harriet, however, is stressed and the two share more scenes alone than in Austen's version. The most striking feature of the 1972 *Emma* is, however, that it is, compared to other adaptations, often considered "bland and conservative". DiPaolo goes even further by arguing that the BBC *Emma* does not even reread the novel in the

light of a Bildungsroman. For him, it is rather a social critique as the film lacks enough emphasis on Emma's interior development. Moreover, he points out that in this version Highbury is too static for Emma to develop properly.

Even if DiPaolo may be right, I would nevertheless argue that it is still possible to consider the plain version from 1972 a domestic Bildungsroman. I admit that elements of the Bildungsroman are not elaborated as strongly as in other versions. But, concerning DiPaolo's statement about the inevitability of reading *Emma* as either a social critique or as a Bildungsroman, one must not forget the value of Ellis' argumentation, stating that the female Bildungsroman is an "important critique of contemporary society." (34) Moreover, she argues that "Austen offers a feminist critique of society. [...] Emma's initial refusal to see herself as an item on the marriage market [...] offer[s] the tantalizing possibility of female self-definition and independence." If one now denies the (quasi) literal transposition from 1972 its status as a Bildungsroman, one may as well argue that Austen's novel itself does not belong to that genre – an argument no feminist critic would ever bring up. Moreover, as the thesis will show in the later course of this chapter, there are, despite its points of critique, other reasons which prove that the 1972 *Emma* is worthy of its status as a female Bildungsroman.

5.4.2 Emma goes to Hollywood – Douglas McGrath's version from 1996

Douglas McGrath's *Emma* is a costume or period drama made in Hollywood and released by Miramax pictures in 1996.

According to critics like Parill, the film succeeds in portraying what the novel could not present: a sympathetic heroine. McGrath, however, makes it possible by starring the appealing actress Gwyneth Paltrow in the leading role. By turning Austen's character, whom "nobody but herself would like" (Parrill *Jane Austen* 107), into a congenial young celebrity, it is easier to forgive Emma her many deficiencies. Choosing Paltrow for the leading role, was, however, also responsible for many negative voices about McGrath's film.

Paltrow's association with a specific style of American glamour and 'class' old looks has polarised her audience, making some adore her [...] and others resent her for representing and idealised standard of female beauty that some men love but that few women could live up to even if they wanted to. (DiPaolo 93)

Many critics even point out that McGrath produced an adaptation that departs too much from the original and which brings across an americanised, even "disneyized" image of the British Regency Period. In this connection, some also argue that the scenery presented in McGrath's version is far too idyllic, neglecting a class-ruled society. It is, however, important to note that the film's main target group is a modern audience. Still, it manages to stay close to its original source. Although it gives less prominence to certain characters (because of a limited time frame but also in order to give more prominence to the rising star Paltrow) than other versions of Austen's novel, no single character is left out.

Another reason why McGrath's *Emma* is heavily debated is definitely the fact that the British company Meridian/A&E produced another version of Austen's novel that was released in the same year. Consequently, the two films are often regarded as one unity and constantly compared to another, even if they turn out to focus on totally different readings and interpretations of their common source text. Whereas the American production has the status of a typical Hollywood production, starring famous actors like (the already mentioned) Gwyneth Paltrow, Ewan McGregor and Toni Collette, the British counterpart remains more modest and conservative by starring Kate Beckinsale, who was at that time rather unknown. Moreover, the British version is, unlike its American relative, only a television film and was thus more modestly marketed. What is, according to DiPaolo, especially remarkable about the American *Emma* is that it succeeds in portraying Austen's Bildungsroman in its full amplitude, especially by transmitting its personal style from novel to film, as will be analysed in the later course of this thesis.

5.4.3 Comparative analysis

As already mentioned in the course of chapter 3, it is, apart from the aspect of domesticity, not really possible to find issues of the female Bildungsroman that are not automatically also relevant for the male equivalent. When trying to analyse concrete examples of female Bildungsromane, it is thus important to be aware of the fact that the female genre can only be explored in the context of the classic (male) version. Even though Ellis comes up with examples of female Bildungsromane that are compatible with typical elements of the male Bildungsroman (as defined by Howe or Buckley), I argue that *Emma* and its two adaptations covered in this thesis, especially because they are rather conservative and domestic, do not work in the same way. Let us now consider why the adaptations presented in this thesis may pose problems when being explored in the context of the five aspects typical for male Bildungsromane: social mobility, free choice of mentors, journeys, sexual independence and artistic ambitions.

Concerning the aspect of social mobility, it is necessary to consider the fact that Emma is quite an unusual Bildungsheld. Being rich by birth definitely does not make it necessary for her to seek upward mobility. This element is given in both *Emma* (1972) and *Emma* (1996). But even if Emma were not well-off, she would, as suggested in chapter 2.1, be dependent on her future husband's social class, simply because as a woman living in the nineteenth century, upward mobility was not possible, as females were unable to take up most professions. One may argue that even if it does not concern the heroine herself, many characters in *Emma* are confronted with social mobility. As argued in the course of chapter 5.2, Emma dislikes certain women because she fears becoming like them, a factor that is present in both films, maybe even a little stronger in the version from 1972 in which Mrs. Elton, the incarnation of a woman seeking upward mobility via marriage, is presented more often and is more apparently disliked by Emma than in the equivalent film from 1996. For the analysis of Emma as the central protagonist and Bildungsheld of the story, the factor of upward mobility is nevertheless not relevant in both films, which

proves that it cannot be taken into consideration for a Bildungsroman analysis in the light of classic aspects defined by Howe and Buckley.

Concerning the second aspect, namely the protagonist's choice of mentors, one may argue that this issue is clearly given in both *Emma* (1972) and *Emma* (1996). Apparently, there is more than one mentor present in both films.

The theme of education – and the decentring of authority – continues. Emma teaches Harriet. Harriet repeatedly teaches Emma, who is a slow learner, the dangers of teaching. Jane, who must become a governess, teaches Frank compassion. [...] Knightley and Emma both teach each other about social respect and kindness. She learns to appreciate Miss Bates and Robert Martin; he learns to appreciate Harriet. Mrs. Elton tries to teach Emma the role of the fashionable married woman and the importance of travel. [...] And Mr. Woodhouse tries, vainly, to instruct everyone about the goodness of gruel. (Kohn 47)

However, one cannot deny that Emma is far more intelligent than most of her friends and is thus only partially interested in their advice. Her greatest critic is, of course, Mr. Knightley. He is the only one who dares to criticise her openly and thus the only one to be taken seriously. From a gender-critical perspective, however, it is interesting to recall what Fraiman mentions in connection with a female Bildungsheld's relationship to her mentor, as he is usually "the man who schools her in order to wed her," (6) an argument that cannot be left out of sight in the case of *Emma*. Still, Hagan emphasises Mr. Knightley's importance for Emma's inner growth.

Mr. Knightley's chief function [...] is to serve as the moral norm, the *raisonneur*, the more or less infallible embodiment of those very quality of reason, good sense, moderation, prudence, clarity of vision, and so forth, which Emma so conspicuously lacks at the beginning, but to the full attainment of which the main action [...] eventually takes her. (Hagan 546)

Apart from Knightley, Emma also receives guidance from Mrs. Weston, who, however, often makes misinterpretations. Still, one can grant her at least the status of a true friend. In the analysis of the two films one must, however, acknowledge that the role of Mrs. Weston is more important in *Emma* (1996) than in its counterpart from 1972. While the 1972 version stays close to the

original by presenting an Emma who makes up her mind about her feelings for Mr. Knightley all alone, the newer version stresses the importance of Mrs. Weston as a close friend and counsellor, as the following dialogue (which is completely missing in both the original and the version from 1972) shows.

EMMA: I have asked myself many times why this should have unsettled me, and I have come to see that I do not admire Mr. Knightley as I so long thought. I love him, so dearly, so greatly. Outside of you and father, his is the opinion that matters most.

MRS WESTON: Oh, my dearest child!

EMMA: I did not know it until poor Harriet said that she had the hope of his returning her affection that I felt ill that I could lose him, and I knew that no one must marry Mr. Knightley but me! [...]

MRS WESTON: My dear, I like Harriet very much, as I might remind you, do you! But remember, her feelings are evidence of her feelings only. Nothing can be known until Mr. Knightley returns.

EMMA: I long for it and fear it at the same time. I shall not know how to behave when I see him!

MRS WESTON: Let his behaviour be your guide. (McGrath 1996)

Although Emma can choose her mentors, one still needs to acknowledge that her possibilities are rather limited, simply given that her sphere of action is reduced to the small community of Highbury and the number of potential mentors is consequentially relatively low.

The next point, namely going on journeys, has already been defined as one of the major deficiencies of female Bildungsromane. In both *Emma* (1972) and *Emma* (1996), the heroine cannot escape Highbury. She fits into the scheme presented by Abel et al., who argue that “[w]hile the young hero roams through the city, the young heroine strolls down the country lane.” (8) It makes no sense to deny the truth of this statement, as Emma evidently never transgresses the borders of her community. In the later course of this thesis, however, we will see that being reduced to one community does not necessarily mean that one is also reduced in one’s agency.

As far as the frequently claimed aspect of sexual independence is concerned, all critics state that women in nineteenth century fiction do not have the possibility to engage in sexual intercourse with men that are not their husbands. Although one may argue that Emma is (in both films) independent enough to

choose whom to marry and considers not only Mr. Knightley but also Mr. Churchill potential lovers, it is still a fact that she does not have the freedom male Bildungshelden usually have. She would, of course, lose face if she made the first step. For her, being in love with a man thus means hoping that he will love her back and ask her to become his wife.

