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Narrative Space and Serialized Forms: Story-Spaces for the Mass Market in Victorian Print and Contemporary Television

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NARRATIVE SPACE AND SERIALIZED FORMS: STORY-SPACES FOR THE
MASS MARKET IN VICTORIAN PRINT AND CONTEMPORARY TELEVISION

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ABSTRACT

NARRATIVE SPACE AND SERIALIZED FORMS: STORY-SPACES FOR THE MASS MARKET IN VICTORIAN PRINT AND CONTEMPORARY TELEVISION

Laura Daniel Buchholz
Old Dominion University, 2014
Director: Dr. Edward Jacobs

Despite Bakhtin's notion of the chronotope and recent advancements in spatial theory by David Herman, Marie-Laure Ryan and Susan Friedman, narrative space is arguably still one of the most under-researched elements in narrative theory, taking a back seat to its corollary of narrative time and plot. This oversight can be largely attributed to the structuralist separation of text types exemplified by Genette's assertions that description and narrative were distinctly different forms. Recent approaches such as David Herman's rejection of such a separation in *Story Logic*, however, argue that "spatial reference plays a crucial, not optional or derivative role in stories" (264), and that spatial reference is, rather, "a core property that helps 'constitute' narrative domains" (296).

In response to this gap, this dissertation examines the relationship between textual constructions of narrative space and the material forms of serialized narratives across specific medias. By looking at the intersection of the textual construction of storyworld space, the serialized form, and the materiality of media, this project argues that in both literary and televised contexts, the serialized form plays a key role in shaping the configurations of narrative space in these storyworlds and in constructing their rhetorical and ideological effects. Specifically, the project explores how the textual aspects of serial narratives affect the structure of storyworld spaces and how this affect is crucially tied to

rhetorical and interpretive implications in final configurations of the narrative audience.

As a result, this project makes connections between the serialized literature produced between 1830-1860 in Victorian England and that of televised narratives produced during the last decade in both Britain and the United States. Each case study is carefully historicized and examines the intersection between the materiality of the texts, their status as mediated objects, and the spatial structure of the narrative they construct.

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For Dwight, who never doubted what I could accomplish.

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CHAPTER I

INTRODUCTION

This dissertation examines the relationship between textual constructions of narrative space and the material forms of serialized narratives across print and television medias. By looking at the intersection of the textual construction of storyworld space, the serialized form, and the materiality and affordances of media, this project argues that in both literary and televised contexts, the serialized form plays a key role in shaping the configurations of narrative space in these storyworlds and in constructing their rhetorical and ideological effects. By underscoring how the act of storytelling is affected by the distinct intersection of narrative structure, material form, and media delivery, this project articulates how each aspect acts upon the other in a way that acknowledges no one characteristic can be considered by itself.

First, this study is a project in narrative theory in that it is concerned with the act of storytelling as opposed to other forms of discourse. While narrative scholars such as David Herman, James Phelan and Marie-Laure Ryan continue to refine definitions of what constitutes “narrative,” building on the work of Barthes, Genette, Propp, Todorov and others, all are primarily concerned with deciphering how narrative texts *work*. In other words, they ask how the main elements of the story, constituted by the series of events, characters and settings, are arranged in a specific organization—or discourse—in order to be told to a particular audience. In doing so, narrative scholars also ask how these arrangements produce particular effects. Therefore, when I refer to narrative

structure here, I mean the specific textuality of the system of signs that are employed in the telling of the story and the patterns and effects that result in its discourse.

Secondly, this study considers the way in which the materiality of the narrative text affects narrative content it contains. In other words, it is concerned with narratives not simply in terms of the way in which they mean, but their status as physical objects, be it print on paper, a DVD, or a computer screen. Consequently, I assume that the text's physical form affects the narrative structure in its story elements and its discourse. For example, in the case of literary texts, I consider the physical form of publication in terms of the effect of the number of pages available, space on the page, and nature of the object as a single publication or part of a larger periodical. In each case, the requirements and limitations of the material form is always a present agent in what the text can and cannot do in terms of its narrative structure and discourse.

Certainly, this materiality is intricately tied to the media by which the story is delivered to its audience; however, the materiality of the text and the media by which a narrative is delivered are not the same. In discussing media as the third aspect of this study, I mean the particular storytelling affordances each media possess, or rather, the combination of modalities through channels of sight and sound the media employs in the delivery of the narrative to the audience. As David Herman argues in *Basic Elements of Narrative*, "Some [storytelling media] afford multiple channels that can be exploited by a given narrative to evoke a storyworld, whereas others afford only a single channel when it comes to designing blueprints for storyworlds" (xii). Thus, the controlling assumption that permeates this study is that the experience of any narrative audience is affected by the specific convergence of narrative's textually, materiality and media modalities.

Though narrative scholars have discussed at length the significance of the plotting and telling of events through time and perspective, this study focuses on the structure of space. In limiting the consideration of narrative structure to an examination of the way in which narrative space is constructed in serialized stories, I call attention to the fact that all such plotted events are also contained within a spatial configuration constructed by the narrative text that is just as significant and intricately tied to the structure of narrative time and plotting. Until recently, narrative scholarship has rarely considered story-space as more than simple background; however this project challenges assumptions about the peripheral nature of space in narrative theory as compared with narrative time. It suggests that by highlighting a view such as Bakhtin's chronotope—that narrative texts always construct time and space simultaneously within the discourse—we can not only better theorize our conceptions of narrative in general, but also better capture how the textual construction of narrative in both time and space reflects actual human cognitive processes in narrative comprehension and carry specific rhetorical implications.

To do so, I must differentiate what is meant throughout this dissertation by “narrative-space” and “storyworld space” (terms which I use fairly interchangeably) and the more common literary notion of “setting.” Textbook definitions of “setting” refer to it as the “time and place” of the story (Kennedy 93), or the “where and the when” (Mays 157) in which the story occurs. From this definition, narrative space would seem to directly correlate with the idea of “place” or rather, the specific location or collection of locations in which the action of the story occurs. However, the two are not the same. While “place” can be correlated to other existents within the narrative world, such as characters, objects, and even specific actions or events, “space” constitutes the narrative

world and all it contains. It is a structure present in all narrative, just as time is always present, yet just as narrative time is not simply the sum of all the plotted action in the story, neither is narrative space the sum of all locations. Rather, narrative space is continually constructed by the text in conjunction with narrative time and must continually be configured by the reader to the spatial aspects of the full storyworld. This distinction is crucial to this study precisely because I examine both how texts *construct* narrative space and also how audiences *configure* and reconfigure that space in their experience of the narrative as a storyworld.

By assuming that the materiality of the media through which a text is disseminated always matters, this study further limits its focus to consider only serialized narrative forms which emerged from a western industrialized mass media context in Victorian print culture and which are now pervasive in contemporary television programming, though certainly present in a variety of other media. This choice of texts is admittedly diverse in time, culture and media, but it is also intentionally narrow and specific. By focusing on serialized narrative forms, I acknowledge that spatial configurations in serialized contexts potentially contain unique aspects that are not as widely utilized in other forms of narrative that do not operate under the same generic expectations, affordances, and limitations. For my purposes here, serialized texts are defined as narratives that contain multiple enforced interruptions and which were originally disseminated in discrete parts over the course of months or years. Nevertheless, such an inquiry adds to what we already know about how the serialized form profoundly influenced plotting within their narratives by integrating the overlooked dimension of space into its analysis.

Moreover, serialized narratives are a particularly useful form to examine in a study of narrative space precisely because the generic conventions of the form encourage the creation of large, multi-focused narrative worlds resulting from both the sheer length and constant segmentation of serialized texts. In these cases, I argue, processes of constructing and configuring narrative space present in any narrative are inherently foregrounded by the serialized process due to the expansion of the narrative into a multiplicity of story-lines and the fact that they all must be contained within a shared story-world space.

Thirdly, serialized texts are particularly useful because the enforced breaks implicit in the form are constituted in their materiality. Though later iterations of these narratives place what was once separate installments or episodes into a bound volumes or sets, thus changing its materiality, I argue throughout this study that the original physicality of the narrative text significantly acts upon its ways of meaning.

Finally, this study looks at three specific medias through which serialized narratives are delivered; Victorian print, contemporary television, and internet wiki reconstructions. Though certainly serialization has found its way to almost every kind of media imaginable, this dissertation argues that Victorian print, contemporary television and digital wiki's are intimately connected. In *Convergence Culture*, Henry Jenkins argues that both production market forces and recipient demand have transformed storytelling today into "the art of worldbuilding" as television franchises are now seen through a wider lens of "transmedia storytelling" which, though commonly anchored in the story-arc created for the television media, are enhanced and further expanded across other forms of media such as video games, comic books and internet forums. Jason

Mittell argues as well that this characteristic of “narrative complexity” in serialized television, though not the most pervasive or popular style of television over the last two decades, “will be remembered as an era of narrative experimentation and innovation, challenging the norms of what the medium can do” (“Narrative Complexity” 29).

Nevertheless, the seeds of this phenomenon do not originate from our current internet capable culture. Rather, Victorian print serials also presented complex narratives which unfolded through periodicals and individual installments over the course of one or two years in discrete parts and captured the public imagination through a variety of media including illustrations, newspaper reviews and play adaptations. More to the point, new technologies such as DVR devices and the growing popularity of internet streaming through services like *Netflix*, *Hulu*, *Amazon*, and *Itunes*, (which provide viewers with a means to “catch up” on missed episodes and “binge” on entire seasons) make television viewing today more reflective of nineteenth-century serial reading than ever before. Just as viewers today can watch their favorite series on their own timetable, readers then were similarly able to buy back issues of particular series and periodicals to catch up as certain stories rose in popularity and gleaned wider audiences over time. Thus, by placing these specific contexts in comparison, I suggest that Victorian print culture and contemporary television culture, though different in many important ways, have an analogous relationship that should be considered.

Consequently, the first chapter in this study provides an introduction and review of literature concerning narrative theory and narrative space. I then move to consider the evolution of the serialized form and give further justification behind how serialization is a productive object of study in relation to an examination of the structure of storyworld

space.

Chapter Two draws on Gabriel Zoran's theory of spatial structure in literary forms in an analysis of excerpts from the first series in George W. M. Reynolds' weekly penny-part publication of *The Mysteries of London*. This chapter primarily asks how the alphabetic text alone evokes spatial configurations by readers, highlighting the how these configurations are continually in flux. In addition, I argue that this demand for constant reconfiguration by the narrative audience plays upon and enhances a destabilized view of Victorian London present throughout this particular narrative.

Chapter Three adds to this analysis by examining how configurations of the storyworld space are not created by the alphabetic text alone, but in conjunction with the second modality of the illustrations that accompanied the printed text and became such a vital part of Victorian print culture in general. While I begin with a continuation of the analysis of *The Mysteries of London*, I then move to also consider illustrations that appeared in William Harrison Ainsworth's *Jack Sheppard*, originally published as part of the monthly periodical *Bentley's Miscellany*. Attention to the varying contexts of serialized publishing enables this chapter to demonstrate—using arguments originally forward by Leighton and Surrige—that the physical placement of the illustration is critical to the effect of the illustration in audience configurations of the narrative space and the way in which these spaces “mean” in the storyworld.

The fourth chapter takes these arguments a step further by examining the way in which the process of adapting the textual progression of narrative from the media of print-literature installments to that of audio-visual televised episodes produces a unique spatial configuration in its adapted form that also acts upon the audience. By applying

James Phelan's rhetorical theory of narrative progression to an analysis of the progression of the narrative space in Andrew Davies serialized BBC adaptations for television of Charles Dickens's *Little Dorrit* (2008) and *Bleak House* (2005), this chapter examines the effect of the formal progression of narrative space on meaning and judgment making by the narrative recipient and how that effect is adapted from one media to the other within the context of the enforced interruptions seriality imposes.

Finally, Chapter Five posits that fan-generated online wikis, which work to collectively reconstruct a narrative storyworld produced in another media or medias to a digital form, can provide useful information previously unavailable to researchers in understanding how narrative audiences collectively revise their conception of fictional spaces during the breaks provided by serialization. To do so, this chapter uses methods outlined in David Herman's *Story Logic* in examining the evolution of the online wiki *Lostpedia* in conjunction with the serialized television series *Lost*, which ran on ABC from September 2004 to May 2010.

Together, the four case studies presented in this dissertation demonstrate the value of attention to narrative space and further theorizes its function in narrative as a whole, while using the serialized form to highlight processes that result from the enforced interruptions across media delivery.

CHAPTER II

REVIEW OF LITERATURE: NARRATIVE SPACE AND SERIALIZED FORMS

PREVIOUS DISCUSSIONS TOWARDS DEFINING NARRATIVE SPACE

In his essay, “Forms of Time and of the Chronotope in the Novel,” M. M. Bakhtin defines the term *chronotope* as “the intrinsic connectedness of temporal and spatial relationships that are artistically found in literature” (84). Borrowing the term *space-time* from Einstein’s Theory of Relativity, Bakhtin argues that the term’s relevance to literary criticism is found “almost as a metaphor” to account for “the fact that it expresses the inseparability of space and time” and that “this intersections of axis and fusion of indicators characterizes the artistic chronotope” (84). By placing both time and space on the equivalent of an x/y coordinate plain, Bakhtin stresses that narrative progression always takes place through both time and space and that neither can be treated in isolation from the other. However, Bakhtin ends his essay with the observation that (as of 1938) “it has been temporal relationships by and large that have been studied—and these in isolation from the spatial relationships indissolubly tied up with them” (258).

Unfortunately, this tendency to privilege the temporal over the spatial was not only true of the Russian formalism he critiques here, but remains the case through much of narrative theory’s scholarship during the mid-twentieth century, continuing well after Bakhtin’s writings were recovered and popularized throughout the academy in the mid 1980’s. Many early narrative scholars (Propp, Levi-Strauss, Barthes, Genette, Prince, Bal) concerned themselves with the analysis of the progression of the plot or *story* through time, and in establishing the distinction between the events of the story and way

in which those events are represented through the narrative *discourse*. Few (Rimmon-Kenan, Chatman) attempted to also address the importance of character development as existents in the story. Seymour Chatman's *Story and Discourse* (1978) and Mieke Bal's *Introduction to the Theory of Narrative* are some of the only texts on narrative structure in this period that devote any time at all to an analysis of story space, except to give an account of spatial description as an "interruption" in the narrative progression, as Genette does in his explanation of *duration* (94). Consequently, Paul Ricoeur's notion that narrative is always intrinsically linked to the temporal, thus is always a reflection of the human experience of temporality, resounded far more within the work of narrative theorists than any sense of Bakhtin's notion that such time possessed an equally important corollary in space.

Perhaps part of the reason that narratology ignored the ramifications of defining narrative as moving through space as well as time for so long is the fact that this general disregard mirrored trends in other disciplines and points to a larger ideological privileging of the chronological and the linear. Russell West-Pavlov describes how previously, space was believed to be an empty container, neutral and invisible. He writes: "Space has long been regarded two ways: on the one hand, at the microcosmic level, as the gaps between things which, as it were, keep them apart; on the other hand, at the macrocosmic level, as the larger container in which all things are inserted" (15). This "Euclid" definition, West-Pavlov argues, defines space as hollow and meaningless. As Foucault summarizes, "space was treated as the dead, the fixed, the undialectical, the immobile. Time on the contrary was richness, fecundity, life dialectic" (*Power/Knowledge* 70).

Indeed postmodern philosophy has redefined the lens through which we view the very concept of space. Though different in their approach, Foucault, de Certeau, and Lefebvre all argued for a reversal in the very idea of how space is philosophically conceived. For them, space is not self evident and empty, but rather, constructed socially by the very objects, inhabitants and rules it contains. Meaning is given to spaces by the very practices of its occupants, from the inside out, not the outside in.

For example, in *The Production of Space*, Lefebvre argues that our understanding of space is the result of a “conceptual triad” that is at once “perceived, conceived, and lived” (39). Thus, “Space is not a thing, but a set of relations between things, objects and products” (83). It is not “a thing among other things, not a product among other products, rather it subsumes things produced and encompasses their interrelationship in their coexistence and simultaneity, their (relative) order and/or their (relative) disorder” (83). In *The Practice of Everyday Life*, de Certeau asserts: “Space occurs as the effect produced by the operations that orient it, situate it, temporalize it and make it function in a polyvalent unity of conflictual programs or contractual proximities” (117).

Similarly, Foucault argues in his lecture “Of Other Spaces” that “we do not live in a kind of void, inside of which we could place individuals and things. We do not live inside a void that could be colored with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and absolutely not superimposable on one another” (23). Looking forward as to how his own time will be remembered, Foucault speculates:

The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near

and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein (22).

Consequently real spaces, the spaces of our lived experience, which are re-presented and/or reflected back in narrative, are products of the very social practices that name them and define their borders and functions. In this sense, for de Certeau, stories are thus always a set of “spatial trajectories” that “traverse and organize places; they select and link them together they make sentences and itineraries out of them” (115). It is the very pattern established by the organization of space through the action of the characters and arrangement of the narrative that figures into the meaning of the narrative as a whole. If, as Lefebvre argues, space itself is constructed through this “set of relations” that both “subsumes” its contents and “encompasses their interrelationship”, then understanding the way in which characters progress through narrative spaces in fictional storyworlds and establish these trajectories as sets of relations bears implication on both narrative and social constructions of space, such that narrative spaces do only reflect social constructions, but also recursively act upon them.

In terms of narrative theory, it is no accident that Chatman’s interest in what he calls “story-space” and “discourse –space” is linked to his interest in analyzing both literary narrative and film. In *Story and Discourse* he observes that the visual mode necessitates some type of “literal” signification of the narrative space, whereas in literary narrative these constructions can remain far more “abstract” (97). But this is not to say that story-space in cinema is less artificial, rather, that it is made artificial in a different way, through the limitation of what the camera lens can show in the rectangular frame,

and thus, what the viewer must continually infer is contained beyond that frame. In literary narrative, the reader must imagine all aspects of the story space in a way that Chatman suggests causes story space to be “doubly removed” from the reader (101). Thus, what Chatman terms “discourse-space” or “focus of spatial attention” becomes easier to achieve in literary narrative by virtue of an object simply being referred to in greater detail by the narrator, whereas in film, such attention must be achieved through close-up or point of view shots. As David Bordwell and John Fiske have also demonstrated, spatial configurations in film and television narrative are often used as part of the discourse to tell the story through the camera and to provide interpretive cues to the audience, not only about the physical spatial layout of a location, but also about what is otherwise unseen to the viewer; perceptions, thoughts and feelings.

Chatman continues his comparison between literary and film narrative in his later work *Coming to Terms*. Though he still contends that narrative and description are two separate forms of discourse, he argues for a relationship between the two in which one can exist “at the service” of the other to varying degrees. His chapter “Description is No Textual Handmaiden” keeps these two modes of discourse distinct, while at the same time argues that they often “come in to assist the other” (30). As a result, Chatman rejects the notion that description is in any way “secondary” “derivative” or “inferior” to narrative text types, illustrating cases where he sees the inverse relationship of narrative assisting description (30). I do not wish to imply that for Chatman the construction of narrative space is the only context in which description is employed, for certainly it is not. However, spatial reference in narrative discourse is most overtly employed through passages of descriptive exposition, making Chatman’s discussion particularly relevant.

But while Chatman's arguments take the importance of descriptive elements of narrative into account far more than many of his contemporaries, his distinctions still remain problematic. Calling time "the dimension of story-events" and space "the dimension of story-existence" (*Story and Discourse* 96) Chatman continues to disentangle what Bakhtin argued could never be separated and ignores the possibility that events and existents dwell simultaneously in both space and time.

Gabriel Zoran's "Towards a Theory of Space in Narrative" (1984), is one of the most comprehensive theorizations of the process of spatial construction in narrative. After once again calling attention the neglect of spatial configurations in general, Zoran observes that "only a small part of its existence in the text is based on direct description. It is actually a combination of various kinds and levels of reconstruction" (313). Moreover, Zoran observes that all verbal description "must first lose some of its completeness" (313) and posits that reconstruction takes place at three separate "levels" of activity. Though the first level he proposes, *The Topographical Level*, considers space as a "static entity" (315), much like in Chatman's sense of description, Zoran argues that this level is both the least complex, and the least utilized within literary narrative. The second level, *The Chronotopic Structure Level*, obviously draws upon Bakhtin, but is further limited in Zoran's context as "only what may be defined as the integration of the spatial and temporal categories as movement and change" (318). In other words, movement and action occur along a spatial/temporal axis and construct both time and space in the process. Zoran also describes *The Level of Textual Structure* as the level that "encompasses the structure which is imposed on space by the fact that it is formed within the verbal text" (319). Here, Zoran argues that just as time is represented in the discourse

of a story through “patterns of organization imposed on the reconstructed world which are not natural to it” so is space (320).

Though he does not directly reference Genette, his argument about the textual construction of space draws on similar conceptions of *order*, *duration* and *frequency* that Genette applies to the textual construction of time—arguing each is applicable to space as well. For example, a location can be described in an incomplete global fashion in one instance, and later filled in with detail in another, or global configuration can be withheld until later in the story “in which case the individual items appear—at least for a while—without a clear-cut context” (321), intentionally disrupting the reader’s ability to reconstruct spatial configurations. To what extent these constructions are hindered or facilitated is, therefore, dependent upon the way in which the spatial construction is organized within the text. Unfortunately, despite his insightful observations, Zoran’s work has remained relatively underutilized. Thus, much of the discussion in the Chapter Two focuses on how Zoran’s theory of the textual construction of space remains useful to literary interpretation.

Interest in narrative space is most noticeable to literary critics today in contexts where spatial reconstruction is explicitly hindered by the text itself as opposed to in more realist works. For example, Brian McHale draws on Foucault’s concept of “heterotopias” as “different, incompatible spaces . . . where it is impossible to find any common locus beneath them all” (1987, 56) to explain what occurs in postmodern fictions precisely when the text prohibits a cohesive construction of space. Put another way, McHale examines what happens when the space the text constructs is ontologically impossible. In texts such as Calvino’s *Invisible Cities*, McHale argues the author creates such a

multiplicity of incompatible worlds that they cannot be reconciled to a single spatial construction or world. To do so, McHale substitutes the word “zone” for “world” because the space constructed by the text “fails to observe the basic rules of world building” under current philosophical terms (44). He thus outlines various types of spaces he identifies as unreal and boundary breaking such that “a kind of between world space” or “zone” is created (58).

But while the impossibility of such mutually exclusive worlds may be a problem in philosophical terms, imaginative storyworlds need not be confined to real world possibilities. Though McHale’s terminology is clearly of value, David Herman’s more recent work in storyworlds allows Jan Alber, Stefan Iversen, Herik Skov Neilsen and Brian Richardson to posit the term “unnatural storyworlds” in defining a storyworld that “contains physical and logical impossibilities that concern the represented world’s temporal or spatial organization” (116). They argue that “narratives are interesting precisely because they can depict situations and events that move beyond, extend, or challenge our knowledge of the world” (115) and they seek to find ways to interpret such narratives without a reliance on mimetic understanding.

Similar to McHale and the postmodern, postcolonial studies have developed a special interest in understanding spatial poetics. For example, in her reading of *The God of Small Things*, Susan Stanford Friedman argues: “We need a *topochronic* narrative poetics, one that foregrounds *topos* in an effort to restore and interactive analysis of time with space in narrative discourse” (194). Not only does she point out the continued dearth of spatial analysis within narrative theory Friedman also argues for its particular significance to postcolonial concerns due to the ways in which attention to space

highlights “border crossings” and “intercultural contact zones” (197). She therefore also uses Foucault’s *heterotopias* to argue that in Roy’s novel the “narrative discourse privileges space over time” (197) as “various buildings function metonymically as heterotopic places that bring into focus the social, cultural, and political systems that form identities; set in motion the transgression of borders; and in effect, generate the story” (199).

Although Friedman recognizes the privileging of time and the importance of understanding spatial relationships her reading remains is problematic on two points. First, by arguing the discourse of *The God of Small Things* reverses the privileging of time over space, Friedman implies that the phenomenon of spatial importance is unique to this novel, as opposed to occurring throughout narrative. As a result, the novel is treated as an anomaly in narrative, and as such, unnecessarily limits the scope of what Friedman is trying to also suggest about the importance of space in narrative analysis in general. Secondly, Friedman does little to challenge the notion that the problem lies in the act of privileging one over the other, but rather, merely reverses the privilege to emphasize her point. While this tactic might be necessary to gain a hearing among those who assume time to always be paramount in narrative, her initial argument of “foregrounding space” to see what can be gleaned is lost in her specific argument that space is more important than time in *this* novel. Doing so ultimately works against the Bakhtinian notion of the chronotope that she claims to draw upon—for the key point is that neither narrative space nor narrative time should be seen as more important than the other.

One of the advantages of beginning a study of narrative space in the context of Victorian serialized novels is to counter this implied perception that spatial constructions are not important unless the text overtly makes them so. Rather, in the novels I analyze there is no sense that they are defined by deconstructing either laws of the physical world or common characteristics of narrative forms as is often found in the postmodern and postcolonial works McHale and Freidman engage with. Instead, this study examines the narrative complexities involved with sustaining the storyworld space through the particular context of the multiple forced interruptions the serialized form demands.

STORYWORLDS, NARRATIVE SPACE AND THE COGNITIVE IMPLICATIONS OF NARRATOLOGY

New theoretical models in narrative studies rooted in cognitive studies also demand further emphasis on narrative space than previous models. Cognitive narratology is a burgeoning sub-discipline within narrative studies that particularly examines questions such as: “What can narrative tell us about the way we think?” “How do narratives allow recipients to construct mental models of fictional minds?” and “How are narratives part of a co-constructive process between text and recipients?” For example, Lisa Zunshine argues in *Why We Read Fiction* that the introduction of cognitive science to literary studies can better “explain [character] behavior [in narrative] in terms of underlying states of mind—or *mind-reading* ability” (4). Her “Theory of Mind” works to dissect how readers of fiction go about inferring the state of mind of characters—what the characters must be thinking or feeling—when no such explanation is explicitly stated in the text. More recently, Alan Palmer argues in *The Social Minds in the Novel* that a

“cognitive approach is the *basis* of all the others” because to interact with fiction is to interact with “the mental functioning of characters” (7).

This cognitive turn in recent scholarship and the theoretical models that have resulted, such as David Herman’s conception of *Storyworlds*, necessitate a returned attention to spatial relations due to its foregrounding of the fact that narrative plotting always occurs within a greater narrative world. Marie-Laure Ryan explains further in her own study of the cognitive mapping of narrative spaces that “it seems evident that narrative comprehension requires *some kind* of model of space” although “the issue of the form and content of this model remains to be explored” (“Cognitive Maps” 215-216). Similarly, Hillary Dannenberg suggests that just as “the immersive text ‘captures’ the reader within the fictional world by preoccupying his mind with aspects of that world’s temporarily. . . immersion is created by taking the reader on a mental exploration of the fictional space of the narrative world” (74).

Moreover, like many aspects of Theory of Mind, much of our understanding of the construction of space relies on how we understand the process of inference. In this sense, cognitive methods which draw on linguistic theories such as Lakoff and Johnson’s notion that spatial metaphors are interconnected with our conceptions of time, or linguistic conceptions of *discourse models* as “dynamic interpretive frames that interlocutors collaboratively construct in order to make sense of an ongoing stretch of talk” allow narrative theory to engage in the study of how texts construct space in ways that were not previously possible (Herman *Story Logic* 19).

In *Story Logic*, David Herman argues that the process of understanding and decoding narrative text is a far more complex task than it intuitively seems. Because we

often take the process for granted, due to the fact that the act of following a story is so familiarized to us, we fail to recognize this complexity, let alone probe further into its particular mechanisms. However, Herman argues that narrative theory should be studied in tandem with methods from linguistics and cognitive science, positing that such a combined approach will not only reveal more about the way narrative works, but ultimately tell us more about the way the human mind functions in general.

Consequently, the method he forwards produces “a jointly narratological and linguistic approach to stories construed as strategies for building mental models of the world” (2). It is precisely these “mental models” which are constructed in the recipient’s (reader/hearer/viewer etc.) mind through an interaction with a narrative text that constitute what Herman terms narrative “storyworlds.”

But while much the cognitive scholarship in narrative deals with the functioning of the human mind as it is represented in literary narrative, Herman’s model addresses the construction of the entire world a narrative represents, of which the constructed minds of the characters (or existents) is only one small part. He therefore defines storyworlds as “mental models of who did what to and with whom, when, where, why, and in what fashion in the world which recipients relocate . . . as they work to comprehend a narrative” (5). As mentioned above, previous scholarship in narrative overlooks considering the dimension of the world created by the text, focusing rather on “the representation of an event or sequence of events” as Genette defines narrative (127), or the division between the “story” as “an event or sequence of events” and the “narrative discourse” as “those events as represented” as H. Porter Abbott describes it (16). In regards to these more traditional distinctions, Herman argues that “the term *storyworld*

better captures what might be called the ecology of narrative interpretation” which focuses on the “integration” of information from a multiplicity of sources (14).

This notion of the “world-creating power of narrative” is rooted in the concept of deictic centers from linguistic discourse models, and possible worlds theory from philosophy and is discussed in depth in Chapter Three. In conversational discourse analysis, Zubin and Hewitt explain *deixis* as a means to establish, or center, the unstable values of terms like “here” “now” “I” and “you” to the particular speech situation or context. This deictic centering “anchors” the conversation to a particular location and context and is necessary for the speakers/listeners to interpret meaning from the fluid terms. However, Zubin and Hewitt argue that in fictional narrative a different type of deictic shift takes place. Though initially the narrator is the “I” and the audience is the “you,” quite rapidly the speech act fades and the deictic center of the world of the narrative “comes to the fore” (131). They elaborate: “This is accomplished by decoupling the linguistic marking of deixis from the speech situation and reorienting it . . . it opens a conceptual window through which the story world can be glimpsed” (131). Thus, in Herman’s view, the recipient mentally “relocates” to a referential world apart from his/her conception of the “actual” world- a referential world in which the reader cognitively inhabits the narrative space of the story’s existents. In this context, however, to Herman narrative texts are only able to provide a “blueprint” for the storyworld construction, not a complete picture, and rely heavily on the recipients ability to fill in details from their own knowledge and experience (*Basic Elements* 107).

In drawing from possible worlds theory, Herman suggests that though philosophical systems, such as the one developed by Nelson Goodman in *Way of*

Worldmaking, are concerned with more real-world questions concerning the existence of “multiple actual worlds” (Goodman 2), Herman contends that though “there is nothing distinctly story-like about the worlds over which Goodman’s account ranges . . . there is nothing about the analysis that excludes storyworlds either” (*Basic Elements* 111).

In his philosophical treatise Goodman outlines “five procedures for constructing worlds out of other worlds” consisting of “composition and decomposition,” “weighting,” “ordering,” “deletion and supplementation” and “deformation” (7-16). In each of these procedures the essential principle is that individuals may only construct other worlds by “remaking” from worlds that are already known. As Goodman indicates, making a world “as we know it always starts from worlds already on hand, the making is remaking” (6). In other words, worldmaking, whether they are actual or fictional worlds, is always a process of reconfiguring another world on the basis of the introduction, deletion, repositioning or reordering of some element from the reader’s actual or referential world.

Similarly, in her application of possible worlds theory to narrative studies, Ryan states that textual universes are never created “*ex nihilo*” (*Possible Worlds* 55). Her approach to understanding narrative worlds in all contexts, historical and fictional, draws on a version of possible worlds theory forwarded by David Lewis and Lubomir Dolezel. Here, any “world” is defined metaphorically, as a “semantic domain projected by a text” (3). This domain is not stagnate, but rather “a collection of concatenated or embedded possible worlds” creating “a recursive embedding of possible worlds” into a broader “textual universe” (4). Thus, narrative world-making for Ryan requires constant and recursive construction and reconstruction, as the infinite possibilities contained within are mapped by the recipient.

In order to make sense of these infinite possibilities, Ryan posits what she terms “the principle of minimum departure” which asserts that storyworld possibilities are not created randomly, but rather, are based in our experience of the actual world. She explains:

. . . we reconstrue the central world of a textual universe in the same way we reconstrue the alternate possible worlds of nonfactual statements: as conforming as far as possible to our representation of AW [actual world]. We will project upon these worlds everything we know about reality, and we will make only the adjustments dictated by the text (51).

Put simply, her principle stipulates that the recipient assumes the rules and realities of his/her known world until the text signals the need of an adjustment or revision.

Conversely, the ways in which the textual world and the actual world function similarly do not require attention within the text because the recipient automatically fills and replaces these gaps with his/her own experience. The result is a storyworld consisting of events, existents *and spaces*, created from a blending of the recipient’s perception of an actual world with the variances’ indicated and constructed by the text.

In this sense, the role of linguistic frames, scripts and schemata become very important in the cognitive formation of the storyworld. Herman defines discourse models as “emergent, dynamic interpretive frames that interlocutors collaboratively construct in order to make sense of an ongoing stretch of talk” (*Story Logic* 19). Here, Herman draws on Michael Reddy’s notion of “the conduit metaphor” and the common misconception that language is merely a vessel through which thoughts are transported from one individual to another. Arguing that this is not the case, Reddy states that comprehension

is dependent upon the listener's ability to "construct out his own stock of mental stuff something like a replica or copy of someone else's thoughts—a replica which can be more or less accurate, depending on many factors" (287). In other words, the degree to which individuals share a set of "frames" or "stock of stuff" as Reddy calls it, determines the extent to which meaning is conveyed through language.

Zubin and Hewitt illustrate how this relates to narrative comprehension and storyworld construction particularly. "Stories are made possible because readers can import knowledge of the everyday world and of other possible worlds into the current story world; this provides the listener/reader with the illusion of mentally inhabiting a fully specified and coherent world" (130) in spite of the fact that such a completed world is far more inferred than explicitly and completely rendered textually. Moreover, such a mental model of the storyworld will vary considerably from individual to individual, depending upon what "stuff" the recipient draws upon to complete the gaps, as explained above. It is my contention that these gaps often involve the spatial in distinctive ways as the reader fills in the overall storyworld.

Consequently, Herman's emphasis on the mental reconstruction of a narrative world directly leads to a greater attention to the way in which those worlds are spatially configured and reconstructed precisely because the narrative domain becomes far broader than the configuration of a series of events. He states: "More exactly, narratives represent the world being told about as one having a specific spatial structure" (*Story Logic* 264). He identifies A.J. Greimas as one early structuralist theorist who recognized the importance of analyzing space in narrative, and whose work "prefigures" Herman's own (*Story Logic* 264). According to Herman, Greimas "detailed a process of spatial

localization, whereby storytellers distribute storyworlds into spaces that they represent as being inhabited by particular characters” (*Story Logic* 268). Therefore, as opposed to being secondary or peripheral, for Greimas “spatial reference involves quite complicated techniques” playing “a crucial, not a weak or derivative, role in stories” (*Story Logic* 268). Greimas also criticized the growing distinctions of description as a separate text-type. What Greimas lacked in his approach was precisely the ability to draw on yet to be developed scholarship from linguistics and cognitive science that Herman argues is so valuable, such as the discourse models and concepts of deictic shifts mentioned above.

Therefore, in *Story Logic* Herman forwards “six key concepts” he imports from other disciplines that help to explain “how these aspects of spatial reference function in narrative discourse” (270-71). In addition to the first notion of the deictic shift discussed above, Herman explores how “spatial expressions can be thought of as a dependency relation between two or more entities: a *located object* (or figure) and a *reference object* (or ground)” (274). He offers this as means to analyze, not only how certain objects are foregrounded against other background objects, but also how doing so creates a semantic or emotional response, correlating spatial imagery to plot and character development. Thirdly, he defines how we comprehend regions by attributing their substance to what they contain--as places “occupied by *landmarks* or reference objects, and *paths* as the routes one travels to get from place to place” (278). In other words, landmarks define the space and paths establish the relationship and ability to move between those spaces. Fourth, he provides tools to distinguish between “topological” or fixed descriptions and ‘projected locations’ which vary based on one’s point of view in the storyworld. Fifthly, he explains how verbs encode directional movement such that space is cognitively

mapped simultaneously with the movements of a character, explaining “motion verbs contribute crucial semantic information concerning the participants *emerging* whereabouts in space—their spatial trajectories over the duration of the event sequence being narrated” (283). Finally, Herman offers “WHAT versus WHERE” systems in which people are able to classify objects and places as distinctly different kinds of nouns (284). Herman observes that the “verbal recourses” for describing places and directions are far more limited than those which describe objects, by and large limiting the construction to “linear paths” which move “bidirectionally through space” (285). Collectively these tools serve as a means to identify particular ways in which spatial reference is constructed in texts as a “core property” in narrative domains, not only for the sake of understanding space better, but, more importantly, for a more complete understanding of how the spatial and the temporal properties combine to create the narrative world. As Herman suggests, “by starting with world-creation as a basic cognitive and communicative function served by storytelling, and then working backward to formal structures that support this root function of narrative, it is easier to motivate—to provide warrant for—fine-grained analyses of the spatial and temporal dimensions of storyworlds” (128).

THE SERIALIZED FORM

Though the theoretical focus of this project is to investigate the ramifications of viewing narrative space as an integral part of the ways narrative texts construct storyworlds and the rhetorical ramifications of such, my choice of using serialized texts as case studies from print and television media requires further explanation. Two

significant assumptions are implicit in this pairing. The first is that the serialized form somehow constructs space in a unique way that makes it useful for this inquiry. The second is that the serialized print narratives produced in Victorian England and those produced for television today have significant commonalities that make such a comparison productive in spite of their differences in media delivery and historical cultures. A brief review of the production history of serialization is necessary in explaining why both these assumptions are justified.

When speaking of the serial as a textual form, literary historians commonly point to the publication of Charles Dickens *Pickwick Papers* in 1836 as an unprecedented success story that ushered in the wave of serialized novels to follow, in spite of the fact that it took a few issues for the novel's parts to become popular with the public. John Feather calls this narrative around serialization "one of the legends of the history of literature and the book trade alike" (125). Similarly, John Sutherland comments that "*Pickwick* established 1s. monthly numbers as a pre-eminent form of Victorian publishing" (21). However, by Dickens's time, serialized publishing was not a new practice. Philip Gaskell records how part publications dated as far back as the late seventeenth-century in Britain, citing Joseph Moxon's trade manual *Mechanick exercises* as the first of its kind to be distributed in 38 monthly parts (181). One of the earliest serialized fictions, *The London Spy*, appeared in 18 parts from 1698-1699 (Vann 15).

The advantage to such publication methods, even at this earlier period, was that production costs could be spread out over a longer period of time, while revenues from previous parts could also be received. Production numbers could then be continually adjusted to any fluctuation in demand. While fictional stories were serialized in

newspapers as well during the eighteenth century, many times to offer padding in order to qualify as pamphlets and thus avoid stamp act taxes early in the century, the most successful part publications were actually cheap reprints of previously published novels that were now produced in a more affordable format (Vann 1). Even so, serialized publishing remained limited throughout the century due to the high cost of printing supplies and paper, as well as the limited means of distribution of these texts to the public.

Things began to change by the turn of the nineteenth century. At the time, novels were most commonly published in expensive three-decker or single volume forms which made them very inaccessible to all but the wealthiest classes, and personal libraries often were seen as a means to showcase wealth among the elite. However, a much wider portion of the public gained access to these expensive books through the emergence of circulating libraries. Lee Erickson describes how, by the beginning of the nineteenth century, “most copies of a novel’s edition were sold to the libraries” which made their money by offering subscriptions to patrons in which they could rent books and then return them for new ones (126). Similarly, Feather calls circulating libraries the “normal source from which most readers obtained their fiction” going on to suggest that “the whole craze for the Gothic novel was sustained by circulating library demand” generating the birth of “formula fiction” (123). Thus, critics such as Erickson attribute a decline in literary aesthetics to the way in which circulating libraries encouraged a disposability of writing. For him, novels were no longer forced to stand up to the scrutiny of multiple readings as the “existence” of libraries “reflected the relatively low marginal utility of

rereading novels” (126). Erickson laments the rise of the lending library as the means by which the novel became “ephemeral”—both quickly consumed and easily disposed (141).

If lending libraries indeed whetted the public appetite for quick, consumable fiction, changes in printing technologies made its production all the more affordable and its distribution far wider. Dickens’s began his venture at what Sutherland calls a “transitional point in technology” where trade printers had to decide whether replacing the hand press with new technologies such as stereotyping was worth the financial investment and risk, but were ultimately forced to take the chance in order to keep up with the ever growing demand (53). Changes in print technologies also made the inclusion of illustrations far more cost effective and feasible for printers. Finally, the British expansion of the railroad system not only allowed printed publications to travel farther and faster, it also provided the public another setting in which leisure time could be filled with entertaining reading.

Hughes and Lund define serialization as a particular literary “form” which contains “a continuing story over an extended time with enforced interruptions” (2). Though this definition is quite useful, it is important to note that not all serialized print forms were the same. As mentioned above, installments of Dickens’s *Pickwick Papers* were distributed in separate 1s. monthly parts containing the text of the installment including any accompanying illustrations and multiple sheets of advertisements appended to the back. For example, Simon Eliot describes how the original publication of *Dombey and Son*’s installments contained thirty-two pages of texts, followed by sixteen pages of advertisements (45). Yet, alongside this mode, serialized novels were also distributed in monthly or bi-weekly periodicals, such as *Bentley’s Miscellany*, *Household Words*, *All*

the Year Round and *Cornhill Magazine*. Not only were these parts framed by the accompanying advertisements, including lead ins to newer serialized novels, but also news reports, poetry, essays and editorials. Kate Flint comments, “Dickens facilitated a mode of publication which implicitly encouraged reading novels alongside other forms of writing” (23). Moreover, periodicals often marketed new novels by having them overlap the end of a successful novel within the same issue, using one to lead the reader into the other.