Concerning the last aspect, namely the Bildungsheld's artistic ambitions, one may argue that even though Emma is a gifted drawer and piano player in both adaptations, she does not engage in these hobbies in order to accomplish the wish to become a renowned artist. In this connection, Goodheart even argues that

[t]here are, to be sure, no poets or artists [in Emma]. Emma performs on the piano, but that is one of the accomplishments that every well-bred young woman is supposed to acquire, and we are told that she does not play so well as Jane Fairfax, who herself does not qualify as an artist. (597)

Summarising the results from this analysis of the applicability of typical male characteristics to *Emma* (1972 and 1996), one must come to the conclusion that, quite apparently, not many factors work. In fact, it is only the choice and guidance of mentors which is of relevance for Emma's story. Consequentially, many critics from the "growing down-school" might now feel confirmed in their assumption that female characters in Bildungsromane are deprived of any kind of positive development and thus experience unhappy seasons of youth. I, however, consider it worth investigating Ellis' approach to the nature of the female Bildungsroman as an equal genre to its male counterpart. Even though the categories she defines are not concerned with the traditional elements considered by Howe and Buckley, they are, to my mind, even more accurate in the analysis of the Bildungsroman, as they are concerned with real aspects of inner growth, namely agency, reflection and eventual social integration. Of course, for this task it is essential to be aware of what I have already argued in the first part of this thesis, namely of reading the female Bildungsroman in the context of its male counterpart. Even if this may appear negative, it is apparently the only possibility to prove that female Bildungsromane are not at

all inferior to their male equivalents. In order to show how close the two genres actually are, it is, apart from analysing *Emma* (1972) and *Emma* (1996) also important to recall *Great Expectations* (1946) and *Great Expectations* (1998). This time, however, the female adaptations will serve as the basis for the practical analysis of their male counterparts.

5.4.4 Emma's happy season of youth

With regards to Ellis' first concept, namely agency, it is needless to say that Emma fulfils this characteristic in both *Emma* (1972) and *Emma* (1996). The question to be answered, however, is to which extent the productions succeed in putting this into practice. In both films, Emma's agency can be questioned at the beginning of the film. Emma insists on the rightness of her decisions, especially when it comes to her matchmaking plans, without realising that she is failing to see reality.

In *Emma* (1972), Knightley's concern about Emma's matchmaking plans are discussed in great detail.

EMMA: Do you not call it a success that such admirable and well-suited people should come together?

MR. KNIGHTLEY: Yes, but success supposes some kind of endeavour. And am I to understand that you have been labouring these past four years to bring this match about? It's a fine occupation for a young lady, I must say!

EMMA: Mr. Knightley dearly loves to chide me as if I were still in the nursery, do you not, sir?

MR. KNIGHTLEY: Indeed I do not.

EMMA: Oh yes, you do. But I would have you know that I am no longer of an age to be made to stand in the corner for talking too much. [...]

MR. KNIGHTLEY: You merely made a lucky guess, that's all.

EMMA: And have you never known the pleasure of a lucky guess, Mr. Knightley?

MR. KNIGHTLEY: Certainly, but if you ask me one is likely to do far more harm than good by interference. (Glenister 1972)

As the version from 1996 is much shorter and thus cannot present the original content as precisely as the mini-series, it is no wonder that also the equivalent scene necessarily has to be much shorter. However, it is interesting to analyse

the gravity of Mr. Knightley's sternness, as he appears far less critical than his counterpart from 1972 and does not make Emma aware of the harm she is about to do to other people.

MR. KNIGHTLEY: You must be happy that she [Miss Taylor] settled so well.

EMMA: Indeed! One matter of joy in this is that I made the match myself. People said Mr. Weston would never marry again, and what a triumph!

MR. KNIGHTLEY: Triumph! You made a lucky guess!

EMMA: Have you never known a triumph from a lucky guess? Had I not promoted Mr. Weston's visits, and given encouragement where encouragement was needed, we might not have had a wedding today. (McGrath 1996)

The two quotations presented here illustrate how difficult it is for both Emmas to become active in their process of maturation but perfectly show the power of their free will. Concerning their agency in Ellis' sense of "exercise[ing] considerable control over their own lives," (26) it is clear that both heroines are perfectly aware of their power. Emma is in both films very active as she is the mistress of the house and, given that she is the cleverest among her friends, able to control all Highburyans. Especially in the 1996 version, Emma's manipulative nature becomes very obvious in her way of convincing Harriet to reject Mr. Martin's proposal.

EMMA: I would not advise you for the world! If you prefer Mr Martin to every other person you know or may ever know, if you think him the most agreeable man you have ever been or ever will be in company with, then why should you hesitate?

HARRIET: If you will not influence me, then I must do as well as I can by myself. I am determined to, and I really have almost made up my mind to... refuse... Mr. Martin...? Oh, do you think that's right? Or wrong? Is it wrong?

EMMA: Now that you have decided, I shall share the feelings which I kept you in suspense of. I think you are perfectly right. (McGrath 1996)

Throughout their conversations, Emma's facial expressions reveal what she really thinks about the potential match, even if she pretends not to influence her friend's opinion. Harriet's stammering reveals how torn she is between her feelings for Mr. Martin and her friendship for Emma, a situation the latter knows

how to exploit for her goals. Emma's power over Harriet becomes even more remarkable when she tells her that she agrees with her even though Harriet never said she was sure about turning Mr. Martin's proposal down but was rather asking Emma for her opinion.

In the 1972 version, Emma is also very manipulative in advising Harriet. Still, she leaves the decision more to Harriet than her equivalent from 1996.

EMMA: If you are quite convinced that Mr. Martin is the handsomest, finest, most elegant man you have ever met, then you need be in no doubt whatsoever. On the other hand, if there is someone else with whom he compares unfavourably, in, say, education and understanding, then I think you should hesitate. In fact, Harriet dear, as a general rule, I consider that if a woman has even a shadow of doubt in her mind as to whether or not she should say yes, she should most assuredly say no. [...] But do not think that I wish to influence in any way. The decision must be yours.

HARRIET: Well, if you will not give me your opinion, I suppose I must make up my own mind.

EMMA: Yes, Harriet, I'm very much afraid you must.

HARRIET: I have always determined to refuse him. Yes. I shall say no! [...] Do you think I'm right, Miss Woodhouse?

EMMA: Of course you are right! Oh Harriet, I'm so glad you've decided the way you have. (Glenister 1972)

Even though Emma seems to be less verbally manipulative in this dialogue than in its equivalent from 1996, one cannot deny the symbolic effect of background noises present in this scene. When keeping this conversation, Emma is about to wrap her portrait of Harriet for its "journey" to London, where Mr. Elton is going to get it framed. When saying that Harriet has to make up her own mind, Harriet's reflecting face, shown in an extreme close-up, is accompanied by the noise of scissors cutting through the packaging paper. The sound becomes louder and louder and is no longer perceived as a background noise. Emma's cutting through the paper thus appears to be a symbol for her destruction of Harriet's marriage plans with Mr. Martin.

What is significant in both *Emma* (1972) and *Emma* (1996) is that the heroine seems to be powerful because she is, apart from her rhetorical skills, the bearer of the gaze. Even though Wiltshire argues that "Jane Austen is a famously (or

notoriously) unvisual novelist,” (17) one cannot deny that *Emma* as well as its adaptations are all made up of instances in which people look at others, define their physical properties and compare them to others. Unsurprisingly, in the same way Emma fights against being considered an object on the marriage market, she is not willing to be the object of other people’s gaze, which, however, does not always work. In the 1972 version, this subjectivity is even more stressed than in its equivalent from 1996. Very often, she is shown in medium long shots and looked at by other (usually male) characters, especially by Mr. Knightley and Mr. Churchill. Moreover, Emma’s subjective position is frequently portrayed in her way of looking up to her male interlocutors who are usually standing while she is sitting. In addition, Emma’s physical attributes are more openly brought up. Through Mr. Elton, we learn that she is the “beautiful, adorable Miss Woodhouse [who is] so elegant, so proud” and Mr. Weston and Mr. Knightley agree that she is indeed a “fine girl”.

In the 1996 version, the focus on Emma as an object of other people’s gaze is not that highlighted. In fact, it is her who decides when to look at whom and when to avoid eye-contact. But even though the audience usually gets the impression that the heroine is constantly aware of other characters looking at her, there are some scenes in which Emma is probably not aware of being looked at, namely those in which we see that she already is the object of Mr. Knightley’s desire long before she has the slightest clue about it.

Even though the 1996 Emma is apparently more active than her counterpart from the 1970s, the protagonist can be considered to fulfil the principle of a Bildungsheld’s agency in both adaptations, which is reflected in her way of judging other people’s appearances. By being the bearer of the gaze, Emma succeeds in gaining control of those around her and manages not to see herself as a member of society and thus as a marriageable woman. Actively looking at others serves as an important tool in her matchmaking plans. In the 1996 version, for example, Emma comments on Harriet by saying “Isn’t Miss Smith delightful? I watched her throughout the evening with continuous pleasure.” But also the 1972 version covers Emma’s interest in Harriet’s appearance in an

extensive way. Because of Harriet's looks, Emma considers her "quite obviously the child of a gentleman" as well as "a fine girl with sweet disposition." Indeed, Harriet is the main object of Emma's gaze. Ellis suggests that "Emma expects that by taking notice of Harriet, she will gain control over Harriet's interests and desires." (123) Moreover, according to Ellis, by focusing on Harriet's looks, Emma can experience "the ritual of courtship [...] while simultaneously maintaining her own independence and control." (123-124) However, Emma also actively looks at men and cannot stop comparing them, as the following passage from the 1996 version illustrates.

EMMA: No, there are not one in a hundred men with 'gentleman' written so plainly across him as Mr. Knightley. But let us judge him next to another man, oh, say... Mr. Elton! Mr. Elton is a fine man, thoughtful in ways Mr Martin can never be. (McGrath 1996)

Finally, Emma's pleasure in looking is also reflected in her love of portraying others, a hobby that not only enables her to control the people she is drawing but also to draw them the way she wants them to look, making Harriet taller than she actually is.

Certainly, a heroine's agency is also strongly connected to her degree of independence. Concerning the British version from the 1970s, the protagonist's agency is frequently not considered as one of the film's strengths. Emma is far less active than her counterpart from 1996. Even though both heroines develop in a limited domestic setting, the heroine of the mini-series is more dependent on other people, especially on her father, who is not immediately happy about his daughter getting married to Mr. Knightley.

EMMA: Can you not see what a happy arrangement it will be for all of us?

MR. WOODHOUSE: I do not care for arrangements. I am too old for such things.

EMMA: But father –

MR. WOODHOUSE: No! (Glenister 1972)

What is surprising is that Mr. Woodhouse reacts here even more harshly than in the novel, even though almost 150 years separate their audiences. Emma is, however, clever enough to know how to change her father's opinion. Even if she

needs to fight for her right to marry Mr. Knightley, she has enough power to manipulate her father for the sake of her own happiness.

In the 1996 version, Emma's father does not need any convincing, but is immediately in favour of his daughter's marriage to Mr. Knightley. And also in connection with other aspects, the American Emma seems to be much more active than her counterpart from the 1970s. Indeed, the new Emma is autonomous enough to drive her own carriage. Given that she is the daughter of a hypochondriac and excessively caring father, the original Emma would never have been allowed to take the carriage without James, the coachman, driving her. Also when it comes to leisure activities, the new Emma turns out to be quite sporting. Her outdoor activities are clearly highlighted, given that the movie's most important scenes take place in nature. Apart from her regular drives and reunions with her friends, Emma turns out to be very athletic as she is capable of archery, which she frequently tests in competitions with Mr. Knightley in which she, however, mostly fails, especially when he vexes her with his comments on her ridiculous passion of matchmaking.

Apparently, Emma still needs to learn a lot in both adaptations. And even though it is true that she is a slow learner, she is willing to accept her mistakes, which proves that she wants to become a better person. Agency does not only mean being powerful but also being willing to learn, an aim Emma evidently has, as the following scene from the 1972 version illustrates:

EMMA: I must confess that I was most mistaken in my judgement of Mr. Elton. There is littleness in him which you saw and I did not. And I fully convinced myself of his being in love with Harriet. I realise I was sadly wrong. (Glenister 1972)

But also in the 1996 version, Emma accepts her failures and even acknowledges that she still needs to learn a lot:

EMMA: Oh, dear. How could I have made such a misjudgement! What is the point of me being almost twenty-two when there is still so much for me to learn? (McGrath 1996)

Willingness to learn is strongly connected to the second point in Ellis' analysis: reflection. Bildungshelden necessarily need to question their actions. Without reflecting on their weaknesses, they will never be able to compensate for them. As Ellis suggests, a hero or heroine's lack of reflection usually results in catastrophes. Emma is, in the novel as in the adaptations, a prime example for a misguided Bildungsheld due to her deficiency in understanding the wrongness of her actions. Concerning the 1972 *Emma*, DiPaolo's fear of the heroine's lack of psychological depth is not unjustified. Indeed, this version neglects any kind of narrative device that would enable a transmission of Austen's free indirect writing style from paper to screen. Surprisingly, the film neither presents a narrator nor a subjective point of view in the form of voice-over. However, DiPaolo appears to be too harsh in the critique of *Emma* (1972) by neglecting its status as a Bildungsroman just because such narrative devices are missing. Of course, the use of voice-over would enable the audience to slip more easily into the mind of the heroine. Still, I argue that there are other ways in which this adaptation manages to bring across Emma's feelings, fears and wishes. First of all, I firmly believe that the mini-series does, even more so than other adaptations, bring across Emma's role as a reflective person by using a considerable number of close-ups in which Emma's gaze is sometimes only directed to the audience and not to other characters present in the respective scenes. Let us consider the scene in which Emma drives home with Mr. Elton after the Christmas dinner at the Weston's. While sitting in the carriage, Emma learns how different Mr. Elton is to how she has imagined him. When he exerts pressure on Emma in a very intrusive way, one cannot deny the impact of Emma's facial expression, showing how angry and disgusted she is. Emma's sadness about Mr. Churchill's abrupt departure in the fourth episode of the mini-series is also presented very dramatically. The camera zooms in on Emma's face until it is shown in an extreme close-up, focusing on her eyes which are gradually filling with tears. Emma's facial expressions thus clearly mirror her mind, especially given that she changes them immediately when somebody else enters the scene who is not allowed to see what the audience witnesses.

Apart from these close-ups revealing what is going on in Emma's mind, it is important to note that her version from 1972 is rather outspoken concerning her feelings.

EMMA: Now Harriet, you're allowing yourself to become so upset over Mr. Elton's marriage, is the strongest possible reproach you could make to me.

HARRIET: Miss Woodhouse!

EMMA: Yes, it is. You could not more constantly remind me of the mistake I made, which is most hurtful.

HARRIET: Miss Woodhouse, it was not intended to be. [...]

EMMA: We are all creatures of feeling. We all suffer disappointments. It is how we learn to suffer them that forms our character. (Glenister 1972)

Apparently, Emma is referring here not really to Harriet's disappointment but rather to her own as Emma has learned that she is not as flawless as she used to think. Even though the audience is denied direct access to Emma's mind, one cannot deny that she shares her feelings with the spectators in a way that is more impressive than in the novel.

Concerning the 1996 version, the emphasis on Emma's inner life and the reflection on her actions is far more apparent, given that the film not only works with close-ups but also with voice-overs, which directly accompany Emma's conversations with other characters. The audience here learns to understand the immense discrepancy between Emma's speech and Emma's thoughts, resulting in numerous comical instances, such as in the following scene in which Harriet describes her uncomfortable feelings after meeting Mr. Martin for the first time after rejecting his proposal:

HARRIET: Oh, Miss Woodhouse, do talk and make me comfortable again!

EMMA (VO): I suppose this would not be the right time to mention that Mr. Elton was engaged. (McGrath 1996)

Concerning the functions of Emma's voice-overs, one can, in general, argue that she uses them when she thinks about three different matters. First of all, Emma's voice-overs illustrate what she thinks about her matchmaking plans. From her thoughts, we learn whom she considers the appropriate match for her

friends. Of course, these instances show how immature Emma actually is. In a similar childish way, Emma's voice-overs comment on her attitude towards Jane Fairfax and emphasise her envy of the woman who is praised by everyone around her. However, the voice-over technique also shows Emma's gradual development from immaturity to adulthood when she, in the later course of the film, ceases to think that much about matching those around her and more about the impact of her wrong decisions and her growing feelings for Mr. Knightley. In the following passage, Emma's thoughts seem to prove that she is indeed willing to shape her own personality in a way that enables her to find her place in life and society.

EMMA (VO, writing in her diary): Frank Churchill's aunt has died, taking him away. This strengthens Harriet's chances with him since the aunt was sure to object. I continue in my efforts to make amends with Miss Bates. Though matters are not yet fully repaired, I feel a renewal in our friendship is ahead of us. Above all, I am most gratified to say that good Mr. Knightley... Mr. Knightley... had been privy to my attempts, could he have seen into my heart, I think that he could find nothing to reprove. (McGrath 1996)

The third aspect in Ellis' mediating approach, social reintegration, which usually goes along with fruitful self-reflection, is more than anything else a topic in Austen's *Emma* as well as in its adaptations. According to Goodheart, Emma's process of adapting to societal expectations is a result of her lack of knowing herself even if she may know others. (cf. 592) As Ellis suggests, social integration in Bildungsromane is achieved through marriage, which, in the case of *Emma* cannot be considered a process of downfall. Of course, like all Bildungshelden, Emma also needs to give up something of desire. Evidently, this desire is her greatest hobby: matchmaking. In this connection, it appears rather comical that Emma does not consider herself an object on the marriage market, as is clearly outlined in both *Emma* (1972) and *Emma* (1996).

HARRIET: Miss Woodhouse, I do so wonder that... you have not married yourself, so charming as you are. [...]
EMMA: I believe few married women are as much mistresses of their husbands' houses as I am of my father's. And if I cannot make a change for the better, I certainly have no intention of doing so for the worse!

HARRIET: But to become an old maid, like Miss Bates?

EMMA: That is a truly formidable argument, Harriet, I do admit. [...] No, a single woman with a very narrow income must always appear somewhat ridiculous. A narrow income contracts the mind. [...] But a single woman of good fortune is always respectable and may be considered as sensible and pleasant as anybody else. [...] (Glenister 1972)

HARRIET: I do so wonder, Miss Woodhouse, that you are not married.