With the changes in print technology, the changes in reader consumption, and changes in means of distribution, Britain’s publishing industry was also experiencing another important change—the vast expansion of public literacy into the working and lower classes. This created another type of audience for fiction where, as Feather comments ‘the social niceties of Thackeray or the moral power of George Eliot was of little interest’ (127). Nevertheless, this audience proved to be lucrative to publishers, again particularly in the context of serialized narratives which were distributed in weekly penny parts, such as Prest’s *String of Pearls* (1846-47), Rymer’s *Varney the Vampire* (1845-47), and Reynolds’s *Mysteries of London* (1844-46). Altick describes how these stories were distributed in weekly numbers “of an eight-page leaflet, large octavo size, printed in double columns of eye-straining type” (292). Hence, the material cheapness of the page and print in which the story was disseminated was directly tied to the value and disposability of its content. By 1845 Altick records how these “slum publishers of Salisbury square” sold over one half million copies a week, with each new part coming out on Sunday (219). These narratives were often violent and provocative,

overtly plagiaristic at times, and characterized by transferring gothic tropes into urban settings (Altick 290).

Though the working class and middle class markets were distinctly separate, the prevalence of these “penny dreadful” or “penny bloods” as they came to be called necessitated that those marketing to middle class readerships distinguish themselves from the growing stigma that serialized fiction was for the lower classes. Scholars such as Anne Lohrli and Lorna Huett argue that Dickens’s major goal in producing the periodical *Household Words* in 1850 was “in part to replace with wholesome fare the ‘villainous’ periodical literature of crime and sensation that formed the literary diet of a portion of the reading public” (Lohrli 4). Similarly Huett describes how *Household Words* was conceived by Dickens to combat the “literary other.” “When it began in 1850 it was the only publication to offer respectable, good quality serialized fiction to a middle-class audience at a low price. . . *Household Words* was an oddity: a cheap publication welcomed in the drawing rooms of the middle classes” (69-71).

By the 1860’s this distinction between classes and audiences would become murky and slippery with the advent of Sensation fictions such as Wilkie Collin’s *The Woman in White* (1859-60) and Elizabeth Braddon’s *Lady Audley’s Secret* (1861-62) which were originally serialized in periodicals, but also later syndicated to a much wider audience through newspapers. Winfred Hughes comments that sensation fiction diluted social distinctions as the genre “brings together middle and lower classes together over the same printed page,” noting that Braddon herself saw her writing as that which “makes the kitchen and the drawing room kin” (42). Though earlier penny fictions tended to portray crime in the lower-class urban settings the “Sensation fiction” of the 1860’s re-

centered much of its intrigue to the domestic sphere of the middle classes. Despite the outcry of literary critics, sensation novels remained widely popular and lucrative throughout the decade.

The expanding popularity of the serialized form also was not confined to Britain, but rather was utilized throughout continental Europe, and eventually, across the Atlantic in the United States. For example, Roger Hagedorn cites Eugène Sue's *Les Mysteries de Paris*, which appeared from 1842-1843 in a Paris periodical, as one of the most successful in France. Thus, Dickens found himself in the company of many British authors such as Thackeray, Gaskell, Trollope and Eliot, but also with world literary figures such as Hugo, Tolstoy and later, Henry James (Hughes and Lund 3). Neither was serialized publication reserved for fiction alone, as the rise in periodic magazines created a forum for poems and essays to also be distributed in parts.

Literary historians of the Victorian period (Vann, Sutherland, Hughes and Lund) generally mark the end of the trend towards serialized part publishing by the late 70's. Though periodicals and newspapers continued to thrive throughout the twentieth century and to publish serialized fictions, improvements in printing technologies further reduced prices of printed books to the point where cheap one volume editions of both older volumes and newer works were now possible (Altick 303). Issuing novels in separate shilling parts became untenable to most publishers by the 1880's. J. Don Vann indicates this was because they could not compete with cheaper issue single volumes as well as the variety of novels magazines like *Cornhill* could offer within each issue (15). Similarly, Altick describes how though serialized fiction continued to be present in periodicals, the new lucrative nature of single volume editions appealed to more successful authors such

that “major authors’ used the form less and less in their initial publication of a novel (303). Sutherland comments that while Dickens continued to use to the mode in addition to his own periodicals throughout his career, “there was nothing it could do that novels in magazines could not do better or cheaper” (1995, 103).

Finally, another aid for the audience that serialized fictions were able to draw upon in re-constructing the narrative text was the growing use of accompanying illustration. As the ability to include woodcut and steel-engraved illustrations became more affordable, Victorian readerships grew to expect illustrations, not only in their fiction, but within periodical content in general (Altick 343). In the case of *Pickwick*, in fact, Dickens’s narrative emerged from a set of pre-existing engravings his publishers, Chapman and Hall, asked him to develop to accompany the pictures, in essence, asking Dickens to produce written text to supplement the story already present in the illustrations (Feather 125). This reversal of writing texts to accompany illustrations was not unique either. For example, Martin Meisel notes that in the case of William Harrison Ainsworth’s novel *The Tower of London*, popular illustrator Cruikshank “was probably justified in feeling that he was the principle author and Ainsworth he illustrator” in a similar reversal of text created for pictures (32). As Dickens’s popularity grew, however, he began commissioning his own drawings “specifying minutely what the artist should draw and deliberately using plates as an adjunct to the story” (Gaskell 302).

Illustrations also figured centrally in the penny-part market. For example, Reynolds’s *Mysteries of London* featured a large eye-catching illustration at the beginning of each part, presumably to further entice the reader to find out how what happens next. Calling illustrations not simply a “decorative embellishment’ but rather a

“narrative enhancement” Meisel also argues that in this new context of the serial especially “To read was to experience both picture and text” (53). One of the best examples of this interaction is found in Ainsworth’s collaboration with Cruikshank in the creation of the novel *Jack Sheppard*, which originally appeared in *Bentley’s Miscellany* between 1839 and 1840. In this case, Meisel notes how the accompanying illustrations to major events in the novel, such as Jack’s many escapes and his ultimate hanging, are not simply augmented by a singular picture, but rather, a series of comic book like frames depicting and highlighting a chronological progression of events (268-269). Moreover, Jonathan Hill (449) and Meisel (269) both note how these illustrations were often foundational in staging dramatic productions of the story that emerged almost simultaneously with the publication of the novel in volume form, and prior to the completion of full run of the serial in *Bentley’s*. No doubt the illustrations and the various dramatic adaptations they influenced, also play a key role in the reader’s ultimate configuration of the storyworld.

Until recently, little attention has been paid to how these illustrations, and their placement within the text and particular installments, worked in tandem with the print narrative in the reader’s construction. Leighton and Surridge argue, “Very few consider the illustrations as intrinsic to the first reading experience of the mass Victorian public and fewer still see them as a constitutive of plot per se” (66). The two scholars argue that it was the illustration, not the print text, which the original audience encountered first with each new installment. Therefore the illustrations and their original placement significantly shaped what the reader saw as “key aspects of every installment” and caused the reader to “anticipate the events of the verbal plot to follow” (67). The significance of

these illustrations is further diluted today by subsequent publications of the novel in volumes, such that the chronology of when these illustrations appeared was changed to accommodate the differences in book publishing, often placing the illustration mid-chapter, and closer to the action the text described.

However, these illustrations do not simply construct characters, or plotted events, but also the space in which these characters and events are contained. Put another way, the addition of multi-modal element of pictures create a sense of space alongside character and plot, communicating not just what will happen in this installment, and to whom, but also where. Nowhere is this more evident than in Meisel's and Hill's separate observations about how these illustrations were faithfully mimicked in the staging of multiple dramatic versions described above. Therefore, it is important in this analysis to consider the illustrations as a vital part of the way narrative space is constructed textually by building off these scholars' insightful points to determine how these two modes are intertwined in the spatial reference stage directors of the time recognized as so very useful.

At this point, I have summarized how the material conditions of Victorian England facilitated the proliferation of the serialized publishing of fictional narratives and identified at least three specific characteristics of serialized novels that make them particularly interesting in terms of an analysis of narrative space; namely, the relationship between narrative spaces and the plotting of the story over an extended period, the paradox that is created by the limited word-space and time available to construct that same space within each installment, and the effect of illustrations and their original placement in conjunction with the print text. What is left to explain is the rationale behind

juxtaposing these texts with those produced out of contemporary American television culture.

TELEVISION, “NARRATIVE COMPLEXITY” AND THE IMPORTANCE OF THE INTERNET IN TELEVISED SERIALS

Though the prominence of serialized forms in alphabetic print media and book publishing waned by the end of the nineteenth century, serialized narratives did not die out so much as they migrated to other forms of media throughout the twentieth century. Indeed, serialized narratives were utilized in silent films, radio shows, comic books, comic strips, Sunday matinee shorts, film sequels, and of course, television. Roger Hagedorn argues that though many consider the serial ‘inconsequential or insignificant to the development of a medium’ it has, in fact, “been a dominant mode of narrative presentation in western culture- if not in fact the dominant mode” particularly within the context of mass media distribution since the nineteenth century (5). Viewing the deployment of serials from a specifically Marxist lens, Hagedorn suggests that serials are always linked to “capitalistic exploitation of media technologies” such that “serials appear in a medium precisely at that period when the real rival is not so much another serial in the same medium, but another medium” (12). For example, after establishing a pattern of media migration of the serial from early cinema, to radio, to television, Hagedorn notes that by the late 1980’s cable channels such as *HBO* and *Showtime* began introducing serialized narratives into their broadcasting schedule in order to keep their audience and subscribers once their previous fair of recently released movies was forced to compete with the growing presence of VCR technology and video rental stores (12).

Thus, serialization for Hagedorn is a capitalistic “exploitive” strategy to keep consumers loyal in the face of competition.

Like the burgeoning of print media throughout the nineteenth century, the popularity of television throughout the twentieth century was not simply a result of technological advancements, but equally dependent upon how the practice of its consumption inserted itself into daily domestic middle-class life. Lynn Spigel records how from 1948-1955 “television was installed in nearly two-thirds of [American] homes” and how by 1960 the number of households with at least one television grew to over 90 percent (1). Thus, in less than two decades the television transformed from a futuristic novelty to an everyday item that became synonymous with American suburban life. Moreover, like the print culture of the decade before, the diversity of televised content exploded into multiple genre’s ranging from news reports, variety shows, and children’s programming to narrative episodic weekly series, many of which were already established via radio and migrated to television as demand grew.

But what was initially heralded as a device that brought families together in the living room to view a program in the “domestic theater” would ultimately further divide the home around gendered and generational differences (Spigel 43). Spigel argues: “Television’s installation in the American home is framed by the history of family recreation” that was predicated on “preexisting models of gender and generational hierarchies among family members—hierarchies that had operative since the Victorian period” (11). For example, as the price of television sets became more affordable, Spigel records how the acquisition of a second television “promises family harmony through separation” as the advertisement displayed dad in the living room watching football,

while mom and daughter watched a cooking show in the kitchen (70). Thus, the insertion of televisions in the home reified previous notions of separate gendered spheres within domestic space, both in terms of the kinds of programs offered and the space in which those programs were consumed in the home.

One of the first ways in which the serialized narrative migrated from radio to television was in the form of the melodramatic daytime soap operas specifically marketed to the middle class housewives. Jason Mittell records how soap operas were stigmatized in part because of the daily demand in production that separated these programs from their prime-time counter-parts that were produced weekly. He notes: “the constant production of soap operas leads to a highly regimented, factory style production model that depends upon conventions, repetitions, and formula to keep up with the constant demands of the next episode, given that daytime soaps air over ten times more narrative material each year than an average primetime series” (*Complex TV, Serial Melodrama* 10). These structural assumptions of aesthetic inferiority due to the frequency of production mirror much of the distinctions drawn between the weekly penny-fictions, such as those Reynolds produced for the working classes, versus the monthly installments of Dickens directed towards the middle class. The difference here is that the audience was now divided along gendered lines as opposed to class. In doing so, television established a new aesthetic hierarchy based on the time of day a show was aired. Daytime television was reserved for women and children, who were home during those hours, while prime-time television was suitable for both Mom and Dad.

Moreover, narrative in daytime television consisted of the “serial” while primetime narrative featured a distinctive genre of the “series.” As Mittell explains, “by

the mid-1950s, “serial” came to imply cumulative ongoing, open-ended plotlines, while “series” suggested continuous storyworlds and characters typical of comic strips and radio “serials,” but not necessarily cumulative plots” (6). Thus, upon ended perpetual narrative was reserved for women in the daytime while primetime episodic entertainment for family audiences that included the husband featured weekly closure.

The serial was indeed confined to daytime television until the late 1970’s and early 1980’s. While there were early experiments with migrating the soap to television in the 1960’s, most notably *Peyton Place* and *Mary Hartman*, by the mid-eighties much of primetime television drew from these melodramatic serialized genres in shows like *Hill Street Blues*, *Dallas*, *Dynasty*, and even situation comedies such as *Cheers* (Mittell “Serial Melodrama”17). But while Mittell contends that the structure of these early television soap operas differed greatly in structure from their daily forerunners as audiences consumed these narratives in strikingly different ways, he also acknowledges that even later, more sophisticated programming such as *HBO’s The Sopranos* and *The Wire*, find their origin in the melodramatic soap opera (19). Clearly these later, higher-market serialized programs conceived of their audiences in very different ways in terms of race gender and class than early television producers of the 1950’s, and certainly in a different way that Ainsworth of Reynolds conceived of their Victorian audiences. There is much that makes these markets quite distinct from a commercial perspective and I do not mean to suggest that all serials are the same, but rather the opposite. While these issues have been explored elsewhere, including Spigels’s and Mittell’s work referenced here, exhaustively addressing the uniqueness of television markets and various targeted audiences lies outside the scope of this project. Nevertheless, though the question of why

serials moved from daytime to primetime at this particular moment in the late 1970's to early 1980-2 is complicated, it cannot be ignored that this migration also coincides with the inception and proliferation of competing cable television, thus reinforcing Hagedorn's assertion that the serials are used to keep consumers in one media in the face of emerging competition.

What Hagedorn could not see on the horizon 1988 is the way in which media companies in our current day have consolidated, such that multiple forms of media (television, movies, print-publishing, etc) are all ultimately owned by the much larger parent companies such as *Viacom*. As a result, what we have today is not so much a *competition between* media to generate consumers, as an *integration of media* to keep consumers.

In this sense, there are tremendous commonalities in conditions between the way in which serialized fiction resulted from a convergence of technological, capitalistic and social forces of its mass media origins in the Victorian era in Britain (through the consolidation of the once separate printing and publishing houses with distributors, lending libraries and book sellers) and the way in which fictional narratives are produced today over multiple forms of media in what Henry Jenkins has termed "transmedia storytelling" in *Convergence Culture*. Jenkins uses the example of the popular *Matrix* film series to illustrate how the convergence of various media companies makes possible the dissemination of narratives, not only across discrete parts such as we find in the three movies, but also across media, as video games, graphic novels, and other forms of media worked to extend the narrative even further. Here, not only does the narrative become a "commodity-text" as N. N. Felt's argues in reference to Dickens (8) but now the entire

storyworld becomes commodified as it can be infinitely extended and commercially exploited across multiple mediums. As Jenkins explains, in transmedial storytelling, “each medium does what it does best” providing “multiple points of entry” such that the affordances and strengths of one media can more complete another media’s weaknesses or limitations (98).

In addition, what makes the current phenomena of story-telling across medias and the added complexity of television specifically important in terms of the this study of narrative space is the fact that extending the narrative across mediums calls even more attention to what each piece shares; namely, the same diegetic situation, or storyworld. Character plot-lines may or may not be extended, focal points of plots in one instance may become peripheral in another, but what is most often shared between these pieces is the physical space of the world, (the town of *Dawson’s Creek*, the space station of *Babylon 5*, the island of *LOST*, etc.).

I focus on current day television narrative in particular here because, at least for now, it is the television medium that has seen the most success in providing the anchor or the core narrative exposition upon which the extended content in other mediums build. As, Jenkins acknowledges, while *The Matrix* movie series may exemplify the transmedia technique, it ultimately fell short of expectations. The appeal of the *Matrix* was strong for some; however, mass audiences proved resistant to the notion of fulfilling what was perceived as a research requirement simply to comprehend a two hour movie. Consequently, much of the focus of transmedia storytelling has moved from feature film movies, where the public expectation of narratives self-containment remains strong, to serialized television shows. Jenkins categorizes shows such as *Lost*, *Alias*, *24*, *Battlestar*

Galactica, *The Sopranos* and *Dawson's Creek* as “Engagement TV” (a term coined by Jason Mittell) whereby viewers become entangled in complex plots that enlisted a large ensemble of players, and where additional paratextual content created across various media expanded the depth of the narrative without necessarily being pivotal to the overall logic of it (“Narrative Complexity”¹²²). Thus, the affordances and generic expectations of an hour-long, weekly season stretching over a few months, or a series stretching over a few years, allows the development of a narrative far beyond the capabilities of two or three two-hour movies.

This project is therefore most concerned with a specific sub-set of televised serialized narrative that not only extends into trans-mediated contexts, but also is characterized by what Jason Mittell terms “narrative complexity.” In his 2006 essay, Mittell outlines the trend he sees as specific to American television over the last two decades towards the production of more multifaceted and intricate storylines, often involving a larger than normal ensemble cast of characters, much the same way as in the novels discussed in the previous section. For example, in a recent NPR article marking the 200th anniversary of Dickens’s birth, novelist Jennifer Egan is quoted as stating:

The way that Dickens structured his books has a form that we most readily recognize now from, say, the great TV series, like *The Wire* or *The Sopranos* There's one central plot line, but then from that spin off all kinds of subplots. And so he would go off in all sorts of directions and create these amazing secondary characters who would go in and out of focus. But then there was also this sort of central spinal column of a plot that he would return to. (Wertheimer)

Though Mittell is quick to point out “this mode represents neither the majority of television nor its most popular programs,” he does argue that this complexity will be a defining feature in how “American television over the last twenty years will be remembered” (29). He attributes the rise in interest of both the production and consumption of these narratives to a variety of technological and cultural changes. For example, a greater market for DVD sales made television programming less dependent on subsequent syndication for profits, thus freeing producers to not be tied to the creation of episodes that could be shown in any order. Secondly, Mittell argues video and DVD technology enabled audiences the ability to watch single episodes multiple times, and therefore glean important but subtle details that would not be apparent in an isolated viewing.

Mittell also clearly ties the rise of narrative complexity to the rise of transmediated content described above.

Other digital technologies like videogames, blogs, online role playing sites, and fan websites have offered realms that enable viewers to extend their participation in these rich storyworlds beyond the one-way flow of traditional television viewing, extending the metaverses of complex narrative creations like Buffy’s Sunnydale and the Simpsons’ Springfield into fully interactive and participatory realms” (32).

It is precisely the creation of these narrative realms where, as Jenkins describes, the overall universe and physical space of the storyworld now become significant spaces of imaginative play and narrative extensions that makes these types of serialized narratives

particularly of value in this project because of the way narrative space is centrally figured in this process (115).

The final element Mittell attributes to enabling greater narrative complexity in contemporary television is the way in which the internet now provides a means for fan communities to both interact and discuss the intricacies of their favorite shows, as well as archive just about everything concerning the storyworld in an encyclopedic fashion. Other less invested viewers are then able to access this information as a means to continue to sort out the narrative puzzles on their own. This too is an important aspect for Jenkins in his construction of what he terms a fan “participatory culture” because it gives individuals the means to relate and interpret their own experiences, creating a shared, or “collective intelligence” over the internet and then speak back to the producers. Jenkins takes his term “collective intelligence” explicitly from the work of Pierre Lévy, who predicts, or more accurately, “imaginatively” predicts the political and economic possibilities of global shared knowledge through cyberspace.

These fan-generated wikis, discussion boards and blogs create an accessible body of textual data which not only reconstruct and preserve the storyworld of their narrative subjects in intricate detail, but more importantly to this project, they also archive and preserve *the process* by which fans collaboratively reconstruct these narrative worlds. Moreover, a significant aspect of that reconstruction is devoted to defining and mapping the physical spaces the narrative constructs. Therefore, the existence of these online textual records provides a unique means, unavailable concerning most other serialized media, to analyze, not only the show itself, but also how actual viewers respond and reconstruct the storyworld space through their engagement with the internet.

Victorianist literary scholars such as Hughes and Lund and Andrea Tange often lament the limited means of understanding how Victorian readers processed the serial narratives they read between installments, and the way in which the scholar's students lose so much of this experience by the virtual erasure of these divisions found in the single volume editions of the novels available today. While some data concerning original reader responses to this end does exist in terms of critical reviews and personal letters, it is incredibly limited. However, the same scholars do recognize the value in the pauses between installments as they allowed audiences to "mull over, speculate about, or even challenge material presented in each part of the whole" (Hughes and Lund 13). This interest in recapturing this experience has developed to the point that many in the field are now seeking ways to recreate this original encounter with serialized form in the classroom. Hughes and Lund go so far as to write: "Although we would not want to champion all the movie and radio serials in the first half of this century [20th] or the television, soap operas, series, miniseries and sequels in the second half, such popular entertainment has prepared students to engage more significant works of literature as serials" (277). We should, then, consider the possibility that this same interaction with popular entertainment today has something to offer scholars as well as students. In observing the way in which fan communities document their personal and collective engagement with serials today, we can study the experience of serial audiences in ways unavailable before now. This is not to say that these experiences are in any way equivalent, for clearly they are not. However, I contend that the analogous relationship is productive to pursue in that what they share is the way the serialized form was used by producers to engage mass audiences and by the way in which the narratives themselves

were initially shaped by their serialized context. Certainly, for the purposes within the context of this study concerning how narrative texts construct space, the ability to observe the way in which individuals justify their own reconstructions is invaluable.

CHAPTER III
 CONFIGURING LONDON AS TEXT IN G. W. M. REYNOLDS'S *MYSTERIES OF
 LONDON*

As noted in the previous chapter, Gabriel Zoran was one of the first narrative theorists to consider the structure of space in literary texts until quite recently. Though Phelan and Rabinowitz call his contribution “notable” (*Core Concepts*, 84) and Herman does draw on his work in *Story Logic* to some degree (266-267), Zoran’s typology remains relatively unknown and underutilized. Nevertheless, his 1984 essay is a complex and comprehensive examination of spatial structure in narrative discourse that outlines a foundational understanding of the way narrative’s construct space.

In “Towards a Theory of Space in Narrative” Zoran defines “space” as “specifically the spatial aspects of the reconstructed world” of a narrative (309). His model identifies three “vertical levels of structuring” in the signifying of space within an alphabetic text: *The topographical level* (or space as an entire static entity), *the chronotopic level* (or space as constructed by plot and movement) and *the textual level* (or space as organized through linear language systems). In defining these levels, Zoran makes two significant arguments about the nature of spatial construction in texts. First, he clarifies that while these levels are discrete in their definitions, the reader is in fact “continually moving back and forth among the three levels, and, moreover, he perceives them at once without being able to separate them” (315). Secondly, Zoran points out that unlike narrative time, which always possess some correlation with the reader’s

experience of actual time, no such correlation exists between narrative space and the “systems of arbitrary signs” which constitute a written narrative text (312).

Consequently, Zoran argues that for space to be transposed to a written text, two kinds of “transformations” must occur. He states: “Space is unique in that here the transformation from an object to a system of signs involves also a transformation from a spatial arrangement to a temporal one” (313). Thus, Zoran observes that narrative space must be configured around some kind of temporal order for the reader to comprehend and mentally reconstruct a frame of spatial orientation.

In addition, Zoran also proposes three horizontal spatial structures in examining “the parts of space, its boundaries, its scope” (322). These scopes differentiate the spatial progression outward from single *spatial units* to their amalgamation in *the spatial complex*, which, when filled in cognitively by the reader, produce the *total space*, of the narrative world.

From a structural and narratological viewpoint Zoran’s analysis is both perceptive and fascinating; however, while Zoran identifies these various constructions of space in textual narrative, stating that all the aspects he identifies are present to one degree or another in any written narrative and work together to enable the reader to reconstruct a collective whole, he does not address any critical or rhetorical ramifications, stating that his purpose was to delineate “the modes of existence of space” as opposed to its “functionality” within particular texts (333). This chapter, therefore, addresses specific questions of how and to what extent the structure of Zoran’s spatial “modes” function on a rhetorical and critical level. While later chapters in this project will deal with multiple theories that build upon Zoran’s ideas, as well as with multiple texts and in the context of

multiple media, here I begin by simply asking what Zoran's initial observations and theorizations about narrative space add to our understanding and reading of a single narrative text, in this case, G.W.M. Reynolds's *The Mysteries of London*.

In addition, this chapter addresses the relationship between how the specific material structure of the text as a serial, with its constant enforced interruptions due to seriality, contributes to the way in which these levels interact in the construction of space, particularly in the context of Zoran's argument that spatial reference must always be structured temporally. Finally, this chapter demonstrates how such an analysis enhances critical interpretations of a text, making the investigation of spatial configuration a relevant and useful tool as opposed to simply a periphery set of structural observations.

THE MYSTERIES OF LONDON: A SHORT CONTEXT

Before delving deeper into Zoran's specific theories of narrative space, it is necessary to provide a brief background on G. W. M. Reynolds and clarify why *The Mysteries of London* is a productive text with which to begin this analysis. Though relatively obscure today, in its own time, *The Mysteries of London* was one of the most popular and financially successful serialized works even written. Louis James contends "It was almost certainly the most widely read single work of fiction in mid-nineteenth century Britain" (Forward v). Though the literary canon has widely ignored and in some cases derided Reynolds's prolific contributions, *Mysteries* is a significant text that any study concerning early serialization in the Victorian era dare not disregard.

Though Reynolds is perhaps best known for *Mysteries of London* and the subsequent *Mysteries of the Court of London* which ran for another six years under a

different publisher, together these works only represent a small fraction of Reynolds's overall production as a writer. Seeing himself first as a journalist, Reynolds spent much of his career writing for newspapers in addition to writing fiction. His writings and his politics were both significantly shaped by his early fascination with the French and he lived in France from 1830-1836. During his stay in Paris he founded his first newspaper, *London and Paris Courier* in 1835, and published his first novel, *The Youthful Imposter*. However, these ventures were financed primarily by Reynolds's own family inheritance and Reynolds lost far more money than he made. Once the money was mostly depleted, Reynolds was forced to return to London (Bleiler ix).

A rivalry between Reynolds and Charles Dickens is well documented. In 1839 Reynolds published the controversial Dickens' "imitation" *Pickwick Abroad*. In this parody, Reynolds extends Dickens's original *Pickwick Papers* by depicting the major characters as they journey through some of the less desirable scenes in Paris. Though Reynolds's imitations were popular with the public, critics—and certainly Dickens—were not so enamored. The two writers would continue their animosity publically throughout their careers, as Reynolds capitalized on his multiple renditions of Dickens's stories that appeared to many as nothing short of shameless plagiarism, such as in his 1841 *Master Timothy's Bookcase*, while Dickens retaliated by publically expressing his disdain for Reynolds by referring to him as part of the "Bastards of the Mountain" who are "Panders to the basest passions of lower natures" and ""whose existence is a national reproach" in his opening number of *Household Words* in 1850.

However, Reynolds's public image problems did not end with Dickens. Despite Reynolds's prolific writing, over thirty novels in a little over ten years, narratives of his

life are often characterized by two major themes; his radical politics and his propensity to personal disagreement. In considering why Reynolds left the *Monthly Magazine* in 1838, biographer E.F. Bleiler writes, “judging by the direction that the *Monthly Magazine* took after his departure, we can guess that his superiors did not like his politics, his editorial personality, his self-advertisement in planted articles or his bumptiousness” (ix). Though his self-proclaimed socialist and chartist political leanings garnered him no favor with the middle class sensibility, his financial success and perceived pandering to the public also caused those within the movements Reynolds overtly admired to express similar disdain or distrust towards him. Juliet John records how Karl Marx referred to Reynolds as “scoundrel” and a “rich and able speculator” in his letters (164). John explains, “Distrust of Reynolds has arisen from the suspicion that the people were less important to him as people than they were as consumers—or that his political radicalism was less important to him than his commercialism, and indeed that it functioned to mask his commercialism” (164). Similarly, Anne Humphreys notes how “Marx was dismissive of Reynolds’s involvement in Chartist politics and his self-proclaimed radical bent” (“Encyclopedia” 128). Thus, finding little acceptance on either end of the political spectrum of his time, Reynolds remains a deeply problematic figure in mid-Victorian literary history, both in judging his fiction as well as his life and character. Nevertheless, Reynolds was heralded as the most popular author of his own time upon his death. In his obituary in 1879, the *Bookseller* notes “If we bestow more space than is our wont on the deceased, it is because the passing away of so notorious a writer deserves some record. . .Dickens and Thackeray and Lever had their thousands of readers, but Mr. Reynolds’s were numbered by the hundreds of thousands, perhaps millions” (qtd. in Bleiler xiii).

Reynolds's serial publication of *The Mysteries of London*, beginning in 1844, falls towards the middle of his career and marks the beginning of its height. Initial runs sold over 40,000 copies a week and reissues and translations over the next ten years counted well over a million. The numbers in circulation suggest that *Mysteries* was not exclusively read by the lower class penny-part readership. Daniel Burt observes how audiences "for the best Victorian fiction" frequently "overlapped in part with the audience for the worst" and Reynolds knew it (141). Louis James also notes that the technology of stereotyping allowed Reynolds's publishers to always have reprints of back issues in stock. This allowed readers who were new to the story instant access to back issues, through which they could catch up on all they may have missed (41). Thus, as the audience for *Mysteries* grew, it not only affected sales of current installments, but also stereotyped reprints, along with the appearance of later bounded volumes. While these strategies show Reynolds to be shrewd in his marketing techniques and in generating a public following, the existence of multiple undated copies of his parts, many of which he was known to revise and tweak between printings, makes the task of bibliography all the more difficult. Counting exactly how many copies of *Mysteries* were sold, which were original, and exactly when an installment was printed is nearly impossible.

In addition to *The Mysteries of London's* wide success, the novel is also immense in length. The first series, consisting of two separate volumes, was published over the course of two years, contains 259 chapters and was originally divided into one hundred two installments of eight double-column pages, highlighted by one illustration per part. Though this analysis considers the first series published between 1844 and 1846 as a stand-alone completed text due to the fact that the major plot resolves rather neatly and

Reynolds's "conclusion" in chapter 259 summarizes the fates of many of the minor characters, I must note that Reynolds considered both series of *Mysteries of London* in conjunction with his subsequent *Mysteries of the Court of London*, to be a single work. The series in total was produced over twelve years and twelve total volumes under two different titles and publishers and is far too immense for my purposes here.

Even so, Reynolds simultaneously leaves the door open for more to follow as he neatly concludes the first series discussed in this project. While he begins his epilogue to the original series with the words "Tis done" his final lines show explicitly that he far from it:

And if, in addition to considerations of this nature, we may presume that so long as we are enabled to afford entertainment, our labours will be rewarded by the approval of the immense audience to whom we address ourselves, — we may with confidence invite attention to a SECOND SERIES of "THE MYSTERIES OF LONDON". (424)

It is only at the end of the final volume of *The Mysteries of the Court of London* that Reynolds ceases to promise more to follow, and, as Anne Humphreys points out, evaluates his work as "one vast whole [which] may be termed an Encyclopedia of Tales" (qtd. in Humphreys, "Encyclopedia" 123). In this way, unlike even Dickens's longest works that always, however slowly, work to a final ending and resolution, even as Reynolds brings certain story arcs to a close, he was always working to perpetuate the ongoing series further. Thus, though self-contained in one sense, *The Mysteries of*

London can also be seen as an open-ended melodrama that serves as an early predecessor to the melodramatic soap-opera type televised serials of today.¹

Because *Mysteries* is such a vast text, the few critical treatments of the narrative tend to focus on how Reynolds treats the eclectic contents of the growing urban London of the time. For example, Anne Humphreys capitalizes on Reynolds's use of the word "encyclopedia" to argue, "Reynolds's work integrates all the seemingly random and fragmented genres, lives, stories and fates into one comprehensible whole, An encyclopedia of genres unified by an insistent theme" ("Encyclopedia" 32). Thus, for Humphreys, the power of Reynolds's *Mysteries* lies in its cumulating effect as opposed to the quality of any particular story or set of characters. She concludes, "The encyclopedic nature of this major fictional work gave its readers the sense that they might be able, with the author's help, to understand how the world they were living in worked; how all parts of the fragmented and multitudinous 'London' fit together" ("Encyclopedia" 133). Richard Maxwell offers a similar evaluation of the cumulative effect of the first series of *Mysteries* and how this "encyclopedic nature" Humphreys identifies remains present when examining the first series as a complete novel, stating, "*The Mysteries of London* is one of those books which works only when one has read too much, when situations have been repeated so that they echo painfully in the head" (193).

Like Maxwell and Humphreys, Daniel Burt also refers to Reynolds's representation of London as an "omnibus," and as such, the novel becomes "an encyclopedia of Victorian thrills, sensations, and sentiments" (141). Reynolds opens Chapter thirty-seven with a narrative digression in which he states, "SHAKESPEARE

¹ For a discussion of the relationship between soap-opera melodrama and complex television see Jason Mittell, *Complex TV*, "Serial Melodrama."

said ‘All the world is a *stage*,’ we say, ‘All the world is an *omnibus*.’ The old and young—the virtuous and wicked—the rich and the poor, are invariably thrown and mixed up together, and their interests are always separate” (102). In reading this passage, Burt focuses on the many types of characters (prostitutes, clergymen, bankers, body-snatchers etc.) as “passengers” on the metaphorical omnibus, thrown together in the same world of London, just as the text states. Yet there is little explicit sense in his reading that the diversity of spaces which constitute Reynolds’s world of London is also significant. Burt expresses yet again how, “The interest in Reynolds’s serial comes not from the working out of its tangled narrative but from its separate episodes, on a multitude of sensational vignettes and short melodramatic stories” (142-3). But it is precisely the vast conglomeration of characters, genres, and perspectives in *Mysteries* that calls our specific attention to the way in which the encyclopedic nature of the novel also functions as a catalogue of the vast array of physical spaces that constitute the world of mid-Victorian London.

In brief, the story centers on the life of two brothers, Richard and Eugene Markham. After a disagreement with his father, Eugene chooses to leave his father’s house and find his own way at the age of sixteen, while Richard stays behind. Nevertheless, the boys vow to meet again “twelve years hence” at the place of their parting, marked by a set of trees the boys planted in their childhood. From the point of their separation the narrative follows the life of the brother Richard, who, despite his moral center, finds himself in the company of swindlers, financial ruin, and, though innocent, is at one point convicted of forgery and imprisoned for a time at Newgate. In the midst of this misfortune, the reader later learns Richard’s brother has taken on an

assumed name, and though a swindler and a crook, rises in wealth and class to the point where he obtains a seat in parliament.

Through the lives of these two men, Reynolds develops his pervasive thesis that the soul of the city of London could be “summed up” in two words: “WEALTH/POVERTY.” Over the course of the narrative Richard’s life repeatedly intersects with those from both spheres, as Reynolds uses his multiple plotlines to place the blame of all the crime and evil in the streets of London squarely on the institutions of the wealthy. However, in the midst of such blatant social commentary, Reynolds inserts his melodramatic plotlines of murders, kidnappings, illegitimate births, attempted rapes, dead infants, prostitutes, prison escapes, and revolutionary battles, all keeping his readers enthralled week to week, but also immersed in the encyclopedic and, as Maxwell suggests, somewhat “painful” culmination of the essence of life in London. Ultimately, the brothers meet as planned at the end of twelve years to discover a reversal of fortune, as Richard is formulaically rewarded for his virtue with wealth, a happy marriage, and a royal title, while Eugene repents of his wayward actions and dies with nothing.

Thus, from aristocratic parlors to villainous dens, boudoirs to public houses, cemeteries to churches, Newgate Prison to Buckingham Palace, literally hundreds of places are described in the first series alone, each taking on both thematic and formal functions while also demanding that the reader configure them into a collective whole of “London.” Moreover, in the midst of a seemingly random multiplicity of locations, Reynolds also returns to certain specific locations and/or types of locations, which further enhances the cumulating effect Humphreys observes over the course of the novel’s serialized parts. Just as Reynolds employs a variety of genres and perspectives through

his conglomeration of interwoven tales, doing so also affords his implementation of a wide array of conceptual strategies in helping the reader construct a configuration of each space, or at times, overtly subverting the reader's ability to construct those same spaces.

These encyclopedic characteristics are precisely why Reynolds's *Mysteries* is such a productive text with which to begin this study particularly within the context of Zoran's frame. For Zoran as well, while the text constructs narrative space by an incomplete and fragmented means, it also always constructs the impression of a "total space" for the reader, even if gaps remain. Zoran argues "it is impossible to imagine space as anything other than total" (329). In Reynolds's London, the encyclopedic nature of individual settings constitute both a total space in and of themselves, but also at the same time, each represents a single spatial unit in the complexity that is "London."

Thus, in what follows I begin by using the opening scene of the novel to demonstrate and define key terms and conceptions outlined by Zoran. I then move to a discussion of how the serialized form interacts and influences the pattern of construction of the narrative space by examining the progression of a series of installments. Finally, I suggest that paying closer attention to the construction of space, even at the structuralist level Zoran outlines, foregrounds the way in which the space of London is destabilized over and over in this text; thus embedding larger ideologies of the text into the very formal structure of space itself.

DISSECTING TEXTUAL ASPECTS OF SPATIAL CONTRUCTION

According to Zoran, *The textual level* of the constructed world is "the most immediate level" in which "the world still retains several of the structuring patterns of the

text” (315). In other words, Zoran addresses how the text itself “organizes” the reconstructed world, much like how the plotting of the *story* is organized in various ways through the *discourse*. There are three main aspects to this organization: *selectivity*, meaning “the incapacity for language to exhaust all aspects of given objects” *perspective*, or through whose vision the space is perceived and *temporality*, or “the fact that language transmits information along a temporal line” (320). All three of these aspects are clearly engaged and interact one with another throughout *Mysteries*.

Take, for example, the following passage from the opening installment of *Mysteries* as a young man roams about the shady area of Smithfield during a horrible thunderstorm and enters an abandoned house in order to find shelter:

He advanced along the passage, and groped about. His hand encountered the lock of a door; he entered a room. All was dark as pitch. At that moment a flash of lightning, more than usually vivid and prolonged, illuminated the entire scene. The glance which he cast around was as rapid as the glare which made objects visible to him for a few moments. He was in a room entirely empty; but in the middle of the floor - only three feet from the spot where he stood - there was a large square of jet blackness. (5)

Here, the house is described in selective fragments which focus upon very specific objects—the door, the stairs, the dark square, etc.—and exemplify the selectivity Zoran addresses. These individual objects must then be oriented by the reader based both on the reader’s own preconceived schema of what constitutes a “house” in general and then augmented by the extent to which the reader possesses a preconceived construction of the area of Chick Lane and Smithfield from outside knowledge and experience, or, a more

general notion of a house in a slum neighborhood. This specific setting would presumably be familiar to many of Reynolds's contemporary readers due to its reputation as opposed to his audience having first-hand knowledge from visiting the area. Wheatley and Cunningham record how a certain infamous house on Chick Lane, destroyed in 1844, one year before the novel's first parts were distributed, was notorious for:

. . . its trap-doors, sliding panels, and cellars and passages for thieves . . . The house overlooked the open descent of the Fleet from Clerkenwell to Farringdon Street and has long been infamous. A plank thrown across the sewer was often the means, it was said, of effecting escape. When swelled with rain, the sewer roared and raged with all the dash and impatience of a mountain torrent (Vol. 1 390).

Reynolds, thus, plays upon what his audience might already believe about this area and the existence of such a house to help readers fill in the gaps in his selective descriptions.

Zoran's observations concerning the effect of selectivity in the description are quite similar to Chatman's own sense that in literary narrative "only a relatively small number of details" can be described (*Coming to Terms*, 39). "Even if a dozen details were added . . . they would still constitute only a selection among the vast number that could be cited" (40). In *Story and Discourse* Chatman refers to this phenomenon as "focus of spatial attention" and notes that this focus not only communicates a certain spatial orientation to the reader, but also a sense of significance to the particular objects referred to or described by the narrator (102).

Nevertheless, this selectivity is not random or isolated. Rather, it is always tied to a second important aspect of textual spatial construction—the narrative "perspective" or

point of view” (322). Chatman too recognizes the importance of perspective and focalization in his analysis of space in *Story and Discourse*, stating how we as readers must “depend on the ‘eyes’ we are seeing with” (102). In this passage, the perspective is primarily the young boy’s even though these perceptions are told by the narrator. As the boy discovers the unlocked door and enters the dark house in the story, the focalization within the discourse changes. Though preceded by the narrator’s wide observer position, the perspective in this passage quickly narrows and shifts to include only what the boy can distinguish. As a result, the reader’s first encounter with this house is veiled in the same darkness the character experiences as he “gropes about” in the dark. In turn, *selectivity* here is entwined with the focalization, or *perspective*, in that what is described to the reader is predetermined by this one character’s limited view.

However, the text still does not, and cannot, tell us everything the boy perceives. Such a complete rendering remains beyond the capabilities of a written text. Therefore, the limitations of *selectivity* in this case are simultaneously marked and masked. They are marked in the sense that the focalization through the boy noticeably limits a full view of the configuration of the house; however they continued to be masked in the sense that the reader must still construct a mental frame and fill in the unnarrated gaps with information from outside the text in order to make sense of it.

Another important aspect to consider is the fact that the selective description of the house through the boy’s perspective is not only supplemented by previous knowledge of the setting of dilapidated houses along Chick Street, but also by Reynolds’s use of recognizably gothic narrative conventions. For example, Robert Mighall describes the opening scene of the novel as “unmistakably Gothic” by “the importation of effects from

earlier literary tradition” (29). Similarly, Carver describes how Reynolds’s use of the young boy’s point of view upon entering the house “the space is immediately gothic (a stormy night, the old dark house) and menacing” (153). Though Carver and Mighall develop their point that Reynolds’s *Mysteries* was a pivotal work in importing the gothic plot formula from the countryside to the city at length, we should also notice how the influence of these conventions and the mood they set within the narrative are intricately intertwined with the configuration of the physical space in the story.

For example, as the opening installment continues, the youth runs up a flight of stairs and takes refuge in an empty room as he hears the advance of other intruders, who then reveal through their dialogue that they are a band of thieves who use the house as a hideout. Watching the thugs through a crack in the door, the boy observes one man in the group remove a metal grate near the chimney that provides a hiding place for the thieves’ loot, yet the boy cannot see beyond the darkness of the hole. Eventually, the boy’s curiosity leads to his discovery and capture by the men. Upon his discovery, the thieves carry him down the stairs and throw him into the dark square previously described, which, in doing so, reveals the spot as a trap door to a dark sub-terrestrial place, presumably used by past gangs to dispose of inconvenient corpses.

Though the text waits to confirm the dark square as a trap door until the end of the scene, knowledge of gothic conventions allow the reader to suspect this is the case from its first mention. Moreover, Carver describes how Reynolds also drew upon conventions of the popular Newgate novels of the 1830’s which frequently utilized similar hideouts with nefarious trap doors, such as the house of Jonathan Wild in Ainsworth’s *Jack Sheppard* (152). Indeed, Reynolds goes so far as to identify this Chick Street house as

the very one used by the infamous criminal through the criminals' dialogue, bringing with it a whole other set of contexts for the reader to draw upon in reconstructing the physical space². As the boy hides, he overhears the thieves' banter about the "jolly games" this house must have known in the past, to which one thief named Bill Boulter replies, "I should think it had to. It was Jonathan Wild's favorite crib; and he was no fool at keeping things dark" (5). Thus, both the original Gothic conventions and the Newgate novel associations prompt the reader to draw upon expectations previously conditioned from experiences in other narrative worlds in addition to conceptions from the real world in the construction of this new narrative world, not only at the level of plot, but also in the configuration of space.

The third aspect to textual organization for *Zoran* is *temporality*, or the order in which narrative space is introduced to the reader in the discourse. Though not always the case, typically the textual organization of when and in what order the reader encounters certain spaces and specific aspects of the space is closely tied to Zoran's second level construction—the *chronotopic* level. In the original passage above the boy first *gropes* about in the dark, *encounters* a locked door, and then, *enters* the room. As the lightning *flashes* the boy *notices* the dark square etc. Here, selectivity and perspective cannot be separated from the aspect of temporal organization because the narrative space is textually constructed around, not just the perceptions of the characters, but also their very movements.

² Dick Collins explains in his annotations to the new 2013 edition of *Mysteries* that Wild had "several houses in London" including the one on Chick Street that appears in Ainsworth's *Jack Sheppard* and referred to here by Reynolds. See note 2, page 12.

This type of spatial orientation is indicative of what David Herman defines in *Story Logic* as the “deictic functions of motion verbs” where, rather than being oriented through description, the reader must construct the spatial surroundings of the character through what they do—their actions within the plot (282). These motion verbs “help readers build up representations of an action structure, a pattern of goal-directed actions and counteractions, on the basis of the participants movements along pathways cutting through space and charted by a sequence of verbs” (Herman 282). Thus, Herman argues: “Motion verbs contribute crucial semantic information concerning the participants emerging whereabouts in space—their spatial trajectories over the duration of the event sequence being narrated” (283). Consequently, just as Bakhtin argues in his essay on the Chronotope that movement through narrative time always constitutes the construction of narrative space, Zoran argues the corollary notion that spatial configuration is intimately tied to plotted temporal progression. Thus, throughout this opening scene, *selectivity, temporality and perspective* work interdependently to textually organize the house in way that allows readers to mentally reconstruct this specific space as they engage with the narrative. But, the way it does so cannot be separated from the progression of the plot and the actions of the characters. Rather, the narrative space is constituted by what Herman describes as “relationships between agents, objects, and places thereby creating a rich blend of space and time” (*Story Logic*, 298).

Even so, the temporally linear aspect of textual organization is not limited to the chronotopic constructions of plotted character movements, but also includes how the information concerning such a space is expanded, repeated, or truncated with each mention. The opening scene ends as the thieves throw the boy into the trap door. Then,

abruptly, nothing more is said of the boy or the scene for the remainder of the serialized installment and there is no mention of this place, or what ultimately happened to the boy after he descends into the darkness throughout the entirety of the second installment.

New characters such as the brothers and their impending separation at the two trees of Markham Place are introduced by the narrator and become yet another set of focalizing agents, leaving readers to wonder what becomes of the young character in whose point of view they were previously so deeply immersed.

However, Reynolds eventually returns to this location mid-way through the third installment, where we learn the fate of this boy, who, the text now reveals, is actually a woman in disguise. In a scene that takes place in a London parlor, the slums of Smithfield become a topic of conversation, triggering “Walter Sydney,” the girl’s assumed identity, to tell of “his” experience “now, a little more than four years ago” (22).

‘Surrounded by darkness, exposed to the rage of the storm, and actually sinking with fatigue, I took refuge in an old house, which I am sure I could never find again; but which was situated nearly at the end, and on the right-hand side of the way, of one of those vile narrow streets branching off from Smithfield. . . I awoke to encounter a scene of horror . . . Those wretches were conveying me to a room upon the ground-floor - a room to which the cells of the Bastille or the Inquisition could have produced no equal. It had a trap-door communicating with the Fleet Ditch! . . . The murderers hurled me down the dark and pestiferous hole! . . . With my hands and legs I groped about,’ continued Walter, ‘and I speedily ascertained my exact position with regard to the locality. My feet were close to a large square aperture in the perpendicular wall overhanging the Ditch; and the

floor of the cellar was only a couple of feet below the aperture. I accordingly got cautiously off the board, and stood upon the damp ground. ... The means of escape were within my reach. About three feet above the aperture through which I was now looking, a plank crossed the Ditch; and on the opposite side - for the Ditch in that part was not above two yards wide from wall to wall - was a narrow ledge running along the side of the house facing the one in which I was, and evidently communicating with some lane or street close by. I can scarcely tell you how I contrived to creep through the aperture and reach the plank overhead.'

(22-23)

Within this testimony the events of the opening scene of the novel are repeated and expanded, both at the level of time/plot and space. Narrative time in this passage returns to a previous time and fills in gaps in the narrative in what Genette terms a *completing analepses* (51). Here, the events are told with the voice of the character as opposed to the narrator's; however, the focalization remains limited to Walter's experience. Yet this discursive flashback has much the same effect on the construction of space as it does in constructing the narrative time. The configuration of the house is not only repeated in the first part of Walter's narrative as the reader is once again told of the sinister appearance of the house, the narrow streets, and the dark trap door (this time from her point of view as opposed to the narrator's), but it is also extended, as we now follow the character through the trap door and down into the recesses of the ditch where s/he was thrown. Furthermore, as we hear how the escape from the ditch under the house is accomplished, as Walter locates the aperture, climbs on the plank and crosses the ledge to freedom, the spatial configuration of what lies beyond the trap door is also fleshed out.

As a result, the way in which the discourse organizes narrative time in this scene profoundly affects the order, or temporality, in which the narrative space is also configured in the same discourse.

Yet, the chronotopic mapping of the space is also present. Just as before, Walter remains surrounded by darkness, therefore limiting visual perception and making touch, feel, and sound far more vital in the mental reconstruction of the space such that the reader shares in the experience. Each element of the underground cellar is encountered as a result of Walter's movements and choices, not in a separate act of narrative description, once again illustrating how closely time and space are connected in the text.

Though Walter (Eilza) Sydney's narrative concerning this house is now completed, Reynolds continues to bring other characters to this same location in future installments. Early in the eighth installment Bill Boulter, one of the original gang of thieves present in the house in Chapter one, flees to this house for refuge after he "accidentally" bludgeons his wife to death in a drunken row. Upon entering the house, the narrator tells us: "Having closed and carefully bolted the front door, he hastily ascended to the room on the first floor where Walter Sydney had seen him and his companion conceal their plunder four years and four months previously" (58). Here, Boulter's actions extend the reader's construction of the house even further, as the character ventures into the dark hole behind the grate only previously observed from the outside by Walter, as Reynolds overtly reminds readers by referring back to the previous scene. Now, the small hiding place is described in greater detail, and revealed to be large enough to hold a human being. As the passage progresses, just as in the previous case, the

focalization shifts from the narrator's observer position to Boulter's own perceptions as he enters the darkness, willingly allowing his partner to seal him inside.

As in the first encounter with this house, the space is largely defined by the character's movement and described selectively relative to the significance to the developing plot with an increasingly narrowed focalization. Attention to Zoran's theory of the textual level of spatial construction and particularly the aspect of temporal textual organization, however, allows us to see that the order and degree to which the space is configured is an authorial choice that, whether intentional or not, produces a rhetorical effect upon the reader. Had Reynolds made different choices in the discourse, such as to retain a more omniscient observer position throughout the passage, or to describe the house and the nature of the hiding place more specifically during the first encounter, the experience of Boulter's encounter would be quite different. As it is, for the reader, the configuration of the house and the particulars of the hiding place within it are better defined than with the previous instance, but still fragmented and incomplete. Moreover, with each new revelation the narrative calls attention, not only to the mysteries of the house that are eventually explained, but also to the possibility that the house contains more surprises yet to be encountered. For example, the darkness still conceals the contents of the hidden room. At one point, the character reaches out to feel something, only later to determine it is the skeleton of another inmate who presumably died while in hiding in similar circumstances. Had the reader been informed of the skeleton's placement within the room prior to Boulter's entrance, of course, the shock of his discovery would have far less impact upon the reader.

Though Boulter is eventually discovered, his stay in the hiding place enables the reader to construct the space of the house more fully than previous encounters with the same location. As a result, to use Genette's terms, the "order", "duration" and "frequency" which determine the arrangement of narrative time in the plot of this story also determine the temporal arrangement of when, how, and to what extent the text constructs the corresponding narrative space. (*Narrative Discourse* 35). Though this discursive ordering is present in any narrative, dissecting the organization in view of Zoran's concepts here allows us to recognize how the way space is textually organized in this specific text plays into an essential destabilizing effect throughout multiple encounters with the house. With each repetitive return, though more of the physical space is filled in for the reader, the potential for ongoing mysteries with each new revelation works to make the house a less and less stable location.

Zoran calls the third and "highest level of reconstruction" the *Topographical* level. At this level, space is "perceived as self-existent and independent of the temporal structure of the world [Chronotopic level] and sequential arrangement of the text [Textual level]" (316). In other words, at this level the space evoked is conceptualized as both complete and separate from the narrative discourse and the actions of the various characters in the story. Zoran elaborates, "This structure may be conceived as a kind of map based on elements from the entire text, including all its components. True, a map such as this cannot be entirely exhaustive. Some of its areas are blank . . . For the purpose of reading, however, it provides a sufficiently clear picture of the world" (316). In this case, each repeated accounting of the Smithfield House fills in the reader's construction of the narrative space—from the youth's first entrance, to the recounting of his/her escape

from the bowels underneath, to Boulter's experience in the hiding place –and each accounting adds to the overall map or layout of the space while at the same time continues to leave other spaces within the house blank and unknowable to the reader. Yet, at this third level, though multiple aspects of the house are left unknown to the reader, Zoran contends that the house remains a complete “house” within the reader's construction.

In using Zoran's theory in such a way as to identify these levels within the text, where the textual level forms the foundation by which the chronotopic level builds, culminating in the topographic view of independent existence, we may begin identifying how the configuration of space relates to the rhetorical design of the novel, beyond the effect of suspense or shock described above in Boulter's encounter with the skeleton. In this one example of the house, the spatial analysis reveals how the text creates a pattern of spatial design that continues throughout the many other settings presented in the novel. By adding new information about the house, which then accumulates over each return to the setting, Reynolds appears to fill in the gaps and answer some of the mysteries of the space. However, in doing so, he also calls attention to how much of the space is left unknown. As a result, the accumulation of information works to destabilize the house as a fully knowable place, rather than stabilize it. Thus, the more we learn about this particular house, the more questions are raised about its contents, its history, and its design.

This destabilizing effect of spatial repetition again ties nicely with the ways in which Reynolds borrows from the gothic conventions. Anne Humphreys notes in her assessment of “Mysteries Novels” as a genre that within the gothic tradition “evil is

strongest when concentrated in a specific building—a castle, a monastery, an isolated villa” and it is through “various internal arteries—hidden rooms, trap doors, and secret passageways” that it “escape(s) into the larger society through a labyrinth of city streets, neighborhoods, and multi-purpose buildings” in these urban counterparts (Generic Strands, 459). Thus, the destabilized house with its unknowable mysteries is at once a localized source of evil in the novel and a microcosm of the way in which the plural “mysteries” of London are also unknowable.

To further explore how the house functions in this capacity we must also consider how Zoran’s argument that the vertical approach to spatial levels needs to be supplemented by horizontal approaches—from the house outward to the rest of London and beyond. Zoran defines this differentiation between the vertical and the horizontal as a matter of “scope.” In other words, “scope” defines how wide or narrow a lens the reader perceives space through at any given moment (322). For example, the house examined above can be viewed as one spatial unit that when added to all the multiple others in Reynolds’s world constitute “London.” On the other hand, the house itself is constituted by smaller separate units (the hiding place, the bowels under the trap door, the empty room etc.). Each of these units is also both a segment of a larger whole and a whole space in itself. Zoran contends that “one may speak of three possible scopes of spatial units: the total space which encompasses the full world of the text; the spatial complex which the text actually presents; and the spatial units which compose this complex” (322). Moreover, each horizontal scope is manifested differently within each of the three vertical levels of structuring.

Returning to the opening scene of the novel, we can consider the Smithfield house as a single unit of space, or the smallest unit on horizontal scope. At the topographic level, the single spatial unit can simply be referred to as a “place” (323). Zoran defines “place” as a certain point plane or volume, spatially continuous and with fairly distinct boundaries” separate from “other spatial units” (323). Though we can conceive of the house as a separate, independent place, depending on the scene, we can also conceive of individual rooms within the house to be single spatial units, such as the cellar in which Eliza/Walter is imprisoned or the vault in which Boulter hides.

However, at the chronotopic level, where character movement constructs spatial awareness, a single unit of space may become more fluid and determined not by walls or physical markers, but the space in which characters interact. This is what Zoran would call a “zone of action” due to the fact that it is “not defined by a spatial continuity or a clear topographical border but rather by the proportions of the event taking place within it . . . it is defined, rather, by its relationship to other events which occurred before or after it” (323). He uses the example of a phone conversation to illustrate how not all zones of actions occur in the same discrete place, but have to do with the relationship between the actions of characters at any given moment that is more fluid. For example, in Chapter Twenty-Eight there is a scene where Boulter remains concealed in his hiding place while the police search the house for the criminal. Though the two policemen are conversing in a separate room of the house, Boulter can hear their discussion through a vent in the vault. Zoran uses the term “zone of action” then to describe how, though Boulter and the policemen are physically within different places, or rooms, in the house, the action of their conversation and his eavesdropping connect the two physically separate spaces

clearly demarcated by boundaries of walls into one space that contains the act of overhearing the conversation.

Thirdly, Zoran introduces the concept of “field of vision” to denote the horizontal structure of spatial units on the textual level. This conception is distinctly different from the idea of a specific character focalization or perspective, for the field of vision here does not describe a specific character’s or narrator’s limited focus, but the compounding accumulation of perspectives the text presents. Shifts in focalization conflate and accumulate throughout the narrative to give the reader a broader sense of the space than any one character or perspective may possess. In the case of the Smithfield house, though the focalization is primarily narrowed to the perspective of the trespassing youth in the first few scenes, it begins with a much wider view from the narrator’s perspective of the neighborhood. Reynolds’s writes:

At the first explosion of the storm, amidst the thousands of men and women and children, who were seen hastening hither and thither, in all directions, as if flying from the plague, was one person on whose exterior none could gaze without being inspired with a mingled sentiment of admiration and interest. . . . accident conducted the interesting young stranger into that labyrinth of narrow and dirty streets which lies in the immediate vicinity of the north-western angle of Smithfield market.

It was in this horrible neighborhood that the youth was now wandering”
(2-3).

Upon the narrowing of focalization, the reader retains the previous information that the narrator provides concerning how the house is situated as part of the larger neighborhood

and both are woven together to create a certain field of vision about the house. In Zoran's terms, it becomes "a unit of reconstructed space which has a correlative in the verbal text: it may be located and identified both with the text and within the world" (327).

Moving beyond separate spatial units within this horizontal structure of narrative space, for Zoran these individual spatial units combine such that "the textual existence of space is like a series of fields of visions" as "different fields of vision combine to create the complex of space as a whole." (328). He continues: "This process takes place in two dimensions: the dimension of the text continuum- how fields of vision change as the reader progresses through the text; and the 'world' dimension—the arrangement of fields of vision within the reconstructed word itself" (328). In other words, the complex of space is the culmination, the stringing together, of all the spatial units a narrative text presents to the reader from these various fields of vision. These shifts from one spatial unit to another can be clearly marked through breaks created by changes in chapters, signaled overtly by the narrator, or they can be far more subtle, where what was previously the background is now foregrounded due to a change in perspective, or where the narrator widens or narrows the focus of what is in the reader's view.

Yet this spatial complex in itself does not fully constitute the narrative world through the weaving together of various fields of visions of multiple spatial units into a cohesive whole. Far too much is still left out that the reader must somehow supply. Thus, Zoran defines total space as "that spatial information which exists beyond the boundaries of the actually presented space" (329). It comprises the addition of that which is not narrated. We can think of it as the opposite of the textual selectivity in one sense, as what is left unselected in the text, and yet, must be assumed as present at the same time.

Ultimately, total space is the furthest horizontal extension possible, reaching beyond even mid-nineteenth century London in this text to encompass the entire possible world in which this version of nineteenth-century London exists.

The significance of identifying this expanding progression of spatial construction in reading *The Mysteries of London* is that it calls our attention to how Reynolds capitalizes on the presence of these unnarrated gaps in the narrative space. For example, the more the reader learns about the initial mysterious house, the more, not less, mysterious it becomes as the possibilities for future surprises increase with every new encounter and revelation. This one spatial unit is then linked, if we apply Zoran, with other spatial units to form the spatial complex he identifies. Yet, demonstrated in a moment, other locations throughout the novel also become more, not less, knowable as the narration continues. Finally, these combine to present a total view of London as the conglomeration of unknowable spaces, emphasizing Reynolds's cumulative theme that the more you know about the London the less knowable it becomes. Just as the multiple mystery plots call attention to the endless possibilities of mysteries yet to be revealed, the constant filling in of spatial information with each return to a setting calls attention to how the narrative space is always incomplete.

Thus far, I have outlined the major aspects of Zoran's theory and used the opening scenes of *Mysteries of London* and the extension of the particular setting of the house at later points in the novel to illustrate Zoran's concepts in concrete examples. This was necessary in order to clarify and define the multiple terms Zoran provides and to establish a framework for how to comprehend the way in which space is structured within the text that I will now build upon throughout the entire course of this study. More

interpretively, the spatial organization of the text has the effect of emphasizing the larger theme that London is a conglomeration of endless mysteries. The next section considers more fully how Zoran's specific concepts of textual and chronotopic levels and scopes of spatial units and spatial complexes through field of visions add to previous readings of Reynolds's representation of London in conjunction with how the textual configuration of space is possibly affected by the serial form itself.

FRAGMENTS OF LONDON IN WEEKLY INSTALLMENTS

We now turn from an application of Zoran's theory in reading a small segment of the novel to a consideration of the narrative's serialized form in conjunction with its spatial structure. This section, therefore, addresses how Reynolds's thematic binary of wealth versus poverty, described below, is both reinforced and subverted by the spatial structure of the novel. In addition, Zoran's terms provide a means to describe how contradictory and incomplete impressions of the total of London can coexist within the same configuration, without the need to be reconciled. They also help to show how these effects are accentuated by the formal breaks. By considering the spatial theory alongside the novel's original penny-part serialized structure, this section argues that the fragmented form also has a significant effect on the way Reynolds textually organizes the space and plays into this overall configuration.

In "The Geometry of the Modern City: G. M. Reynolds and *The Mysteries of London*" Humphrey identifies a paradigm "duality" that she argues permeates Reynolds's London in conjunction with two other seemingly contradictory paradigms of London as a maze and London as an "empty center". This "duality" or "series of

oppositions” she addresses first is constituted by the fluctuation between wealth and poverty, virtue and vice, that we are introduced to from the very beginning of the narrative (73). The Prologue to the serial begins:

Amongst these cities there is one in which contrasts of a strange nature exist. The most unbounded wealth is the neighbour of the most hideous poverty; the most gorgeous pomp is placed in strong relief by the most deplorable squalor; the most seducing luxury is only separated by a narrow wall from the most appalling misery. . . For in this city the daughter of the peer is nursed in enjoyments, and passes through an uninterrupted avenue of felicity from the cradle to the tomb; while the daughter of poverty opens her eyes at her birth upon destitution in all its most appalling shapes, and at length sells her virtue for a loaf of bread.

There are but two words known in the moral alphabet of this great city; for all virtues are summed up in the one, and all vices in the other: and those words are

WEALTH. | POVERTY. (1-2)

This binary is then played out both in Reynolds’s propensity for authorial interruption and commentary, such as in how his narrator begins above, and also in the arrangement of the action of the novel itself. For example, Humphreys shows how comfortable homes are juxtaposed with nasty jails and asylums throughout the novel (“Geometry” 73) She observes that the text fluctuates between scenes of the very rich as scenes of the very poor, while also often superimposing the presence of the one in the space of the other, such as when a poor boy penetrates Buckingham Palace and spies on Royal activities, or

when the evil Resurrection Man, a grave robbing murderer who reoccurs throughout the novel and particularly torments Richard, invades the seemingly safe space of a wealthy home. However a second dichotomy Humphreys identifies, that of virtue and vice, are not always drawn along the same lines, for vice exists at both levels of the economic spectrum as the Resurrection Man is often employed by members of the wealthier class to carry out their dirty-work.

Similarly, Stephan James Carver points out how scenes in *Mysteries* often “alternate between high and low society, both being as bad as each other” (154). Though Reynolds’s clearly redeploys gothic functions into the city in ways that destabilize the narrative space, as James and Mighall both observe in their remarks about the Smithfield house addressed above, evil and horror are not confined to these sinister dwellings, but also mirrored in the upper-class dwellings. Female characters are sexually attacked in their own homes and bedrooms, murder is committed and hidden within the residence of a priest, the estate of Marque de Holmes conceals his own Harem, the Rottenborough estate is the site of multiple murders and deception etc. Thus, to Humphreys, drawing binary contrasts can only go so far in its effective social commentary, stating such contrasts are in the end “not very satisfactory because it both oversimplifies, and, paradoxically, does not clarify. It makes a point about urban life, but it does not explain it” (“Geometry” 74).

By mapping these fluctuations through a single installment, however, I argue that it becomes clearer how the construction of space is as unstable and unknowable interacts with this larger binary. More to the point, the material breaks, which result from the original serialization of the novel, facilitate and contribute to the repeated use of binary

contrasts Humphrey's and others identify, as Carver's comments above concerning alternating between high and low reiterate. Yet, given that Reynolds was limited to an average of three scenes per issue, two incomplete and one complete, in order to keep both the high and the low society before the reader with each new installment, such repeated and frequent fluctuations are necessary precisely because of the material form of the serial. Though the serialized breaks are virtually erased into the unity of chapters once the novel was collected into volume form, as one page now flowed directing to the next, the resulting configuration of repeated fluctuations between high and low, back and forth, also due to the serialization, remains nonetheless.

Penny-part installments were printed very cheaply and did not end with neat chapter breaks such as we find in higher market works like those of Dickens, where, well constructed cliffhangers were neatly arranged around chapters. Rather, in penny-fiction the breaks occur at random, often in mid-sentence or paragraph and almost always in mid-chapter. They are set off only by the presence of a new illustration that typically began every new issue. Put simply, the words stopped at the end of the last column regardless of content. Even so, close examination of the progression of installments suggests a predictable pattern to the serialized structure. Though Reynolds is not always faithful to this progression, and appears to become sloppier as the text trudges on in the second volume, many of the installments follow a regular predictable pattern of scene progression. Most installments begin with the completion of one chapter and/or scene, followed by the full exposition of another scene, only to end with the introduction of a third scene which is hardly ever carried to completion. In each case, each scene rarely moves outside a single contained spatial unit.

Take, for example, Installment ten. It begins with a continuation of Chapter Twenty-eight in which Bill Boulter hides from the police at the Smithfield House within the dark vault. The final sentence of Installment nine reads: “Heaven only can tell how he passed the long weary night—alone, in the darkness, with his own thoughts, the skeleton of some murdered victim, and the vermin that infected the subterranean hole” (72). Though “heaven” may be able to tell, the narrator once again does not, as the text calls attention to what it will not tell the reader. Installment ten picks up right where the previous sentence leaves off, following Boulter through the night and into the next morning at the Smithfield house, where he is finally found by the police.

Chapter twenty-nine is then included in the installment in full. Here, Reynolds introduces the reader to the secret chambers of the government post office, the place where private mail is opened, read and resealed. Finally, Chapter thirty begins with another change of scene. A brief conversation at Eliza’s (Walter’s) villa is followed by her arrival at law office where the reason for her masquerade as man is finally revealed. After establishing the scene, it is then interrupted until the next installment. Thus the pattern that Reynolds repeatedly employs for most installments is one where an initial scene concludes the final fragment of the previous installment, another new scene is developed in its entirety, and then a third scene is begun, (with one minor move between spatial units) leaving the reader hanging in anticipation of its conclusion in the next installment.

While Humphrey’s takes little notice of the importance of the serialized form in reading *Mysteries* in her essay on “Geometry,” she does address a potential effect of serialization in her later study of the genre of Victorian *Mysteries* novels. Here, she

argues that the material interruption necessary in serialization “breaks up experiences into small and easily absorbed parts” giving readers “the illusion of control over the multitudinousness of modern urban life even as it paradoxically allows room for even more information,” (460) echoing her notion in “Geometry” that the structure of conventions, through their repetition and familiarity, are what provide stability to the audience while at the same time illustrating a very unstable and unpredictable urban world.

Nevertheless, though Humphreys’s acknowledgment that the material form of the penny-part novels potentially affects the narrative content contained within is important, I add that the serialized form’s endless fragmentation does not simply impose some kind of order upon the text, but rather—at least in *Mysteries of London*—determines a specific order of fluctuating spaces which continually shift the reader back and forth. Moreover, as I demonstrated in the previous section, the effect of the fragmenting certain spaces, such as the Smithfield house used in this analysis does not simply provide a certain “illusion of control.” Though this may be true to some extent, the potential for “even more information” that the serialized form allows also subverts that same illusion at every turn through its continual instability. Thus, on wider scale, just as the reader comes to learn that there are gaps in what is knowable about the space of the house, that same suspicion accumulates as the action shifts to the post office and the law office alike.

But what about the cases where Reynolds breaks the pattern I outline above? Admittedly, there is little in the novel that exemplifies pure continuity; however, exceptions to this pattern often share common characteristics. The most common instances in which a single scene is elongated over multiple chapters or installments and

multiple spatial units occur when Reynolds diverges from his main storyline to provide a back-story for one of his villainous characters. As Carver argues, “Reynolds “politicizes his narrative in an even more specifically class –conscious way” by “giving underworld characters an opportunity to tell their own stories” (158). By “anticipating the first person statements of Mayhew’s subjects” Carver observes how Reynolds allows principle villains to temporarily construct themselves as victims in their self-narrated history (158). Citing instances including The Resurrection Man’s narrative along with other characters such as the Buffer, Cranky Jem, and the Rattlesnake, Carver argues that the passages offer up the same moral, using the Resurrection Man’s own summary as evidence (159): “Here we are in this room, upwards of twenty thieves and prostitutes; I’ll be bound to say that the laws and state of society made eight of them what they are” (202).

Though it is simply not possible to relate a character’s entire history within a single spatial unit, these narrations are always imbedded within a single conversation between the character-narrator and their audience in a specific location. As such, the scene still remains within the confined setting of the conversation. In the case of the Resurrection Man’s history, he agrees to share his history with an audience at the Boozin Kin stating “I’ll tell you what we’ll do . . . this devil of a Holford doesn’t appear to hurry himself and the rain has just begun in torrents; . . . I will just tell you the history of my own like, by way of passing away the time” (190). Though the story itself spans almost the entirety of one installment, it is nevertheless interrupted again by a serialized break before its completion, as Henry finally arrives at the bar. In another narration in Volume two, an old beggar woman reveals her history over the course of three installments,

beginning her tale in one, continuing it through the entirety in the next, and finally concluding mid-way through the third (115-133). In cases like these Reynolds engages in a very different kind of binary in which there is a reversal of roles. The villain becomes the victim, if only temporarily. Though these occurrences make the dominant three-scene installment pattern I am identifying less than perfect, they too follow a predictable pattern when they occur and for a specific purpose.

If, as I argue, the serialized form helps to create and reiterate the binary configuration of space through the contrast of high and low physical spaces at small fragmented intervals, then it is also reasonable to suggest that the form plays a vital role in the textual organization of the spatial units and the overall configuration of the spatial complex. This effect may help to explain how Humphrey's suggestion that the novel constructs spatial paradigms that are not necessarily complementary, arguing that the binary paradigm of London is presented alongside an impression that London is also a maze and an empty center, if we see each of these paradigms as overlaid in the textual "field of vision," or the sum of multiple individual perspectives.

Examining the progression of spatial units through two specific installments of the novel illustrates this point of multiple overlaid perspectives creating a field of vision. Following the dominant pattern illustrated above, Installment twenty-three begins with a continuation of a scene in which a family named the Monroe's, a father and daughter, must deal with their growing poverty. No longer able to buy food or pay for their meager lodging in the rookeries of Golden Lane, the two lament their situation. The conversation that takes place within their slum home is interrupted as each character carries out a plan to acquire some money. While Mr. Monroe goes to Richard Markham to ask for mercy

and help (for it was Monroe's mismanagement of Markham's finances as well as his own that leads to his current poverty) his daughter Eliza seeks financial help by giving herself over to a desperate act of prostitution. However, within Reynolds's narration, the space that contains the scene never changes. The two converse within their home and then return to tell of what happened with an unnarrated temporal gap between the two scenes. While Ellen returns with a large sum of money, Mr. Monroe returns with a report that Markham has invited them both to live with him at Markham place. The chapter ends with the two characters taking "leave of those rooms in which they had experienced so much misery, and repaired to the dwelling of Richard Markham" (178). Mr. Monroe is, of course, unaware of how his daughter was truly able to earn such a sum, and Ellen, of course, despairs in her actions, for if she had waited for her father's return before taking matters into her own hands, her virtue would have remained intact. Such is the melodrama of Reynolds.

This scene of two very poor individuals in such a wretched space is juxtaposed with Buckingham Palace in the next chapter. Here, Reynolds includes one of his characteristic digressions, describing the palace as an unnatural space, writing "the ingenuity and wondrous perseverance of man had adopted all precautions to expel the cold from the palaces of the rich and powerful . . . But that cold which thus expelled from the palaces of the rich took refuge in the dwellings of the poor" (179). He then goes on to compare Buckingham palace to the workhouses and declare that "The country that contains the greatest wealth of all the territories of the universe, is that which also knows the greatest amount of hideous, revolting, heart-rending misery" (179). Here, Reynolds reiterates with this juxtaposition how the totality of London is deconstructed by two

different fields of visions that cannot be reconciled. This narratorial sermon concludes with the narrowing of vision from London as a whole to the presence of three low class thieves at the outer wall of the palace. The Resurrection Man (the narrative's main villain), the Cracksman, and a much younger youth named Henry Holford, plot how the boy will be able to penetrate the grounds³. They lift the boy over the wall as the narration then focalizes through Henry as he makes his way through the gardens and into the palace itself. In the remainder of the installment, the reader sees Buckingham Palace through the eyes of this boy, in all its wealth and excess, and the boy is able to even spy on Queen Victoria herself.

This experience continues into the next installment, until the boy's voyeurism, and thus his perspective, is interrupted by the presence of the Resurrection Man, who has now also entered the palace in order to retrieve the boy and find how what Henry was able to discover. The two agree to meet at a bar on Saffron Hill called the "Boozing Ken" mentioned above, which is described as "surrounded by every thing the most revolting, the most hideous, and the most repulsive in human shape"(188) where Henry promises to tell all he has learned. This is not the first time this drinking establishment appears in the story. It is while the Resurrection Man is waiting for Henry's return that he begins to tell the tale of his own history in the closing chapter of the installment, once again interrupted until the next issue.

³ The idea of a poor young boy sneaking into Victoria's palace is not as far-fetched as it may seem. In his new book, *The Queen's Stalker*, Jan Bondeson records how a young boy named Edward Jones broke into the palace on multiple occasions between 1839-1841 and became quite a London celebrity as a result. Due to the publicity at the time and Reynolds's occupation as a journalist, Reynolds not doubt uses this incident as the bases for his fiction much in the same way American crime shows of today present their stories as "ripped from the headlines."

This brief summary of plot-points leaves much to be observed concerning the use and function of space. First, and most obviously, the rotation between high and low characters and spaces is clearly and repeatedly depicted. The scene depicting Buckingham Palace is surrounded on both sides by the places of the foulest poverty. Moreover, although Mr. Monroe was swindled and his daughter driven to an act of desperation, neither of the characters is portrayed as vicious or evil. Rather it is clear that the two inhabit a space in which neither naturally belongs. In the same way, neither Henry Holford nor the Resurrection Man belong within the halls of Buckingham Palace. This discord is reinforced by the fact that the language Reynolds uses to describe Henry in the halls of Buckingham is vastly similar to the language he uses in the opening scene to describe Eliza in the streets of Smithfield, not to mention the fact that both are identified by the same descriptive noun of “youth.”

Thus, in crossing the garden to get into the house the narrator states:

He now became involved in a maze of out-houses and offices, and was at a loss which direction to take. . . Holford hastened away from the light of the window; and, crossing a small court. . . reached a glass door opening into the back part of the palace. The adventurous lad laid his hand upon the latch; the door was not locked; and hesitated not a moment to enter the royal abode” (180).

Just as in the Smithfield scene, the space of the palace and its grounds is described as a maze, the intruding character takes over the focalization of events such that the reader’s perceptions are limited, and the space itself is not described, but rather, textually organized around the chronotopic movements of the character. Moreover, just as Eliza seeks to conceal herself and overhears the plotting of the thieves, Henry hides himself

under a larger couch in one of the main sitting rooms, only to be treated to the conversation of the royalty. As if Reynolds could not resist to overstate his point, Henry later happens upon the queen's throne room "he ascended the steps of the throne;- he placed himself in the seat of the English monarch" (182). But, whereas Eliza is eventually caught, only to escape her confinement beyond the trap door, Henry is caught by the Resurrection Man and made to leave. However, Henry's departure is not before he overhears conversations that lead the boy to believe that even among the royalty there is emptiness and strife leaving yet another empty center at the heart of the maze.

Though all three paradigms Humphreys outlines are clearly seen even in this small progression of episodes over two installments, we must also recognize that the progression through the installments creates a specific string of spatial units that come together to form a spatial complex through an accumulating field of vision. One unit is the Monroe's home at Golden lane. Its horror is accentuated by the fact that the Monroe's are displaced there. In habituating the slums they are just as much out of place as the Resurrection man is in Buckingham palace. Their misery is then connected to the misery of all of London through Reynolds's narrative digression. The house on Golden Lane ceases to be a single spatial unit, but instead becomes a paradigm of the larger whole the narrator condemns: "And as London is the heart of this empire, the disease which prevail in the core is conveyed through every vein and artery over the entire national frame" (179). As the scene after this commentary moves back from a view of all of London to focus on its heart, the Palace of the queen, this view of both the queen's vast wealth, coupled with the implication of her own impotence from the conversations Henry overhears, creates yet another strand of the spatial complex of the novel. The narrative

connects the Palace, both to the streets of Smithfield and the infamous lair, by the similar ways in which both spaces are narrated, and then also to the Boozing –Ken of Saffron Hill that immediately follows. The culpability of the Resurrection Man’s evil deeds are thus shared by all and accentuated by textual the proximity of one narrative space to another. Individually Henry and the narrator see Buckingham Palace quite differently, yet the reader draws upon both. Therefore, though Reynolds constructs London along the paradigms Humphrey’s suggests, Zoran’s conception of field of visions allows us to understand how varied, even contradictory perspectives of space are both overlaid and synthesized within the process of reading which, ironically, call the stability of space—particularly its division between spaces of wealth and poverty as Reynolds argues—more and more into question rather than stabilizing that distinction of class through spatial separation.

EXCEPTIONS TO THE RULE: THE STABILITY OF MARKHAM PLACE

Finally, Zoran’s horizontal conception of scope and spatial units help to identify places that function separate from the total of London. For example, in an interesting section of the second volume there is an entire episode where Richard Markham leaves London in order to ultimately lead a revolution in a fictitious Italian state. Through including this fictional and foreign space of Castelcicala, Reynolds uses the episode to make further implications about London by comparison. Most notably, the text provides an illustrated map of the fictional country, something it never provides in orienting London. Presumably, a London audience would not need such a map to orient them to the real city in which they live; however, the rhetorical ramifications go deeper than this

utility. As Mighall observes, Italy becomes “the reversal of the gothic” in *Mysteries*. “This represents a departure from, and reversal of, the earlier logic which depicted Italy as ‘land of spooks and stabbers’ ”⁴ (46-7). Here, London now takes on that identity in an important reversal.

Similarly, though more significantly due to its repetitive frequency within the novel, Markham Place is also presented as outside and other to London. By examining the way in which this particular spatial unit is textually organized within the discourse, the estate’s rhetorical function becomes clearer. Moreover, in reference to Humphrey’s reading of the text as ultimately void of solution, save the conventions of melodramatic plot, the existence of this safe, redemptive, and separate place figures vitally within the melodramatic convention. Just as many of the characters do in this novel, one can escape the snares of London only by remaining apart from it. In this sense, Markham Place is presented without mystery and remains a stable location throughout its multiple reappearances in the text.

In the final chapter of the first installment the scene shifts from the shabby house on Chick Street to Markham Place, the estate home of Richard and Eugene. Reynolds writes:

IT was between eight and nine o'clock, on a delicious evening, about a week after the events related in the preceding chapters, that two youths issued from Mr. Markham's handsome, but somewhat secluded dwelling, in the northern part of the environs of London, and slowly ascended the adjacent hill. There was an interval of four years between the ages of these youths, the elder being

⁴ Mighall quotes Roderick Marshall’s *Italy in English Literature*, in his reference of the “land of spooks and stabbers”.

upwards of nineteen, and the younger about fifteen; but it was easy to perceive by the resemblance which existed between them that they were brothers. They walked at a short distance from each other, and exchanged not a word as they ascended the somewhat steep path which conducted them to the summit of the eminence that overlooked the mansion they had just left. The elder proceeded first; and from time to time he clenched his fists, and knit his brows, and gave other silent but expressive indications of the angry passions which were concentrated in his breast. His brother followed him with downcast eyes, and with a countenance denoting the deep anguish that oppressed him. In this manner they arrived at the top of the hill, where they seated themselves upon a bench, which stood between two young ash saplings (7).

Though this passage appears largely descriptive, as the narrator assumes an outside observer position, the description of the scene is intricately tied to the actions of the characters in a chronotopic fashion as the brothers become the object of the narrator's focalization. The space outside the mansion containing the path, the hill, the two trees and the bench, is textually constructed around the movements of the characters as they travel from the house to the spot containing the two trees. In addition the description of the characters occurs alongside the description of the place, fusing the characters identity with the place itself as the boys sit between the two saplings that will come to represent each of them.

The particular spot is then given significance through the dialogue between the two brothers. Their discussion reveals the deep of history of this place, how they continually returned to it as boys, and why it is special to both of them. Similarly, in a

later passage as Richard later returns to the house to get supplies for his brother, the house itself is chronotopically constructed in the text as we follow Richard's frantic movements through the bedrooms, and back outside and up the hill.

It is only at the point of Eugene's departure that what lies beyond the hill is revealed and the reader is told how the grounds of Markham Place are situated in relation to London. "So precipitately did he descend the hill in the direction leading away from the mansion, and towards the multitudinous metropolis at a little distance, that he was out of sight before his brother or Whittingham even thought of pursuing him" (9). Markham place is both literally and symbolically separated from the "multitudinous metropolis" of London, geographically separate from the city itself, and all those who dwell there. Reynolds will use this separation many times throughout the novel as many of the characters, such as the Monroe's, find refuge under Richard's protection. As a result, in contrast to the instability and mystery of places established by the patterns of narration dealing with various parts of London and its whole, here, Markham Place is configured as a haven from London by its stable construction across multiple appearances.

Compare these passages to a description of Markham place that appears at the beginning of Chapter Five:

The ancient abode of the family of Markham was a spacious and commodious building but of heavy and sombre appearance. This gloomy aspect of the architecture was increased by the venerable trees that formed a dense rampart of verdure around the edifice. The grounds belonging to the house were not extensive, but were tastefully laid out; and within the enclosure over which the dominion of Richard Markham extended, was the green hill surmounted by

the two ash trees. From the summit of that eminence the mighty metropolis might be seen in all its passions, warring interests, and opposite feelings. (11).

Though it is clear that this is the identical space encountered previously, here, there is no chronotopic structuring. The space is not defined by the plotted movements or the actions of the characters, but rather described in what Genette would refer to as a moment of suspension on narrative time. The plot ceases to move for these few sentences.