EMMA: I have no inducements to marry. I lack neither fortune, nor position, and never could I be so important in a man's eyes as I am in my father's.

HARRIET: But to be an old maid, like Miss Bates?

EMMA: She is a poor old maid, and it is only poverty which makes celibacy contemptible. A single woman of good fortune is always respectable. (McGrath1996)

Ellis suggests that planning other people's matches instead of her own has a very important educational function in Emma's development, as it allows her to grow up under less pressure. She has an occupation that enables her not to think about her own marriage plans before she is mature enough to do so. This consequentially grants her a gradual development from childhood to maturity. Simultaneously to growing up, Emma slowly but gradually learns that becoming a married woman does not make her less powerful but rather enables her to gain even more social status.

Emma learns a cardinal lesson for any Bildungsroman protagonist; she begins to see that if she wants to be of consequence to society, she must be part of that society, and that she must therefore accept its central demands. [...] Emma gradually realizes that, ironically, she could gain status by marrying rather than losing it. (Ellis 126-127)

Simultaneously with her new perception of herself, Emma gives up her role as the bearer of the gaze. Still, she does not sacrifice her autonomy but just learns that appealing to the way others see her offers her more power in a society that cannot be controlled as an unmarried woman.

Both Goodheart and Hagan argue that in order to find her place in society, Emma needs to grow morally and socially, which she can only achieve by accepting Mr. Knightley, who represents social reason and understanding, as

her guide. (cf. Goodheart 592) Considering Emma's story as a process of growing down appears to be inappropriate in connection with her marriage, as she is truly in love with Knightley. She proves humanity by showing jealousy and humiliation, which indicates the depth of her feelings. As *Emma* (1972) and *Emma* (1996) show, the relationship between the heroine and her significant other can, however, be portrayed quite differently, even though it is in both cases undoubtedly based on mutual understanding, friendship and love.

What DiPaolo considers a very drastic step in *Emma* (1972) is that it pictures the relationship between Emma and her significant other in a highly unromantic way. This is, according to DiPaolo, not only realised by presenting a Knightley who is much older than his equivalents from other adaptations, but also reflected in the anti-romantic ending of the film which does not feature Knightley kissing Emma. In fact, he is "the only cinematic incarnation of the character who does not kiss Emma on screen." (DiPaolo 75) Also the way in which Emma accepts Knightley's proposal and thus proves her newly found consciousness as a mature woman appears rather undramatic and unromantic.

MR. KNIGHTLEY: My dearest Emma, whatever the outcome of this conversation, my dearest, most beloved Emma,

EMMA: Mr. Knightley...

MR: KNIGHTLEY: Tell me at once. Say no if it must be said. Oh, you... you know I cannot make speeches, Emma. If I loved you less, I could talk about it more. You know what I am. And I've blamed you and lectured you and you've borne it all more than any other woman in England would have done. God knows, I've been a very indifferent lover. But you understand me, I know you do. And at this moment, all I want is to hear your voice. (Glenister 1972)

Indeed, Emma seems to be speechless and even though Mr. Knightley takes the initiative to talk about his feelings for Emma, he is doing this in a very straight and matter-of-fact manner. The audience could now assume that Mr. Knightley will either go on talking or that Emma will react accordingly. Instead, the scene is interrupted by a switch to Mr. Woodhouse, who is inside the house and worrying about Emma catching a cold, as she has been outside for quite a long time. When re-meeting the couple in the garden, the dialogue with the most romantic potential is evidently not shared with the audience but omitted.

There is neither a romantic proposal nor a kissing scene. Instead, Emma and Knightley talk about the flaws they managed to overcome.

MR. KNIGHTLEY: To think that it has taken me so long to recognise what was there before my eyes all this time.

EMMA: And I, who thought myself so expert upon these matters, could not even see into the workings of my own heart. (Glenister 1972)

As Emma comments here on her former inability to look inside her heart, the dialogue, though unromantic, shows that she has managed to learn about herself and as a consequence to become an integrative member of society.

What has to be borne in mind concerning the Miramax *Emma* from 1996 is that it is a typical Hollywood production with a clear focus on the romantic development between Emma and her significant other. Moreover, although the movie makes an attempt to stay close to its source text, not only parts of the plot but also the characters themselves were adapted to appeal to a modern audience. In her role as Emma, Gwyneth Paltrow embodies a cultural construction of a totally new type of woman, who is far more independent and modern than her prototype from 1815 or her equivalent from 1972. In “Metaphors of Control: Physicality in *Emma* and *Clueless*,” Sue Parrill argues that “Gwyneth Paltrow’s Emma is more like a twentieth-century woman than one of the early nineteenth century.”¹² Of course, one must not forget that gender-equality plays a key-role in twentieth century productions. In this connection, DiPaolo (87) refers to the feminist film critic Molly Haskell who argues that the ideal heterosexual union must be based on mutual respect and the partners’ equal status. Although she says that such equality is more prominent in films than in real life, Haskell’s comment on what makes an ideal couple can still be taken as a point of departure for the analysis of *Emma* as a typical romance made in Hollywood. In fact, Emma’s equality to her male counterpart plays an essential role in the construction of McGrath’s romantic movie. Gwyneth Paltrow’s Emma is presented as even more powerful and independent than in the original text. Jeremy Northam, playing the “new” Mr.

¹² Parrill *Metaphors of Control* <<http://www.jasna.org/persuasions/on-line/vol20no1/parrill.html>> November 25, 2010

Knightley, however, is much more sensitive than in the novel, which places him and Emma on a common level and thus makes a happy ending appealing to a twentieth century audience possible. In this connection, DiPaolo points out:

Like the Knightley in the novel, Northam's Knightley is complex and difficult to describe in broad terms. As two flawed-but-sympathetic characters, Northam's Knightley and Paltrow's Emma grow during the course of the film and prove themselves worthy of one another's love by acknowledging their shortcomings and by working to amend their flaws. (91)

In fact, the "new" Mr. Knightley is far from perfect. He is a conservative, cynical and stodgy bachelor who obviously has problems to open up. However, compared to the original Mr. Knightley, he is portrayed as weaker and much more sensitive. Moreover, the reduced age-gap between Emma and Knightley makes the film more attractive for a modern audience which seeks pleasure in witnessing the love story of a young couple. The innovation of Mr. Knightley in McGrath's *Emma* is also clearly reflected in his sublime but congenial humour. He does not seem to be offended by Emma's verbal attacks but sees them as a challenge. The couple's equality is thus also present in their dialogues. Still the elder and more mature of the two, Mr. Knightley often criticises Emma. She, however, is never willing to let Knightley's criticism rest and always finds a suitable, quick-witted response. On the whole, the couple forms a perfect union: Emma and Knightley are not only equal in their physicality but also when it comes to rhetorical skills. Again, Emma proves to be more modern than a "normal" woman at her time would have been. Last but not least, the couple's equality is also portrayed on a visual level. Usually, Emma and Mr. Knightley are presented in two-shots.

The film's mis-en-scene [sic] also undercuts hierarchies. Pairs of characters, regardless of their rank or relationships, are routinely positioned within the frame in a lateral configuration so that neither figure is dominant. [...] This relentlessly symmetrical composition visually reinforces the film's egalitarian views. (Dole 69)

However, the famous proposal scene offers a reconsideration of traditional values, showing Emma looking up to Mr. Knightley with sparkling eyes, allowing

herself to be vulnerable and giving him the leading role. These images are accompanied by a breathtaking and very Hollywoodian dialogue between Emma and Mr. Knightley.

MR. KNIGHTLEY: I do not wish to call you my friend because I hoped to call you something infinitely more dear [...] and I rushed back, anxious for your feelings, keen to be near you. I rode through the rain, but I'd ride through worse if I could just hear your voice telling me that I might at least have some chance to win you.

EMMA: Mr. Knightley, if I have not spoken, it is because I am afraid I will awaken myself from this dream! It cannot be true! (McGrath 1996)

Apart from these verbal highlights, the ultimate romance made in Hollywood must be sealed with a kiss, which, under normal conditions, would not be imaginable in an authentic portrayal of nineteenth century society. At that time, the only situations in which men and women could be close and show their physical attraction were dances¹³, and of course no Austen character would ever have kissed their love interest, especially not before marriage. For a twentieth century audience, however, McGrath decided to adapt his plot to modern conventions, with the result that Emma and Mr. Knightley share not one, not two, but three passionate kisses, set in idyllic locations and accompanied by harmonious music.

But even if the 1972 version appears to be far less romantic than its modern American counterpart, one must not forget that Emma is in both cases a very strong character as she remains the mistress of her house even after marriage.

Knightley abdicates his seat in the county, his own place of authority, to live in Emma's home – her own seat of authority. The knight does not carry off the princess. The gentleman does not place the lady within the shrine of his own home. (Kohn 53)

As a consequence, one cannot deny that in both films, Emma rises in her social status by getting married but still manages to remain powerful.

¹³ cf. Thompson <<http://www.jasna.org/persuasions/on-line/vol21no1/thompson.html>> January 12, 2011

5.4.5 Agency, self-reflection and social integration in *Great Expectations*

Both adaptations of Charles Dickens' *Great Expectations* also focus heavily on the Bildungsheld's shift from passivity to agency. In the case of the 1946 version, this is primarily reflected in the film's fantastical image, resembling a modern fairy tale.