Nevertheless, the passage is still organized at the textual level. The focalization is now the narrator's as subjective adjectives such as "heavy" "gloomy" and "tasteful" are employed, in part to also communicate the passage of time with the deteriorated appearance of the space. Various objects are selectively mentioned, such as the trees and the hill, while the sky, the windows, the driveway, etc. are omitted for the reader to infer whatever he/she may. A linear order is also still established. The building is described first, then the grounds, then its view of London. In reading straight through the novel as a single work, Reynolds might seem a bit repetitive here. Why take the time to repeat what the reader has already learned in the previous scene? However, when we look at where the break between installment one and installment two occurs, the need to refresh the memory of the reader becomes more obvious. Thus, much like Eliza's recounting of her experience in the house on Chick Street, this passage serves to refresh the reader's memory and conception of the space from a slightly different point of view, but also reconfigures it by adding the idea of the appearance of age and gloominess to the previous construction. However, unlike the case of the Chick Street house, this single descriptive trait is the only way in which the configuration of the Estate is altered. It does

not evoke strange contrasts, it is not a maze, and its contents are full. There is no mystery or instability to the space, but rather a full sense of familiarity.

In attempting to understand the way in which the textual organization of space is constructed, however, we must consider other possible choices Reynolds did not employ for whatever reason. For example, in considering this case—how would the effect of the discourse be different if a static description of Markham place was employed first and then followed by chronotopic structuring through action? We might assume that Reynolds is working to draw his reader into the plot before pausing the narrative time. The description which appears at the beginning of the second installment works to refresh the reader's memory of the space, enhance it to some degree, while also marking the passage of four years time in the matter of a few sentences. To begin with a static description at the end of an installment runs the risk of boring the reader before he/she is adequately engaged in the story.

Just as the repeated binaries are reiterated throughout the text, here, the rhetorical ramifications of Markham place as separate are also reiterated with almost every appearance of the space—Markham place lies outside the confines of London, and outside the power of London. For example, when Richard learns almost everything he owns was swindled away upon his release from Newgate, his entire fortune, the house remains his. “Thank God, I am not totally ruined!” cried Markham, ‘I can at least bury myself in the retreat; -I can daily ascend that hill where the memorials of fraternal affection stand” (105-106). Not only do the Monroes find refuge under Richard's roof, but Richard also welcomes Ellen's illegitimate baby, an executioner's daughter that later turns out to be his sister, an exiled Italian prince and princess, who later becomes Richards wife, Eliza,

who later becomes a princess, and ultimately even Richard's wayward brother Eugene, who finds forgiveness on the very hill.

At the end of the narrative, in the final installment when the climactic meeting of the brothers is set to take place, Richard climbs the hill one last time, accompanied by many of the companions he has collected throughout the narrative. As they wait for Eugene's return, due to their vantage point on the hill, they are unable to witness the struggle Eugene (better known throughout the novel by his assumed name Greenwood) must undertake to reach the appointed meeting. Eugene, however, can perceive them clearly. As he continues on the road toward them, he meets with one of the many characters he has wronged over the course of his life, and is shot before he reaches the meeting place. But though mortally wounded, he still continues. Finally, he encounters some servants who are willing to place him on a litter and carry him to the hill. With their help, Greenwood is able to reach his brother and reveal his wrongs before he dies. Though the scene is admittedly melodramatic, the fact that Reynolds drags out Eugene's journey to meet his brother is significant. It accentuates the difficulty Eugene has in leaving London, and it makes clear that though the wayward brother can escape London in the end, he does not do so without difficulty and consequences; in this case his one death. Though many critics have identified this framing of the story as cliché and predictable, the fact that it all happens on the property of Markham place should not be ignored. It is not part of the total space of London- it is part of something else- a utopia of sorts. Thus, it is not just through Reynolds use of conventions of melodramatic plotting, but also his creation of an entirely other space outside of London, that ultimately provides hope and escape in this novel for all the redeemable characters and its readers.

Though Zoran's approach to delineating narrative space is structural in nature, its application to *The Mysteries of London* demonstrates that its value goes well beyond establishing new terms and taxonomies. First, it shows the difficulty in maintaining the thesis shared by Genette and Chatman that narrative and description are two distinct types of texts. By identifying the chronotopic movements, the establishment of various perspectives into a total field of vision, and the constant filling in of what is not narrated in order for the reader to imagine any space as whole, this analysis repeatedly shows how entangled narrative space is with the story/plot progression, and the arrangement of the story in discourse. Secondly, this analysis has argued that understanding the arrangement of the narrative space in terms of the progression of various spatial units along Zoran's spatial complex cannot be fully considered without also taking into account the effect of the material interruptions of the serial form. Finally, this analysis demonstrates how Reynolds capitalizes on the way written narrative must transpose the spatial to the temporal in an incomplete way. In textually constructing London, he creates a string of spaces that can never be fully explored or understood and uses the accumulation of information to call attention to how much is left unsaid—his "Mysteries"—all the while creating a knowable, predictable space in Markham Place to juxtapose with the city.

CHAPTER IV
ILLUSTRATIONS AND TEXT: STORYWORLD SPACE AND THE
MULTIMODALITY OF SERIALIZED NARRATIVES

Though the previous chapter addressed how the serialized form affects the construction of narrative space in Reynolds's *Mysteries of London*, it does so only to the degree that we considered how the alphabetic text constructs various spatial orientations, both within single units of space and within the idea of the total space of the novel. This was necessary in order to provide a foundation for this examination; however, it is also incomplete because it ignores a second modality that almost always accompanied the words on the page in nineteenth-century serialized parts—the visual illustrations. While the placement, frequency and style of the illustrations varied from text to text and illustrator to illustrator, the inclusion of illustrations played a significant role in the distribution and reception of serialized narratives from Dickens's *Pickwick Papers* (1836-1837) through the sensation fictions of the late 1860's, whether they be in the form of the weekly penny-parts, monthly-part installments, or those narratives initially published as part of larger weekly and/or monthly periodicals.

As Patricia Anderson has argued among others, the fascination with the visual image was not confined to the serialized narrative, but rather, permeated and worked to define Victorian print culture in general for much of the nineteenth century (2-3). Just as the proliferation of printed materials was made possible due to the technological advancements and reductions of costs produced by high speed steam presses, Anderson points out how those “same technological advances also made possible the profitable,

high-quality mass reproduction of diverse imagery” (2). Similarly, Altick describes how “the most influential novelty during this period [1800-1850] was the growing emphasis upon illustrations” due to the explosion of newspapers and magazines now including illustrations and even, in the case of the *Illustrated London News*, “subordinating” the importance of the text to the picture (343-4). Thus the inclusion of illustrations became an essential component in every aspect of Victorian periodic print, including advertisements, news stories, poetry, opinion pieces, and printed books, as well as in serialized fictions.

Yet, as Mary Elizabeth Leighton and Lisa Surridge argue, “Such appeals relevant to all illustrated Victorian fiction apply with particular force to serial novels, in which the placement and prominence of illustrations made images an essential part the Victorian reading experience” as they became “key aspects of every installment” (66). Similarly, while J. R. Harvey acknowledges that Victorian book illustrations were “often accessories after the fact” which “do not belong to the novel in the sense that without them the novel would not be complete,” he singles out serialized novels as an important exception. For Harvey, “it is precisely in this respect that the serial novels are so unusual: they do show text and picture making a single art” (2).

Victorian literary scholarship has undergone a distinct evolution in terms of how it considers the presence of these illustrations and in considering the question of the extent to which the written text is, or should be, privileged over the visual. Such questions about the effect of illustrations on reader consumption and comprehension must be considered both in terms of any critical analysis of these novels as well in evaluating

the very process of editing and producing scholarly editions of these works today. Much like the texts themselves, these questions are also complicated and multifaceted.

However, these same questions must also be considered at the general intersection of narrative and textual scholarship so central to the purpose of this project. As mentioned in Chapter One, in *Story Logic*, David Herman proposes “Storyworlds” as a “mental model” or a cognitive reconstruction evoked by any narrative act. As a result of this emphasis on narrative world-making, the importance of understanding how storyworlds are spatialized becomes far more important than in previous theoretical models that simply concentrate on the distinction between *story* and *discourse*. In making this argument, Herman suggests “narratives should be viewed not just as temporally structured communicative acts but also as systems of verbal or visual prompts anchored in mental models having a particular spatial structure” (264). He thus develops a series of strategies by which to better understand how space is not an “optional or peripheral feature of stories, but rather a core property that helps constitute narrative domains” (296).

But even though he mentions the importance of both the “verbal” and the “visual” in the construction and spatialization of storyworlds, the examples and exposition provided in Herman’s chapter in *Story Logic* concerning spatialization primarily focuses on the verbal and literary aspects of narrative communication. This approach is understandable given that Herman’s primary purpose is to resurrect the neglected discussion about the role and construction of narrative space in narrative studies in general and to call for more attention and research into the subject. Nevertheless, it leaves a gap that must be addressed.

As a result, this chapter considers how, building on the previous discussion of Zoran and *Mysteries of London*, we can consider Herman's notions towards the cognitive construction of space in verbal/written texts in conjunction with the role the illustrations play in the construction of the storyworld space. By doing so, I argue not only that these illustrations serve an important function in the construction of the storyworld space, but are also essential to fully understanding this process. I suggest here that the illustrations do not simply *accompany, supplement, or augment* the text, but rather, *constitute* the serialized narrative text in conjunction with the words on the page in its construction of the storyworld. Thus, rather than acting independently, the visual illustrations work in tandem with the verbal words on the page as one narrative text in its cognitive evocation of the storyworld and the spatial structure contained within.

TEXT AND ILLUSTRATION: PREVIOUS SCHOLARSHIP AND QUESTIONS

Prior to the early 1990's critics paid scarce attention to the importance of illustrations in Victorian fiction, governed by the assumption that the written text was what mattered and that the accompanying visual art was merely a decorative commercial element, designed to catch a reader's interest. However, J. R. Harvey and Martin Meisel provide two notable exceptions.

In *Victorian Novelists and their Illustrators* Harvey examines the complicated relationship between authors, such as Dickens and Ainsworth, and their illustrators, particularly Cruikshank and Phiz, and suggests their work should be viewed as the product of a collaborative authorship, despite the fact that disagreements between authors and illustrators often became ugly and revolved around the essential question whose

invention came first, and therefore, who should have authorial credit. For example, Harvey characterizes the early relationship between Dickens and Cruikshank as a “sustained fight for control” in which Dickens ran a “real risk . . . of being overshadowed” citing reviews which praised Cruikshank’s “genius” (33). Though difficult for us to imagine today given the relative marginalization of illustrators to writers and the lasting reverence of Dickens and his novels, illustrators were seen very differently by the Victorian public, who, as Harvey documents, were “accustomed, in prints and comic serials, to originate character, to arrange plot, to provide dialogue, and to inform with moral significance”(33).

Cruikshank grew to believe that he possessed the primary creative role in narrative authorship, so much so that later in life he publically asserted that he was the true author of Dickens’s *Oliver Twist* and the “sole originator of what is called *Ainsworth’s Tower of London*” (Cruikshank qtd. in Harvey 35). Harvey records how Dickens obsessive controlling personality led the author to reject most of Cruikshank’s suggestions, but maintains that Ainsworth and Cruikshank functioned collaboratively as their relationship continued. Ainsworth did acknowledge that he benefited from the illustrator’s “hints and suggestions,” but even for him, this is as far as he would give any credence to Cruikshank’s seemingly outlandish claims of originating authorship (34). Harvey recounts this story, not to solve the controversy of what came first or settle the issue of true authorship, but rather, to show how the production of serialized narratives in the Victorian period relied on a unique interdependency between author and illustrator that profoundly affected its development.

Martin Meisel's volume *Realizations* adds a third component to the interdependency of written words and pictures in these narratives by also examining them in relation to how these narratives were dramatized on the stage, in many cases, before the full run of the stories serial parts were even completed. To Meisel, these "three forms constitute a convenient dialectical field" as novel, picture and play "becomes the site of complex interplay of narrative and picture, rather than one member of a three legged race to a synthesis' (3). By adding theatrical adaptations of the narrative to the mix, Meisel points to the importance of illustrations as maps for staging the blocking of the plays, most importantly in the context of the *Tableau*, in which the action on the stage would freeze customarily at the end of each act or scene "in a legible symbolic configuration that crystallizes a stage of the narrative as a situation, or summarizes and punctuates it" (45). This practice on the stage evolved into the popular pastime of *tableau vivant* where participants recreated famous illustrations and paintings, bringing them to life. Meisel, Hill, and later Buckley, all note how this growing fascination with the *tableau vivant* as a form of public performance created a demand for a certain kind of illustration that easily lent itself to such living reproductions. For example, Hill describes how, though Cruikshank does in many ways "emulate" the famous Hogarthian style of the eighteenth century, there were certain differences that can be attributed to the demands of recreating those scenes on the London stage (436). Whereas Hogarth's work implied a certain narrative movement, for Hill, Cruikshank's illustrations "arrested" movement and required the accompanying text in order to be fully understood (436).

Hill argues that it was precisely this demand for *tableau vivant* that influenced the change in illustrated style from 'vignettes' or caricatures to Cruikshank's more detailed

narrative poses, citing how Cruikshank was paid substantially more for such plates (455). He suggests that as the relationship soured between Cruikshank and Dickens, Cruikshank ceased to provide these quality prints for him, reverting back to the less demanding and profitable vignettes (455). Moreover, Meisel suggests the illustrations constituted an “epitome” of the story, to the point that significant events in the text were identified precisely by the fact that they were illustrated (274). When directors were forced to decide which events to omit in the stage adaptations, illustrations were used as key nodes or “obligatory scenes” to follow and all else was seen as less important (274). Using Ainsworth’s novel *Jack Sheppard* as the proof text for much of their arguments concerning how the relationship between the original serialization and later stage adaptation affected the actual production and constitution of these illustrations, Hill, Meisel, and Buckley all call attention to the hybridity of the verbal and visual media from which these texts evolved.

But while the majority of scholarship concerning illustrations focused on the historical conditions and influences in the production of these hybrid texts, until the early nineties there remained little discussion of how these illustrations could be read and interpreted in tandem with the written text. By asking questions such as to what extent illustrations mimic or enhance that which the written texts describes, or perhaps, provide other alternatives, scholars began to investigate whether the dual texts might inscribe contradictory as well as complementary notions. Christ and Jordan, for example, argue that as the visual component of experience became more important in Victorian cultural in general, the “eye” became privileged as the “origin of truth” (xx) and that Victorian readers “were interested in the conflict, even the competition, between objective and

subjective paradigms, for perception” (xxiii). Judith Fisher notes how within the context of Thackeray’s novels, where he uniquely served as both author and illustrator, his illustrations often “create alternative story lines, presenting countervoices to Thackeray’s narrations” as readers shift between two distinct modes “allowing simultaneous but diverse meanings” and calling attention to “inaccuracies, or at least discrepancies, between various focalized perceptions” (60-61). Similarly, Robert Patten has argued that in Dickens’s work, illustrations are “an indispensable integral part, necessary to the complex interweaving of contradictory tones and epistemic structures and times and images of self that the serial performs for and on its readers”(“Serial Illustrations,”123). Thus, for Patten, “ILLUSTRATIONS ARE NOT mimetic” (91) but rather, provide an essential element in the multiplicity of perceptions that constitute, or rather deconstruct at times, a sense of narrative truth or integrity.

Most recently, Brian Maidment as well as Mary Elizabeth Leighton and Lisa Surrige address the relationship between written text and picture as intricate in the reader’s construction of the narrative plot itself. According to Maidment, because many illustrations typically appeared before the action they depicted at the beginning of each installment, they “prefigure” the narrative action as opposed to being designed to “sit alongside their textual place” (239). Consequently, illustrations not only served as a commercial allurement to entice readers to purchase an installment in the case of penny fictions, but also became part of an intricate reading dynamic that is difficult to definitively diagnosis. Given the reality that much of Reynolds’s audience varied in literacy proficiency, Maidment suggests that “Reynolds’s ostentatiously illustrated fiction . . . asserts visuality as a form of understanding and pleasure on par with reading” (229).

Leighton and Surrige also call attention to the importance of the placement of illustrations as “proleptic, anticipating events of their verbal plot to follow” (67) arguing that current edited editions, where illustrations are repositioned to occur alongside the action described, masks “an essential part of the Victorian reading experience” (66). Similarly, Patten argues that “our privileging of the volume edition” has led to “distortions” in our understanding of the “nature of fiction and the history of the book” and most importantly on “our very concept of periodic fiction” (“Dickens” 139-140). In considering the importance of not just the illustration itself, but its initial placement within the serialized narrative, Leighton and Surrige argue for “no less than a reassessment of the narratological structures of Victorian serial fiction” (97).

However, narratological structure is not simply confined to the configuration of plot, but rather the evocation of a narrative world that is constructed in both time and space. Moreover, just as description and movement within narrative space was often marginalized to constitute background in written texts, the analysis of the space in illustrations has also taken a backseat to the reading of the foregrounded characters and plotted actions represented in the picture.

Therefore, in what follows I examine the connection between illustrations, their material placement in the original serialized text, and the written discourse in configuring space in both *Mysteries of London* and *Jack Sheppard*. Specifically, I look at the role the illustrations play in establishing a spatial entrance to the narrative for the reader by comparing the openings of both serials. This comparison is constructive because of the differences in the forms of publication and the style of the printed plates. *Mysteries of London*, as noted previously, was a weekly penny-part serial distributed between 1844

and 1845 whereas *Jack Sheppard* was originally published as part of a larger monthly periodical in *Bentley's Miscellany* beginning in January of 1839. As was often the case with serialized novels, before the serial completed its full run in February of 1840 the full three-volume edition of *Jack Sheppard* was published in October of 1839. Though some of the material signs of the installments were erased in its volume publication and the placement of the illustrations altered, this investigation concerns itself with the effect of the illustrations in their function as part of the serialized installment for which they were initially designed, packaged and displayed. The illustrations in these two examples also differ in style. *Jack Sheppard* reflects the detailed Hogarthian style Meisel and others identify as important to the *tableau vivant*, while the illustrations found in *Mysteries of London* typically reflect the less detailed vignette, again demonstrating potentially important differences.

Once these comparisons are established, I then move to an in depth reading of the illustrations in *Jack Sheppard* specifically. In the second section I examine the relationship between the illustration's material placement, its content, and the use of space in the novel in terms of potential readerly effects. Finally, I investigate the integration of the visual representations of movement in *Jack Sheppard*, accomplished through plates that contain multiple frames and are somewhat unique to this novel, in conjunction with Zoran's chronotopic level of discourse and the function of motion verbs in the narrative discussed in the previous chapter.

BEGINNINGS, DEICTIC SHIFTS AND ILLUSTRATIONS

Zubin and Hewitt posit that as readers, listeners, or viewers engage in the experience of a story, they cognitively relocate from the here and now of the real world to the here and now of the storyworld the text constructs, in what the scholars define as a *deictic shift*. In *Story Logic*, David Herman summarizes that in deictic theory “all story-tellers cue their audiences to transport themselves from the spatiotemporal parameters of the current interaction to those defining the storyworld” (*SL* 271). This “conceptual window,” as Zubin and Hewitt describe it, is an important key to understanding the way in which narrative texts immerse their recipients in a world that is to varying degrees different from their own for however long the individual remains engaged with the story. Marie-Laure Ryan takes a similar approach in describing what she call “fictional recentering” explaining how with fiction “we know that the textual universe, as whole, is an imaginary alternative to our system of reality; but for the duration of the game [as in children’s play] as we step into it we behave as if the actual world of the textual universe were *the* actual world” (*PW* 23). As a result, the beginnings of narratives serve a vital function in both establishing and immersing the reader in the storyworld from the initial cues provided.

Similarly, though outside the context of storyworlds and possible world theory, Brian Richardson states unequivocally in his edited collection on *Narrative Beginnings*: “The beginning is a foundational element of any narrative” (1). His introduction gives an impressive survey of memorable opening sentences from canonical works spanning the history of both the novel and drama as well as argues for the significance of beginnings in non-fictional and religious texts. Yet, Richardson notes that beginnings are not confined

to opening lines, but must also be considered in light of accompanying paratextual materials, citing Genette's comprehensive study⁵ of the materials which surround and contain the text, such as titles, prefaces, chapter headings and authorial notes that work to "contextualize" the story contained within (12). Arguing for the relevancy of such materials, Richardson also considers the significance of Peter Rabinowitz's "rules of positioning"⁶ which states that by virtue of their physical position within the text "titles, epigraphs, descriptive subtitles and first and last sentences of most texts are accorded a privilege import" (12).

In the same way, in looking at what he calls 'the readerly side of narrative beginnings' James Phelan expands the sense of narrative beginnings as not just the first few sentences and surrounding paratexts as a point of entry for the reader in fiction (what he differentiates as the "opening) to a four step process which includes: 1. *Exposition*; or setting the scene. 2. *Launch*: or introducing an initial disruption 3. *Initiation*: or establishing the transactions between levels of authors and narrators and levels or audience, and 4. *Entrance*, which he defines as 'the flesh-and-blood reader's multileveled—cognitive, emotive, ethical—movement from outside the text to a specific location in the authorial audience at the end of the launch" (17-19). Clearly there are noticeable parallels between Phelan's idea of *Entrance* and Zubin and Hewitt's notion of *deictic shift*. However, Phelan adds as significant level of immersion in his model, because to him the reader has adopted more than a "conceptual window" through which

⁵ See Gerard Genette, *Paratexts: Thresholds of Interpretations*. Cambridge University Press 1997.

⁶ See Rabinowitz, Peter. *Before Reading: Narrative Conventions and the Politics of Interpretation*. 1987, Reprint, Columbus: Ohio State University Press, 1999.

to view the storyworld, but also “emotive and ethical” feelings and assumptions that the reader derives from that inhabitation.

In all this attention to the significance of beginnings and the function of paratextual matter in establishing such beginnings, attention to the function of illustrations in this process is noticeably scant. This omission can be understood within the context of fictional narrative in general due to the fact that illustrations do not play a significant role in most novels, nor do the majority of novels in general noticeably begin with the inclusion of an illustration. Yet, when considering Victorian serialized novels the illustration absolutely takes on an important role by virtue of its positioning as the initial point of entry to the storyworld, and thus, the spatiotemporal apparatus that constructs it.

Figure One displays the opening page of *Mysteries of London*. On the page the title appears first, followed by the large illustration that encompasses the majority of the page, with the two-column text beginning in the lower quarter. In the foreground, the image of a well dressed but decidedly young man is featured prominently, surrounded by other figures of various ages and classes—from the scantily clad children and older woman to the main figure’s immediate left, to the better dressed young couple that appears in the far corner. The individuals stand on a cobblestone street, and while the city buildings are scantily traced in the background, the view of the cityscape is noticeably obscured by the grey shading that seems to encircle the figures. Though the action of this scene is not described until page three of the text, as young “Walter” Sydney becomes lost in the streets of Smithfield, the illustration provides a point of entry for the reader that both shapes and reinforces the written text that follows.



Figure 1: *The Mysteries of London* Front Page First Installment⁷

The wood engraving, anonymous at the time but later identified as the work of George Sniff, introduces the dichotomy of class difference that Reynolds's prologue outlines through the pictured characters that share the same space of the street. Moreover, the deep shading which obscures the vision of the city as a whole not only

⁷ All images from the Vickers 1845 edition of *The Mysteries of London* were taken from a scanned copy provided by the Princeton University Library via Google Books. These images are in the public domain.

evokes the disorientation Walter is about to experience in the opening storm, but also the overall instability and obscurity of the total space of London outlined in the previous chapter. Only the outline of Saint Paul's Cathedral is fully distinguishable. Thus, the picture also serves as an opening grid with which to interpret the text that cannot be ignored. Its prominence is purposeful and immediately pulls the reader into the obscure, crowded and chaotic storyworld visually before the text allows the reader to fully make sense of what he/she is seeing, establishing the streets of London as veiled in an obscuring mist.

Compare this opening illustration to the opening illustration of *Jack Sheppard* from the January 1839 issue of *Bentley's Miscellany* shown in Figure Two. Here, Cruikshank's illustration appears beside Ainsworth's text as opposed to being embedded between the title and the text as is the case above. Nevertheless, the illustration's placement establishes an important point of entry to the storyworld for the reader that is then situated and reinforced by Ainsworth's chapter title "The Widow and her Child" and the textual description that follows. It is also important to note that the picture is accompanied by both a signature, appearing just below the image, and a title appearing at the bottom of the page; neither of which is present in the opening of *Mysteries of London*.

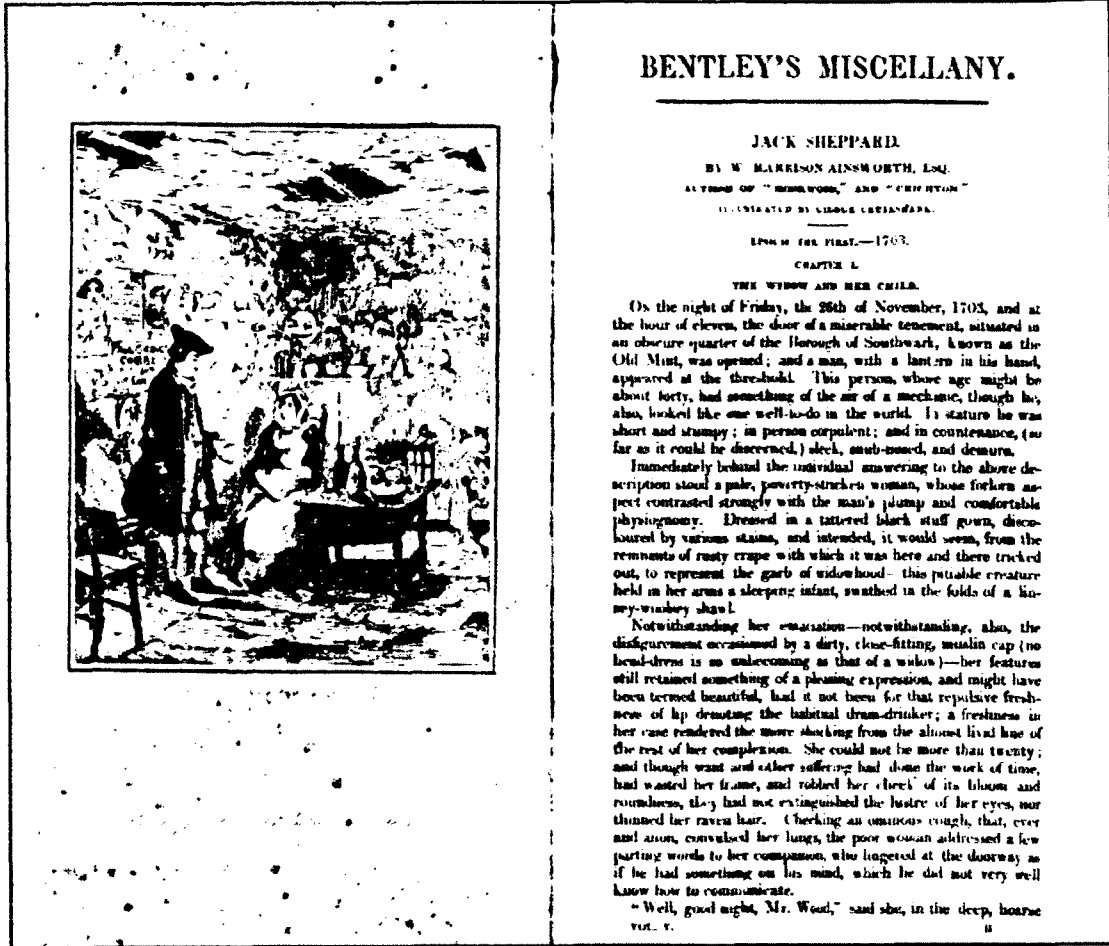


Figure 2: *Jack Sheppard's* First Installment in *Bentley's*⁸

⁸ All images from *Jack Sheppard* are within the public domain and scanned from an 1858 volume graciously offered from the personal collection of Edward Jacobs, Professor of English at Old Dominion University and used with his permission.



Figure 3: "Mr. Wood Offers to Adopt Little Jack Sheppard"

While Figure Two highlights the relationship in placement between the text and the illustration, Figure Three provides a clearer rendering of the illustration's details and the captions that appear beneath. Here we see Cruikshank's signature as well as the illustration's caption "Mr. Wood Offers to Adopt Little Jack Sheppard." While the signature marks Cruikshank's authorship as separate from Ainsworth's, the title situates the image in a prefigured though incomplete plot. As a result, the reader learns of Mr. Wood's offer to adopt Jack even before engaging with the chapter title that reveals Mrs. Sheppard is indeed a widow. This achronicity sets expectations for the reader about what may transpire in the chapter that follows.

However, expectations are also developed based on the visual rendering of the space in the illustration. The detail to the surrounding space marks a significant difference from the obscure shading we find in the opening of *Mysteries of London*, but like in *Mysteries*, the background illustrating the surrounding space functions to establish an important theme that is carried throughout the text. Here, the squalor of Mrs. Sheppard's home is defined not only by its leaky dilapidated ceiling and sparse furnishings, but the combination of words and pictures that encompass the walls in a dense graffiti. As Buckley points out, Cruikshank's illustrations in *Jack Sheppard* show the interior domestic spaces of *Jack Sheppard* as a "space of confinement . . . contained, and confined, by print culture" (458). Moreover, despite Ainsworth detailed descriptions, designed to situated the novel historically in the early eighteenth century, the repeated use of print media within the illustrations suggests "the novel's characters inhabit a media culture much closer to that of 1839 than of 1747⁹, their walls papered almost entirely by popular print images" (458). This impression of the prominence of print media culture is developed throughout Ainsworth's novel in the depictions of the space through both the illustrations and the prose descriptions. In essence the printed media and the physical space are fused in significant ways. It is this very configuration that the beginning illustration establishes at the very entry point of the novel.

Within the discourse, the first chapter quickly reveals that Mrs. Sheppard is the widow of a recently executed criminal, Jack's father Tom, who was also formally employed by Mr. Wood. Ainsworth then gives a remarkably detailed description of the

⁹ 1747 is the year Hogarth published his famous collection *Industry and Idleness*; the style of illustration Cruikshank's is said to model here.

state of Mrs. Sheppard's lodgings, cataloguing in an inventory like fashion the multiple images presented to the reader in the illustrations.

The room in which the interview took place had a sordid and miserable look. Rotten and covered with a thick coat of dirt, the boards of the floor presented a very insecure footing; the bare walls were scored all over with grotesque designs, the chief of which represented the punishment of Nebuchadnezzar. The rest were hieroglyphic characters, executed in red chalk and charcoal. . . Over the chimney-piece was pasted a handbill purporting to be '*The last Dying Speech and Confession of TOM SHEPPARD, the notorious housebreaker, who suffered at Tyburn on the 25th of February, 1703,*' This placard was adorned with a rude wood-cut, representing the unhappy malefactor at the place of the execution. On one side of the handbill a print of the reigning sovereign, Anne, had been pinned over the portrait of William the Third, whose aquiline nose, keen eyes and luxuriant wig were just visible above the diadem of the queen. On the other a wretched engraving of The Chevalier de Saint George, or as he was styled in the label attached to the portrait, James the Third, raised a suspicion that the inmate of the house was not altogether free from some tincture of Jacobitism.

Beneath these prints, as cluster of hobnails, driven into the wall formed certain letters which if properly deciphered, produced the words "*Paul Groves, cobbler*" and under the name, traced in charcoal appeared the following record of the poor fellow's fate, '*Hung himself in this rum for luv off licker,*' accompanied by a graphic sketch of the unhappy suicide dangling from a beam. . .

‘You’ve but a sorry lodging Mrs. Sheppard,’ said Wood. (2-3)

This passage not only duplicates the intense detail of Cruikshank’s illustration, it also provides a map by which to read the heavily inscribed walls. At first glance, the reader’s eye might be drawn to any one of the multiple images and is indeed bombarded with all the images at once through the visual mode. The narration, thus, provides an orderly tour of the images, contextualizing Tom Sheppard’s hanging in light of both Biblical history through the coarse drawings of Nebuchadnezzar and then British history, through picture of Anne over the recently deceased king William and the presence of the Jacobite challenger James the Third. Thus, the precariousness of the monarchy, both ancient and contemporary to the historical moment is juxtaposed with the fate of Tom Sheppard and that of an unknown alcoholic and suicidal cobbler with which the description concludes. As a result, the infant Jack is physically surrounded by inscriptions that are both beyond his control and yet determine his fate. Through the narration, we also learn that just as the walls are marked with these images that seem to predetermine his fate, the baby Jack is also marked with a black mole that serves as a harbinger of his own future criminal identity. Moved by the predetermined fate that both surrounds the child and is physically marked upon the child, who in the illustration is pictured as a faceless bundle, Mr. Wood makes his offer to raise the infant—an offer Mrs. Wood is unable bring herself to accept.

But in the same way that the discourse provides a map to read the space of the room and the figures inscribed on the walls, the illustration provides a topography of the room that is absent in the narration alone. While some of the drawings upon the wall are described in relationship to each other, “over” the chimney, “on one side of the handbill”, “beneath these prints” etc., the discourse provides a cursory at best representation, in

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favor of an inventory of all its objective parts. Thus, picture and text work together in a recursive loop to orient the reader of both the physicality of the narrative space and its thematic implications. Both the image and accompanying prose of the opening scene work together to establish the storyworld of early eighteenth-century that the characters inhabit and the reader enters as enclosed, cluttered, predetermined, and inescapable.

Though the opening illustrations establish the initial deictic shift or point of entry for the reader in terms of the spatial and the temporal realities the texts construct, serials have multiple points of entry because their enforced interruptions predetermine points of re-entry for readers in ways that are far more predictable or enforceable than in volume forms. In volume form reading, readers may use markers such as chapter divisions to determine their own breaks in reading, or they may simply choose continue to move forward. The text in no way prevents the reader from consuming whatever extent of the narrative they choose to in any one sitting. In the initial publication of serial parts, these divisions are both predetermined and absolute. Whether the reader chooses to take a day, week or month to consume an installment, further progress in the narrative is always forestalled until the publication of the next installment. In considering this fact in light of deictic shift theory the opening illustrations of serialized narratives take on a further importance, not only in terms of the first opening of the novel, but in each subsequent part as the reader re-engages with the storyworld.

In *Mysteries of London* the use of illustrations is almost always confined to the opening page of the new installment. As Maidment explains, the illustrations were “often highly finished and tonally complex” and formed an “immediately familiar first page to each of the serial parts” (227-28). It is virtually impossible to distinguish markers

signaling the ending or beginning of each weekly installment in the prose alone due to the fact that these breaks often occurred in mid-paragraph or mid-sentence and with little regard to chapter breaks. It is, thus, the placement of the illustrations alone that signals this transition in Reynolds to us today in volumes where the individual parts were collected and bounded. Ironically, due to the relatively low critical position of Reynolds's work, most volume forms remain relatively faithful to their initial publication because the individual parts were simply bounded together without editing. As Maidment comments:

Thus the rhythm of serial publications, as well as its visual pleasures, was maintained even in the volume format of Reynolds's work, a rhythm largely denied in the volume reprints of writers like Dickens, Thackeray and Trollope who tended to use separate page illustrations to invoke an older, more stringent kind of gentility and thus established a subordinate role for illustrations against the primary text. (228)

This preservation of "rhythm" again makes *Mysteries* extremely useful when examining how the text demarcated points of deictic re-entry.

For example, Figure Four shows the first page of the third installment of *Mysteries of London*¹⁰. Foregrounding a young woman lying in her bed with one breast partially revealed at the nipple, this illustration is a perfect example of the kind of titillation and sensationalism that caused critics to heap so much derision upon Reynolds and kept him from the serious attention of any who might assign aesthetic value to his

¹⁰ This image appeared only in the original Vickers edition that was nothing more than a compilation of the penny parts. It was replaced with a slightly less revealing image in the latter Dicks editions of the novel.

work. No doubt the picture alone was responsible for gaining the attention of many a reader, regardless of any familiarity with the previous installments. Even so, the illustration functions as more than mere eye-catching advertisement but also a point of entry (or re-entry) into the storyworld.



Figure 4: *The Mysteries of London* Front Page Installment Three

The corresponding prose, cut off in mid sentence, continues the description of the feminine setting from the previous installment and calls attention to the masculine garb, the presence of which, is seemingly out of place:

. . . foils, single-sticks, dandy-canes and hunting whips were huddled together in one corner of that bureau. And yet all the confusion of these various and discrepant objects was so regular in appearance—if the phrase can be understood—that it seemed as if some cunning hand had purposely arranged all so as to strike the eye in a manner calculated to encourage the impression that this elegant boudoir was inhabited by a man of strange feminine tastes, or a woman of extraordinary masculine ones (17).

But while the prose leaves the gender of the inhabitant of the room in question for a few more paragraphs, the illustration removes any doubt. The space is as feminized as the figure inhabiting the bed and the objects of masculinity are shoved to the periphery and obscured in the ambiguous shading of the vignette style. Consequently the point of entry of the picture supersedes the ambivalence of the prose by orienting the reader to the space of the boudoir in a far more definitive way.

However, more often than not, the subject of the opening illustration in each part does not match the action of the prose as it does in this case, but rather, prefigures action and spaces that are further embedded within the installment. Figure Five, for example, does not correspond to the prose placed immediately below it (in which Richard Markham is tricked into passing a forged five hundred pound note) but rather a scene in Bill Boulter's home that does not even occur in the installment the image begins, but

rather in the next. How could this achronicity still function as a point of deictic shift when the spatial unit described in the prose point of entry is clearly not the same?

Leighton and SurrIDGE argue that such illustrations are “proleptic” in that they “anticipate” what is to come in the narrative. “The verbal text then seems to repeat what the illustration has already shown, and readers wait to see when it matches (or ironically fails to match) their visual expectations” (67). Thus, regardless of the content of the prose, the reader engages with the illustration first, and enters the storyworld with that specific image in mind. If the prose fails to match the expectations of the picture the reader simply anticipates and actively seeks out the illustrated scene, and thus provides a sense of arrival once the prose catches up. In essence, when again considering not simply the plotted time of the story but its physical space as well, illustrations literally signal to readers where they are going before they get there; thus, also creating a sense that the prose travels backwards in time from the point of entry in time until a spatial match can be drawn between language and image.



Figure 5: Boulter's Home

Though the narrating of Bolter's murder of his wife is denied until the next installment (the major plot point contained in this visual) it is significant that illustration introduces the reader to the space of the crime before it is narrated. Though the action in

the illustration is delayed in the prose, the narrated space does correspond to the prose a few pages later. Here, the narrator describes how the whole family shares one room in this slum flat and calls attention to the presence of the children the identity of the figures and the space becomes clear. Thus, the text signals to the reader through the illustration that they have arrived in an important space. Because all the characters presented in this image are present in the space of the narrated scene, the placement of the illustration works to both build anticipation and then ultimately frustration and further anticipation at the denied culmination of the action pictured.

But while the illustrations to Reynolds's installments were prominently placed on the front cover to draw readers' interest, the illustrations in *Jack Sheppard* were buried from view as part of a monthly periodical. Though the first installment of the serial began the January 1839 issue, placement of the serialized part fluctuated from issue to issue. Even so, in almost all cases,¹¹ what remained consistent was the configuration of the two page layout pictured in Figure Two, in which the opening illustration is placed on a single page to the left of the page of opening prose. In this respect, the illustration is a vital component in marking off the beginning of the narrative installment from the rest of the issue (though other illustrations were certainly present in the issue) and functions as a point of re-entry into the storyworld.

For example, Figure Six opens the beginning of the third installment to *Jack Sheppard*. In addition to the imposed divisions of installments required by serial publication and conventional chapter divisions, Ainsworth also divides the novel into

¹¹ There is no beginning illustration in installment 6 (June 1839) and in the final two installments appearing in January and February of 1840. Though a definitive connection is difficult to argue, it is telling that two of the three installments lacking opening illustrations appeared after the full novel was released in volume form.

three distinct “epochs,” each inclosing certain key events in Jack’s life in time, once in his infancy, once in his adolescence, and once in adulthood, and consequently leaving large gaps in an overall accounting of the character’s life. Thus, this illustration also marks the movement from Epoch One (Jack as an infant) to the beginning of Epoch Two (Jack at almost thirteen).

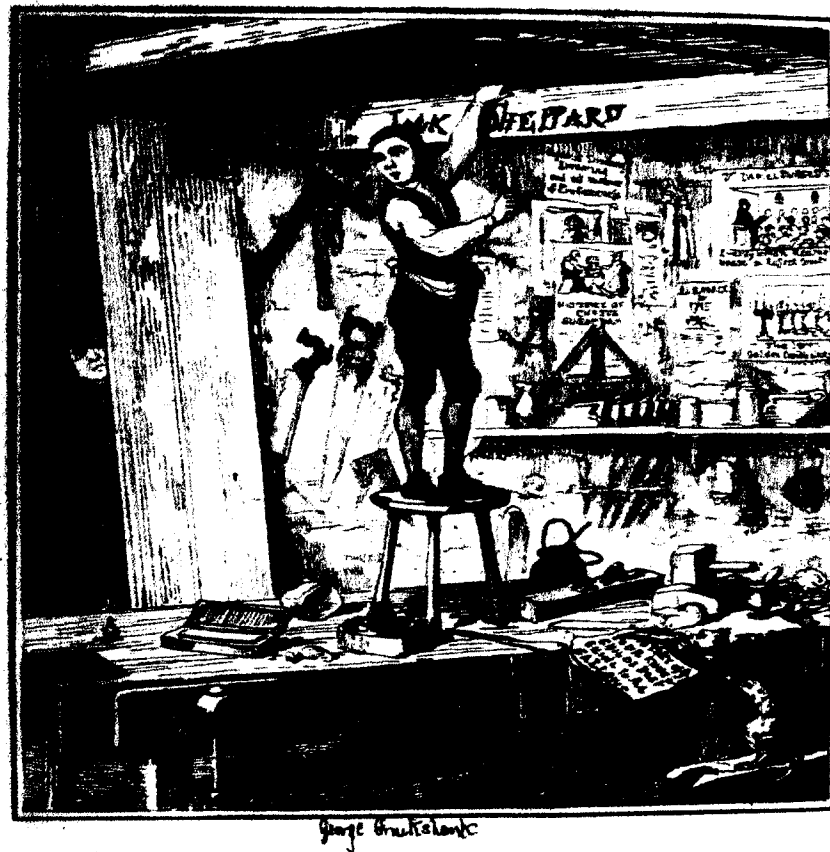


Figure 6: “The Name on the Beam”

The visual is titled “The Name on the Beam” and calls further attention to the foregrounded beam that spans the ceiling of the room pictured. The beam is inscribed with the name “Jack Sheppard” thus labeling the foregrounded figure yielding a small knife as an almost grown Jack and also signifying the surrounding space and all its chaos as claimed by the central figure. The presence of the grown man in far corner is shielded from notice by the large beams, seemingly designed to keep him outside of Jack’s domain.

As in the previous example from this novel, the scene pictured is then described through Ainsworth’s extradiegetic narration in intricate detail after only a few paragraphs which first establish the passage of time. But as I continue to suggest, the very placement of the illustration establishes the space and time of the storyworld first, facilitating a re-entry into the storyworld that the subsequent prose then organizes and interprets. Much as in the first example as well, the description of the space with which the narrator begins, is explicitly tied to the latter description of Jack himself.

Divers plans and figures were chalked upon the walls; and the spaces between then were filled up with an almanac for the year; a godly ballad, adorned with a rude wood-cut purporting to be “ *The History of Chaste Susannah,*” and old print of the seven golden candlesticks; an abstract of various Acts of Parliament against drinking, swearing and all manner of profaneness; and a view of Doctor Burgess’s Presbyterian meeting house in Russell Court, with portraits of the reverend gentleman and the principle members of his flock. (222)

This excerpt describes the content of the far walls, which is indeed difficult to make out in the visual in a similar inventory listing with minimal spatial reference as in the

previous example from the novel. In addition, the content of the early seventeenth century books and leaflets are unfamiliar to readers today, and quite possibly, to Ainsworth's own Victorian audience. Though the presence of these documents adds to Ainsworth's narrator's performance of historical authenticity that is evident throughout the novel, these specific pieces are not random, but rather, demonstrate various attempts to enforce physical and moral order over chaos and bad behavior and foreshadows Jack's eventual inability follow such constraints. As Havery suggests, "Cruikshank follows Hogarth not only in depicting the moment of the master's return, but also in giving great care to the drawing of each tool of the apprentice's trade, and in arranging the written documents so that the spectator cannot help reading them" (47). In the image, the figures and plans involved in the vocation of carpentry are placed next to those of both biblical and historical significance. Parliamentary decrees "against drinking, swearing and all manner of profaneness" are juxtaposed with a biblical narrative of failed corruption in the image of seven candlesticks and the attempt to persecute and silence a dissenting minister in the early eighteenth century with the figure of Daniel Burgess.¹² Yet foregrounded over all of this material is the figure of Jack Sheppard inscribing his own order (or lack thereof) into the space through his name.

As the scene proceeds, Mr. Wood remains hidden behind the beams and observes Jack as he inscribes his name while singing a ballad about famous inmates of Newgate. The boy then talks to himself out loud and ponders:

I hope this beam doesn't resemble the Newgate stone, or I may chance like the great men in the song speaks of, to swing the Tyburn tree for my pains. No

¹² See notes 2 & 3 Jacobs and Mourão's Broadview edition of *Jack Sheppard*, 118-119.

fear o' that.—Though if my name should become as famous as theirs it wouldn't much matter. The prospect of the gallows would never deter me from taking to the road, if I were so inclined. (225).

Thus, counter to the moral lessons placed upon the wall, Jack's narrative both contradicts those expectations and supersedes them, just as the beam is foregrounded in the physical space over the other texts. The messy state of the room itself also works to show that any discipline exacted upon Jack throughout his formative years has also failed. Moreover, the narrator again marks Jack's predetermined fate in his very appearance, stating "his physiognomy resembled one of those vagabond heads which Murillo delighted to paint" (223).

The text, therefore, reinforces and situates the picture that serves as the deictic entry or re-entry to the storyworld, as opposed to the other way around even when, as in the case of *Jack Sheppard*, these illustrations are later moved deeper into the text to correspond with the paralleled prose in volume editions. At the same time, the illustration also orients the listing of objects in the room that occurs in the discourse, filling in relationships the narrator leaves out and acting recursively with the text. Even though the significance of these illustrations as sources of deictic reentry into the narrative with each serial interruption are masked in the volume counterparts, where the illustrations were commonly re-placed as close as possible to the corresponding written discourse and the physical interruption is erased, the illustration's function in the initial configuration of the spatial orientation of the storyworld in the serial form is vital and should not be overlooked.

ILLUSTRATING NARRATIVE SPACES: CONTENT AND POSITION

While the above section illustrates how the written text and picture work together to construct a frame of reference in which the reader cognitively enters the space of the storyworld as the text establishes a deictic shift, this shift is only the beginning of an ongoing narrative process in which the reader must continually configure and reconfigure the storyworld space. As Zoran suggests, the construction of a “total field of vision” is dependent upon the collection of individual perspectives in any narrative. Mieke Bal also defines narrative space as places within the story “seen in relation to their perception” (93). Similarly, Herman contends that it is “impossible, arguably, to build or reconstruct a storyworld without an articulation of the perceptual field into focused-upon participants, objects and places and a background against which those focused-upon entities stand out” (275). He suggests that these perceptions are always tied to an “ongoing flux of experience” as located and reference objects constantly undergo change, the perceptions presented in the narrative narrow or widen, and focalization shifts (275). Consequently, it is well established that as characters change locations and focalized perceptions fluctuate within the narrative discourse, such configurations must constantly be revised and recalculated throughout the narrative by the reader to adjust the new information.

These observations are significant in the context of this study for two reasons. First, they show how the act of focalization at any given moment in the narrative is a key component in the construction of narrative space. As a result, spatial configurations by the reader are intricately tied to and dependent upon the accumulation of varying perspectives located in the discourse that may or may not be easily reconciled, as demonstrated in the previous chapter. Secondly, though Herman and Bal allude to the

possibility, they do not explicitly address how the accumulation of shifts in perspective might differ when multiple sensory channels are in play within the text as opposed to a single channel.

In his Preface to *Basic Elements of Narrative*, Herman distinguishes how “not all storytelling media are created equal. Some afford multiple communicative channels that can be exploited by a given narrative to evoke a storyworld, whereas others afford only a single channel when it comes to designing blueprints for the storyworld” (xii). In making this distinction between channels, Herman describes prose discourse as a “verbal information track” while illustrations function on a “visual information track” (xii). Admittedly this vocabulary is not perfect, for certainly the act of reading is both dependent on the eyes and often silent; nevertheless, the metaphor does create a vital functional distinction in discussing illustrated narrative. In the case of early Victorian serial’s such as *Jack Sheppard*, the text provides two levels of input through prose and picture that carry their distinct affordances and work together in constructing a storyworld. Thus, with the inclusion of illustrations in Victorian serialized print narratives, we must deal with not one, but two “semiotic channels” or *modes* in the context of how each contributes to the accumulation of perspectives in the text (xiii).

Scholars such Patten and Fisher have established that illustrations often offer alternative perspectives and voices to those described in the narrative discourse, creating what Patten calls a “polyvocality” that is “everywhere present in illustrated narratives” (92). However, these scholars mainly examine how the dual voices (or perspectives) provided in each mode subvert plot and character construction in the storyworld and speak to issues of reliability. For example, Fisher argues that Thackeray’s illustrations in

Vanity Fair work to further call into question the reliability of the main character's judgments and point to her "selective perception." Fisher explains, "Becky's self-deceit is betrayed when the illustration presents information she neglects" (65). Patten's essay on *Phiz's* plates in *David Copperfield* address the complexity of illustrating the image of David through the dual point of view of a young boy character and a grown retrospective narrator ("Serial Illustrations" 96-97). Yet neither scholar examines to what extent the dual input of both visual and verbal interact in the construction of the narrative space. Rather, just as description in verbal discourse is often relegated to a non-essential interruption of the narrative plotting, we see a similar trend in the above examples as attention to spatial constructions in visual representations is often relegated to background or scenery in favor of interpreting the focal characters and their actions.

In the case of serialized illustrated texts then we must not only consider the interaction of the differing verbal and visual channels in the construction of the storyworld space, but also the variance in the physical placement of the illustrations on the material page that result from the narrative's original serialized structure. While the volume editions of these novels tend to preserve the sequence of the visuals in relation to the narrative, though some did make additions or substitutions, it is the placement of the illustration relative to the proximity of the corresponding discourse that is most often altered.

Thus, in the following section I identify and examine three possible acts of illustration placement which affect the way in which the texts and pictures dramatizing the same scene interact in the serial publication of *Jack Sheppard*: First, I observe that the placement of the picture and the content of proximate discourse can correlate in both

narrative time and narrative space, such as we find in “The name on the beam.” In this situation, though the precise moment in the narrative may still be related a few pages away from the illustration, the discourse which introduces the narrative space of the scene and characters that are said to occupy that space both directly correspond in content to the illustration and remain in close physical proximity in the material text. Secondly, I observe how an illustration can also be placed close to its verbal correlative within the material text, but only initially correlate to the proximate text in the representation of narrative space, but at a differing moment in narrative time. In this case, the space represented in the illustration corresponds to that of the proximate discourse, but at a different moment in the plot progression such that the characters present in the discourse and their positioning in the illustration of the same space are distinctly different. Finally, the third possibility I observe are instances where the illustration and the corresponding text are separated such that the visual neither represents the narrative time nor the narrative space of the text that surrounds it, but rather depicts a time and space related much later in the discourse. In this case, the material text separates the visual and verbal expression of the same scene by a large amount of pages, or even chapters, within the installment, such as in the example of Boutler’ home discussed above. Analysis of these three placement possibilities will help reveal to what extent the physical placement of the illustration in the material text, relative to the placement of verbal discourse that describes the scene, interacts with the dialogic created by the two modes of perception in the visual and the verbal channels in narrative’s construction of the storyworld space.

For the first case we return to the former example from *Jack Sheppard*. In ‘The name on the beam’ Jack is pictured standing upon the stool in the center of the room and

his figure is foregrounded against the rest of the room just as the beam upon which the character inscribes his name is foregrounded above the other texts and objects that appear on the far walls. Mr. Wood is barely noticeable in the periphery, hiding behind the beams to the far left. The illustration positions the reader as an observer from the opposite side of the room and, though two walls of the room are visible, the third and fourth walls are not. By virtue of a selectivity that works much the same way visually as the linguistic selectivity Zoran describes (320), the reader is limited in the sense that we can only see what is contained within the frame and not beyond it. The rest must be inferred, imagined, and/or added from the written text.

Yet the image presents multiple embedded acts of focalization that establish a variety of perspectives and construct the space of the room in terms of the character's physical relationship to each other. First, the image contains an embedded level of focalization in which Mr. Wood gazes from behind the plank to view Jack, becoming what Bal defines as a "character-bound internal focalizer" (163). Thus, not only does the spectator focalize upon an instance of Mr. Wood spying on Jack, but at the same time is directed by Wood's own act of gazing upon Jack specifically to also focus attention on Jack as the focalized figure.

This embedded focalization portrayed in the picture is reinforced by the verbal channel in the following passage:

Near the door stood a pile of deal planks, behind which the carpenter ensconced himself, in order to reconnoiter, unobserved, the proceedings of his idle apprentice.

Standing on tiptoe, on a joint-stool, placed upon a bench, with his back to the door, and a clasp knife in his hand, this youngster, instead of executing his appointed task, was occupied in carving his name upon a beam, overhead (Vol V 222-223).

Here, in the first sentence the focalizer is the extradiegetic narrator and the focalized object is Wood as he hides himself to spy on Jack. However, the next sentence shifts the focalization to that which Wood observes—Jack standing on the stool in the center of the room.

A third shift in focalization occurs slightly further into the verbal narrative. The text reads: “In concealing himself behind the timber, Mr. Wood could not avoid making a slight shuffling sound. The noise startled the apprentice, who instantly suspended his labour, and gazed anxiously in the direction whence he supposed it proceeded” (223). Thus, over the course of the first few paragraphs, the verbal narrative moves from the perspective of an outside observer to that of Wood’s, and now to Jack’s own perspective as he glances back to investigate the noise. In doing so, this progression also establishes the relative space of the room as each figure is used to ground the other.

But while this construction is communicated linearly in the written text, in the picture, each perspective is portrayed as simultaneous. Though the illustration itself is static, when taken in concert with the written text, these imbedded character focalizers suggest an important movement in time in the visual nonetheless—from Mr. Wood’s actions to Jack’s own. This interaction between the two modes also works to create a more dynamic understanding of the spatial relations between the characters as each is initially defined in relationship to the other in the verbal text and presented together in the

visual. Thus, the picture and the text work together to construct a room that is in many ways defined by the character's physical positions and relationship to each other.

In addition, this image presents a fourth point of focalization from the point of view of the cat depicted in the far right corner. Though not a character per se in Bal's terms, the animal possesses perceptive abilities outlined in the written text. "Attracted by the odor of the latter dainty, a hungry cat had contrived to scratch open the paper in which it was wrapped, displaying the following words in large characters: 'The History of the Four Kings, or Child's best guide to the Gallows'" (223). Harvey finds the presence of the cat significant in showing how Cruikshank modeled his illustration after the Hogarthian image 'The Fellow 'Prentices and Their Looms' from *Industry and Idleness*. Harvey argues that just as "the idle apprentice has a cat at his feet" in Hogarth's image "the cat has the same significance—neglect—in both pictures" (47). However, in the Hogarth engraving the cat is positioned with its back to the observer directly under the feet of the idle apprentice. In "The name on the beam" the cat is illustrated with a profile view and positioned in the opposite corner from Mr. Wood. The written text describes that the cat's attention is focused upon the food, yet in the picture the animal's line of sight once again directs attention not just to the dinner the cat seeks, but also to Jack at the center of the room.

Together then, the four points of focalization presented in both verbal and visual modes establish the space of the room whereby each perspective serves as a ground in relation to the other; the positions of the reader/spectator, Mr. Wood, and the cat form a perimeter while Jack's figure establishes the center. The interactions between the visual and verbal modes are reinforced by the relative proximity of the picture to the discourse

that describes the scene (only one page away) and by its use in establishing the opening of the installment as described in the previous section. As a result, the interaction between the illustration and the prose, and more specifically the four points of focalization portrayed within them, shape the reader's configuration of the space by establishing each focalizer as a reference object or ground by which to configure the other and the remaining contents of the room. Put another way, the space of the room is defined here in relation to each character's position within it in both the visual and verbal channels.

Yet, an illustration's representation of the narrative space is not always a mirror of the action depicted within initial verbal description of the same space. For example, Figure Seven, "Jack Sheppard Exhibits a Vindictive Character" opens the fourth installment of the serial in *Bentley's*. In this case there is considerably more physical distance between the illustration's placement (about eight pages) and the discourse that describes the corresponding action in narrative time. However, the narrative space depicted in the picture and the text which immediately follows is the same. The scene in both cases is the boy's playroom, but while the illustration that begins the serial part shows a confrontation between Jack and his boyhood friend Thames, the verbal narration with which the installment begins suggests a much more peaceful set of circumstances occurring earlier in the narrative time. As a result, the points of reference in establishing grounding interact between the verbal and visual modes in a slightly different way, as the character's physical positions are initially different between the two modes.



Figure 7: “Jack Sheppard Exhibits a Vindictive Character”

The verbal narration of the installment begins as Thames retreats to a playroom he shares with Jack in Mr. Wood’s house. In entering the doorway he stumbles upon Mr. Wood’s daughter Winifred already present in the room. “He found the door ajar, and, to his surprise, perceived little Winifred seated at a table, busily engaged in tracing some

design upon a sheet of paper” (329). Just as in the previous example where Mr. Wood takes a moment to spy upon Jack before the narrative action continues, here Thames is described spying on Winifred. The room is thus described in the context of this moment:

The room in which she sat was a portion of the garret, assigned, as we have just stated, by Mr. Wood as a playroom to the two boys; and like most boy’s playrooms, it exhibited a total absence of order, or neatness. Things were thrown here and there, to be taken up, or again cast aside as the whim arose; while the broken-backed chairs and crazy table bore the marks of many a conflict. The characters of the youthful occupants of the room might be detected in every article it contained. (330)

Though the narrator stresses the character of the room as chaotic, pointing to the scuffed and broken furniture as marks of previous confrontations between the two boys, the mood at this particular moment in time is peaceful as Winifred sits in the center of the room and draws as Thames looks on from the door.

In the verbal discourse, once Winifred is aware of Thames’s presence the reader learns that she has been drawing a picture of him and that though the two were raised as brother and sister their level of affection for each other has grown beyond that of siblings. As the two flirt with beginning to understand and reveal their feelings, Jack interrupts them in what becomes an obvious fit of jealousy. His insulting comments towards Winifred spur Thames to pummel Jack, but this brawl comes to a quick end as Jack reveals he has stolen a picture from a client of Mr. Wood’s home. Jack and Thames resume their confrontation as Thames insists the stolen good must be returned. It is this

precise moment of conflict that is depicted in the illustration, as Jack now pulls a knife to defend himself while Thames “boldly marched towards him and seized him by the collar” (334).

Although the room is described at the moment in the narration when Thames looks upon Winifred, the picture that serves as a deictic entry to the installment’s narrative dramatizes this important confrontation between Jack and Thames that occurs further along in the plotted time. The illustration’s placement both prefigures the confrontation that follows in the narrative discourse and also provides points of reference for the spatial relations of the room despite the difference in the physical action depicted and the variance in the positioning of the character. The reader engages with the scene between Thames and Winifred and the initial verbal description of the room with the visual connotation of the ensuing confrontation already in mind. The conflict between the ways the text and the picture arrange the boys’ things in the physical space accentuates the conflict about to come to a head between the two characters, which is only accentuated all the more by the proximity of text that describes the action to the picture.

Moreover, the object at the center of the room that grounds the reader’s configuration is different in each mode. Initially in the verbal discourse Winifred occupies the center of the room as Thames focalizes on her through the door. But in the visual mode that begins the installment, it is Jack who occupies the center in the midst of the confrontation. Here, Thames seeks to hold him back on one side, while Winifred blocks his access to the door on the other and the scene is focalized through the extradiegetic narrator’s observation. Thus, it is Jack’s figure, not Winifred’s, in the

illustration that establishes the room's center that Winifred initially occupies in the verbal.

Though the placement of the illustration changes the process of configuration of the storyworld by demanding that the reader integrate the illustration and text by making cognitive substitutions in the positioning of the characters, other textual strategies show emerging themes about the overall construction of space throughout novel that remain consistent regardless of the illustration's placement. Much like the previous examples of illustrations from this novel, Ainsworth uses the content of the room, and particularly the inscriptions upon the walls and the volumes on the shelves, to further paint the character of the two boys.

[Thames] Darrell's particular bent of mind was exemplified in a rusty broadsword, a tall grenadier's cap, a musket without lock or ramrod, a belt and cartouch-box—with other matters, evincing a decided military taste. Among his books, Plutarch's Lives and the Histories of Great Commanders, appeared to have been frequently consulted; but the dust had gathered thickly upon the Carpenter's Manuel, and the Treatise on Trigonometry and Geometry. Beneath the shelf, containing these books, hung the fine old ballad '*St George for England*' and a loyal ditty, then much in vogue, called '*True Protestant Gratitude, or Britain's Thanksgiving for the first of August, Being the Day of His Majesty's Happy Accession to the Throne*' (330).

Such contents, listed in an inventory fashion, mark Thames's prefigured noble status with a "decided military taste." More specifically Thames is set apart from any tint of Jacobite leanings by the texts on the wall celebrating King George.

By contrast:

Jack Sheppard's library consisted of a few ragged and well-thumbed volumes abstracted from the tremendous chronicles bequeathed to the world by those Frossarts and Holinsheds of crimes—the Ordinaries of Newgate. His vocal collection comprised a couple of flash songs pasted against the wall, entitled '*The Thief-Catcher's Prophecy* and the '*Life and Death of the Darkman's Budge*' while his extraordinary mechanical skill was displayed in what he termed (Jack had a supreme contempt for orthography,) a '*Moddle od his ma's Jale Off Newgate,*' another model of the pillory at Fleet Bridge and a third of the permanent gibbet at Tyburn. The latter specimen of his workmanship was adorned with a little scarecrow figure, intended to represent a housebreaking chimney sweeper of the time, described in Sheppard's own hand-writing, as '*Jack Hall a hanging*' We must not omit to mention that a family group from the pencil of little Winifred, representing Mr. and Mrs. Wood in very characteristic attitudes occupied a prominent place on the wall (330).

Jacobs and Mourão note how chaplains charged with accompanying criminals to their execution would commonly sell the biographies and testimonies of these criminals and their "lurid descriptions" to the public as an extra source of income. (161 note 1). It is precisely these testimonies that Jack holds in such high regard. In place of Thames's sword and musket, Jack possesses a self-crafted gallows.

For both Jack and Thames then, the narrator uses the treasured possessions of each boy's display to foreshadow and define their ultimate fate and identities. As in the example of the Boudoir in *Mysteries of London*, however, what is described in the

passage is not so much the arrangement of the space or the physical configuration itself, but merely the contents of the room, leaving the job of clarifying the physical arrangement of the items to the visual mode. Without the aid of the illustration, there is little sense from the narration alone as to where these contents reside relative to each other, or how Jack's possessions, constituting his side of the room, are separated from Thames's. As a result, it is the visual proximity of the boy's possessions that more immediately juxtaposes Thames's preoccupation with military history with Jack's preoccupation with the popular tales of Newgate criminals.

In this illustration, as in the illustration where Mr. Wood spies upon Jack, only two of the walls of the room are visible to the reader. The doorway to the room is partially drawn, cut by the frame, and the one wall in which Jack and Thames's possessions are displayed side by side with a somewhat unnatural line of demarcation between them encompasses the majority of the background to the scene. While this juxtaposition clearly accentuates the contrast between the two outlined in the narrative prose, in terms of the space of the room it is decidedly awkward. Rather than being left to imagine the contents of the other walls, the missing walls are presumed to have no significant content at all—realism is essentially sacrificed in favor of the visual juxtaposition of the boy's belongings.

Moreover, the arrangement of the room in the illustration as a backdrop for the action again echoes Hill, Meisel and Buckley's contention that Cruikshank was indeed designing the plates with an eye for the stage, privileging ease in transposing the text to a live performance. For example, in reading this illustration, Buckley argues that in the picture "the lines of their conflict and its clear stakes are delineated with a clear

melodramatic polarity; the struggle is between protectiveness and violence, restraint and aggressive confrontation” (446). Thus for Buckley “Cruikshank’s engraving encapsulates the height of melodramatic tension, both for the written narrative, and the dramatic reenactment sure to follow,” in which “the tableau becomes a moment of pictorial recognition, invoking the competing visual economy of the new mass press” (446).

Yet this tension is not simply evoked in the action represented in the image but also through the surrounding space that functions to construct the scene in ways much more reminiscent of a theatre’s stage than an actual room. This is significant because it brings full circle former arguments concerning how the demand to produce illustrations that were easily remediated to the stage; for here the interaction between picture and text evokes the sense of interior space as configured as a theatrical set in the novel itself. Thus, the rooms take on characteristics which do not necessarily define a space of domestic habitation, but rather become, even outside of the context of the theatrical reenactments, spaces of performance and spectacle defined by Jack’s presence. Consequently, the opening illustration in this installment not only serves to prefigure the climactic tension contained in the particular serial part, but simultaneously reinforces the reader’s configuration of the room as a space of performance by specifically placing Jack, not Winfred, at its center.

Figure Eight, “Audacity of Jack Sheppard,” is an example of the third and most extreme instance of proleptic illustration placement. In this case, though the illustration begins the August 1839 installment in *Bentley’s*, it is physically distant from the corresponding discourse in both narrative time and narrative space. This installment’s

opening illustration, which depicts a sitting room in Mr. Wood's house, is placed next to the prose narrative of a far different scene. In the verbal narrative that opens the installment, the now adult Jack Sheppard hides near "a hollow in the meadows behind the prison" after escaping from Clerkenwell prison in the previous part (vol 6 109). He is held there for participating in a robbery in Mr. Wood's home which goes horribly wrong and results in his partner killing Mrs. Wood. As Jack returns to his gang after yet another prison escape, he learns that Jonathan Wild, the leader of the gang, is again planning to kill his fellow apprentice and friend Thames Darrell.



Figure 8: "The Audacity of Jack Sheppard"

Despite the fact that warning Thames would certainly mean another unwelcome visit to Mr. Wood's home, as all present now see Jack as not just a thief but a murderer, Jack decides to return. More to the point, by virtue of the placement of the illustration, the reader of the serial is assured that Jack will indeed return well before Jack's decision to warn Thames is described in the verbal mode. Though the reason Jack returns is left to the verbal discourse to reveal, the placement of the illustration both assures the reader he will indeed return and circumvents any doubt the verbal texts may create as to what Jack will ultimately decide to do.

Once the verbal narrative does shift locations to Mrs. Wood's sitting room—deep within the interior of the installment and separated from the corresponding illustration by two full chapters—the room is described in a peaceful state well before Jack's arrival, much like the playroom is described in a peaceful state before the conflict in the last example. In the written discourse Wood, his daughter Winifred, and Thames resolve to dine in Mrs. Wood's favorite sitting room for the first time since her death. The narrator describes how the family attempts to erase all evidence of her presence as Mrs. Wood's portrait is removed and her favorite canary is covered with a handkerchief “to prevent the bird from singing,” (126). This continues Ainsworth's narrative strategy of defining the room by the objects contained within. Mrs. Wood's absence is marked by the “withered and drooping” flowers on the mantel she previously placed there but now could no longer tend and the vacant space on the wall where her portrait once hung (126). Thus, just as in the instances of the workshop and the playroom, the verbal narration works to provide a map or a means for the reader to interpret the objects presented in the background of the room and thus, read the room as a text, calling attention to each object in its place.

Although the room described in the verbal discourse at this point in the narrative matches the illustration in terms of the presence of the objects found in the background and their signification to Mrs. Wood's absence, the picture's lack of proximity to the corresponding verbal narrative masks one glaring point of discrepancy. After dinner, the reader is told in the verbal narration that Mr. Wood takes refuge in a corner to console himself with his Bible while Winifred and Thames talk. "Supper was over. It had been discussed in silence. The cloth was removed, and Wood, drawing the table as near the window as possible—for it was getting dusk—put on his spectacles, and opened that sacred volume from which the consolation in affirmation is derive, and left the lovers. . . to their own conversation" (126). In this passage, Wood retreats to a corner by the window in order to read in solitude. However, there is no window present in Cruikshank's illustration. Rather, Wood stands with his back to the wall in which his portrait is juxtaposed next to the empty space in which Mrs. Wood's portrait formally hung. Thus, while Wood's actions of "removing his spectacle to assure himself that his eyes did not deceive him" is in accord with the verbal prose as Jack enters the room, his physical placement in the room is not. He is, in fact, neither in front of a window nor in the corner of the room in the visual construction. Were the visual and verbal representations of the room placed in close proximity, this discrepancy would be far more difficult to reconcile. Yet it is precisely the variance in the physical position of the illustrations the serial form affords that plays a vital role in encouraging the reader to both reckon with two conflicting configurations of the room and at the same time fail to notice the conflict.

In interpreting this particular picture, Hill argues that “Cruikshank does everything he can in the plate to arrest motion, to clamp static patterning on the scene” (435). He continues; “This impression is enhanced by the enclosed space of the room in which they stand” (435). Compared to the previous two examples taken from the novel, in this section the spectator is positioned closer to the characters such that the occupants appear larger and the room itself both fuller and smaller, as Hill suggests, heightening the tension around the “audacity” of Jack’s return.

The arrested motion of which Hill speaks is also accentuated in the discourse. As Jack enters the room he is identified only as a handsomely dressed “intruder . . . his appearance excited the greatest astonishment and consternation amid the group. Winifred screamed. Thames sprang to his feet and half drew his sword, while Wood, removing his spectacles to assure himself that his eyes did not deceive him exclaimed in a tone and with a look that betrayed the extremity of surprise—“Jack Sheppard!” (308). Each character’s reaction is thus described in isolation as Thames’s “half drawn” sword mirrors its frozen placement in the illustration. As the maid rushes out in a fit of panic, Jack “remains perfectly motionless” keeping “his eyes steadily fixed on Thames as if awaiting to be addressed” (308). Though Hill’s argument is that the scene is indicative of a *Tableau* style that could easily be recreated for the stage, his observation about the proximity of the characters in the frame and the consequent conflation of the space is foreground the fact that, although nothing in the narrative discourse identifies the room as small, the effect of the angle of the spectator’s vision surely leaves that impression.

Moreover, as in the case of the playroom, though the sitting room is constructed as a domestic living space in the verbal narrative, despite the compact quarters the

illustration and the presence of three of the four walls, the visual construction here again evokes a configuration of a stage set by the very positioning of the characters. For example, Mr. Wood's location in the picture could be better described as "upstage" as opposed to in a corner. While the "corner" implies positioning that is out of the way and less central to the action in the material space of a real room (and thus the verbal narrative) similar positioning in the theatre is often signified by a character being placed further away from the audience (as is the case in this plate). In the visual rendering, Mr. Wood in fact resides behind the two central figures of Thames and Jack as he lifts his spectacles to view Jack. Winfred and the maid become bookends to the action from the far left and right, as both direct the reader (who assumes the position of a potential audience) to Jack by the direction of their own gaze. The sitting room, as the playroom and the workshop before, loses its meaning as a space of habitation in favor of a space of performance, though this time both Jack and Thames command the center.

Thus, just as the demands of adapting the narrative to the stage worked to produce this style of illustration, as others have argued, those influences also produce a specific configuration of the novelistic storyworld itself as a series of staged theatrical sets. Interior spaces are no longer private or intimate, but displayed for the purpose of being viewed, not only by the other characters, as in the previous two examples, but also by an outside audience. In this context, each illustration highlights the significant action and places of the corresponding narrative in each installment, while at the same time becomes another installment in its own right—another fragmented piece that the reader of the serial must continually reconfigure in building the larger whole. While certainly this type of reconfiguration is demanded to a degree in the evolution of any narrative, it is

significant here for the very reason that the form of serialization foregrounds this process in a material way. Consequently, this analysis shows that serial forms self-consciously makes use of the process of segmentation and reconfiguration, not only in dividing the verbal narrative into discrete parts and in dividing the illustrated scenes into selected moments, but also in segmenting the two storytelling modes of visual and verbal from each other. The proleptic placement of illustrations that occurred in the original serialized form simply works to accentuate and make material this implicit relationship all the more.

But what about the missing window? Was this simply an oversight on the part of Cruikshank or Ainsworth? It is impossible to say. To suggest that this discrepancy might be part of the reason the image and the narration were originally physically placed so far removed from each other in the layout of the periodical can only be speculation as well, especially since, when the illustrations were moved to correspond with the exact scenes they depicted in the 1839 printing of the novel in volume form, neither the written text nor the illustration alters so as to resolve the now more proximate discrepancy between them. Nevertheless, the effect from this discrepancy is enhanced by the large physical separation between text and picture that the original serialized publication affords. In the context of the scene, once Jack is able to successfully deliver his message and give his warning to Thames he observes a “face at the window” (131). He thus proceeds to open the window in order to draw the fire of the men who have come for Thames. The scene climatically ends as Thames and Jack flee the house together through this same window. Winifred gazes through the window after them, but only hearing the scuffle that is taking place as Jack and Thames escape.

Therefore, the absence of the window in the opening proleptic illustration works in two ways. First it creates the feeling of confinement Hill identifies in the image that the inclusion of a window to the outdoors might well violate. But secondly, its absence withholds any proleptic sense of how the scene will ultimately resolve in order to focus the reader's attention on the conflict of the character's reunion. Much like in the example of the House at Smithfield in *Mysteries of London* from the previous chapter in which Reynolds text constructs an ever unstable physical space through the introduction of previously withheld information, the verbal text here demands constant reconfiguration of new information which destabilizes the fixed state of the space, while the corresponding visual mode simultaneously reinforces the contrary illusion that the space is both static and knowable. Thus, the window's omission in the visual and contrary inclusion in the verbal heightens the suspense and the surprise by challenging the reader to incrementally revise and reconfigure the layout of the room with each new piece of information, just as the serial form demands with each new installment.

Though not a direct discrepancy as in this case, there is a similar effect of the omission of certain objects from the visual mode in the former example of "The name on the beam." This example also exemplifies the ways the placement and content of illustrations in relation to their narrative corollaries ask readers of dual-channel narrative texts to continually reconfigure narrative space of the storyworld. Here, in the midst of the detail in both text and picture, it is easy to assume that every significant aspect of the room has been relayed to the reader. However, at the end the scene involving Mr. Wood and the adolescent Jack, Thames joins them in the workshop and Jack begins to show off. "Jack Sheppard thought fit to mount a small ladder placed against the wall and springing

with the agility of an ape upon a sort of frame. . . began to search about for a piece of work required for the work he was engaged” (229). This reckless action on Jack’s part results in a plank falling on Thames and injuring him. The scene ends as Wood admonishes Jack, leaving him to his assigned work while taking Thames to be treated for his injury.

Though in the illustration the room is quite cluttered and described in the narration as so as well and the beams in which Mr. Wood conceals himself may appear somewhat precarious, nowhere in the illustration does a ladder appear against the wall, nor the planks that are described as lodged above the beams in the room that ultimately injure Thames. These objects simply appear chronotopically as the verbal narrative evokes the reader to re-configure the room’s narrative space, revising the construction represented by the static visual channel with Jack’s every movement.

Therefore, as in the case with the window in the sitting room described above, just as objects are highlighted in the illustration in order to aid the reader in configuring both space and plot, other objects are also withheld, forestalling the reader’s the ability to predict the action of the story through the visual representation of the narrative space, while at the same time giving the impression that the illustrations prefigure the significant action. As a result, the visual and verbal modes present in the narrative functions at once to both ground and destabilize narrative space, depending on which aspects of the narrative space are revealed or hidden by each channel. Consequently, the temporality of verbal narration and the static representation inherent to the visual channel come into conflict in ways that require readers to configure narrative space contingently, incorporating each segment of the total “field of vision” piece by piece, serially.

MOVING THROUGH SPACES: NARRATIVE SPACE AND TIME IN MULTI-FRAME ILLUSTRATIONS

The final section of this chapter examines the way in which illustrations appear in *Jack Sheppard* alongside written discourse not only as single-frame, static representations of singular key scenes, but also in multi-frame formats where the illustrations sequentially represent temporal movement. In this case, the compartmentalization present in the multi-frame visuals signify Jack's movement through particular spaces and adds a unique dimension to the reader's already complicated task of reconciling the verbal and visual channels of narration into a total storyworld space/time configuration.

These multi-frame illustrations only appear in two specific installments. The first set, illustrating Jack Sheppard's famous jailbreak from Newgate prison, are placed on three separate pages throughout installment twelve of the serial and appeared in *Bentley's* December 1839 issue. The second set of multi-frame plates appeared in the fourteenth and final installment in the February 1840 issue of the periodical, depicting Jack's final journey from Newgate to the gallows at Tyburn. It is important to note that both of these installments were published *after* the three-volume edition of the novel was released in October of 1839. Consequently, while the earlier installments of the narrative were serially published when the novel was still in process, these sections, though released serially, were published after the novel became a completed whole. To what extent this fact may have affected or even enabled this differing use of the visual mode in this multi-frame way is difficult to say; nevertheless this difference should not simply be ignored. The primary concern here is to understand how the serialized form of the novel which appeared in *Bentley's* affords the integration of the visual and verbal modes present in the

text in a unique way; but that this process may be influenced or different from what precedes it by the completion and publication of the larger whole is also reasonable to assume.

The twelfth installment opens with the illustration in Figure Nine, “The Escape No. 1.” Here, the fragmented visuals create a unique interaction between picture and text that though *comic-like* in terms of the use of repeated subjects, gutters and frames, must be read in terms of their relationship to the space and time constructed by the verbal text. As argued in the previous chapter, Zoran’s chronotopic level of spatial construction addresses the way in which narrative space is textually constructed around movements of characters in the plotting of the narrative. Herman also elaborates that this “deictic function of motion verbs” is essential in providing key “semantic information concerning participants emerging whereabouts in space” (282). In describing Jack’s escape from Newgate prison, Ainsworth’s narrator relies almost exclusively on relating Jack’s step-by-step progression through space. In place of any description of the whole, the verbal text constructs the narrative space systematically, piece by piece, to correspond with Jack’s movement through the fragmented spaces one at a time. At the same time the verbal mode also limits any information about the collective whole of the prison and what Jack may face beyond his immediate step.



Figure 9: “The Escape No. 1”

Meisel describes the verbal narration here as “precise, detailed, and deliberately uninventive” and the narrator’s accounts, “chiefly physical—a sequence of carefully described actions in chronological order, with an occasional comment by Jack early on, and an occasional reflection on his sensations” (268). To Meisel, this emphasis on the

“technical”, though somewhat dry to read, was a tool Ainsworth used in “generating incremental suspense” that at the same time preserved the sense of “authenticity” so central to Ainsworth’s narrative persona throughout the novel (268). In many ways, this “incremental” progression in the verbal narrative is mirrored in the incremental visual representations contained within the individual frames of each plate. However, by collectively including four distinct moments in space and time side by side in the multi-frame image that presents them simultaneously, the reader is provided a wider view of how Jack’s actions through the space are woven together in a whole, a perspective that the step-by-step verbal narration alone denies.

For example, after describing Jack’s method for removing his handcuffs, the narrator continues:

Jack’s former attempt to pass up the chimney, it may be remembered, was obstructed by an iron bar. To remove this obstacle it was necessary to make an extensive breach in the wall. With the broken links of the chain, which served him in lieu of more efficient implementations, he commenced operations just above the chimney-piece, and soon contrived to pick a hole in the plaster.

He found the wall, as he suspected, solidly constructed of brick and stone; and, with the slight and inadequate tools which he possessed, it was a work of significant labor to get out a single brick. That done, however, he was well aware the rest would be comparatively easy; as he threw the brick to the ground he exclaimed triumphantly, “the first step is taken—the main difficulty is overcome.” (543).

As Jack continues his labor, the hole in the chimney eventually becomes large enough for him to gain access to the iron bar, which up until that point had prevented his progression. Once successful, he climbs back into the hole, continuing his systematic removal of bricks as he endeavors to penetrate the ceiling and gain access to the level above:

Having once more got into the chimney, he climbed to a level with the ward above, and recommenced operations as vigorously as before. He was now aided with the powerful implement [the iron bar he previously removed] with which he soon contrived to make a hole in the wall. ‘Every brick I take out,’ cried Jack, as fresh rubbish clattered down the chimney, ‘brings me nearer my mother’.

(544)

Yet, this systematic detail of the removal of bricks one by one in the verbal narration is physically placed in the material text after the multi-frame visual that shows this singular process in relation to the steps that follow it. In these visual frames, Jack is shown digging the hole in the wall as well as emerging from the ceiling, only to find another barrier of the door that he then opens. Thus, the multi-frame illustration proleptically allows the reader to place the step-by-step verbal narration in the context of a wider series of action and prefigure Jack’s ultimate success at each point. In essence, the visual steps provide yet another map in which to contextualize Jack’s physical positioning at any given moment in the verbal discourse, much like the illustrations in the previous examples provide a map by which the reader can configure the location and relationship of the multiple items in a room simply inventoried in the corresponding verbal text.

But while Meisel is correct that Ainsworth's prose systematically takes the reader from one point in his escape to another, the verbal narration is not completely void of a holistic perspective of the prison space. Indeed, there are moments where access to Jack's consciousness in the verbal narration at the very least confirms that the fragmented spaces which appear in the visual mode do indeed hold a relationship to each other. For example, once Jack uncovers the iron bar, the narrator states, "Acquainted with every part of the gaol, Jack well knew that his only chance of effecting and escape must be through the roof. To reach it would be a most difficult undertaking. Still, it *was* possible, and the difficulty was only a fresh incitement" (544). Through this interior reflection of Jack's own thoughts the reader becomes aware of two important pieces of information; first, that Jack's ultimate goal is to reach the roof of the prison, and second, that while the reader does not have access to a topographical configuration of the prison, in which the route to the roof is made clear, Jack, "acquainted with every part of the jail" does. In other words, Jack possesses the very cognitive configuration of the total space of the prison the reader is denied.

Ainsworth's shorter than average chapters and multiple chapter titles intensify the incremental nature of Jack's escape through specific spaces in the prison, as Jack moves *past* "The Iron Bar" (Chapter 17), *through* "The Red Room" (Chapter 18), *beyond* "The Chapel" (Chapter 19), and *across* "The Leads" (Chapter 20). These short and choppy divisions are further enhanced by the fact that they are all contained within one specific installment. By doing so, Ainsworth achieves a kind of micro-serialized progression within the singular installment which reflects back to the serialized form as a whole. But while these increments are made disparate by the divisions of chapters, the inclusion and

placement of Cruikshank's visual narrative connects the verbal segments in such a way that the reader is able to bridge the gaps and construct a fragmented topography of how each place relates to the next by fusing both modes into one configuration. For, as is the case in this first set, the collection of four frames bridges the divisions created by the first two chapters. "The Escape #1" does not limit the reader to the space of the chimney where Jack removes the iron bar, but also looks beyond to the Red Room that lies ahead. Moreover, each individual frame is given its own title to further clarify the spatial relationship; "The Castle" (depicting Jack tunneling through the chimney), "The Red Room" (showing Jack emerge from the floor into another interior room), "Doors of the Red Room" (illustrating Jack struggling to open the lock on the door), and "A Door Between the Red Room and the Chapel", (revealing Jack as he emerges from the other side of the open door). Though fragmented in their own right, the visuals in tandem with their subtitles provide the very larger topography and temporal prolepsis that the verbal narrative alone is unwilling to share. Thus, Jack's progression through the space of the prison is prefigured in such a way that the reader is given visual evidence of what lies beyond the next obstacle, dramatizing the challenge he faces.