We realized that to a certain extent we had a fantasy on our hands. The characters were larger and more highly colored than in life; and we deliberately kept them that way, because it was part of our intention to make a fairy tale. (Lean qtd. in Zambrano 154)

Lean's fairy tale adaptation of Dickens' classic presents the story of a hero who is trapped in his inability to distinguish between fantasy and reality. He is the prince of his own fairy tale but at the beginning too passive to develop the agency required to win his quest. As usual for a fairy tale, traditional elements also occur in Lean's adaptation, such as "the fairy godmother, the beautiful princess who must be won, and the ogre who impedes the way." (Zambrano 155) Pip's fear of his fantastical but frightening surroundings is nicely illustrated in Lean's camerawork. Throughout the film, the audience is given the impression that Pip is holding the camera himself and that everything around him is perceived through his eyes. The big and frightening images that we see clearly emphasise his lack of agency and childlike immaturity. Moreover, he is frequently not an active looker but subject to other people's gaze, mostly to Miss Havisham's and Estella's, who are throughout the film the most dominating people in Pip's life. According to Johnson, "the camera shows Pip from Estella's point of view almost as often as the opposite." (68) Moreover, he argues that the number of subjective camera shots on Estella from Pip's perspective is relatively low, even though the camera position is meant to demonstrate Pip's point of view. In a key scene of the film, in which Pip is fighting against Herbert in the garden of Satis House, Estella actively gazes at the two young men. Positioned upstairs and looking out of the window on what is happening outside, she is the active and dominating looker. But also during another visit at Satis House, his inferiority to her gaze is clearly marked. When Estella accompanies

him upstairs to Miss Havisham's room, she is situated one step above him, in a constantly dominating position that enables her to look down on the "common labouring boy" as she loves to call him. The most powerful looker in Lean's adaptation is, however, Miss Havisham. In one scene, Pip and Estella are playing cards. Pip glances up from his cards and looks at Estella, but Miss Havisham is seated above them, witnessing with pleasure that Pip is gradually falling for her ward. Johnson argues that Pip's gaze here is clearly secondary "to the gaze that dominates the scene – Miss Havisham's." (68) Pip's increase in power is then reflected in the way he looks down on others. The scene in which Joe visits Pip in London and the latter looks down on the former through the window upstairs can be interpreted as an allusion to the fighting scene in which Estella is looking through the upper window. This time, it is Pip's turn to look down on a person he considers inferior to himself. Even though this scene illustrates Pip's status as an active looker, it is also a sign of his misguided development.

Pip's initial inferiority is also reflected in his dialogues with other characters. His speech only gradually develops from passivity to agency. According to Baston, Pip undergoes three stages of speech that correspond to the tripartite structure of his expectations. At the beginning, Pip is the victim of other people's speech, giving him the role of the passive child, exposed to other people's agency and power. Miss Havisham and Estella, but also Magwitch and Mrs. Joe are active talkers who express their power over Pip by using imperatives and (rhetorical) questions, such as in the following dialogue between Estella, Miss Havisham and Pip.

ESTELLA: Come along, boy.

PIP: Your clock has stopped, Miss. It should be quarter past three.

ESTELLA: Don't loiter, boy... Come along, boy... Take your hat off... This door boy. [...]

MISS HAVISHAM: Who is it?

PIP: Pip, ma'am.

MISS HAVISHAM: Pip? [...] Come nearer. Let me look at you. Come closer. Look at me. You aren't afraid of a woman who has never seen the sun since you were born? (Lean 1946)

Then, at the second stage of Pip's expectations, he learns to take up the patterns of powerful speech to which he used to be exposed as a child. Now he finds himself to be an active talker, but behaves very coldly. He is active but not in a positive way. Consequentially, Pip needs to find a new, morally balanced way of talking. According to Baston, "Pip takes control of his own life and precipitates his 'I' into the world." (33) Pip develops a sense for subverting the original dominant patterns and creates a new, more authentic voice that is especially reflected in the final scene in which he is active enough to save his princess but still sensitive enough to express his feelings. Pip, the prince, saves his princess Estella from becoming like Miss Havisham by tearing down the curtains and letting in the sunlight that has not seen the interior of Satis House for ages. Obviously, Pip has grown up and managed to take his fate into his own hands and to experience his own happily ever after. Pip steps out of his former role as an insecure and passive adolescent and misguided hero and is granted the role of the guide. Estella, who used to be the active part of the couple, eventually allows him to lead her. (cf. Silver 151)

PIP: Estella, you must leave this house. It's a dead house. Nothing can live here. Leave it, Estella, I beg of you.

ESTELLA: What do you mean? This is the house where I grew up. It's part of me. It's my home.

PIP: It's Miss Havisham's home. But she's gone, Estella. Gone from this house, from you, from both of us.

ESTELLA: She is not gone. She is still here with me, in this house, in this very room.

PIP: Then I defy her. (Lean 1946)

The lack of the protagonist's agency is also reflected in *Great Expectations* (1996), where Finn is told to be a rather passive character, yet more active than his original version in Dickens' novel.

The entire plot of Dickens' *Great Expectations* revolves around the inability of people to change their station in life. But, unlike Pip, who must rely on chance, screen heroes require the free-choice feature in their make-up, or they self-destruct. Even in this "artist" version, Ethan Hawke still complained about the passivity of his character. (Katz 97)

As already mentioned, Estella is a very powerful character in Cuarón's adaptation of Dickens' classic, given that she knows how to exhaust the erotic tension between her and Pip. When comparing Cuarón's Finn to Lean's Pip, one must, however, immediately acknowledge that the former is throughout his whole quest for maturity much more active than the latter. Even though Finn starts out as a passive child who still needs to learn when to trust whom and to become actively involved in his fate, he is, from his childhood on, the bearer of the gaze, a status that is already established in the opening scene. According to Johnson, "[w]hen we first see young Finn, he is engaged in what will be his principle activity throughout the film – looking and drawing. [...] This opening scene establishes Finn as an active gazing subject." (66) The film continues in a similar way. During Finn's first visit at *Paradiso Perduto*, he draws Estella's portrait rather than playing cards with her. Miss Dinsmoor does not act as the dominating looker here, but rather shares Finn's gaze. Estella forms the object of both people's gazes, close-ups of different parts of her face reveal how she is seen by the young artist. Throughout the whole film, Estella remains the object of Finn's gaze. She becomes not only the incarnation of his desire but also his impulse for drawing. During his time in New York, the film's central and probably most erotic scene provides an echo of the earlier scene at *Paradiso Perduto*. This time, Estella shows up in Finn's apartment to sit for a portrait. Sharing Finn's gaze, the voyeuristic desire of the audience is about to be satisfied. The now grown up Estella slips into the role of the object, and the camera shows how she gradually removes her clothes. Then, Finn draws her and turns Estella into a text. According to Johnson, "the camera remains focused on Finn's easel – on his imaginative rendering of Estella's body." (69) Although Estella is smoking throughout the whole scene, none of Finn's portraits includes these details. One can assume that via drawing her, Finn creates a second Estella, an Estella that corresponds to his imaginations. He does not draw her as she is, but as he wants her to be, which gives him a certain power. What needs to be borne in mind is, however, that his power only exists on a visual basis. Concerning verbal agency, Finn is totally inferior to Estella. Even though she is willing to serve as the object of Finn's gaze, she still decides when and how

long she will remain in this position. Or, as Johnson suggests, “Estella’s to-be-looked-at-ness depends on her silence. [...] Her re-entry into the film as a speaking subject (indicated by her use of the word ‘I’ and her clear statement of her own desire) signals the end [...] of Finn’s visual pleasure.” (71) Over the course of the time, however, Finn learns what to expect from Estella and is, after countless disappointments, finally able to confront her with her unfair behaviour by asking “What’s it like not to feel anything?” (Cuarón 1998)

Concerning self-reflection as a common feature of Bildungsromane, both *Great Expectations* (1972) and *Great Expectations* (1998) evidently focus on the protagonist’s inner life in a very extensive way. Similarly to McGrath’s Emma, both Pip and Finn offer an insight into their minds by commenting on their actions and experiences in the form of voice-over (VO). As has already been mentioned, the protagonists’ personal images are, in both films, established in the first minutes and remain stable until the end of Pip’s and Finn’s stories. In both *Great Expectations* (1946) and *Great Expectations* (1998), Pip and Finn first comment on their wishes, the things they cannot have but truly desire. (cf. chapter 2.2 and 3.1) In the later course of the films, the heroes comment on the morality of their actions, indicating that both of them gradually understand that they are misbehaving but are not yet able to overcome their immaturity.