Just as the narrative discourse finally reaches the moment in narrative time that corresponds the final frame in the first plate, as Jack leaves the Red Room and moves to the chapel, a new set of four frames also appears in the material text, once again showing the reader where Jack is headed next well ahead of the verbal text. The proximity of the physical placement on the page could not be more immediate. In the *Bentley's* installment, the final two lines on the page read, "and to his unspeakable joy, found that the door instantly yielded" (545). At the turn of the page the reader then encounters a

final line to the “Red Room” chapter at the top of page 546, followed by the chapter division “The Chapel” as the title of the next chapter and the exposition that follows on the left page of the two page layout. The next series of multi-frame illustration, aptly titled “The Escape No. 2,” depicting Jack making his way through the next progression of barriers are placed immediately on the right page. Thus, the placement of this set of frames both directly corresponds to the material place where the verbal narrative begins to move beyond the space and time of the first set. Yet, like the previous plate, it reaches forward in both time and space and prefigures what Jack has yet to do in the verbal narrative.

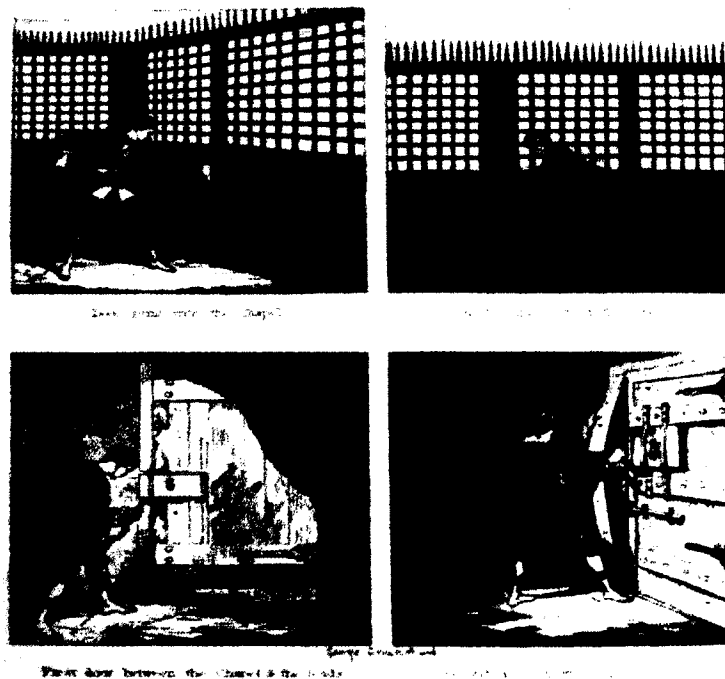


Figure 10: “The Escape No. 2”

However, this pattern of close chronological correspondence between the visual and the verbal is altered in the two final frames which depict Jack emerging from the interior space of the prison to the exterior of the roof (Figure Eleven). While the illustrations continue to capture Jack's forward progress through the exterior of the prison roof tops, they deny any indication of what occurs in the verbal narrative, as discourse takes a surprising backwards turn in Chapter Twenty. Here, when Jack's escape is nearly complete we are told he finds himself unable to descend the high walls that now are the only thing that keep him from freedom. The narrator heightens the prospect of danger by first describing the view from high above the city, describing the deaths of guards who had fallen from the height years ago as a side note, and finally relating Jack's own conclusion that the risk was too much. Thus: "Finding it impossible to descend on any side, without incurring serious risk, Jack resolved to return for his blanket, by the help of which he felt certain of accomplishing a safe landing on the roof of the house in Giltspu-street" (549).

Consequently, Jack's entire journey is retraced in the verbal narration through all the spaces previously described and depicted visually, as the character ultimately returns, "once more at his old place of captivity" within a few short paragraphs (549). What had previously taken him "six hours in accomplishing his arduous task" (548) must now be reviewed, both by the character and the reader. Through "scaling" "striking" and "listening" he "re-entered" "grasped" "passed" and "crept" through a tour of his labor. "How different were his present feelings compared with those he had experienced on quitting it. *Then*, though full of confidence, he had doubted his power of accomplishing his deigns. *Now*, he *had* achieved them, and felt assured of success" (549).

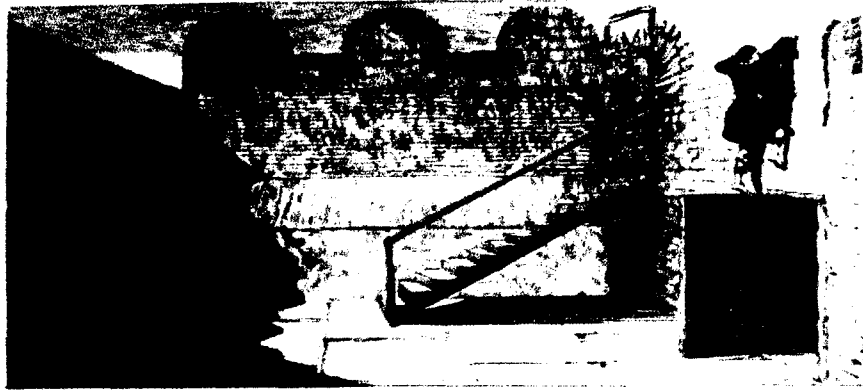


Figure 11: “The Escape No. 3”

Thus, just as in the cases of the ladder that is omitted from “The name on the beam” and the window that is omitted in “Audacity of Jack Sheppard” Jack’s entire return to his cell is omitted from the series of illustrations in this case, in essence omitting time itself as opposed to a specific object. Yet, the result is the same. The illustration both prefigures events and leads the reader to draw conclusions, while at the same time by omission forestalls the reader’s ability to gain a complete understanding of the situation

through the visual alone. The illustrations also maintain the ability to conceal by what is left out while all the while aiding in constructing the narrative world. Though the blanket for which Jack returns is visible in the final two frames portrayed in “Escape No. 3” his return to the cell in order to acquire the blanket is utterly concealed. The gaps between the frames imply only forward progress, which makes his return both difficult to predict as well as easy to miss for the reader who relies too heavily on the visual alone.

In addition, the narrator’s statement in the above quote as Jack is in his cell also borders on free indirect discourse as Jack meditates upon his difference in attitude prior to his journey and now, though physically inhabiting the same space, with the knowledge of the exact path to completion. Physically, he is no closer to freedom than he was at the start of the night, and yet, mentally, he has already found the certainty of his freedom.

But what narrative and structural purpose does this return actually serve? On the one hand, from the perspective of plot, the passage appears to accomplish little beyond a shameless and overly melodramatic celebration of Jack’s accomplishment and genius, as if to say” “Look everyone, Jack was so exceptional. Not only could he escape Newgate, but Jack also returns to his cell completely undetected!” This return both intensifies his level of danger and the aggrandizing lore already surrounding the historical figure.

However indulgent this passage may seem from that perspective, from a spatial perspective it serves to finally connect the fragmented pieces such that the reader can now configure Jack’s journey into a contiguous whole. It connects both the fragmented discourse across the previous chapter that confines Jack’s movement through specific spaces, and the corresponding frames that place each physical location in relationship to the next. Thus, the reader gains a perspective beyond the incarcerated segmentation,

suggesting at the same time the more thematic meaning that freedom brings with it a more topographical, holistic perspective.

Thus, the illustrated frames serve as an orientating grid that both aids the reader in configuring the relationship between the disparate spaces while it also remains fragmentary in its presentation. As Meisel comments “The weight placed upon precise external description and verifiable external detail in the text promoted the disposition to take their pictorial version as the truer, fuller, more authentic representation” (268). More to the point, it is precisely Jack’s position in space that defines the progression of time in both narrative modes. The visuals simply heighten the inseparable nature of the chronological progression in time through the use spatial representation.

In addition, the division of the frames in these illustrations, though distinctly different from the *tableau vivant*, became a vital component in staging dramatic adaptations, which again reflect back on the storyworld construction itself. In examining various stage adaptations, Hill argues:

The strip cartoon format seems a naive one for Cruickshank to use, until one notices how Haines stages the sequence: . . . namely a four-room multiple setting. As Haines stage direction in act II scene xii has it ‘the stage represents four cells in the prison. In one of the lower ones Jack is chained to the floor (See plates)’ The audience watches Jack work his way from cell to cell in the cross-section staging. (450)

Though we cannot know for sure whether this type of staging was exactly what Cruickshank had in mind when he designed the plates, the depictions of Jack’s escape nevertheless remain consistent enough to continue to support the previous claim that the

visuals construct the interior spaces of the novel as a theatric stage. Though Jack's cell and the various rooms he passes through function to confine him in one respect, they ultimately become spaces of performance, where even when alone, Jack somehow is still meant to be viewed.

In the last installment of *Jack Sheppard* which chronicles Jack's final journey as a condemned criminal to Tyburn, the multi-frame visuals deviate from this evocation of the theatre and their Hogarthian style. While they continue to show a progression of time and space, as in the previous set of illustrations, the visual depictions of Jack's journey are decidedly different from the detail and clarity presented in the previous examples and indeed, the rest of the novel. Here the visual representations of the scene take place in a far less defined exterior space in a more traditional vignette style. Moreover, Jack ceases to define the center of the illustrated space as he becomes almost lost in the array of the surrounding crowd in each frame.

In the serialized installment the first of these two series is placed directly beside the corresponding narration of Jack being taken out the prison and placed on the cart in the interior of the installment (Vol 7,146-147). The corresponding text reads:

Meantime, every preparation had been made outside for his departure. At the end of the two long lines of foot-guards stood the cart with a powerful black horse harnessed to it. At the head of the cart was placed the coffin. On the right were several mounted grenadiers: on the left, some half dozen javelin men. Soldiers were stationed at different parts of the street to keep off the mob, an others were riding backwards and forwards to maintain an open space for the passage and procession (147).



Figure 12: “The Procession of Jack Sheppard from Newgate to Tyburn

In this passage the narrator takes on the voice of a reporter. Each object that is included in the description is clearly visible in the illustration, despite the fact that they are sketched less realistically as Cruikshank forgoes the Hogarth style so pervasive in the rest of the serial. In these last two plates as the narration chronicles a scene “highly characteristic of the age and occasion” the soldiers and crowd celebrate and drink as Jack makes his way forward (149). But though the pictures here deviate from the realist style

of Hogarth, they mimic the very pamphlets and printed media both commonplace at the time and otherwise seen on the walls of previous illustrations. For example, some of the earliest editions of the *Newgate Calander*, which depicted short biographies of executed criminals for popular entertainment, published in the late seventeenth and early eighteenth centuries utilized a similar style in the illustration's that portrayed criminal hangings, featuring the large crowds without distinguishing features in the familiar space of Tyburn and an almost unrecognizable criminal. Cruickshank appears to forgo the realist Hogarthian style, sustaining a less sophisticated and more easily reproducible style prevalent in Jack Sheppard's own time. Thus, the illustrations not only depict Jack's journey to the gallows as a passage to his death through the streets of London, but more specifically, a passage into the physical space of the print media that would preserve his story for generations to come. As a result, the final visual representations in the novel reconstruct the nature of the storyworld, from that of a theatrical stage to the two-dimensional world of the printed page.

Just as in Figure Twelve, Figure Thirteen, "The Last Scene" is placed directly left of the prose beginning the final chapter that depicts Jack's hanging in the material text. But while the narrator's voice is more objective and descriptive of the total scene in the previous example, here the narration focuses on Jack's experience as he approaches the gallows, as Jack receives the blessing and gratitude from Mr. Wood for saving Thames. "'God bless you unhappy boy!' cried Wood, bursting into tears, 'God bless you!' Jack extended his hands toward him and looked anxiously for Thames; but he was nowhere to be seen. A severe pang shot through his heart and he would have given worlds to see his friend once more" (151). Here, the narration is much more internally focused upon Jack's

feelings and desires until the moment of his death. “It was an awful moment—so awful, that every other feeling except deep interest in the scene seemed suspended” (151).



Figure 13: “The Last Scene”

Though the style of the drawings in the final plate remains similar to the previous one, the content reflects the more personal actions narrated in corresponding discourse as Jack searches for Mr. Wood, is protected by Blueskin even after his death, and reverently carried away by the crowd. Even so the illustrations reflect these actions from a much further distance. For example, The narrator states: “The body of Jack Sheppard, meanwhile was borne along by the tremendous host, which rose and fell like the waves of the ocean, until it approached the termination of the Edgware Road” (152).

In this final visual frame, Cruikshank captures this obscure sea of people carrying Jack to his final destination as the space itself remains obscured in the background. Nevertheless the obscure background is significant precisely because of the style of illustrations it represents—those that would depict his death at the time—those inscribed on the walls of his childhood room. Thus, the visual and verbal channels work together in this instance to evoke a space that is no longer configured as the historical space of the London where Jack Sheppard lived and died, nor London as a collection of stages from which Jack performs, but rather, the mediated space of the print culture that made him a legend. As with the previous constructions, without the visual mode working in tandem with the verbal discourse this transition would be far more difficult, if not impossible, to fully achieve.

Although I have placed considerable attention and importance on the original serialized installments, I do not mean to suggest that the serialized installments of any novel should be taken as the supreme “Ur” text or true embodiment of the narrative. Rather, I stress that it is important to understand the effect of the serialized form relative to the breaks and placement of illustrations in conjunction with the interaction between

the verbal and visual narrative modes. Thus, the process of evoking storyworld space is simply different in a serialized context as a result of its form and this difference has ramifications both in terms of better understanding Victorian reading experiences and narrative structures as a whole. This is true particularly in the context of understanding strategies for configuring space—as the prefigured placement provides an interpretive grid for the prose, creating a recursive loop between the two modes, as opposed to simply mirroring what the reader has already encountered through it. Moreover, as I argue above, due to its enforced interruptions and segmentations that occur in both the visual and the verbal modes, the serial form foregrounds and makes material the very processes of continual reconfiguration that are necessary in configuring any narrative.

I have, therefore, demonstrated that illustrations play a key role in establishing entrance to both the beginning of the novel and its ensuing parts, enabling the reader to cognitively enter the storyworld in both space and time in a way that is obscured when the illustrations were re-placed and moved closer to the events they described in the three-volume book edition. Second, I showed that the illustrations functioned differently in constructing the interior spaces of the novel depending upon to what degree they were separated in the material text in both narrative time and space from the verbal discourse that relates their relative content. Attention to this placement is key in understanding how the verbal and visual narrative modes interact, particularly when the two modes evoke conflicting configurations. At the same time, this chapter also demonstrated how attention to the constructed space in both the visual and the verbal have specific thematic importance in the interpretation of the storyworld of *Jack Sheppard*, arguing that the novel constructs the storyworld as a staged space of performance through most of the

text. I then demonstrated how illustrations placed out of time and space prefigured important events in the narrative and the important spaces in which they would transpire, alongside how omissions and obscurities in the content of these illustrations also work to forestall knowledge of certain events until they transpired in the written narrative. Finally, I argued that while both sets of multi-frame plates correspond to specific movements of the characters through space, the style in which they are drawn and work to construct those spaces has a thematic and self-aware effect. Even so, despite their differences, both sets of illustrations call attention to the fragmentation afforded by serialized forms and construct particular narrative storyworlds. In every case, plot and space are as inseparably intertwined as the discourse and visuals that represent them.

CHAPTER V
RE-SERIALIZING SERIALS: ADAPTING DICKENS AND THE IMPORTANCE OF
SPATIAL TRAJECTORIES

Thus far, this discussion of how narrative space is textually constructed in early Victorian serials has primarily concerned itself with structural and cognitive questions about narrative and their implications. How do words and pictures on the page work to evoke particular configurations of story space? How intricately is the storyworld space tied to the storyworld plot and characters? How do the serialized form and the material configuration of the narrative on the page enhance and call attention to these processes? In answering these questions I have argued that attention to the process of textual construction and cognitive configuration of narrative space yields more nuanced readings of the relationship between storyworld space and broader thematic issues and demonstrated this relationship in both *Jack Sheppard* and *The Mysteries of London*. As a result, the previous chapters have discussed how the evocation of spaces of poverty and wealth, of confinement and freedom, of private and public, all within the context of the streets, homes, prisons and palaces of nineteenth-century London, create a destabilizing rhetorical effect in constructing a configuration of the physical space of the storyworld that carries broader interpretive ramifications.

This chapter takes these arguments a step further by examining the way in which the process of adapting the textual progression of narrative from the media of print-literature installments to that of audio-visual televised episodes produces a unique spatial configuration that also acts upon the audience. By applying James Phelan's rhetorical

theory of narrative progression, also described below, to an analysis of the progression of the narrative space in Andrew Davies serialized BBC adaptations for television of Charles Dickens's *Little Dorrit* (2008) and *Bleak House* (2005), this chapter examines the effect of the formal progression of narrative space on meaning and judgment making by the narrative recipient (be it reader or viewer) and how that effect is adapted from one media to the other within the context of the enforced interruptions seriality imposes. In doing so, this chapter extends the argument of the previous chapters by demonstrating how in both the literary and the televised media contexts, the serialized form plays a key role in shaping these interpretive configurations of narrative space and foregrounds configurative processes present in narrative comprehension in general. This chapter also suggests a correlation between the way in which the progression of storyworld space derives meaning in Phelan's approach and the way in which de Certeau, defines "spatial trajectories" in fictional narrative as that which "traverse and organize" already socially constructed "real" places (115). This relationship significantly contributes to the final argument of the chapter, which points to how the arrangement of spatial trajectories within the episodic part becomes a means by which the interaction between the implied author and narrative audience contained in the printed text are translated from and adapted to audio-visual media.

PROGRESSIONS THROUGH NARRATIVE SPACE IN THE CLASSIC SERIAL

In *The Practice of Everyday Life*, de Certeau argues that stories are always made up of a set of "spatial trajectories" that "traverse and organize places; they select and link them together they make sentences and itineraries out of them" (115). In this sense,

rhetorical narrative theory offers a useful heuristic in examining the significance of spatial trajectories in narrative texts. James Phelan argues in *Experiencing Fiction* that narrative experience—specifically any attempt to understand the formation of a *shared* response to a narrative among diverse readers—is dependent upon “the judgments we readers of narrative make about the characters and tellers (both narrators and authors)” (3). In doing so, Phelan is careful to note the difficulty in pursuing the notion of a shared experience or interpretive judgment of any text in light of poststructuralist theories that give us “excellent reasons for concluding that, left to our own devices, readers do not respond in the same way to the same books” (x). Even so, Phelan asserts:

. . . though shared experiences are far from inevitable, they are both possible and desirable, and from that assumption . . . I seek to identify and elaborate theoretical principles underlying a viable and valuable reading practice that follows from that assumption and to exemplify the consequences of that practice in the analysis of individual narrative (x).

To Phelan, “narrative progression” or “paying attention to the movement of a narrative from beginning to middle through ending” (xiii) is an essential means by which these shared experiences, constituted in what he terms “readerly judgments,” are constructed in the text. Thus, the entrance into the storyworld, or the deictic shift discussed in the previous chapter, is only the initiation of an extensive rhetorical progression through what Phelan defines as “middles” and “ends” that culminates in the narrative experience and reader’s ability to make ‘interpretive, ethical and aesthetic’ judgments (xi). Yet these “middles” and “ends” are not defined merely by a plotted progression of events that rise

in action and resolve the narrative tension, but rather, are based in a “synthesis” of *textual* and *readerly dynamics* that are present in each stage.

In summary, Phelan proposes his model of narrative progression as “a way to track textual and readerly dynamics” but qualifies that “they do not offer any specific prediction about the specific trajectory of any individual narrative progression or set any constraints on what any one beginning, middle or ending will do”(21). Thus, his comments: “. . . individual narratives will not be directed toward arguing that their beginning, middle and ends are representative of all narratives, but rather toward showing how their specific ways of working with the elements of progression serve their individual purposes” (22). Similarly, this chapter does not suggest certain spatial trajectories are found in all narratives, nor does it suppose that all texts utilize space in the same fashion. Rather, it uses specific texts to show how the texts’ “ways of working serve their individual purposes” specifically in the context of progression through storyspace.

For if, as Phelan contends, narrative progression establishes the very sets of relations the reader uses to make these judgments, we must then ask to what extent progression through narrative space, the spatial trajectory of the narrative, contributes to this effect. Moreover, we must consider how the episodic nature of serialization that creates multiple levels of beginnings, middles and ends (as each installment functions as a beginning, middle or end to greater narrative whole in one sense and contains its own beginning middle and end in another) interact with the formal progression of narrative space as it works to evoke these judgments. Though Phelan does not directly address

these questions in relation to space, his theory provides the means by which to investigate both issues.

To do so, I now turn to the works of Charles Dickens as the subject of analysis. Though Ainsworth's and Reynolds's narratives are far less recognized today than in their own time, Dickens's stories have retained their mass appeal, not just in the literature classroom but also in the culture at large. Much of this appeal is due to repeated adaptations that span the last century. Paul Kerr exemplifies this influence by recording how between 1950 and 1982 the BBC produced over thirty different Dickens adaptations alone (17). Thus, Dickens's works are arguably—and perhaps sadly so—experienced by fewer and fewer recipients through the reading of his massive “baggie-monsters” in printed texts (works which took up to two years for the Victorian public to consume in their original serialized forms) and more and more experienced by the mass audiences of today through their remediation in commercial film and television over a period of hours, weeks or months.

In dealing with an adaptation produced some hundred and fifty years after the original novel we must recognize the differences in cultural context that inevitably occur. First, the spaces of London in the novel and the social meanings they evoke for nineteenth-century audiences take on somewhat different connotations when reproduced for contemporary TV and film audiences. In reference to past adaptations of Jane Austen's works, critics of the classic serial such as Sarah Cardwell and David Monaghan call attention to the how the genre itself relies on an appeal to nostalgia that “substitutes for the richly nuanced world” actually created in the novels (Monaghan qtd. in Butts 165). Similarly, in regards to representations of Dickens's London, Efraim Sicher states:

“In a way that would bring glee to a postmodernist writer, London has become ‘Dickensian’ and ‘Dickens’ has become part of the literary itinerary of the tourist who doesn’t mind fiction mixed up with fact and who might enjoy the fantasy life of real places” (xv). Moreover, “Dickens’s London can scarcely be said to exist as a recognizably shared experience except . . . as a palimpsest” (xvi). Thus, repeated adaptation of Dickens’s works have transformed these representations of either a historical or Dickensian London into a hyperreal London, to use Baudrillard’s terms, that neither fully represents the London in which Dickens lived, nor the one he constructed in his writing.

Nevertheless, what remains somewhat consistent between presentations then and now is the mass audience’s experience of the narratives in the serialized form. Today’s genre of the “classic televised serial” remediates these longer literary works to contemporary audiences by similar motivation and means. As Richard Butt comments, “The part publication of the novel and the episodic broadcast of its adaptations are driven by the same commercial logic”: by “hooking” the reader or viewer into ‘investing their money [and time] into subsequent parts’ they “employ the same narrative structure designed to achieve precisely that end” (169). Though Dickensian film adaptations also abound, longer works such as BBC’s most recent iterations of *Bleak House* (2005), *Oliver Twist* (2007) *Little Dorrit* (2009) *The Old Curiosity Shop* (2009) and *Great Expectations* (2011) perpetuate both the popularity of Dickens’s narratives and characters while also remediating the form of his original episodic installments through episodic television.

In his review of the evolution of the television genre, Butt defines both aspects of the term “Classic Serial”. “Classic” he argues, suggests a “homogenized” group of works, generally set in the nineteenth century and that abide by a certain type of conventions. The ease of applying these conventions, he argues, led to a privileging of domestic works within the genre such as those of Austen and Dickens (166). Though Paul Kerr acknowledges that “The BBC’s conception of literary classic” is similar to that of Leavis’ *Great Tradition of the Novel* and Penguin publishing, he suggests it is also “the imprimatur of a prestige slot in the [TV] schedule, rather than a preexisting cultural consensus, which confers the status of ‘classic’” (16). “Serial” carries the same connotation of narrative delivery over time with enforced interruptions I have used throughout this study. In this case, Kerr observes the “irony” in that “a number of those very same novels which have been adapted for television were themselves originally published in serialized form” (9). Yet, given the sheer length and structure of these novels, this fact should not be at all surprising.

Just as the original installments became a part of the Victorian reader’s daily life as Lund and Hughes argue,¹³ in addressing the serialized aspect of the “classic serial” genre Butt argues:

While the primary drive of the classic serial as a commodity text is to capture and hold on to a mass audience, that audience’s extended entanglement with the lives of the serials characters engenders a sustained familiarity and intimacy between the fictional world and the world of the audience, an intimacy enabled by the extended duration and temporal structure of the serial form and the way in which

¹³ See Hughes and Lund *The Victorian Serial*

that both reproduces, and becomes part of, the temporal pattern of our daily lives.

(7)

Similarly Cardwell argues that “Television’s particular characteristics as a medium therefore include a peculiar actual or perceived relationship with real-life time” due to its “constant transmission” (86). Moreover, Kerr suggests “the very desire to adapt classic novels for British television stems at least partially from the degree to which television is still seen as a transparent medium and, in Britain, as a transparent technology whose function, quite simply, is to facilitate the ‘transmission’ of the writers work “ (12). These characteristics, coupled with the fact that the television was accessible from the home, thus giving it an even greater sense of immediacy and intimacy, create a very different product than the adapted Hollywood two-hour movie.

We must also recognize that the genre of the classic serial is not static. Rather, it is changing alongside the medium of TV itself. According to Cardwell “the televisual medium is increasingly fast paced, postmodern, popular, consumeristic and forever perpetuating the present moment” (99). In the same way, Butt notes that “post 1995 the classic serial has been located within a significantly changed institutional, technological and aesthetic television context, what various commentators now refer to as ‘TV3’” (171) resulting in an “aesthetic turn towards the cinematic” and that places even more emphasis on the visual, in part due to the evolving HD and digital technology that made higher visual quality possible. (172). *Bleak House*, for instance, was originally advertised as “Event TV”, a label Butt argues “marked the serial out as quality television, different from the regular flow of television context” (173). The fact that the adaptation was broadcast originally in a half-hour time slot over 15 episodes also marks these serials as

more like the original conception than the “classic serial” had ever been seen before, as previous “serialized” programs tended towards divisions with less numerous and longer two-hour long segments.

While much of adaptation scholarship in general centers on the specific media of film, film and television are by no means an interchangeable media, nor should they be treated as such. Though the specific theoretical issues of fidelity, media difference and authorship discussed below apply to both in the context of adaptations, this chapter deals with the particularly narrow adaptation genre of the classic televised serial in its current state. It is the precise affordances of television viewing that enable the comparison of audience experience, first in the sense that the division of the narrative into the shorter self contained episodes mirrors the Victorian print installments, and secondly, in that both Victorian reading and contemporary television viewing are predominantly associated with a domestic and private experience.

Therefore, this chapter considers Dickens’s narratives in the context of how the BBC re-conceptualizes the serial form itself through adaptations of Dickens by examining Andrew Davies most recent versions of *Bleak House* and *Little Dorrit*. Both serials originally aired in fourteen to fifteen half-hour parts in Britain on the BBC, and then were repackaged and marketed to American audiences in longer one to two hour parts for PBS’s Masterpiece Theatre. However, it is the British marketing and distribution of the show that is of particular interest here precisely because the installments were broadcast in the smaller thirty-minute segments ostensibly designed to reflect the original distribution of the novel in small discrete parts. As Peter Parker summarizes, these “twice-weekly thirty minute episodes” were overtly designed “in conscious imitation of

television soap operas” that typically appeared in these BBC prime time slots (17). Thus, the adaptation not only appropriated a remediation of Dickens’s original nineteenth-century style of publishing, but also inserted the genre of “classic” drama into a second particular television genre, the “quality drama,” with its own expectations and conventions familiar to today’s British audience. In each case the programs were marketed as premiere “must-see” “quality” television

CONSIDERING ADAPTATIONS: THE COMPLICATIONS OF MOVING FROM PRINT TO SCREEN

Before beginning any analysis of these serials and their construction of space it is necessary to take a step back and understand the broader discussion and complexities involved in analyzing an adapted work of literature. Throughout both mainstream and academic discourse, assumptions abound concerning the nature of what an adaptation is and how its success *as an adaptation* should be judged. This, of course makes the job of comparing a work of literature to any later adaption by no means a straightforward, or even a necessarily desirable, task.

For example, in an opinion piece published in *The Guardian* in 2005 during the run of the *Bleak House* television serial in Britain, Phillip Hensher proudly proclaimed, “You’ll never catch me watching!” Hensher, a novelist in his own right, argues that amidst both positive critical acclaim and advertising buzz he would not subject himself to the experience of watching the televised Dickens classic, though he professes to love the novel and admire Dickens. His rationale:

The main reason for not watching this dramatisation, or, in fact, any dramatisation of *Bleak House* ever again is that one knows one would sit there with gritted teeth waiting for some magnificently unnecessary moment, groaning with pain at its omission or suffering an only temporary relief. Does it, for instance, include that incomparable passage, Krook's list of the names of Miss Flite's 25 pet birds: "Hope, Joy, Youth, Peace, Rest, Life, Dust, Ashes, Waste, Want, Ruin, Despair, Madness, Death, Cunning, Folly, Words, Wigs, Rags, Sheepskin, Plunder, Precedent, Jargon, Gammon and Spinach?" It seems fairly unlikely; but, really, I just don't want to know.

You will say, of course, that no dramatisation can fit all of this in . . . It isn't, moreover, just a question of leaving out wonderful little corners of plot, or irresistible characters. It's really a matter of not doing a 10th of the things a book does. A book can switch into historical narration, dense description, authorial comment. It can, as *Bleak House* does, alternate between past tense and present tense - it's an extraordinarily sinister moment when Richard suddenly disappears from Esther's narrative, and appears in an anonymous present-tense section. A film can't do any of this; it is stuck, forever, in the most banal of a novel's modes, the narration of action and the transcription of dialogue.

But the main reason for not wanting to watch this *Bleak House* is simply that one doesn't want it in one's head. I don't want forever to have to think of Gillian Anderson when I get to *Lady Dedlock*, and certainly not of Johnny Vegas as Krook. How many novels have been subtly corrupted in the imagination like this? . . . The better the dramatisation, the worse the danger that another

imagination will interpose itself between the author's and the reader's; one nothing to do with either.

Though Hensher is certainly entitled to his opinion, and of course, free to choose to abstain from watching on his own terms, his comments reflect the very assumptions that remain major points of contention among adaptation theorists.

First, in writing, “one knows one would sit there with gritted teeth waiting for some magnificently unnecessary moment, groaning with pain at its omission or suffering an only temporary relief and pondering the inclusion of this or that event or character”, Hensher epitomizes the primary assumption that haunts all adaptation studies— that fidelity and faithfulness to the source text should be the ultimate measure of the worth of the production. Erica Sheen, for example, states that until recently “faithfulness to the text” was “the critical standard that monitors the effectiveness of literary adaptation” (14). Similarly, Linda Cahir suggests that “A good film translation does not have to be ‘by the book’ but many will expect it to be close to the book” (5). Mathew Bolton also comments that historically critical responses to adaptations “measure[d] both cinematic and aesthetic value and the success of the adaptation in terms of the formal affordances of the verbal narrative” (24).

John Ellis complicates this expectation of faithfulness even further by suggesting that viewers of adaptations do not always rely on simply the original source text to judge this supposed “faithfulness”, but also a common idea of what the original “ought” to have been. He argues:

The adaptation trades upon the memory of the novel, a memory that can derive from actual reading, or, as is more likely with classic literature, a generally

circulated cultural memory. The adaptation consumes this memory, aiming to efface it with its own images. The successful adaptation is one that is able to replace the memory of the novel with the process of a filmic or television representation. (3)

Furthermore, Linda Hutcheon observes that the ‘haunting’ of adaptations by their source text extends even further, to include the potential for comparison to previous adaptations, such that for her “adaptation is a form of intertextuality: we experience adaptations (*as adaptations*) as palimpsests through our memory of other works that resonate through repetition with variation” (7).

Beyond measuring fidelity to the plot of the source text in classic adaptations, there is also the issue of fidelity to the time period and the educational value of accuracy of the “classics”. For example, in answering the question “Does fidelity matter?” Cahir responds with a resounding “Yes”, stating “Historical accuracy *does* matter, or it should, if students are to have any real appreciation of Texas history, [in reference to the 2004 movie version of *The Alamo*] just as their understanding of *The Great Gatsby*, or *The Natural* or Edith Wharton’s *The Age of Innocence* or *House of Mirth*, or even *Gone with the Wind* will be influenced by Hollywood treatment” (5). Similarly Paul Kerr argues that the accuracy of period set design is an essential aspect of the televised classic serial. “In narrative prose, sitting rooms are simply described, but in classic serials props are employed specifically as signifiers of the past and its faithful and meticulous reconstruction. Such ambitions of authenticity function to factify the fiction, literally prop it up, performing a positivist role as a tangible trace of a lost era” (13).

Though comparisons to the source text may be preferred by some and unavoidable to others, many who approach adaptation studies from a poststructuralist point of view have wholeheartedly rejected this standard. For example, James Welsh argues the preoccupation with fidelity is the “most basic and banal focus” of adaptation scholarship calling it a “limited and literal approach” (xiv). To such scholars, fidelity issues divert attention from (to them) the more interesting questions about how adaptation is, according to Hutcheon for example, both a “process and a product” that “always involves both (re)-interpretation and then (re)-creation” (8). In *A Theory of Adaptation*, Hutcheon forwards a more holistic approach to adaptation theory that investigates the appeal of adaptations “as adaptations” as opposed to their relative faithfulness to the source text (4). Hutcheon also insists on using the terms “source text” and “adaptations” as opposed to “original” and “versions” because the latter implicitly suggests we always return to the original, creating a “distorted and simplistic understanding between source and adaptation” (19).

This assumed hierarchy is compounded by another closely tied assumption—that audio-visual media is, at best, so different from literature in its narrative capabilities that key aspects to the story will inevitably be lost in the translation, or at worst, that the audio-visual medium is utterly inferior to the written word in its narrative capabilities. Hensher’s vehement statement that, “A film can’t do any of this; it is stuck, forever, in the most banal of a novel’s modes, the narration of action and the transcription of dialogue,” demonstrates what Welsh describes as “the book is better” assumption (xiv). Imelda Whelehan sees this bias as “an almost unconscious prioritizing of the fictional origin over the resulting film” (16) (though I dare say Hensher’s prioritizing is quite conscious.)

Nevertheless this does bring us to another set of essential issues in dealing with adaptation: to what extent can the two media be compared and how do both their affordances and their differences limit the ability to translate a narrative across media?

In *Novels into Film* (1957), George Bluestone was one of the first to articulate the differences between the two media, calling attention to the limits of both what he terms “imaginative’ activity [fiction] and “visual activity” [film] (23). He argues, “changes are *inevitable* the moment one abandons the linguistic for the visual media . . . it is insufficiently recognized that the end products of novel and film represent different aesthetic genera, as different from each other as ballet is from architecture” (5). Sarah Cardwell summarizes the significance of Bluestone’s work as substantiating “that the two media are so different that we cannot expect hermeneutic equivalence between them” (12). To account for this difference Cahir argues that adaptation from print to screen should be seen as a kind of “translation’ from one system of signs or language to another (14). But is the analogy sufficient? As Thomas Leich argues, the idea that “films locate analogous already complete signs in their own lexicons that approximate literary signs” are, among other assumptions, enduring “increasingly sustained assaults” (5). In a later essay he shows his full exasperation with the entire issue by considering “the whole question [which is better the book or the adaptation] of evaluation as peripheral to the discipline” because “the book will always be better than the adaptation because it is always *better at being the book*. But this *reductio ad absurdum*, which is true by definition, indicates just how trivial a claim we make when we argue that a book is better” (30).

It may seem ironic then that one of the very reasons often cited for repeatedly adapting the works of Dickens to film and television is the ease with which his style of writing was transferable to the screen. Sergei Eisenstein famously suggested a “genetic line of descent” between Charles Dickens and American film director David Griffith (199). “From here, from Dickens, from the Victorian novel, stem the first shoots of the American film aesthetic, forever linked with the name David Wark Griffith” (195) as both employ the use of “bit characters” “tempo” “atmosphere” “montage” and “parallel action” (205). Consequently, the belief grew that Victorian realist fiction was a more adaptable kind of literature, both masking and reinforcing the underlying assumption that film still lacked the ability to probe into the human conscious, while at the same time minimizing the extent to which Dickens and other realist writers do just that. As Robert McFarlane argues, the “influence of Dickens [on film] has perhaps been overestimated and underscrutinized” (6).

In response to this circular debate, Whelehan calls for adaptation studies to embrace its hybridity as opposed to its current state of being “caught between literary criticism and film studies”(4). Despite the differences in each media’s capabilities and limitations, Brian McFarlane does just that by refocusing the discussion, ceasing to concentrate on one media or the other in favor of looking at the central narrative contained in both. “The more one considers the phenomenon of adaptation of a novel into film—the whole history of the reliance on the novel as source material for the fiction film—the more one is drawn to consider the central importance of narrative in both” (11-12). Thus, in any adaptation study it is the narrative that becomes the “chief transferable element” (12). McFarlane then uses the word “transfer” over “translation” in “denot[ing]

the process whereby certain narrative elements of the novel are revealed as amenable to display in film, whereas the widely used term “adaptation’ will refer to the processes by which other novelistic elements must find quite different equivalences in the film medium, when such equivalences are sought or available at all” (13). As a result, McFarlane defines the difference between “that which can be transferred from one medium to another (essentially narrative) and that which being dependent on different signifying systems, cannot be transferred (essentially, enunciation)” in a manner that proves very constructive for my purposes here in looking at the adapted space of the narrative storyworld (vii).

Even so, McFarlane’s approach is not without criticism. As Wheleham points out, by focusing solely on the narrative features that can be transferred vs. those which require adaption, in her view McFarlane “marginalizes areas of analysis such as those that focus on the question of authorship and the industrial and cultural contexts on the process of adaptation” which are equally important (10).

Perhaps in dealing with the adaptation of a well-known piece of literature, no aspect of the text is more problematic than the convoluted question of authorship. Take, for example Hensher’s closing statement again exemplifying this clash. “The better the dramatisation, the worse the danger that another imagination will interpose itself between the author’s and the reader’s.” This statement directly evokes the third major assumption concerning adaptations—that the author’s original vision and interaction with the reader is somehow corrupted with the intrusion of others. As Cardwell explains, comments such as Hensher’s example “participate in a strange elision; the author of the source book becomes the implied author of the ‘version’ of it” (22). Once again, to what extent this

“elision” ought to be the case is not at all clear. Specifically here, to what extent does Dickens’s *Bleak House* cease to be his and become Andrew Davies’s *Bleak House*, or the BBC’s for that matter, or something else entirely?

The slipperiness of authorship, as Hersher also demonstrates, is yet another means by which the hierarchy of the literary over the screen adaptation is reinforced. Peter Reynolds explains, “the work of the adapter as inferior occupation to that of the novelist is compounded by the perception of the adaptive process itself. Theatre, television and film, unlike the activity of writing a novel or a play, are all semi-industrialized . . . collective activities” (8). In essence, what gives the work its mass appeal and authority first and foremost is its association with an author figure such as Dickens. While Foucault has famously argued that even in reference to the original literary version our notion of the author is more of a construction or discursive function than a mark of an individual’s unified works of genius,¹⁴ this function is exploited all the more in the context of adapting literature. As Leitch concludes, “The fetishizing of the author reaches a peak in heritage adaptations, but it is common to all nineteenth century novels because the authors who stand behind them, from Jane Austen to Joseph Conrad, are so readily available to be fetishized”(7). Sheen concurs, stating ““The adaptation—particularly the kind of adaptation that flaunts the signature of its own authorial origins—pays lip service to the intellectualism but subsumes it into the general circulation of mass communication” (7).

In considering the adaptations analyzed in this chapter, Charles Dickens is not the only authorial name associated with these particular adaptations of *Bleak House* and

¹⁴ See Foucault “What is an Author?” 1969.

Little Dorrit. While clearly collaborative in their production, the televised serials bear the name of the screenwriter as *auteur*¹⁵ despite the fact that each series was directed and produced by other individuals. Though well known for his work on the screenplay of *The Diary of Bridget Jones*, a modern re-writing of *Pride and Prejudice*, Davies name has become synonymous with BBC adaptations since his work in 1994 on George Elliot's *Middlemarch*, and the phenomenal success of the 1995 adaptation of *Pride and Prejudice*, featuring the now culturally iconic performance of Colin Firth as Mr. Darcy¹⁶. The Dickens's serials discussed here were, in fact, titled "Andrew Davies's *Bleak House* by Charles Dickens" and "Andrew Davies's *Little Dorrit*, by Charles Dickens" such that, as Sheen suggests, Dickens's name is subsumed in the title. As a result Davies's name carries the appearance of yet another notion of creative genius, and along with it as specific set of expectations viewers have come to associate with his now branded name. As Cardwell explains, Davies name "implies something particular for the knowing viewer: a certain tone or point of view that can be broadly understood as sympathetic irony" such that "the program's place within, first the genre and, second, Davies's oeuvre says more about its tone intentions and our engagement than the source book can tell us about the adaptation" (56). Parsing the issue of perceived authorship here is extremely relevant in the application of Phelan's theory, as it is the implied author who constructs and guides the narrative progression.

¹⁵ See Bordwell 211-212 for discussion of how *Auteur*'s establish an "authorial trademark" that "requires that the spectator see this film as fitting into a body of work" (211).

¹⁶ Cardwell calls this the "Darcy Phenomenon" stating "this unique nature of performance and extended televisual context allowed Darcy to escape both novel and adaptation, to become a popular character who, like Superman/ Christopher Reeves, exists in the forms of actor Firth, but is simultaneously greater than him"(155).

Imelda Wheleham summarizes how dealing with these three issues of authorship, media difference and fidelity in the study of the adaptation of fiction and film is “fraught with problems—particularly in making decisions about giving the ‘appropriate’ amount of attention to each medium, and fostering the skills specific to each form; but the chief problem lies in teasing out our own and others’ conscious and unconscious prejudices about this kind of ‘hybrid’ study” (3). But while she accuses McFarlane of ignoring issues of culture and authorship in his focus on narrative transference, I would argue that his distinction between narrative transference and narrative enunciation provides the precise tools needed to parse a distinction between Davies and Dickens in this context, particularly when used in conjunction with Phelan’s rhetorical emphasis that narrative is constituted by “somebody telling somebody else on some occasion and for some purpose(s) that something happened” (3).

Thus, this analysis treats both authorial voices within the context of a dialogic that is always present in any adapted work. Moreover, while I do not assume a hierarchy of literary print over audio-visual I do take an often-ignored middle ground that still values the source-text as an important point of origin for the narrative interpretation expressed in the adaptation without privileging it as the supreme standard. As Bolton quite recently argues:

... the poststructural critique was certainly right, so far as it went, correctly identifying the theoretical problems with formalist fidelity. But the issue with this critique—and with the current state of adaptation studies as a field—is that instead of working to recuperate fidelity as a critical concept, the poststructuralists simply discard it. And in doing so—in reorienting the field around

the deceptively simple fact that all texts are intertextual—the poststructuralist eliminate the one thing that distinguishes adaptation from textual study in general; the special relationship between its adaptation and its source material (24).

Here, Bolton forwards a theory of “intermediality” that relies on the very tools of rhetorical narrative theory Phelan forwards. Bolton argues that rhetorical narrative theory “highlights the ways in which media-specific affordances can be used for authorial purposes and to guide audience experiences in ways that are not media specific and can, in fact, be transposed across medial boundaries” (25). Thus, the analysis that follows applies Bolton’s assertion to the prevailing question of the role of the formal progression of narrative space in its effect on meanings and judgments and how that role is adapted from one media to the other (if it indeed is) within the context of the multiple beginning middle and ends that comes with the enforced interruptions seriality imposes.

SPACE IN PRACTICE: TRAVERSING BORDERS IN OPENING SEQUENCES

Bleak House originally appeared in twenty monthly printed installments from March of 1852 to September of 1853 (the final two parts were released together). Dickens then published *Hard Times* in his biweekly periodical *Household Words* throughout 1854 and followed with the twenty part novel *Little Dorrit*, running from December of 1855 until June 1857 (again releasing the final two parts together.) Denis Walder comments that these novels showcase Dickens’s progression into cynicism and social commentary, characteristics that culminate in *Little Dorrit* as both his “greatest work of social criticism” and his “darkest novel” (vii).

Though significantly different in narrative style and structure (*Bleak House* is famously known for the fluctuation in narrative voice between a third person omniscient narrator who uses the present tense and a first person retrospective narrative of Esther Summerson) the themes and plot progressions are remarkably similar. Both narratives contain mysteries surrounding the birth origins of major characters, with Esther Summerson discovering she is the daughter of Lady Dedlock in *Bleak House* and Mrs. Clennam desperately trying to hide the fact that she is not the biological mother of her son Arthur Clennam in *Little Dorrit*. Both novels deal with the bureaucracy and inefficacy of legal and political systems as *Bleak House* revolves around the never ending estate case of Jarndyce and Jarndyce, where absolutely nothing ever happens in the Court of Chancery, while in *Little Dorrit* Dickens's fictional Circumlocution Office turns every matter into one of political bureaucracy in which absolutely nothing happens. In each case those entrenched in system continue to bilk it while those outside suffer. Finally, both novels deal with themes of imprisonment on implied and overt levels. In *Bleak House*, Lady Dedlock is confined by expectations and social pressures to the degree that she cannot acknowledge her own daughter or mourn the loss of her former lover. This despair ultimately leads to her own death. Similarly, Richard Carstone gradually becomes a prisoner to his case before the Chancery to his detriment, as the case itself is held hostage by the bureaucracy. In addition, George Rouncewell is wrongly accused and temporarily incarcerated for the murder of the menacing lawyer Mr. Tulkinghorn. In *Little Dorrit*, imprisonment is more overtly dramatized as Mr. Dorrit, "Little" Amy Dorrit's father, is a long-standing prisoner in the Marshalsea debtor's prison. Likewise, Mrs. Clennam remains confined to her room on the second floor of her home due to an

apparent paralysis. Many other characters deal with some combination of both physical and/or internal confinement including Flintwinch, Affery, Tattycorum, Mr. Merdle and Pet Meagles.

Curiously, Dickens also draws further attention to the imprisoned state of characters in both novels through the symbolic use of caged birds. In *Bleak House*, Miss Flite keeps a slew of birds in her room, only to release them on what she calls “the day of judgment” (presumably when Jarndyce and Jarndyce is finally settled), while in *Little Dorrit* Mr. Merdle, a crooked financier who is responsible for the downfall of many a character in the novel including the man character Arthur Clennam, keeps a caged parrot as his pride and joy, just as the middle class Meagles family surround themselves with a variety of birds.

The BBC adaptations written by Andrew Davies were produced in 2005 (*Bleak House*) and 2008 (*Little Dorrit*). Both originally aired on the BBC1 in fourteen parts (shown two per week) with the first and segments running a full hour and all subsequent parts running thirty minutes. Though Davies’s interpretations do deviate from the source texts at times, the dramas follow the plot progression of the books rather faithfully. Davies was often able to even preserve many of the same cliffhanger endings that structured the original serialized parts. For example, the first hour of *Bleak House* ends with Tulkinghorn’s discovery of Mr. Nemo’s dead body, mirroring the ending of Dickens’s third installment. However, even with the extended playing time of eight hours over 14 televised episodes, these parts take on a decidedly different structure than the original print formats that affects not just the evolution of the plot, but the structuring of the storyspace. As I show below, reconfiguring the plotted elements in the adaptation

changes the progression in which specific spaces are introduced as well as the narrative trajectory of how characters move from one spatial unit in the story to another. These changes carry rhetorical cues that at times enhance or foreground for the audience judgments towards characters and the larger storyworld that are expressed differently in Dickens's original text, while at other times these differences in spatial progressions significantly alter the rhetorical cues given for those judgments or create new associations.

For example, the first print installment of *Bleak House* the action is much more confined to a few locations, as opposed to the opening episode of the adaptation. In the first installment, the action takes place within the Chancery Court. After Dickens's famous opening description of London: "Fog everywhere. Fog up the river, where it flows among the green aits and meadows; fog down the river, where it rolls tiers of shipping, and the waterside pollutions of a great (and dirty) city. . ." (11), the reader is introduced to the specifics of the Jarndyce and Jarndyce case and many of the major players present in the courtroom. Chapter two then moves to focus on Lady Dedlock's return to her home at Chesney Wold and the scene in which she first encounters the handwriting of her former lover in one of the Jarndyce documents. In chapter three Esther's voice takes over the narration, but continues to forward the exposition of the plot as she is assigned to be a companion of one of the wards in the case, Ada Clare, and the group proceeds from Mr. Kenge's law office to the residence of Mrs. Jellyby, where they will spend the night before venturing on to their destination of Bleak House. Hence, even in the opening part where much of the plot needs to be established to hook the reader, Dickens follows a similar structural pattern to that of Reynolds's penny-parts, as outlined

in chapter one of this study—where a part begins in one location, a second scene is introduced and related in its entirety at a different location, and then a third is introduced—though Dickens does tend to bring many of these third episodes to a completion of some sort, even with the intentional cliffhangers, and adds more complexity through the shifting of the narrators, which generally take place at least once in each part. Despite the title of the novel, which indicates the importance of *Bleak House*, the first print installment curiously concludes without introduction of many of the major character and settings, including Bleak House itself.

Similarly, in the first installment of *Little Dorrit* only three locations are featured in the exposition. First, the major villain, Rigaud, is introduced in a Marseilles prison. Secondly, the major protagonist Arthur Clennam is introduced at a Marseilles quarantined port in the company of the Meagles family, where they are all trying to return home to London. The reader then follows Arthur in the third scene as he returns home wishing to confront his mother with questions about his father, who has recently died. Despite the fact that the novel is entitled *Little Dorrit* (just as Bleak House is absent from its first installment) the titular character Amy Dorrit does not appear in the first installment, nor is there any reference to the central Marshalsea Prison, where she lives with her imprisoned father.

By contrast, the first hour long installments of Davies's adaptations have far more work to do as many more characters and locations of action must be introduced and set into relation to each other, presumably to meet the expectations of the current television audience. Thus, the televised episodes require far more modulating between multiple locations in the attempt to establish all the major storylines before the hour was over. As

a result, the opening episode of both serials feature eight to ten changes in location, often intercut between specific plot episodes (though more so in *Bleak House*) as opposed to one scene moving to completion before another scene is introduced. In plotting the progression of narrative space through the opening episode, we not only observe that these differences occur as a result of the change in media and varying expectations among Victorian and contemporary audiences, but also, and perhaps more importantly, observe how these adaptive changes create a specific rhetorical effect that shapes the audience's initial judgments and impression of characters.

Specifically in these cases, the viewer travels through a collection of enclosed spaces wherein the characters lack the agency to move or escape. This predominant lack of agency is then juxtaposed with the traveling movement of the main character in both series, signifying not only the central importance of their character, but also their potential power to escape confinement. For example, the first episode of *Bleak House* opens with Esther Summerson traveling by carriage in a frantic rainstorm to London. Shots during the opening credits fluctuate from exterior views of the carriage as the horses trudge through the muddy roads and interior views of Esther alone inside. The scene abruptly cuts to the Chancery and the proceedings of Jarndyce and Jarndyce in process and then to Lady Deadlock at her home of Chesney Wold staring out her window at similar bad weather. The camera then returns the courthouse proceedings and at the mention of Esther's significance to the case the scene cuts back to Esther's carriage, still traveling through the horrible weather.

By opening the first few minutes of the episode in this way Davies juxtaposes the stagnant and enclosed spaces of the Chancery and Chesney Wold with the movement of

the main character as she travels from a country school to London yet remains enclosed in the carriage itself. In doing so, Esther is set apart from the other action presented. Davies style of abrupt establishing shots accompanied by a quick percussive soundtrack and thunder adds to the sense that the characters are physically restrained within each location—they are simply there, contained, through no agency of their own while also both existing as parts of the larger whole of the storyworld.

This effect is most noticeable in the case of Lady Dedlock at Chesney Wold. While Dickens introduces this setting in chapter 2 of the first installment by describing Lady Dedlock's arrival home from a vacation abroad, in Davies's adaptation we meet her already contained within the walls of Chesney Wold, looking out the window. Her husband, seated away from the window but still in view of the frame, asks her, "Is it still raining my Love?" to which she replies: "Yes, and I am bored to death with it. Bored to death with this place. Bored to death with my life. Bored to death with myself." Each sentence is uttered quieter than the one before, coinciding with an abrupt change in camera position that zooms closer and closer to the character's face and is designed to reflect the character's internal state of mind and escape her husband's notice.

By placing Lady Dedlock behind the window, Davies draws on a familiar cinematic trope Julianne Pidduck identifies as "the woman at the window" (381). In her analysis of Davies adaption of *Pride and Prejudice*, Pidduck argues, "The window marks a transparent filter between the ordered and confined lives of Austen's female protagonists and the comings and goings of visitors" (383). Thus, the repeated gazing out the window marks both a physical confinement as well as an internal longing to be free of such constraints.

However, Pidduck's argument for "a generic spatial temporal economy of physical and sexual constraint" isolates an analysis of certain scenes from the overall progression of the narrative and focuses exclusively on power relations as they pertain to sexual constraint in Austen. Here, Lady Dedlock is constrained, both physically and psychologically, but her containment is part of a much larger system of containment that reoccurs throughout the audience's initiation into Davies's interpretation of Dickens's narrative storyworld and is not exclusively gendered.

Alongside Chesney Wold, the Chancery is depicted as a crowded, hot musty place, completely absent of windows, where those present, both participants such as the Lord Chancellor, Kenge and Tulkinghorn, and spectators such as Mrs. Flite and Mr. Grindly, again have no agency in their presence. They exist there both before the camera arrives and after it leaves. Moreover, this stagnant sense is reinforced when Richard and Ada are escorted into the courtroom as they enter with no reference to the outside and the doors close behind them. They too now become part of this enclosed space physically as they also formally become part of Jarndyce and Jarndyce.

Esther, while also contained in the carriage, remains outside of this world in the opening sequence, though indeed traveling closer and closer to it. Unlike the other characters mentioned, we see her movement from the opening frames of the episode as she leaves her current occupation and enters the carriage. A flashback reveals how she is still constrained by her past. As she travels she thinks back to the verbal abuse of her Aunt as she tells Esther "Your mother is your disgrace and you are hers." Yet because she has physical mobility, though passive in the sense that her path is governed by others, the juxtaposition with the other scenes that are cut around her journey not only identify

Esther as the main character, but also the one with the most potential to escape her constraints. Unlike Ada and Richard, we see her exit the carriage and enter the Chancery offices from the outside.

Through the technique of quick cuts among short takes, Davies continues to introduce a far larger tapestry of relationships in the first minutes of the episode than is developed in the print installment. In doing so, the spatial progression establishes two important kinds of characters in the first episode—those that move through various spaces and those that stay in their spaces of confinement. For the latter, examples further in the episode include Mr. Snagsby, who exists only inside his shop, Caddy and the other children contained within Mrs. Jellybee's house, Clemm in Mr. Tulkinghorn's office, the brickmaker's family in their poor home, Joe, though technically outside, is always depicted aimless on the same street near Snagsby's shop, and even Mr. Jarndyce, in this first episode, remains only at Bleak House. All function much like Miss Flite's birds in their various cages.

By contrast, only a few characters traverse these borders and establish motion through various spaces; Esther as previously outlined, is joined by Richard and Ada as they travel to Bleak House as part of the court order; Guppy, who functions as an escort by initially meeting Esther upon her arrival and the courthouse and later traveling to both Chesney Wold and Bleak House on his own initiative; Mr. Tulkinghorn, who is present almost everywhere (except Bleak House) in his development as the major antagonist of the story, and finally Mr. Nemo.

Nemo's presence and movement throughout the first episode is one of the most significant deviations the television serial makes from the source material. In the print

installments, Nemo is mentioned only in the context of Mr. Tulkinghorn's quest to track down the author of the papers Lady Dedlock reacts so violently towards. His search culminates in finding Nemo dead alone in his room above Mr. Krook's shop at the end of the third installment. At the time, the reader has been given no information towards who the dead man is or what has led him to this fate of an apparent opium overdose. By contrast in the television adaptation, as Esther arrives at her destination and exits the carriage on the street in front of the Chancery she accidentally bumps into Nemo (who appears as a disheveled bearded poor man). Though Nemo is later revealed to be her father, she will never know him. Davies places the two characters in the same physical space in order to highlight and foreshadow this relationship by marking it without further comment, but as a way interacting with the narrative audience in order to signal an important clue.

Before continuing with Esther's story then, the camera switches focus to follow Nemo from this point onward further through the streets as he enters Snagsby's shop to drop off papers and be paid for his work as a law writer. We later see him conversing with the boy Joe on the street, in an opium den, returning home to Krook's shop, selling his valuable medals at to a pawnbroker, all before his final scene where he overdoses in his room.

This progression might call into question the idea that characters that move through various spaces in this televised serial possess a higher level of agency than those who are depicted as stagnant within a confined space. Nemo is clearly depicted as a desperate man with few choices, yet in each scene of the adaptation he does just that; he makes a choice—he gives Joe money on the street, he willingly travels to the opium den,

he sells his medals but keeps his letters (later revealed to be addressed to Lady Dedlock). He even leaves the rent money for Mr. Krook. In this respect, Nemo's agency remains intact, though his fate removes the assumption that agency will result in a positive resolution. Thus, the viewer can also infer that Esther's ability to traverse spatial borders is no guarantee of that her ultimate fate will be positive, only that she has more agency than the other confined characters.

This dichotomy established in the openings between characters who move through spaces and characters who stay in one place is more overtly at work in the opening episode of *Little Dorrit*. Though Amy Dorrit does not appear in the opening print installment, she is the focal character of the opening sequence of first episode in Davies's adaptation. Prior to the opening credits, the camera focuses on the closed door of the Marshalsea prison, beyond which the viewer witnesses the birth of the main character from behind a curtain in shadows. A baby is held up in a silhouette as Mr. Dorrit is informed of her birth and her status as "the first child of the Marshalsea." The scene then changes to the standard opening credits featuring stills of the various characters over a black background. Once this opening is complete, while credits are still rolling we return to the same location twenty-one years later, as Amy emerges from the door of the Marshalsea a full-grown woman. The segment then follows Amy as she travels, first through the narrow streets to Bleeding-Heart Yard, then over the iron bridge crossing the Thames, tracing her route that ends at Mrs. Clennam's front door.

Along with the trope of "the woman at the window" Pidduck identifies a second trope of "the country walk" in the same analysis of the 1995 *Pride and Prejudice*. As opposed to the longing gaze through the window, here Pidduck posits that the country

walk “allows for a specifically audiovisual account of the cultural expression of power relations in the Austen cycle. . . this movement-image wishfully projects the female body in motion—feminist craving for female physical and social mobility that is written directly into the script” (390). But rather than Elizabeth traipsing through the countryside in Austen’s world, here we have Amy marching through a Dickensian London. Thus, while the trope holds true in one sense, here Amy’s movement is again juxtaposed with characters who remain stagnant in their enclosed spaces—first, at the Clennam household, where not only Mrs. Clennam, but also Flintwinch and Affery are confined inside, and then secondly, upon Amy’s return route where the viewer is taken inside the Marshalsea prison that holds her father as well as other characters such as John Chivery and his father. In each case, Amy’s freedom of movement highlights the enclosure of the surrounding characters and helps to establish the various spaces, far beyond the obvious Marshalsea, as physical prisons.

Upon further investigation we see that this strategy accomplishes more than simply identifying Amy as a central character.¹⁷ Rather, it shapes our impression of all the other characters she encounters, and reinforces the viewer’s rhetorical association between the characters and the spaces they inhabit as we follow her spatial trajectory through fragmented locations that function to contain and isolate many of the other characters. In the case of Mrs. Clennam, who has no power of motion whatsoever, she is

¹⁷ See Rick Altman’s *A Theory of Narrative*. Here Altman posits a theory of narrative types based on the number of central characters the narrative “follows.” In this system, a “Single-focus” narrative follows one character, a “Dual-focus” follows two, and a “multi-focus” narrative more than two. Though clearly this is at play here in Davies opening episodes, setting the main characters of Esther and Amy apart as focal, little attention is given in Altman’s account to how the physical movement of characters from one place to another, or lack thereof, shape rhetorical judgments and connect characters to the spaces they inhabit.

both confined to her house and to her specific placement within her room in her chair by the window. In the case of Amy's father, he is confined to a room above the courtyard of the prison. Between these two locations, Amy passes through Bleeding Heart Yard, a center of trade a business that, while full of hustle and bustle from within also contains those who live and work there, though we meet many of them later in the course of the narrative. As a result, Amy's path highlights the way these spaces are connected but also isolated, simultaneously constructing a total space of London (to use Zoran's terms) that consists of fragmented separate spatial units that effectively function in each case as a prison.

Unlike the opening of *Bleak House* where there is continuous intercutting between different locations, the editing of the opening to *Little Dorrit* progresses at a slower pace, allowing one scene to unfold to a large degree in a single location before another begins. For example, upon the conclusion of Amy's conversation with Mrs. Clennam, where she is given work as a seamstress, Amy inquires about the rest of the Clennam family, to which Mrs. Clennam responds that her husband and son are abroad. At the mention of her son, the scene shifts to Arthur Clennam, first shown gazing out at the sea, and later revealing that he has been confined to a port at Marseilles, France, under quarantine. In a manner similar to Esther's flashback in *Bleak House*, we see Arthur thinking back to the death of his father, as the son now seeks to return home. Arthur is then revealed to be in the company of the Meagles family (also traveling back to England from abroad), and the strange Mrs. Wade. Even so, it is Arthur we then follow back to London where he traverses the same path we have previously witnessed Amy

travel, to the front door of the house of Clennam and subsequently up the stairs into his mother's room.

By walking the same path as Amy, Arthur is established as a parallel figure to Amy, with a parallel trajectory. Moreover, though different characters reappear in other spaces (for example we meet the Meagles family again in their country home and Mr. Dorrit is visited by his brother and other children) Arthur is the only other character besides Amy, save the villain Regauld, who I will address below, in the opening episode that we actually witness travel from one location to another; thus he is established as character with similar agency to Amy. This relationship between Arthur and Amy is further accentuated by the fact that towards the end of the episode Arthur follows Amy home along the same path as shown in the opening sequence, from his mother's house to the Marshalsea itself.

After meeting Amy's family at the prison, Arthur realizes he has stayed too late, beyond the nightly locking of the doors, and will be forced to spend the entire night behind its walls. Consequently, though Arthur has traveled much throughout the first episode, from Marseille to London and then along the streets of London from his home to the Marshalsea, he finds himself at the end of the episode in the same state as we first meet him at the beginning—physically confined. Amy too is restored to her confinement behind the door of the prison from which we see her emerge in the opening scene and to her own room as we see her observing Arthur in the courtyard from behind her window. In the same way, in the final scene of the episode we return to the house of Clennam where Affery, Flintwinch and Mrs. Clennam all remain. Their imprisonment in the house is highlighted by the emergence of Flintwinch's twin brother from the front door,

dispatched to guard some secret papers, leaving Flintwinch to watch his exit from the point of view of the window, thus concluding the first episode. Thus, even those characters that are mobile within the exposition of the episode begin and end the episode in the same confined state as the rest of the characters, rhetorically complicating the relations between mobility and freedom that Davies' visual choices prompt audiences to explore.

In addition to the juxtaposition of the characters who move and the characters who do not, the episodic structure of the serial form itself highlights the physical enclosure of the major characters, because it is the episodic break that forces the audience to leave the characters in their respective places of incarceration for an undetermined amount of time. Whether that time be a few days, as in the case of an audience watching the initial airing, or only a few minutes, as might well be the case of a viewer streaming each episode one after the other, the serial form forces the viewer temporarily leave the storyworld.

In the original print installments Dickens also exploits the forced breaks seriality imposes by ending the second part with Arthur's temporary incarceration at the Marshalsea. Readers in this time would have to wait an entire month to revisit Arthur and see him emerge from the prison in the next installment. However, as pointed out in the previous chapter, much of this original effect caused by the division of installments is erased when the narrative was subsequently assembled in book form. Yes, the chapter-break remains to mark a division of some kind, but it cannot enforce that break upon the reader in the same way that the ending and beginning credits of the television media demand. At the very least, viewers must fast-forward through these sections to pick up

where they left off, thus temporarily disengaging from the storyworld.¹⁸The paratextual material of credits and scenes, therefore, work to contain the storyworld in much the same fashion as the characters are contained within their various locations.

Moreover, the beginning print installment of *Little Dorrit* focuses on Arthur's predicament so heavily that it precludes an obvious reference to the many other incarcerated characters. By contrast, the juxtaposition of multiple scenes in the televised adaptation leads the audience to interpret a wider set of parallels among the storylines. Though present in the print installments, these associations take far longer to develop. Thus, to use McFarland's terms, as the events depicted in the first few installments of the source text are not just transferred to the television media, but also adapted to its affordances. Here, the rhetorical effects already present in the original text where Arthur is left incarcerated overnight and between installments are enhanced and foregrounded by the structure of the episode, the visual foregrounding of space as enclosure, and the corresponding storylines. In the episode, the enforced break's effect as a physical enclosure to the text is also materially enhanced by the pause required for the closing credits and preview of the next episode much the same way as the fragmentation of the narrative spaces within the storyworld work to construct London as a collective of various prisons.

Yet, the containment of characters is not absolute. Ironically, in both narratives, the most menacing and dangerous of characters, those individuals who perhaps should be locked-up, are the very ones that are able to roam free. Like Tulkinghorn in *Bleak House*,

¹⁸ Admittedly, streaming providers such as *Netflix* are now working to reduce these breaks as much as possible, automatically leading in with one episode as the credits to the previous episode continue to roll.

the third character with the power to traverse borders in the first episode of *Little Dorrit* is the criminal Rigaud. Though Dickens begins his text with Rigaud, describing the villain's incarceration in Marseilles before moving to introduce Arthur at the port and then finally Mrs. Clennam's in her room towards the end of the installment, Davies introduces this character last, after both Amy and Arthur, thus culminating the narrative progression of incarcerated prisoners with the depiction of the truly dangerous criminal. We first meet him as he torments his cellmate with stories of his murders. In a later scene he is released on a technicality. We then follow him as he travels in the rain on foot and catches a ride on the back of a coach. His movement, like Amy and Arthur's, is juxtaposed with the static characters, those who don't move (and when they do off screen). In this case, his cellmate, Cavalletto remains imprisoned. Yet unlike Arthur and Amy, at the close of the episode Rigaud is free to travel where he wills.

This analysis of the first episodes of both series demonstrates how the narrative space of the storyworld and the way in which the space of London is chronologically constructed around the movement of the focal characters becomes integral to the entire narrative exposition. Specifically, by highlighting how certain characters move through spaces that other characters cannot, I have shown how the televised adaptations use the spatial trajectories of the major characters to call attention to the way in which the majority of the characters lack liberty in a way that is not present in the source-text. I have also shown how at other times, such as in the ending of the *Little Dorrit* episode above, the structure of the opening episodes enhances the enclosing effect of the serial part itself that Dickens also utilizes in his print installments, but to a lesser degree.

In both series, by the end of the opening episode the textual dynamics of the episode lead viewers to a full “entrance” into the storyworld in Phelan’s terms. He explains:

. . . the authorial audience has typically made numerous and significant interpretive, ethical, and even aesthetic judgments, and these judgments influence what is arguably the most important element of the entrance: the authorial audience’s hypothesis, implicit or explicit, about the direction and purpose of the whole narrative, what I call its configuration. (19)

In this respect we observe how the narrative space is intricately figured in the formation of the readerly configuration Phelan posits and the way in which the adaption of the narrative to the televised media highlights this emphasis on space as containment, isolation and fragmentation all the more.

Yet, we have also seen how the opening episodes have a beginning, middle and end structure all their own and that this structure is highlighted by the narrative’s adaptation to the televised media and the “space” of the episode. Arthur and Amy are released through the majority of the episode only to find themselves confined once again at the end. Similarly, in *Bleak House*, Nemo’s story is introduced, expanded upon, and finally given closure through his death, all within the same episode. Though subsequent episodes will continue to challenge to viewer to further revision of their hypothesis as further knowledge of the narrative world and progression of events are revealed, the episodic interruptions within the televised text mark the intervals for the creation of those judgments and conclusions.

MIDDLE EPISODES: SPACE AND RE-CONFIGURING JUDGMENTS

For Phelan, the “textual dynamic” of “middles” consists of “exposition” and “voyage” whereby the text expands the narrative world and also develops the instabilities within the world that constitutes the plot. At the same time, “readerly dynamic” likewise consists of “the ongoing communicative exchanges between implied author, narrator, and audience” or “interaction” and what Phelan calls “intermediate configuration” in which the reader continually adjusts his/her hypothesis concerning the storyworld as more information is introduced by the text (20). When applied to narrative space, these distinctions can be seen as a kind of parallel to Zoran’s conceptions of “vertical” and “horizontal” notions of textual constructions and readerly configurations of narrative space outlined in chapter one. Zoran’s vertical elements highlight how space is specifically constructed in the text through the *narrative arrangement* of various descriptions and the movements of the characters. Likewise, Zoran’s horizontal aspects can be seen as the “readerly dynamic” in that process because it involves the *reader’s configuration* of separate spatial units into a spatial complex and ultimately a collective whole of “total space” in the narrative world, even though this configuration is constantly revised and reconfigured by the reader as the story progresses.

By applying Phelan’s ideas to Zoran’s structural theory in the context of space we now see how these continual reconfigurations carry additional rhetorical weight beyond the physical configuration of the narrative world. Readers are not simply orienting and reorienting themselves to the physical configuration of the narrative world, but constantly making and revising evaluative judgments about the significance of these spaces—in conjunction with the characters and objects that occupy them—in relation to each other

and as a whole. Put another way, both the printed texts and the televised adaptations call upon narrative audiences to use the configuration of spaces as a tool in making the wider aesthetic, ethical and interpretive judgments Phelan describes.

This section examines the arrangement of space within a single “middle” episode of *Bleak House* (episode seven) in order to explore the ramifications of how the arrangement of spatial trajectories changes as a result of adaptation and to demonstrate how the (re)arrangement of space in a single episode evokes and structures the kind of “readerly” revisions and reconfigurations Phelan suggests. Moreover, I continue to argue that though this episode is part of a greater whole and functions as a middle piece to a larger story, it also maintains characteristics of a self-contained progression with a beginning middle and end all its own that are enhanced all the more by the arrangement of the storyspace.

Not only does episode seven neatly fall in the middle of the *Bleak House* series, it also contains significant events that change the trajectory of the story—events that are intricately tied to the storyspace. Though there are times where Davies’s arrangement of events mirrors that of Dickens’s cliffhanger endings to his installments, it is not the case in episode seven. Rather, the majority of the events depicted in this episode correspond to events that take place in print installments nine, ten and eleven. But whereas installment ten builds to another cliffhanger ending in which Esther Summerson lies ill of the smallpox and Krook’s unexplainably burnt body is discovered by Guppy, the television episode includes events in installment eleven that bring some resolution to both of these situations and contain them within the structure of a single episode.

First, the episode begins and ends with actions that originate from Tulkinghorn's office. Tulkinghorn's office, thus, materially contains all the other actions depicted in the episode. By beginning and ending in the same location, the spatial trajectory of the episode establishes this location as the control center through which the distress of the other characters emanates in a way that foregrounds the lawyer's actions through the physical space of the office. Though the first few seconds of the episode opens with Esther and Ada running outside of Bleak House to the barn, only to discover that their sick charge Joe has disappeared overnight, the viewer is then immediately taken to the inside of Tulkinghorn's office where the cause of these events are explained. Here, within the safe confines of his private office, Tulkinghorn discusses with Mr. Bucket how he has commissioned Bucket to abduct Joe, seeing the boy's acquisition as helpful in the lawyer's own quest to expose whatever Lady Deadlock has to hide.

Similarly, at the close of the episode, the viewer returns to Tulkinghorn's office as the lawyer once again sets his plots in motion. This time he is in the company of Mr. Smallweed as the two men blackmail another character, known through much of the narrative only as Mr. George. Here, Tulkinghorn desires George to turn over a piece of handwriting that would prove that Nemo was indeed Captain Horton, under whose command George had previously served. Under the threat of financial ruin, not only for himself but also George's dependent, Phil Squad, George is forced to agree to turn over the papers. The episode then abruptly ends with George slamming the door to Tulkinghorn's office in disgust on his way out.

The placement of this closing scene is curious and highly rhetorical given the progression of the plot in the original installments. In Dickens's narrative, this scene is

buried within installment nine; consequently it occurs prior to the development of any of the other plotted elements depicted in the BBC episode taken from parts ten and eleven. Moreover, the conflict is somewhat conflated in the adaptation as other characters whom George feels honor-bound to protect, Mr. and Mrs. Bagnet, are deleted entirely from the televised narrative. However, the effect of the re-placement of the confrontation is significant, precisely because of the way in which the physical the space of Tulkinghorn's office is used to highlight his power and authority over the other characters in a more concentrated manner than in the original text.

Tulkinghorn's power within the space of the office is intensified by the fact that in every office scene the other characters are forced to come to him, endowing the lawyer with the power to summon the presence of others at any time. For example, in the opening scene Inspector Bucket is present in order to give a report of the task Tulkinghorn has entrusted him to carry out. The camera angle in this scene begins from the hall outside the office, slowly penetrating the door to the interior of the office as the two men talk in soft voices. Clem, Tulkinghorn's assistant, seems perpetually to stand at his post on the outside of Tulkinghorn's door, literally waiting to be summoned to the interior at any point. Later in the episode, Mr. Smallweed, who is cripple and must always be carried in a chair, is also summoned to Tulkinghorn's office. His entry is marked by the character's usual comedic characterization of a gruff, whiney, deeply unsettled man who must always be "shaken up" in his chair upon arrival and perpetually complains of his "poor bones." However, this display of inconvenience takes on further meaning when Smallweed addresses Tulkinghorn, saying: "I'll tell you Mr. Tulkinghorn, I'd take it very kindly if you would wait upon me once in a while instead of causing me

to be posted all over London like a box of butcher's tripe." This statement, which does not appear in the source-text suggests that Smallweed's summons is not simply an isolated event but rather a pattern of interaction between the two men, once again establishing Tulkinghorn with all the power in the business relationship.

But whereas viewers see Smallweed's dramatic and even comedic entrance into Tulkinghorn's office, no such entrance is afforded Mr. George. The final scene of the episode simply begins with an abrupt cut in which George stands before Tulkinghorn, who sits behind his desk, while George is given the not so subtle ultimatum to turn over Captain Horton's writing sample. Thus, the effect of the final scene magnifies Tulkinghorn's power in that George is simply present through no perceived agency of his own but purely because Tulkinghorn wishes it. Therefore, Tulkinghorn's stationary presence within the office in this episode creates the very opposite effect of the one established in the opening episode. Here, agency lies not in the power to traverse space, but the power to force others to do so. Though many characters are also summoned by Tulkinghorn to his office in various scenes within the print installments, the arrangement of these scenes is more sporadic. Here, the structure of opening and closing the episode within the same spatial location intensifies the rhetorical effect of the power located in Tulkinghorn's office. This episode thus becomes a critical turning point in the series in which Tulkinghorn's office is reconfigured as a space of power that will be quite central to the overall outcome of many of the characters.

There is one deviation to this pattern that occurs in the middle of episode seven. In this case Tulkinghorn travels to the Dedlock's London home to call upon Sir Leicester and consequently intrudes upon Lady Dedlock's meeting with Mr. Guppy, a man who is

helping her to retrieve incriminating letters that will reveal her affair with Captain Horton. While Tulkinghorn does his best to intimidate Guppy into revealing the nature of his meeting with Lady Deadlock, Guppy refuses him and takes his leave. The choice to embed this scene between scenes that take place inside Tulkinghorn's office in the adaptation is again significant because it implies that Tulkinghorn's power, despite his similar tactics of intimidation, is not as strong outside the physical location of the office. He can neither force Lady Dedlock to come to him, nor can he force Guppy to give him what he wants despite clearly making Guppy uncomfortable. Thus, Tulkinghorn's failure outside his office works at once to reinforce this power from within it and to suggest the limitations of his power to the space. This becomes all the more significant and ironic when, in a later episode, these associations are reconfigured by his murder; for the lawyer is shot and killed alone in the very same office.

Within the same episode two other plotlines are developed, each significantly tied to the space of the action, and each modified from the original text to the adaptation. First, Krook's "spontaneous combustion" is one of the most outlandish and interesting of Dickens's sensational plot developments. Upon publication of the tenth installment, Dickens and George Henry Lewes began a very public debate over the plausibility of such an occurrence. Dickens continues to take up this debate up in the Preface to the first volume edition in 1853, citing "about thirty cases on record" of such occurrences (6). Yet the scientific merit and fictional shock value of the plot development should not cause us to overlook the significance of the location of Krook's demise. As the narrative progresses, it becomes clear that the key to the fates of many of the characters (and later even the resolution to the case of Jarndyce and Jarndyce itself), resides inside Krook's

small, heavily cluttered shop. In the print installment Guppy and the character of Mr. Tony Weevle (another deleted character in the adaptation) discover the aftermath of Krook's demise whereupon the narrator directly informs the reader that "The Lord Chancellor of the Court" suffered "the corrupted humour of the vicious body itself, and that only—Spontaneous Combustion, and none other of all the deaths that can be died" (479). With these lines, Dickens's narrator leads the reader to ponder the meaning of Krook's fate until the next installment. By contrast, the televised episode visually depicts Krook's demise prior to his discovery.

Unlike the encounters in Tulkinghorn's office that are spaced periodically throughout the episode, most notably at the beginning and the end, the events concerning Krook's demise and discovery in the shop are relayed in immediate narrative proximity to each other, without cutting to other scenes. Krook is initially shown sitting in his dark shop drinking gin while trying to decipher the letters Nemo has left behind. While doing so he complains of discomfort and a growing feeling of "warmth." The presence of smoke is briefly identifiable coming from some part of Krook's body below the frame of the shot. The scene then cuts to an outside view of Krook's shop as a bright light appears in the window, only to be immediately extinguished. Thus, the truth of what happens to Krook is physically contained as well as obscured by the interior space of the shop itself. The viewer must devise his/her own hypothesis purely by what is observable through the window without the aid of a narrator.

By showing Krook in possession of the letters prior to his combustion Davies overtly ties the mystery of Krook's death and the mystery of the letters to the space of the shop itself. Moreover, with Krook's death, the shop left behind becomes an impenetrable

fortress as Smallweed lays claim to it and everything that lies within. This expulsion of characters who previously have been free to penetrate the shop in the narrative at any point, such as Guppy when he conducts his business with Krook and Miss Flite who resides in an apartment above the shop, is accentuated in the adaptation by the visual representation of Snagsby and Mrs. Flight's peering in through the window from the outside before Krook's body is discovered. Though they comment together on the odd smell and the greasy change in the air, they are unable to comprehend what awaits them inside the shop. Snagsby remarks, "It's very dark in there Mr. Guppy. I think he's shut up shop rather early tonight." Guppy joins their conversation and then enters the shop with confidence that Krook will meet with him, but it is in fact the last time he will be free to enter after his grizzly discovery of Krook's smoldering remains. The sight and the smell force Guppy to quickly flee from the premises, slamming the door behind him on his way out in a shot that is later mirrored by Mr. George in Tulkinghorn's office.

In a later scene, an inquest is called, as it was with Nemo's case, to determine Krook's official cause of death. The episode, thus, includes an official resolution that is delayed to the next installment in the original parts. Though Dickens's narrator concludes installment ten by directly addressing the reader and offering spontaneous combustion as the only reasonable explanation, this scene, which takes place at the Sols Arms Tavern, both mirrors the events of Nemo's earlier inquest and also provides a stark contrast to the formal Chancellery. Whereas in the formal court nothing happens despite the façade of importance, here, the inquest involving the death of a human being are carried out in a local pub with the utmost efficiency. Moreover, rather than leaving the audience simply with the shock value of Krook's death, the consequences of his death are also included.

These consequences, namely the locking out of all characters from the shop save Smallweed, cast further significance of the space of the shop itself. It configures Krook's shop as central to the solution of the mysteries as Davies overtly signals that significance to the viewer by placing these events in the center of the structure of the episode.

The final storyline of this episode follows Esther Summerson's bout with smallpox and takes place entirely at Bleak House. Here again, much of Dickens's original narrative is altered and compressed to accommodate the time limits and pacing of the televised adaptation. For example, though both Esther and her maid Charley are exposed to Joe's illness before he goes missing, in the novel Charley falls ill first and it is through Esther's care of the girl that she too becomes infected. In addition, though this storyline is interpolated with that of Krook's demise in installment ten, the reader is left at the end of the installment with no resolution to Esther's illness. In the adapted episode, Esther's sickness is both developed and resolved.

Yet, the most significant difference between these scenes in the print installments and the televised episodes is not the conflation of the plot or the cliffhanger ending, but the necessary change in perspective due to the media. In the novel Esther narrates her illness in a first-person retrospective. Once Charley appears to recover Esther records, "Happily for both of us, it was not until Charley was safe in bed again and placidly asleep, that I began to think the contagion of her illness was upon me" (463). The difference in these perspectives from installment to episode changes the potential recipient's rhetorical configuration significantly. Most obviously, whereas Esther's fate is potentially undetermined for part of the televised narrative, leaving the viewer to wonder

if she will recover at all in the early part of the episode, it is clear through her narration in the novel that she must survive.

In changing the perspective from Esther's first person experience to that of a camera-eye observer for the television the spatial trajectories are also altered in adapting the print installment to episode. In the adaptation, Charley arrives in Esther's bedroom to discover Esther's ill state. The frame restricts the audience's view solely to Charley's reaction, denying the viewer access to what Charley actually sees. At this point, the scene changes to focus on the reaction of the other members of the household to Esther's illness, as they are assembled in a downstairs dining room. Consequently, while in the written installment the reader only has access to Esther's remembrances of her impressions within the sickroom during her illness, in the adaptation the viewer is locked out of this very same room and left to wait out the illness with Jarndyce and Ada in the rooms below. Ada and Jarndyce's eviction from Esther's room then parallels the way in which Guppy, Snagsby, and Miss Flite are now excluded from Krook's shop as the two storylines are intercut. Rather than being locked in, now both sets of characters are locked out of the particular physical space and the means to comprehend what is happening around them. They must simply wait, as must the audience.