According to McFarlane, Lean uses voice-over to comment on four different aspects that are relevant for Pip’s development. As has already been mentioned in the course of this thesis, the mature Pip’s voice-over is used to introduce his younger self by establishing an audio-visual connection between the voice that is heard and the boy that is seen. As a second point, McFarlane mentions the use of voice-over to illustrate that time has elapsed and that there have been some changes in the hero’s development that do not form part of the film. Through the mature Pip we learn, for instance, that “my boyhood had ended and my life as a blacksmith had begun. It was the sixth year of my apprenticeship.” The third and the fourth aspects mentioned by McFarlane are then the issues that are most clearly connected to Pip’s psychological development. In these cases, the mature Pip either comments on his moral

growth by featuring "unattractive element[s] of the past", or by illustrating Pip's growing feelings for his object of desire: Estella. (cf. McFarlane *Lean* 69-70) For example, the mature Pip reveals that his younger self "never went to sleep without the image of her [Estella's] pretty face." Or that his "admiration for her knew no bounds." In connection with his failure to behave like a moral person, Pip admits that "if I could have kept him [Joe] away by paying money, I certainly would have paid money" and that "in trying to become a gentleman I had succeeded in becoming a snob." (Lean 1946)

Cuarón's hero from 1998 also uses voice-over to comment on the four features described by McFarlane. In the same way, the mature protagonist introduces his younger self at the beginning of the film. Moreover, we learn through Finn that "seven years passed. I stopped going to Paradiso Perduto. I stopped painting. I put aside fantasy and the wealthy." (Cuarón 1998) However, in a similar way to Lean's version of Dickens' classic, most voice-overs presented in Cuarón's modern film are dedicated to Finn's moral and romantic growth. Through the voice of his mature ego, we learn that Finn not only stopped occupying himself with fantasy and the rich but also with "the heavenly girl who did not want me." Moreover, Finn is also well aware of his misbehaviour and that "for I'd succeeded, I'd cut myself loose. From Joe, from the past, from the gulf, from poverty. I had invented myself. I had done it cruelly, but I had done it. I was free." (Cuarón 1998)

Apart from these verbal highlights offering the audience an insight into the heroes' minds, the protagonists' inner life is also rendered obvious by the camera's habit of showing them in extreme close-ups when a very dramatic or conscious-changing event is happening. Let us consider the many scenes in which Lean's Pip is frightened by other characters, especially by Magwitch. Even as a grown up, Pip's face illustrates the state of horror his younger self experiences when Magwitch threatens him. Also in connection with Estella, Pip's face reveals how he feels about her. His expression cannot disguise his many disappointments.

But Cuarón's hero also acts in a similar way. His face is usually shown in close-ups when he is engaging with Lustig or Estella and thus revealing his fears, his disappointments and romantic longings.

Like in Dickens' original, Lean's Pip and Cuarón's Finn also reflect on their actions and mistakes, learn from them and eventually grow morally which enables them to become integrative members of society. In terms of the obligatory sacrifice which Ellis defines as a central aspect of each Bildungsroman, the two films, however, differ tremendously.

As in Dickens' novel, Lean's Pip runs up debts, helps his criminal benefactor and returns to his origins. After Magwitch's return, Pip sacrifices a life of wealth and leisure. He is no longer the rich and snobbish spendthrift but a gentleman of morals and values who returns to his family and feels guilty for his rude behaviour. In the final scene of the film, Lean's Pip is even mature enough to teach Estella how to break with her past, serving no longer as an immature and naïve student of other (manipulative) people but as a reliable and self-confident mentor.

The extent to which Cuarón's Finn gives up something of desire (namely his artistic ambitions) is, however, quite questionable. Although Finn learns about the source of his success and gives up his unfulfilled desire for Estella, he remains "a wild success", goes to Paris and appears in several papers. Also McFarlane points out that there is "a certain loss in [...] Finn's obsessive quest, especially in Hawke's attractive but too often bland performance." (*Great Expectations* 123) Moreover, McFarlane quotes John Wrathall, who claims that the film "suffers from 'a lack of emotional weight'." (*Great Expectations* 123) Indeed, the last part of the film, dealing with Finn's reformation is, with regard to the novel's tripartite structure, relatively short, much shorter than the other two stages of Finn's expectations. In this connection, McFarlane argues that the film "rush[es] to bring matters to a conclusion, as if the kind of moral resurgence in the disillusioned protagonist, which is so important in Dickens, might be less engrossing." (*Great Expectations* 114) Still, Finn turns out to have developed

moral growth, given that he cares for Lustig and tries to save him from being murdered.

Concerning the marriage plot as an inevitable factor of all Bildungsromane describing a (male or female) protagonist's social integration, one can argue about whether *Great Expectations* fulfills this aspect. What is interesting in the case of Lean's adaptation is that Pip's getting married to Estella does not seem that out of hand, given that she is, unlike her original from the nineteenth century, still unmarried at the end of the film. The original Estella has, when the novel moves towards the end, already experienced a marriage, which turns out to be an unhappy one. In connection with a twentieth century audience, Barecca comments on the importance of presenting Estella as a bachelor girl.

Twentieth-century film audiences were even more conservative and demanding than nineteenth-century novel readers. Lean produces a final scene with both a happy ending, and interestingly, a virgin bride. In the novel, we recall, Estella had married and subsequently separated from her husband, the slimy Bentley Drummle. In the film, she comes to Pip broken-hearted but with everything else intact. (44)

About 40 years later, the new hero of Dickens' story experiences a happy ending that is closer to the original than Lean's. When Finn and Estella re-meet at Paradiso Perduto, Finn learns that Estella and her husband have divorced and that they have a little daughter, reminding Finn of the girl he once used to know. Whether Finn and Estella will be getting married is not an issue in Cuarón's film, but it is, as in all Hollywood romances, also not explicitly excluded.

6 Conclusion

Summing up the results of my gender-critical analysis of twentieth century adaptations of selected nineteenth century Bildungsromane, I conclude that it is difficult to apply the classic properties of male Bildungsromane as defined by Susanne Howe or Jerome Buckley to adaptations of female novels of the genre. Even though this may not appear surprising, one still needs to acknowledge that adaptations of male Bildungsromane also cannot automatically cover all of these points, simply because they are rather plot-related and do not necessarily correspond to a typical Bildungsheld's quest for psychological growth. The fact that both adaptations of *Great Expectations* cover the protagonist's social mobility, guidance of mentors and journeys, can be considered a mere coincidence. Also the fact that the 1998 version covers the protagonist's artistic ambitions, while its counterpart from 1946 does not, and that Lean's Pip never considers marrying another woman than Estella and thus never makes use of his sexual independence, can probably not be traced back to deliberate decisions.

Concerning Ellis' mediating approach, however, it is interesting to detect that her three points (agency, reflection and social reintegration) are all applicable to male and female Bildungshelden, and appear to have more validity for their development as they are concerned with the protagonists' psychological growth. After trying to apply Ellis' arguments to the four adaptations covered in this thesis, I come to the conclusion that my hypothesis, which states that female and male protagonists in twentieth century adaptations of nineteenth century Bildungsromane have different positions in society but behave equally in terms of active involvement in their development, growth from experience through reflection and eventual reintegration into society by giving up something of desire, turns out to be justified and confirmed. Evidently both *Great Expectations* (1946 and 1998) and *Emma* (1972 and 1996) fulfill these three aspects. All of the films present protagonists who become active in their

development. All of these heroes and heroines show that they are learning from their experiences by sharing their thoughts either verbally or visually (or both) with the audience and finally decide to make sacrifices that enable them to become integrative members of society. Of course, the degree to which the respective protagonists succeed in these tasks differs extremely from adaptation to adaptation and is most considerably manifested in the heroes and heroines' varying degrees of agency. In this regard, female Bildungshelden in particular are concerned with shifting power relations, as *Emma* (1972) and *Emma* (1996) clearly illustrate.

When comparing both adaptations, it is obvious that the newer *Emma* does, indeed, dispose of greater autonomy than her equivalent from the 1972 mini-series. Her surroundings, though limited, are more open for her desire to behave like an active and independent young woman. In general, the 1996 *Emma* has more physical independence. Even though her sphere of action is limited to the boundaries of Highbury, she spends a great deal of time in nature and is less frequently at home. The 1972 *Emma*, by contrast, spends most of her time indoors and is also less sporting than her modern counterpart. Another factor that grants the 1996 *Emma* more power is, of course, the reduced age gap between her and her significant other. While the 1972 Mr. Knightley is already quite grayish and seems to be a rather strict teacher, his modern version appears weaker and more sensitive. *Emma*'s equality to the man she loves thus gives us the impression of a rather modern relationship that is evidently based on friendship and true love, as both characters seem to grow up together. But also Mr. Woodhouse is less threatening to his daughter's agency in *Emma* (1996), given that he lets her drive her own carriage and does not interfere in her marriage plans. Even though both *Emma* (1972) and *Emma* (1996) are produced for a twentieth century audience, only the newer version seems to follow the revolutionary principles of twentieth century female Bildungsromane, presenting the development of a heroine who is more closely related to male standards of spatial mobility and has increasing independence from male mentors.

But also the new hero in *Great Expectations* (1998) is, though frequently considered quite passive, more active than his counterpart from 1946, simply because he usually is the bearer of the gaze who has the power to control his surroundings by transforming them into texts. Moreover, the weakened portrayal of Miss Dinsmoor compared to her powerful counterpart Miss Havisham grants Finn a more dominant position. Still, one must not forget that especially the role of Estella has been adapted to standards of twentieth century Bildungsromane. She is not only quite independent concerning her spatial mobility, as she voluntarily goes abroad, but also more autonomous in terms of sexual freedom as she is the active seducer in Cuarón's version of Dickens' classic. It is thus probably her character that underwent a more tremendous change from the late 1940s to the late 1990s than Finn's, who, though more active in 1998, appears relatively unaltered in relation to his significant other.

Considering the aspects of reflection and social integration, changes between the adaptations explored in this thesis are perceivable but not that significant. In both *Emma* (1972) and *Emma* (1996), but also in *Great Expectations* (1946) and *Great Expectations* (1998), the protagonists reflect on their actions and seek established relationships or marriages with their significant others. Even though critics do not consider the principles of reflection and social integration to have been equally elaborated in these adaptations, I would argue that the respective modifications are not really expressive in connection with changing ideals in Bildungsromane throughout the twentieth century. The stability of these factors in all of the adaptations does, however, prove that female and male development is of equal value. The fact that female Bildungshelden do in general experience the same development as their male counterparts (as is illustrated in their reflection and eventual integration into society) proves that they do not experience unhappy seasons of youth at all, but rather stories of success.

7 Bibliography

Primary sources

Austen, Jane. *Emma*. London: Wordsworth Classics, 1992.

Austen, Jane. *Pride and Prejudice*. London: Penguin Classics, 2007.

Dickens, Charles. *Great Expectations*. London: Wordsworth Classics, 1992.

Goethe, Johann Wolfgang von. *Wilhelm Meister's Apprenticeship*. London: Bell, 1881.

Primary film sources

Emma. Dir. Douglas McGarth. 1998. Kinowelt Home Entertainment, 1999. DVD.

Emma. Dir. John Glenister. 1972. Roadshow Home Entertainment, 2006. DVD.

Great Expectations. Dir. Alfonso Cuarón. 1998. Twentieth Century Fox Home Entertainment, 2010. DVD.

Great Expectations. Dir. David Lean. 1946. ITV Studios Home Entertainment, 2008. DVD.

Secondary sources

Abel, Elizabeth et al. *The Voyage In. Fictions of Female Development*. Hanover: University Press of New England, 1983.

Alden, Patricia. *Social Mobility in the English Bildungsroman*. Ann Arbor: UMI Research, 1986.

Bannet, Eve Tavor. "Rewriting the Social Text: The Female Bildungsroman in Eighteenth-Century England." *Reflection and Action. Essays on the Bildungsroman*. Ed. James Hardin. Columbia: University of South Carolina Press, 2001.

Barrecca, Regina. "David Lean's *Great Expectations*." *Dickens on Screen*. Ed. John Glavin. Cambridge: Cambridge University Press, 2003.

Baston, Jane. "Word and Image: The Articulation and Visualization of Power in *Great Expectations*." *Literature/Film Quarterly*. Salisbury: 1996. Vol. 24, Iss. 3.

Buckley, Jerome H. *Season of Youth. The Bildungsroman from Dickens to Golding*. Cambridge: Harvard University Press, 1975.

Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin, 1998.

DeBona, Gueric. "Doing Time; Undoing Time: Plot Mutations in David Lean's *Great Expectations*." *Literature/Film Quarterly*. Salisbury: 1992, Vol. 20, Iss. 1.

DiPaolo, Marc. *Emma Adapted. Jane Austen's Heroine from Book to Film*. New York: Lang, 2007.

Dole, Caro M. "Austen, Class, and the American Market." *Jane Austen in Hollywood*. Ed. Linda Troost and Sayre Greenfield. Lexington: The University Press of Kentucky, 1998.

Ellis, Lorna. *Appearing to Diminish. Female Development and the British Bildungsroman, 1750-1850*. London: Associated University Press, 1999.

Fraiman, Susan. *Unbecoming Women. British Women Writers and the Novel of Development*. New York: Columbia University Press, 1993.

Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic. The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale University Press, 1984.

Goodheart, Eugene. "Jane Austen's Errant Heroine." *Sewanee Review*. Sewanee: 2008, Vol. 116, Iss. 4.

Hagan, John. "The Closure of *Emma*." *SEL Studies in English Literature 1500-1900*. Houston: 1975, Vol. 15, Iss. 4.

Hanbery, Carol. "A Novel's Journey into Film: The Case of *Great Expectations*." *Literature/Film Quarterly*, Salisbury: 1985, Vol. 13, Iss. 2.

Hardin, James. *Reflection and Action. Essays on the Bildungsroman*. Columbia: University of South Carolina Press, 2001.

Haskell, Molly. *Emma. Holding My Own in No Man's Land*. Oxford, New York: Oxford University Press, 1997.

Hirsch, Marianne. "The Novel of Formation as Genre: Between Great Expectations and Lost Illusions." *Genre*. New York: 1979, Vol. 12.

Howe, Susanne. *Wilhelm Meister and His English Kinsmen: Apprentices to Life*. New York: AMS Press, 1966.

Johnson, Michael K. "Not Telling the Story the Way it Happened: Alfonso Cuarón's *Great Expectations*." *Literature/Film Quarterly*. Salisbury: 2005, Vol. 33, Iss.1.

Katz, Pamela. "Directing Dickens: Alfonso Cuarón's 1998 *Great Expectations*." *Dickens on Screen*. Ed. John Glavin. Cambridge: Cambridge University Press, 2003.

Kohn, Denise. "Reading *Emma* as a Lesson on 'Ladyhood': A Study in the Domestic Bildungsroman." *Essays in Literature*. Macomb: 1995, Vol. 22, Iss. 2.

Kreutzer, Eberhard, and Ansgar Nünning. *Metzler Lexikon Englischsprachiger Autorinnen und Autoren*. Stuttgart: J.B. Metzler, 2006.

Labovitz, E.K. *The Myth of the Heroine: The Female Bildungsroman in the Twentieth Century: Dorothy Richardson, Simone de Beauvoir, Doris Lessing, Christa Wolf*. New York: Peter Lang Publishing, 1986.

Lauritzen, Monica. *Jane Austen's Emma on Television: A Study of a BBC Classic Serial*. Gothenburg: Gothenburg Studies in English, 1981.

Lusted, David. "Literary Adaptations and Cultural Fantasies." *Journal of Popular British Cinema*. London: 2001. Vol. 4.

McFarlane, Brian. *Screen Adaptations. Charles Dickens' Great Expectations. The Relationship Between Text and Film*. London: Methuen Drama A & C Black Publishers Limited, 2008.

---"David Lean's *Great Expectations* – Meeting Two Challenges."
Literature/Film Quarterly. Salisbury: 1992, Vol. 20, Iss. 1.

McWilliams, Ellen. *Margaret Atwood and the Female Bildungsroman*. Farnham: Ashgate, 2009.

Monaghan, David. "Introduction. Jane Austen, Adaptation and the Cinematic Novel: Theoretical Considerations." *The Cinematic Jane Austen. Essays on the Filmic Sensibility of the Novels*. Ed. David Monaghan. Jefferson: McFarland, 2009.

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Film Theory and Criticism: Introductory Readings*. Ed. Leo Braudy and Cohen Marshall. New York: Oxford University Press, 1999.

Parrill, Sue. *Jane Austen on Film and Television. A Critical Study of the Adaptations*. Jefferson: McFarland, 2002.

Pratt, Annis. *Archetypal Patterns in Women's Fiction*. Indiana: Indiana University Press, 1981.

Shaffner, Randolph. *The Apprenticeship Novel. A Study of the "Bildungsroman" as a Regulative Type in Western Literature with a Focus on Three Classic Representatives by Goethe, Maughman, and Mann*. Bern: Lang, 1984.

Silver, Alain. "The Untranquil Light: David Lean's *Great Expectations*."
Literature/Film Quarterly: 1974, Vol. 2.

Stam, Robert. "Beyond Fidelity: The Dialogics of Adaptation." *Film Adaptation*. Ed. James Naremore. New Jersey: Rutgers UP, 2000.

Travers, Peter. "Movies: *Great Expectations*". *Rolling Stone*: February 19, 1998.

Uhsadel, Katharina. *Antonia Byatts Quartet in der Tradition des Englischen Bildungsromans*. Heidelberg: Universitätsverlag Winter, 2005.

Wiltshire, John. "Jane Austen: Sight and Sound." *The Cinematic Jane Austen. Essays on the Filmic Sensibility of the Novels*. Ed. David Monaghan. Jefferson: McFarland, 2009.

Zambrano, A.L. "Great Expectations: Dickens and David Lean." *Literature/Film Quarterly*. Salisbury: 1974, Vol. 2.

Electronic sources

Golban, Petru. *The Victorian Bildungsroman: Towards a Fictional Typology*. 2003. <sbe.dpu.edu.tr/8/299.pdf>, September 5, 2010.

Johnson, Jane. *Jane Austen. Britannia Biographies*. 1999. <<http://www.britannia.com/history/biographies/jausten.html>>, November 19, 2010.

Parrill, Sue. "Metaphors of Control. Physicality in *Emma* and *Clueless*." *Jane Persuasions On-line*. 1990, Vol. 20, Iss. 1. <<http://www.jasna.org/persuasions/on-line/vol20no1/parrill.html>>, November 25, 2010.

Thompson, Allison. "The Felicities of Rapid Motion: Jane Austen in the Ballroom." *Persuasions On-line*. 2000, Vol. 21, Iss. 1. <<http://www.jasna.org/persuasions/on-line/vol21no1/thompson.html>> January 12, 2011.

8 Index

A

agency 24, 29, 31, 76, 77, 78, 79, 81, 82, 92, 93, 94, 95, 100, 101
aristocracy 9, 67

B

Bancroft, Anne 53
BBC 69, 71
Beaudene, Raquel 53
Beckinsale, Kate 73
Bildung 9, 11, 13, 14, 15, 18
Bildungsheld 23, 26, 30, 45, 52, 53, 54, 56, 57, 66, 69, 74, 75, 77, 81, 84, 92,
100
Bildungsroman 1, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 35, 36, 37, 38, 39, 43, 44, 45, 46, 47,
50, 52, 54, 58, 59, 61, 62, 65, 66, 67, 69, 72, 73, 74, 75, 76, 77, 84, 86, 87,
96, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 113, 114
domestic Bildungsroman 11, 12, 25, 26, 61, 65, 66, 67, 69, 72, 74, 82
Brontë, Charlotte 9, 62
Brontë, Emily 9, 62
Buckley, Jerome 5, 19, 25, 26, 27, 30, 36, 37, 46, 54, 58, 59, 60, 65, 74, 75,
77, 100, 104

C

climax 40, 64
close-up 84, 85, 95, 97, 98
Collette, Toni 73
Cuarón, Alfonso 51, 52, 53, 57, 59, 61, 95, 97, 98, 99, 102, 103, 105
Currie, Finlay 49

D

David Copperfield 32, 33, 39, 47

De Niro, Robert 53

Dickens, Charles 6, 10, 37, 38, 43, 46, 92, 106

E

Emma 6, 37, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 96, 100, 101, 102, 103, 104, 105, 107, 114

F

Flaubert, Gustave 27

Freud, Sigmund 34

G

gaze 34, 35, 50, 80, 81, 82, 84, 87, 92, 95, 102

Gissing, George 9

Glenister, John 71, 103

Goethe, Johann Wolfgang von 5, 7, 15, 21, 24, 27

Great Expectations 6, 10, 37, 38, 39, 40, 43, 44, 45, 46, 47, 48, 50, 51, 52, 53, 54, 56, 57, 58, 59, 60, 64, 78, 92, 94, 96, 98, 99, 100, 102, 103, 104, 105, 106, 107, 114

H

Hawke, Ethan 52, 94

Hobson, Valerie 49

Howe, Susanne 54

Hunt, Marita 49

I

Industrial Revolution 9, 11, 38

K

Kissner, Jeremy James 52

L

Lean, David 46, 48, 49, 50, 51, 52, 53, 55, 57, 58, 59, 60, 92, 93, 95, 96, 97,
98, 99, 100, 103, 104, 106, 107

Love and Friendship 61

M

Madame Bovary 27

Mansfield Park 61

marriage 12, 13, 22, 27, 29, 36, 42, 59, 61, 62, 64, 72, 74, 80, 81, 83, 85, 86,
87, 88, 91, 99, 101

matchmaking 67, 78, 81, 83, 85, 86

maturation 5, 7, 8, 14, 19, 29, 33, 34, 48, 64, 66, 67, 79

maturity 66

McGrath, Douglas 72, 73, 89, 90, 91, 96

McGregor, Ewan 73

mentors 13, 23, 24, 36, 54, 57, 58, 74, 75, 76, 77, 100, 101

middle class 9, 10, 12, 38, 44, 55, 68

Mills, John 49

mini-series 47, 71, 78, 82, 84, 101

mobility 9, 10, 11, 13, 33, 36, 44, 54, 55, 56, 68, 74, 100, 101, 102

motif 20, 58

Mulvey, Laura 34, 35, 106

N

nineteenth century 5, 6, 8, 9, 10, 11, 12, 15, 19, 22, 25, 26, 27, 37, 53, 55, 66,
67, 68, 74, 76, 89, 91, 99, 100

Northam, Jeremy 89, 90

P

Paltrow, Gwyneth 51, 53, 72, 73, 89

Persuasion 61

Pride and Prejudice 32, 61, 103

R

Romantic period 8, 27, 28

S

Sandition 61

scopophilia 34

Season of Youth. The Bildungsroman from Dickens to Golding 5, 19, 26, 46, 104

self-reflection 31, 32, 86, 92, 96

Sense and Sensibility 61

sexual independence 13, 30, 36, 74, 76, 100

Simmons, Jean 49

social integration 6, 31, 32, 86, 100

society 6, 7, 9, 10, 12, 13, 16, 20, 24, 26, 29, 31, 32, 33, 35, 36, 53, 57, 68, 70, 72, 73, 81, 86, 87, 89, 91, 98, 100, 102

spinsterhood 68

T

Thackeray, William 10

The Voyage Out 25

theme 20, 24, 44, 61, 69

Twain, Mark 53

twentieth century 5, 6, 12, 13, 25, 46, 51, 53, 57, 89, 90, 91, 99, 100, 101, 102

twenty first century 12

V

Vanity Fair 10

Victorian period 28

Visual Pleasure and Narrative Cinema 34, 106

voice-over 50, 52, 54, 59, 84, 86, 96, 97

W

Wager, Tony 49

Wilhelm Meister and his English Kinsmen 24, 46

Wilhelm Meister's Apprenticeship 5, 7, 15, 19, 21, 103

Woolf, Virginia 25

9 Appendix

9.1 Deutsche Zusammenfassung

Nicht zu Unrecht wird der Bildungsroman als Prototyp der englischen Literatur des 19. Jahrhunderts betrachtet. Die Ursprünge dieses den Reifeprozess eines jungen Protagonisten beschreibenden Genres liegen jedoch in der deutschen Literatur des 18. Jahrhunderts. Johann Wolfgang von Goethes Meisterwerk *Wilhelm Meisters Lehrjahre* gilt nach wie vor als das Grundmodell des europäischen Bildungsromans. Im Zuge der Popularität dieses Genres ist es nicht verwunderlich, dass der Bildungsroman bald die Grenzen des deutschen Sprachraumes durchbrochen hat und zu einem etablierten Bestandteil europäischer Literatur geworden ist. In Großbritannien erlebte der Bildungsroman seinen Höhepunkt im 19. Jahrhundert und wurde dort zu einer populären Form der Unterhaltung für den aufsteigenden Mittelstand. Dass die in den Romanen erzählten Geschichten nicht nur den Reifeprozess männlicher, sondern auch weiblicher Protagonisten schildern, wurde jedoch bis in die zweite Hälfte des 20. Jahrhunderts von Literaturwissenschaftlern vernachlässigt. In der Debatte um Genderkonflikte im Bildungsroman lassen sich unterschiedliche Ansätze feststellen. Abgesehen von jenen Kritikern, die die Existenz eines weiblichen Bildungsromans negieren bzw. in Frage stellen, verleihen die meisten Positionen dem Genre eine relativ negative Konnotation. Diesen Stimmen folgend erleben weibliche Bildungshelden eher einen Rückschritt, entwickeln sie sich doch von unabhängigen und intellektuellen jungen Frauen zu hörigen und sesshaften Ehefrauen. Fürwahr, Entwicklungen weiblicher Bildungshelden münden üblicherweise in eine Ehe. Dies ist jedoch, den Aussagen anderer Kritiker folgend, nicht unbedingt ein negativer Prozess, ist es doch die Eheschließung, die Frauen Macht in einer von Männern dominierten Welt ermöglicht und sie zu angesehenen Mitgliedern der Gesellschaft macht. Fest steht jedoch, dass nur männliche Bildungshelden in der Lage sind, ihre gesellschaftliche Position durch räumliche, soziale und sexuelle Freiheit geltend

zu machen während dies Frauen stets verweigert wird. Wie auch immer man die Position des weiblichen Bildungsromans in der Literatur des 19. Jahrhunderts deuten mag, lassen sich dennoch gewisse Parallelen zu seinem männlichen Pendant feststellen, wie die Handlungsaktivität der zentralen Figur, seiner Reflexion und Selbstkritik, sowie die schlussendliche gesellschaftliche Integration, die üblicherweise mit der Eheschließung besiegelt wird.

Diese Gemeinsamkeiten vereinen nicht nur die Bildungsromane des 19. Jahrhunderts sondern scheinen größtenteils das 20. Jahrhundert zu überdauern und tauchen in modernen Adaptationen der angesehenen Klassiker wieder auf. Die Verfilmungen der Bildungsromane *Great Expectations* und *Emma* illustrieren dies treffend. Bei der Analyse der Filme lässt sich jedoch feststellen, dass neuere Adaptationen weiblichen Charakteren mehr Freiheiten und größere Autorität einräumen und ihre Entwicklung zunehmend dem männlichen Standard anpassen. Im 20. Jahrhundert finden sich folglich nach wie vor alte Werte einer vergangenen Bildungsromantradition wieder, jedoch werden diese spürbar dem Zeitgeist angeglichen und ermöglichen es schlussendlich, den weiblichen Bildungsroman als ein seinem männlichen Pendant ebenbürtiges Genre anzuerkennen.

9.2 Curriculum Vitae

Angaben zur Person

Nachname und Vornamen	Fetti Nikola Konstanze
Geburtsdatum / Ort	06. Dezember 1985 / St. Pölten

Schul- und Berufsbildung

seit Oktober 2006	Lehramtstudium Englisch und Französisch Universität Wien
Oktober 2005 – Oktober 2006	Studium der Rechtswissenschaften Universität Wien
September 2000 – Juni 2005	Höhere Lehranstalt für wirtschaftliche Berufe Kasernstraße 6, 3500 Krems a.d. Donau
September 1996 – Juni 2000	Bundesrealgymnasium Ringstraße 33, 3500 Krems a.d. Donau

Auslandsaufenthalte

Juli 2004	Diplomkurs in Cannes, Frankreich Erwerb des Diplôme de Langue Française
-----------	--

Berufserfahrung

schul- und studienbegleitend	Nachhilfeunterricht
Juni 2003 – August 2003	Praktikum im Servicebereich Gasthof Goldenes Schiff, Spitz a.d. Donau

Persönliche Interessen

Fremdsprachen, klassische und moderne Literatur, Filme, Reisen