Further into the episode the viewer returns to Esther's room as she awakens from her sleep and discovers the scars that the illness leaves behind. Jarndyce and Ada are now restored to her beside but the ramifications of her scarring are yet to be determined. Her recovery is then extended as towards the end of the episode Esther is no longer confined to her room, but shown walking outside with Ada. Though Esther's presence outside the walls of the house confirms her recovery, the episode concludes her storyline in a scene

that takes place back in her room. Here, though no longer physically confined in her room, she remains alone as she voluntarily confines herself. Looking in the mirror, Esther ponders the ramifications of her physical appearance on her marriageability and her ability to ever move on to a house of her own.

Through the presentation of Esther's illness in this episode, the spatial progression that initially locks the audience out of her room, only to later lock them in the room with her, works with the patterns of exclusion and inclusion established in the other storylines. In each case we are able to see how space frames and revises larger judgments and implications about the narrative world. In this one episode, Tulkinghorn's office becomes a control center for power, reconfiguring the way in which agency is equated with the movement that is established through the opening episode. Similarly Krook's shop is emphasized as a mystery to be solved, as characters that once moved freely through the space no longer have access due to Smallweed's eviction of them. Finally, Esther's isolation in her room at Bleak House excludes characters from knowledge over her fate at the beginning of the episode but also isolates her at the end of the episode as she willfully retreats to her room. While each configuration is significant in its own right, all are further amplified when set into relation to each other through the episode, and all significantly use storyworld space as a rhetorical device to prompt and complicate audiences' evaluative judgments about the storyworld and plot.

FINAL EPISODES AND CLOSURE: RECONFIGURING SPATIAL TRAJECTORIES

The ending is crucial to recipient judgments in any narrative. Interpretively, the ending provides the missing pieces of the narrative the puzzle and brings resolution and a

final configuration of the narrative world. Ethically, the ending provides the final pieces by which audiences judge the characters, their actions, and the storyworld they inhabit, as well as the fairness of the presentation provided by the implied author and the narrator. Aesthetically, the ending provides a completion that gives the narrative audience a sense of satisfaction, time well spent, contemplative thought and pleasure (even if the resolution is not necessarily “happy”). The degree to which a narrative is successful is ultimately tied to whether or not the ending adequately accomplishes these three tasks. It stands to reason then that the more narrative audiences invest time and emotional energy in the storyworld, the more they seem to demand from the narrative’s ending.

For serialized narratives, the readerly expectations in closure are enormous. Victorian readers who invested up to twenty months in following Dickens’s narratives eagerly awaited his final installments. The fervor created by the level of anticipation towards an ending installment is best illustrated by the American response to the final installment of *The Old Curiously Shop*. In 1841 New Yorkers famously mobbed the docks where the final installment of the novel was to arrive on the day of the shipment in order to be the first to learn whether the precious character Little Nell would live or die. As Megan Garber comments, “The ensuing scene would make a modern day publisher swoon: a band of readers passionately demanding to learn how the story ends.”

Such reactions are not confined to genre of novels but rather are afforded by form of serialization. In the case of popular televised serials, ratings for final episodes often exceed any other point in the run of the series as viewers gather around the television with their computers and mobile devices in hand ready to share their reactions with other fans across the internet. For example as *Breaking Bad* concluded it’s six year run on

AMC on Sept. 29, 2013, *Entertainment Weekly* reported that 10.3 million people viewed the series finale that night as opposed to an average of fewer than two million viewers in previous seasons. In television watching particularly, while viewers are content to watch earlier episodes at their own convenience and “catch up” on missed seasons according to their own time-table via internet streaming or DVR recording, finales bring invested audiences together for a shared experience of the end.

Answering the question concerning why endings matter so much also seems a bit obvious. Narrative audiences want to know what happens to the characters they have grown to care about over months and years. Just as nineteenth-century readers wanted to know what happened to Nell, contemporary television audiences wanted to know what became of Walter White. Thus, it seems clear that plot and characterization are the narrative elements most obviously privileged in the readerly assessment of endings to serials.

Even so, spatial progression is intricately tied to both plot and characterization, and hence, provides a key tool for the narrative audience in configuring these important narrative judgments of the end. For example, endings are often marked by a character’s return to a significant location from the beginning of the narrative, or, as characters leave a space of significance never to return. Therefore, though I alluded to the possibility above, here, I specifically argue that the progression through the individual spatial units of a storyworld in the televised adaptations of the Dickens serials assumes larger narrative functions in the adaptations than in the original novels. Therefore, the spatial trajectories work to move the narrative audience to form wider judgments that go well

beyond the meaning of the space—judgments that are particularly relevant in the ending episodes of these adaptations.

Phelan describes endings as constituted by the textual elements where “action includes a signal that the narrative is coming to an end” (20) and in which instabilities of the storyworld resolve (20). These textual elements, as with beginnings and middles, work alongside the readerly elements whereby “exchanges among implied author, narrator, and audiences” are concluded (21), and by which the reader reaches a final configuration of the storyworld and his/her final interpretive, ethical and aesthetic judgments (21). In this final section, I demonstrate how spatial progressions or trajectories function as a narrative means by which these communicative exchanges between author and audience (described by Phelan as “Farewell”) presented in the printed text take place in the adaptation. Moreover, it is precisely within the spatial trajectories of the narrative that the tools for final readerly configuration of judgments are textually located in the television versions of *Bleak House* and *Little Dorrit*. More specifically, I argue, in the endings of adaptations, spatial configuration takes on many of the “farewell” functions expressed in the print novels by authorial commentary.

Admittedly, much has been said about how the *mise en scène*—the milieu or the overall look and setting of the film or show—carries communicative qualities associated with the narrator in literary text. Similarly media and film scholars have noted how the physical spacing and positioning of characters within the frame and the positioning of the camera, whether close in or at a distance, establishes moods and emotions and works to imply the private thoughts of the characters, which typically are relayed in literary forms

by the narrator (Bordwell 99-146, Fiske). Thus, the significance of the use of space in translating literary texts to visual media is already well established.

By contrast, here, I specifically examine how the narrative construction of space in final installments of serial narratives structures audiences' judgments of the narrative and constitutes a site of communication between the implied authors (Davies and Dickens) and the narrative audience. Moreover, though the spatial progressions are important in both the final print installment and the final televised episode of *Bleak House* and *Little Dorrit*, this effect is amplified in the televised adaptations due to affordances of the media. As the progression of the plot is altered in the adaptation at the end, these alterations necessarily result in a change in the corresponding spatial trajectories. As a result, the final rhetorical configuration of the narrative is altered in the adapted text as the representation of space takes on an additional narrative function. Thus, these changes create alternatives in the interpretive, ethical and aesthetic judgments for the narrative audience viewing the televised episode that are different from those available to readers of the printed text.

In both versions of the narrative, the end of *Little Dorrit* foregrounds space by endowing the House of Clennam with its own agency in resolving the conflict. In the final print installment, Rigaud arrives at Mrs. Clennam's house in the custody of Mr. Pancks and Mr. Baptist (Rigaud's cellmate from the opening installment). The two men seek to clear Mrs. Clennam of wrongdoing after she is brought under suspicion in connection with Rigaud's earlier disappearance. However, Rigaud uses this moment to achieve his own ends, finally revealing to readers and Mrs. Clennam his knowledge of the secret concerning Arthur's birth mother and the Clennam's connection to the Dorrit

family. He then threatens Mrs. Clennam with blackmail, demanding she pay him a significant sum by the end of the day, which is marked by the ringing of the bells in the Marshalsea tower, or he will reveal all to Arthur and Amy Dorrit.

Mrs. Clennam dramatically responds to Rigaud's demands by rising from her chair for the first time in decades and leaving her room and the house. While Rigaud assumes she has gone to retrieve his money, Mrs. Clennam actually walks to the Marshalsea, where she finds Amy Dorrit and confesses everything to her in a desperate plea to "protect" Arthur from the truth. Mrs. Clennam believes that Rigaud will see that all is lost when she returns to the house with Amy. However, as the two women return, the house, which has creaked and crumbled on its insecure foundation for the entire story, finally gives way and crumbles to pieces, taking Rigaud with it.

In one swift instant, the old house was before them, with the man lying smoking in the window; another thundering sound, and it heaved, surged outward, trembled asunder in fifty places, collapsed, and fell. Deafened by the noise, stifled, choked, and blinded by the dust, they hid their faces and stood rooted in the spot. The dust storm, driving between them and the placid sky, parted for a moment and showed them the stars. As they looked up, widely crying for help, the great pile of chimney's which was then alone and left standing, like a tower in a whirl-wind, rocked, broke and hailed itself down upon the heap of ruin, as if every tumbling fragment were intent of burying the crushed wretch deeper. (775-76)

Critics often recognize the collapse of the house as a symbolic release of the family secrets that have imprisoned Mrs. Clennam for so long. For example, George

Yeats writes how, “the blackened house disintegrates into the ‘duststorm’ that reduces its secrets into illegible and irretrievable ‘flying particles of rubbish’” (352). In addition, the physical collapse of the house of Clennam mirrors the collapse of Merdle’s bank and the financial devastation he causes throughout London including Arthur’s own bankruptcy. Moreover, the collapse irretrievably crushes and buries Rigaud, bringing him to his final incarceration after he has been free to roam throughout the narrative.

Meanwhile, as the House of Clennam falls to its ruin, Arthur remains imprisoned in the Marshalsea. Arthur’s incarceration, due to his bankruptcy as a result of his investment in Merdle’s bank, returns him to the very cell that Mr. Dorrit inhabits at the beginning of the narrative, as Dickens again foregrounds space in marking the closure of the novel. Arthur now physically assumes the position in which he finds Mr. Dorrit at the beginning of the novel. Due to his partner Doyce’s success and good will, Arthur is finally freed from prison and the plot resolves with his wedding to Amy. Thus, we come full circle as the wedding occurs in Saint Georges Church, located directly across from the prison and the site where Amy and her friend Maggie had spent a long night in a previous part of the story. “Then it was up the steps of the neighboring Saint George’s church, and went up to the alter, where Daniel Doyce was waiting in his paternal character. And there was Little Dorrit’s old friend who had given her the burial Register for a pillow; full of admiration that she should be back to them to be married, after all” (804). Here, Dickens explicitly ties the return to these physical locations and endows them with symbolic meaning.

But whereas Dickens’s narrator communicates these connections explicitly to the reader through the narration, the adaptation must find other ways to do so, as Davies does

not utilize any explicit voice-over narration at any point. The progression of the final episode highlights the connections needed for audience to construct a final configuration both in the visual representations of the space and the trajectories made by the characters as they move from one space to another.

The televised episode begins with the discovery of Merdle's suicide in a London bathhouse. After his discovery, the two men charged with informing Mr. Merdle's family of his death contemplate, simply referred to as "Physician" and "Bar" in Dickens's text, discuss the ramifications of the banker's sins and his passing. In the scene, as the men comment how "hundreds of thousands of men and women [are] still happily asleep, with no idea that they will wake to their own ruin" they look upon a landscape of London in a long shot that shows the London skyline. In the adaptation, this is the only aerial view of London present in the entire series. As such, the scene visually stresses through the presentation of the space how the deceitfulness and fall of one individual looms over the entire city and connects them all in the total space.

In the print installment a similar effect is achieved by the narrator's report of the comments on the impending ruin of the multitudes between the Physician and Bar. "Before parting at Physician's door, they both looked up to the sunny morning sky, into which the smoke of a few early fires were peacefully rising, and then looked around upon the immense city and said, If all those hundreds of thousands of beggared people who were yet asleep could only know. . ." (694). However, the print installment relies to a greater degree on presenting the two men's perspective, and later the perspective of the growing crowd at Merdle's bank, than on the presentation of the space itself, to communicate this despair. Furthermore, in the adaptation, as the sun rises, voices of

panic rise as well as the scene then cuts to the next morning and the mob storming the bank. Meanwhile, Arthur Clennam sits alone in his empty factory prepared to face the consequences as one of thousands in the city facing a similar fate. By contrast to this smooth, quick transition from the general to the specific, in the print installment the ramifications of Merdle's fall on Arthur are delayed until after a chapter break.

Thus the way in which the scene transitions from the London aerial shot, to the mob, to the specific site of Doyce and Clennam's factory at Bleeding Heart Yard encourages audiences to judge Arthur in relation to all of London. Thus, in the televised episode, the implicit tie between London, the masses and Arthur specifically is constructed through the visual representation of space and the way in which the scene transitions from the entirety of London, to the mob at the back, to the specific site of Doyce and Clennam's factory at Bleeding Heart Yard. This spatial progression substitutes for overt narration in the way it leads the audience to judgments about the heinousness of Merdle's crime, the level of his cowardice, and the range of its consequences.

In the final episode Clennam is then taken to the Marshalsea where the spatial trajectories of walking through Bleeding Heart Yard to the Marshalsea gate, a trek visually enacted over and over throughout the series, are traversed again, with significantly different meaning. Clennam now walks through the street and to the gate as a prisoner not a visitor. As Mr. Chivery unlocks the door he bids him admittance, John and the many Marshalsea inmates look on from the courtyard.

Arthur is then shown to Mr. Dorrit's room. Though it is the same space the viewer has seen repeatedly its mood is significantly different. Unlike in previous episodes, the

room now void of Amy and Mr. Dorrit's presence and possessions—it is empty. Arthur then looks around the cold vacant room, as memories from the past are visually superimposed onto the empty space. He sees his first encounter with Mr. Dorrit, sees the old man sit down in his favorite chair, only to disappear. Arthur then sees Amy preparing dinner in the corner smiling at him, only to have her evaporate into the empty space as well, leaving him alone. Arthur is then visually positioned in almost identical poses to Dorrit's earlier in the series, as he looks out the window into the courtyard, and as he sits in Mr. Dorrit's chair. As such, the spatial representations merge Arthur's identity and his level of agency with that of how we find Mr. Dorrit at the beginning of the story.

The comparison forces the audience to consider how the meaning of the space has changed from the beginning and middle of the narrative to the end. In his reading of the novel, Ronald Librach suggests that while the prison is a space of confinement in *Little Dorrit* it often is also associated with a representation of “peace” and “security” (538). To accomplish this in the adaptation the superimposed shot of the space in the past fades into the emptiness of Clennam's current state, in essence showing the same space at two different moments in time in the same shot. Doing so marks its change of meaning to the audience, from a place at the beginning of the story in which Arthur could enter freely and was made warm by Amy's presence and domesticity, to the empty prison it now is, void of Amy and any hope she brings. Clennam then deteriorates further into illness due to his isolation. As the sun rises and sets through the window Arthur remains stationary, immobilized by his failure and alone in extended scenes that do not cut to other parts of the story but accentuate Clennam's languishing state.

The connection between the Marshalsea and the House of Clennam is also configured visually by reenacting and reversing movements between the spaces introduced in the first episode. Just as Amy emerges from the door of the Marshalsea in the opening episode and completes her trek across London to Mrs. Clennam's house, Mrs. Clennam now emerges from her front door and walks to the Marshalsea to find Amy. Though Mrs. Clennam's journey is abbreviated in the sense that we do not see her cross the iron bridge, she is still shown taking Amy's course through the narrow streets of Bleeding Heart Yard. Traversing the same path between the same points both intensifies the connection between the two locations in the adaptation and visually inscribes the meaning behind the connection, as Mrs. Clennam is now free to move on her own. This freedom is also marked later in the episode by a shot of Tattycorum walking away from Mrs. Wade, returning home to the Meagles, and by Flintwinch's dramatic emergence from the rubble of the house after its collapse, an action only heavily implied in Dickens's original text, but not depicted. In addition, throughout the series, Bleeding Heart Yard is continually positioned as a space caught between the two points of the House of Clennam and the Marshalsea. Mr. Panks, who has been tasked by the hypocritical landlord Mr. Casby with "squeezing" the tenants "harder" symbolically, breaks free by confronting Casby and publically humiliating him by cutting off his hair and beard. The trajectories established by the trek through Bleeding Heart Yard, situating it between the two foci of the story, accentuate the relationship between these ultimate resolutions.

Consequently, though no narrative voice communicates with the audience in the televised adaptation, the representation of space in this episode assumes a similar role, augmenting connections that both resolve the plot and yield an ultimate

configuration of the narrative world of London and the connection of the important spatial units between the house of Clennam and the Marshalsea. These visual cues and the use of repetition and reenactment of earlier trajectories take on communicative significance in signaling a final configuration of both the spaces in the story and their meaning.

Whereas *Little Dorrit* uses a motif of return to original spaces to mark the end of the narrative, *Bleak House* uses a duplication of space in addition to returning to the opening locations. In both the final installment and the episode, Esther's storyline is resolved when Mr. Jarndyce releases her from their engagement so that she may marry Mr. Woodcourt, giving his blessing by surprising her with a new "Bleak House" to share with her new husband. While this resolution is present in both the final installment and the final episode, the order of events are significantly changed in Davies's finale from the original. As a result, the spatial trajectories of the narrative are also altered.

In Dickens's installment, Jarndyce takes Esther to Yorkshire and reveals his plans for her and Mr. Woodcourt prior to the telling of final resolution of the Jarndyce and Jarndyce case and Richard's subsequent death from exhaustion. In the print installment, the couple returns to London after their wedding to wait on Ada and Richard's fate and the final ruling of the Chancery court. Esther remarks, "We were married before the month was out; but when we were to come and take possession of our own house, was to depend on Richard and Ada" (892).

Moreover, in the installment, the reader learns the ultimate fate of the court case from Esther's point of view. Rather than entering the crowded court, Esther and Woodcourt talk with Mr. Kenge outside the Chancery in the streets as they witness the

people in the courthouse exiting. "Our suspense was short; for a break up soon took place in the crowd, and the people came streaming out looking flushed and hot and bringing a quantity of bad air with them. Still, they were all exceedingly amused, and were more like people coming out from a farce or a Juggler than from a court of Justice" (899). Kenge explains that though the case was decided in Richard's favor, the entire estate has been depleted by court costs.

Davies alters this scene in the final episode by placing Esther and the characters in her company inside the courtroom and by putting the words of Mr. Kenge into the mouth of the Lord Chancellor himself at the final ruling. From a viewer's perspective, it makes sense that in an audio-visual media the scene will be more engaging from the first-hand witnessing of the events in the courtroom with the characters than it might be in hearing what happened second hand from outside. Even so, while there may be many aesthetic reasons behind Davies alteration, the re-placing of scenes, and specifically, the changing of the location of the scene, creates new interpretive effects in the adaptation. In this case, though Dickens's narration creates the feeling of a mob being let out of a cage as those inside the court come "streaming out looking flushed and hot and bringing a quantity of bad air with them" Davies rendering recalls the opening scenes of the Chancery by mirroring the representation of the court viewers experience in the first episode. My analysis of the first episode above suggested that the representation of the Chancery evoked a stagnant mood and a lack of agency by all present that was reinforced when Richard and Ada entered the courtroom with no reference to the outside and the doors close behind them. As the case now draws to an end those doors are opened allowing everyone inside to escape. Here the visual repetition brings the first and last visit to the

Chancery court full circle, and as such, highlights the symbolic release of its hold on all who reside inside differently than in the original.

Dickens concludes the chapter in which Richard dies as follows:

A smile irradiated his face, as she [Ada] bent to kiss him. He slowly laid his face down upon her bosom, drew his arms closer round her neck, and with one parting sob began the world. Not this world, oh not this! The world that sets this right.

When all was still, at a late hour, poor crazed Mrs. Flite came weeping to me and told me she had given her birds their liberty. (904)

This narration not only confirms Richard's death, but also provides hope as the narrator explicitly refers to how Richard now inhabits another "world that sets this right." Due to the difference in media, this overt hope of heaven is not as easily referenced. Yet, the closing episode accomplishes this by once again by showing what is only reported in the original—in this case, the release of Mrs. Flite's birds. In the episode, the viewer is taken to Mrs. Flite's flat above Krook's shop a final time and is allowed to witness Mrs. Flite open each and every cage, just as she done previously in multiple scenes in order to feed them. While saying the name of each bird as she opens the cage door and releases the birds through her window. The final two birds, appropriately named "The Wards in Jarndyce" are released last. In a final shot, Mrs. Flite now stands alone in her empty room, surrounded by empty open cages. Thus, the progression from Richard's death bed to Mrs. Flite's empty cages produce a similar effect of the hope of an afterlife and release in a way whereas, in the original text, the reader is explicitly told by the narrator.

The final print installment closes as Esther moves the reader seven years in the future to her present moment. She explains how she still happily resides at her Bleak House in Yorkshire and how she still has a constant connection with Ada and Mr. Jarndyce. However, this resolution comes only after one last visit by the narrator to Chesney Wold. At the end of the novel Dickens's third person narrator juxtaposes the decaying empty space of Chesney Wold with the joy and hope that resides at Bleak House. "Thus, Chesney Wold. With so much of itself abandoned to darkness and vacancy; . . . passion and pride, even to a strangers eye, have died away from the place in Lincolnshire and yielded it to dull repose" (910). This mood is accentuated all the more by Hablot Knight Brown's final illustration entitled "The Mausoleum at Chesney Wold" pictured below. As a result, Esther's happiness is set apart from the literal bleakness of her mother's former home. Here, Dickens specifically puts her hope, life and future at Bleak House in direct contrast to the past by directly progressing from one space to the other in the final moments of the novel, and in positioning the dark overgrown decay of the mausoleum as the final illustrated image.

Davies's adaptation subverts this effect by changing the visual mood in the final scene at Chesney Wold and also positioning the scene as far away from Esther's final resolution as possible. Instead of waiting until the very end, episode fifteen opens with the final return to Chesney Wold as viewers witness Sir Leicester placing flowers on his wife's grave in the supportive company of Mr. George. The old man then proclaims his indifference to Lady Dedlock's indiscretion and reiterates his love for her by stating: "If she'd only known, George Rouncewell, how much I loved her and how little I cared about what the world would think of her." Though both the scene in the installment and

the scene in the episode take place at the mausoleum, the televised scene is presented in daylight and brings closure to Sir Leicester's story through his verbal affirmation. As a result, there is no direct juxtaposition between Chesney Wold and Bleak House in the final episode and no sense is established in which the audience is challenged to interpret each space in relation to the other. Rather the separation severs this tie that was indeed present in the opening episode through the intercutting of scenes, in favor of privileging Esther's movement forward. By contrast, in the adaptation, Davies resolves all other narrative tensions present in the storyworld before turning to a final resolution for Esther. The final scenes of the episode ignore Chesney Wold, progressing from Richard's deathbed, to Mrs. Flite's emancipation of her birds to both Bleak Houses.

In the final scenes, Davies establishes a new spatial connection rather than contrasting the old connections as Dickens does. Specifically, Jarndyce's old Bleak House is set into relation to Esther's new Bleak House. The final resolution begins in the sitting room of the Bleak House in which Esther and Ada reside for the majority of the narrative. Here, Jarndyce insists that the Esther and Ada, who is now quite pregnant with Richard's child—thus marking the months that have passed, accompany him on a "holiday." The scene then moves to a shot an open carriage (as the opposed to the enclosed carriage that takes Esther to London in the opening episode) containing Esther, Ada and Mr. Jarndyce moving towards the entrance of a brick house, presumably in Yorkshire, very much in the same style of Bleak House. Esther comments on this similarity as Jarndyce asks her to exit the carriage and speak with him privately, where the narrative reaches its climax as he then reveals his plans and releases Esther from their engagement.

After this resolution, the closing scene returns to the front lawn of the original Bleak House, where Esther and Allan Woodcourt are finally married and all the major characters participate in the outdoor celebration. Cinematically, this ending is almost identical to the ending of *Little Dorrit*. However, this change in the order of spatial progression creates different rhetorical effects that again affect the final configuration of the storyworld by the narrative audience. In this final episode, viewers travel from the original Bleak House, to the new Bleak House, and then back to the original. Thus, the spatial trajectory situates Esther's Bleak House in constant connection with Jarndyce's in the final configuration. Though physically separated by the miles that lie between, Davies's ending emphasizes the connection that remains present between the spaces, and consequently the characters that reside within.

Therefore, by observing the spatial progressions that are established and altered between the original texts and the adaptations in the concluding episodes of both *Bleak House* and *Little Dorrit*, though such changes are still admittedly dependent on the reconfiguration of the plot itself, we are also able to observe how the spatial progressions carry rhetorical weight. As a result, the movements between individual spatial units become sites of narrative interaction between the implied author and the narrative audience. But whereas Dickens's narrators can speak to the audience directly and interpret for them, Davies capitalizes on the visual power of the space to communicate similar ideas and nuances through the space itself—and in the case of *Bleak House*, alters the final configuration. Thus, the spatial representations function to construct interpretive judgments that then have ethical and aesthetic ramifications. Throughout the televised text these progressions accommodate the differences in audience do to displacement in

times while retaining meanings imbedded in Dickens's original rendering and to create new configurative possibilities.

CHAPTER VI
RECONSTRUCTING *LOST*: NARRATIVE SPACE IN PARTICIPANT
CONSTRUCTED WIKIS

This final chapter deals with the adaptation of a serialized narrative in a much different context. Whereas the previous chapter examined how a print text is adapted to television by a group of interpreters in order to re-present the narrative through another media and analyzed rhetorical issues that result in relation to the adaptation of the space, this chapter examines how viewers of a contemporary serialized television narrative collaboratively reconstruct a storyworld's narrative space into a digital encyclopedic wiki.

WHY WIKIS MATTER

Jason Mittell's scholarship concerning what he labels "Complex TV" and "Forensic Fandom" identifies both how television has changed over the past few decades, especially in developing more intricate serialized storyworlds, and how fan interaction and participation online plays a key role in this change. He argues that show's such as *Alias*, *Lost*, *Heroes* and even half-hour comedies such as *How I Met Your Mother* and *Arrested Development* "convert many viewers to amateur narratologists, noting usage and violations of convention, chronicling chronologies, and highlighting both inconsistencies and continuities across episodes and even series" ("Narrative Complexity" 38). In light of this shift to more and more complex worlds in current serialized television, we must now consider how and to what extent narrative studies can

utilize the wealth of reception data these online discussions generate, particularly in the case of digital wikis.

By definition, wikis are collectively constructed digital encyclopedic texts. Web sites such as *Wikipedia*, for example, reflect Pierre Lèvy's notion of an internet-enabled "collective intelligence," whereby knowledge about any subject is shared, free and open. Lèvy imagined the potential of collective intelligence could spawn the creation of a worldwide collective "emancipation" in which "the dawn of a new civilization whose explicit aim will be to perfect collective human intelligence" lead to a utopian "cyberdemocracy" (192). Though fan communities concerned with the reconstruction of fictional storyworlds are a far cry from Lèvy's political utopian visions, Henry Jenkins argues that such communities "might well be some of the most fully realized versions of Lèvy's cosmopedia, expansive self organizing groups focused around collective production, debate, circulations of meanings, interpretations, and fantasies in response to various artifacts of contemporary popular culture" ("Interactive Audiences"). Jenkins, therefore, argues that online fan forums such as fan wikis do not simply create a text via collaborative knowledge, but also build a community. I suggest here that these wikis have particular affordances that also make them a significant resource to narrative theorists because wikis display both *the product of the fan-adapted narrative text* in a digitalized space and *the process by which that text was reconstructed*.

Previously, scholars such as Marie-Laure Ryan, Janet Murray, and Paul Booth have focused on the nature of the product of wiki texts, asking to what extent they create the potential for new ways of storytelling through hyperlinks and the multiplication of possibilities at the wiki user's control. In addressing this issue, Booth argues that "wikis

fundamentally alter the audience's relation with narrative" due to the form's interactive capabilities (373). Similarly, citing his own experience as a contributor and editor to *Lostpedia*, Mittell argues that wiki sites do not just report facts established in the show, but also become sites of creative storytelling in their own right ("Sites of Participation" 2.2). Thus, both Mittell and Booth demonstrate that fan wikis concerning popular fictionalized storyworlds should not simply be viewed as an encyclopedic listing of events and existents in that world, but rather an alternate form of storytelling in their own right.

Even so, it is important to remember that internet-created wiki products, like fan discussion boards in general, are never an exact or "true" reflection of individual cognitive configurations. Andrea Lang in her 2010 study of discussions surrounding Joss Whedon's serialized web musical, *Dr. Horrible's Sing-Along Blog* (2008) points out, "what readers report about their experience of a text cannot be conflated with their actual experience of the narrative in a simple way" (377). Because wiki participation is a type of public act of performance we cannot in any sense gauge an individual participant's authenticity in an absolute way. Clearly there is evidence of play among participants on the *Lostpedia* site as far-fetched theories and ideas are presented, such as when user *Overthetop* suggested "The island is actually what is left over 20 years later from the show Fantasy Island" (18:53 June 27 2006), or when *John Faith* added simply that "The island is Chuck Norris's Beard" (16:03 August 28, 2006). In addition, antagonistic "trolling" is also evident as some participants use the forum for insulting or self-serving purposes that are not shared by the community, such as when *Bob* would periodically erase all content to the page, adding some version of "Bob was here" in what editors later

termed “Bob Vandalism” (21:45 December 2006). However, this kind of activity does not negate the usefulness of the contributions of earnest participants (or at least those that wear the persona of earnestness) and wiki communities have developed means to police and manage the site activity to accomplish their shared purpose.

Though sites of this nature tend to have a core group of regular participants and many establish an editorial hierarchy, they are not regulated by any commercial entity directly tied to the show’s production, nor are they mere individual blogs or discussion threads. What sets a wiki apart from the type of discussion threads Lang monitored and what could also yield productive insights is the fact that one of its main purposes is to textually reconstruct the content of the show for online access and reference through the use of collaborative knowledge. As Booth suggests “By constructing narrative, fans use narrativity to re-write the story of the extant media object, in order for the fan community to re-read the narrative discourse” (374). Thus, fan-generated wikis present an adaptation of the original storyworld, constructed over time as a response to the original serialized show in a digital form. This new text then serves as an alternative mode by which contributors and lurkers (those who read the site but do not contribute to its content) alike engage with the narrative world.

Secondly, wikis clearly display process. Lang suggests that inquiries into online fan discussions can display the actual reading practices of participants and demonstrate how communal ideas, responses, and interpretations work together to resolve problems or tensions in the narrative between episodes. Lang then calls more research into the possibilities of this “productive corpus of data” (378). Wikis accomplish this display of process through two important means. First, by nature of the form, all revisions are

archived in a “History” that Jason Mittell refers to as “historical breadcrumbs” (“Sites” 2.6). This enables the preservation of each revision in an accessible form and gives us the ability to trace the overall evolution of the page as it is today. This preservation is of particular importance in dealing with a serialized narrative because wikis capture and archive revisions that occur between episodes, showing how new information presented at any given time produces revisions within the wiki. In addition, wikis allow access to corresponding “Talk” pages which function as forums where participants discuss and debate various aspects of why the main pages say what they say and look the way they look. These talk pages give insight into the history and creation of the page, capturing conversations about how certain sections needed to be changed, deleted or enhanced, and how a certain consensus over disputed issues was reached, or sometimes simply abandoned. Participants often reveal their justification for their opinions, hypothesize about future events, and reconfigure their opinion as the show unfolds. All of this information is incredibly useful for an inquiry that seeks to understand how recipients configure storyworlds as well as the effect of communal activity on that configuration. In essence, participants on wiki fan sites that reconstruct storyworlds presented in other media are both configuring the world from their reception of the storyworld in the original media as they also construct that storyworld in a digital form.

Of the many contemporary serialized storyworlds to choose from, the television show *Lost* and its corresponding fan wiki *Lostpedia.com* is useful for a number of reasons. First, it is well known that the show’s narrative progression was exceptionally complicated. As a result, it engaged fans in a complex type of deciphering and puzzle solving that generated a wealth of discussion, and at times, confusion. In fact, much of

this complicated narrative design is precisely what drew viewers to the internet for further discussion. As Frank Rose states, “*LOST* was television for the hive mind” (146). Kevin Croy, a fan of the *ABC* television show, began the encyclopedic site *Lostpedia* in order to collaborate with other fans in making sense of the *Lost* storyworld. Today, *Lostpedia* has evolved into a massive *Wikia* catalogue of every element of the *Lost* storyworld, containing over 7,000 online, fan-generated articles, making one of the largest fan wiki’s available. Rose records how Croy set up the wiki site and made it public in September of 2005, “exactly a year since the premier of the show” (153).

Secondly, the storyworld’s complexity is accentuated by the distribution of its narrative across various forms of media, all of which participants on the wiki have to address. Debra Jordan describes how *LOST* became a successful example of what Henry Jenkins has termed “transmedia storytelling” in that ABC expanded the *Lost* storyworld into other forms of media such as games, books, mobile phone extras and enhanced DVDs (201). While the storyline that unfolded on the television each week remained the core narrative, ABC also hosted an official forum called “The Fuselage” that enabled fans to interact on discussion boards with each other, and later, directly with the creators of the show, Damon Lindelof and Carlton Cuse. During the summer hiatus, where reruns have led to the death of many a program, the network hosted Alternate Reality Games (ARG’s) such as *The Lost Experience (TLE)*, in which fans could participate in a collective online puzzle that tied in to the show and sustained viewer interest. Tie-in books were written, DVD sets were release with extra materials, an *XBOX/Playstation* game was released after the second season as part of a proliferation of merchandise.

Journet argues that this type of transmedia required fans to develop a new arsenal of “literate practices” in which to read and configure the overload of information, especially due to the puzzle-solving nature of the show’s narrative. She writes, “If it is true that any detail is potentially significant in revealing the mysteries, then it becomes imperative to determine which details, as canon, come with the author’s imprimatur” (210). But this canonical standard was by no means clear, or uniform. For example, after the TLE game was completed, participants were unsure of the status of the information they gleaned from their involvement in the game. Could this information be incorporated into legitimate theories about the Dharma initiative in the show? The game was, after all, sponsored by ABC. Others argued the information and storyline of the game lacked the stamp of approval from the show’s creators and was, therefore, questionable at best. Journet explains how such a murky status frustrated some fans, because if the game was not an official product of *Lost*, then some fans felt “TLE is a form of disinformation—no different form that offered by spoilers, previews or even fan fiction” (212). Such conclusions were problematic to say the least. As a result, participants on the wiki were faced with synthesizing information not only from the show’s weekly episodes, but also from an abundance of media sources, while also establishing a hierarchy of credibility to deal with when those “official” sources gave contradictory information.

Thirdly, the show aired over a period of six years from 2004-2010, and was allowed to fully resolve before its cancellation. Thus, *Lostpedia* can also be viewed as a completed project, though participants still continue to add updates about future projects of actors and crew associated with *Lost*.

Curiously, as has been the case with constructions of London in the previous Victorian texts, the island in *Lost* is also foregrounded as a space that takes on incarcerating properties due to the fact that the premise of the show is that the major characters are stranded on the island after a plane crash. But whereas the various “Londons” that are constructed in Reynolds’s, Anisworth’s and Dickens’s narratives have real world corollaries¹⁹, the island in this storyworld is purely fictional, though small uncharted islands in the Pacific do exist. As a fiction, it is unknown, not only to the characters, but to the audience as well. Thus, reconstructing the narrative space of the storyworld presented on television becomes an orienting process necessary for fans to comprehend the show and solve other mysteries related to the ongoing plot.

Lost is also unique and especially helpful in this study because no official complete map of the fictional island was ever provide by the show’s creators and producers, leaving fans to synthesize incomplete ideas about the space of the island constantly and enhancing the feeling of disorientation throughout much of the series. While a topographical map of the island was included in the final DVD box set, it remained essentially blank, refusing to label the whereabouts of any of the key landmarks so important to the island’s narrative. By contrast, HBO’s popular television series *Game of Thrones*, based on George R. R. Martin’s book series *Song of Ice and Fire*, features orienting maps of the fictional world taken from Martin’s original texts in the opening credits of each episode. Tolkien’s maps of Middle Earth included in *The Hobbit* and *The Lord of the Rings* series, was, of course, one of the first to use such strategies on such a large scale. Such orienting tools like authoritative maps are now fairly standard practice

¹⁹ See Ryan, *Possible Worlds* 24-25.

in dealing with imaginary spaces that have no real world corollary, particularly in the genre of fantasy fiction, where the narrative space is most often imaginary. Thus, the fact that a full map is absent from the official *Lost* canon in not just the show's episodes, but all the official paratextual and transmedial materials produced for the show, is very significant and provides a unique opportunity to study how viewers who participated on the Wiki dealt with this absence.

In analyzing both the process and the product of the construction of the narrative space of the show on the *Lostpedia* wiki, this chapter examines participant strategies for reconstruction of narrative space displayed on the wiki. First, I examine the wiki page devoted to a description of the island itself. Here I examine the page's revision history in order to trace its evolution and the means by which participants negotiated and organized the information. I then move to look at various approaches to the cartography of the island that participants on the fan wiki "Maps" pages engage with to synthesize this information into their own maps and discuss the controversies involved with constructing a map of a fictional space where the creators provided no "official" version by which to verify the map's accuracy.

Though these are only a few of many places in which the narrative space of the storyworld is addressed by participants on the wiki, they demonstrate a variety of processes through which participants engaged in constructing a collective model of the narrative space of this storyworld. In examining the practices of participants on the wiki, however, we can observe these "amateur narratologists" as Mittell calls them, engaging, unknowingly perhaps, in a synthesis of discrete critical and narrative perspectives as they utilize their own hierarchy of evidence, logic and experience to pose their questions and

support their claims. This coexistence yields a more complete picture of not simply how different theoretical approaches to space function and become present in the wiki discourse, but, more importantly, display how they interact in the context of an audience's desire to reassemble the narrative world.

THE ISLAND: WHERE IS IT?

On December 29, 2005, the page entitled "The Island" first appeared on the wiki. At the time it consisted of only a short stub which read "a place of mystery and wonder/ everyone here gets a fresh start, a clean slate. . . tabula rasa." Since that time, the history archive records "1,413 intermediate revisions by more than 100 users".²⁰ The content of this original stub indicates that its author was more interested in what the island "is" as opposed to mapping the island's location or geography. This concern is expanded, however, as participants continued to add content over the following months, developing subsections on the page that organized information into categories that included "Theories", "Previous History" and "Location". While the theory section provided a space for participants to post ideas about what the island was and why, attempts to understand the island's spatial configurations figured prominently in the early stages of the wiki in both the "Location" and "Previous History" sections reflecting concerns about physical mapping of the space itself.

On April 15 2006 22:39 user *PatrickLacey* posted the first reference to the possible location of the island:

²⁰ This statistic is as of January 15, 2014.

If the latitude and longitude coordinates 4.815' N, 162.342' W are used, the location is in the South Pacific, very close to the projected flight path of a plane flying from Sydney International Airport to Los Angeles International Airport.

This location contradicts what the pilot said about being one thousand miles off course, because this one more like one hundred fifty. However, if the distance is viewed as the distance between the point 6 hours in where radio contact was lost (close to 3250 miles in on a 7280 mile flight) and the coordinates, it is closer to nine hundred, a much more realistic distance away.

Here, the participant supports his deduction through citation of direct evidence from the show's dialogue by referring to the pilot's statements. At the same time, the participant also postulates that the ubiquitous series of "numbers" that appear in differ contexts and multiple episodes (4,8,15,16,23,42) could indeed be coordinates. He then supports his theory further by posting a visual in which he diagrams and color-codes possible routes of the fictitious flight.

About a month later, *PatrickLacey's* positioning of the island is questioned by another participant. *LOST-Salaris* specifically questions how a much smaller aircraft, the wreckage of which is discovered on the island during the first season of the show, could get so far out to sea to ultimately crash on the island. This participant argues "The distance from Nigeria [the supposed point of origin for the plane] to Fiji is 11000 miles (187000km). It's unlikely that the plane made fuel stops or crashed on the island long after it departed from Nigeria because the shot brother and the gunned down partner of Eko are still on the plane" (May 17 2006). The previous author never answers this

objection. Rather, both the initial theory of the flight plan, and the second user's question or objection are displayed together in a list of bullet points.

By June of 2006 other possibilities of finding the island in real-world space were added while the original theory was again challenged. For example, participants such as *Fateit* and *Philjohn* go so far as to add links to *Google Maps* that show the exact location of where "the numbers" lead if used as coordinants (*Fateit*, May25, 19:35). These possible locations are weighed and measured against information reveled at other points in the narrative by other stranded characters who did not come to the island on the central oceanic flight. *Me Marco* writes:

The theory of the location of the island being 4.815' N, 162.342' W ie. "the numbers" is now debunked. Desmond said he was heading due west at 9 knots and should have made Fiji in less than a week. That would put the island somewhere due east of Fiji at a maximum distance of 1500 nautical miles. Somewhere southwest of Bora Bora. Or roughly the location of Hawaii if you mirror it around the equator. (May 26 21:40).

In response, other participants try again to synthesize the information in order to maintain the original hypothesis. *Kk6yb* writes:

Desmond believes the island is a week east of Fiji at 9 knots. That's about 1500 nautical miles (2880km, 1740mi) east of Fiji (at 18.06°S / 178.30°E), which would place the island at about 18.06°S / 154.633°W (or perhaps further west) [4]. This is about 350 miles from Tahiti. Danielle Rousseau said they were 3 days out of Tahiti when they wrecked on the island, which would mean they traveled at about 5 knots, which is plausible. (June 1 2006 4:05)

Throughout the summer of 2006, each hypothesis was added to list of bullet points on the “Location” section of the island page with little erasure, though individual participants would sometimes edit or tweak their comment; however, more often than not these revisions were more concerned with correcting typos and grammar than refining the original argument.

In an important move that reflects a change in practices on the wiki as a whole, On November 19, 2006, the entirety of the “Location” section was deleted from the “Island” page and moved to a newly created “Theories” page. As a result, participants who wished to continue such speculation were redirected to this separate page. The move signaled the growing concern by wiki participants, demonstrated throughout the wiki, that only information that was confirmed by the show’s content, or in some cases the shows creators, could be reported as factual on the designated page. All information that was not verifiable needed to be labeled as speculative and physically separated so that the lines of demarcation between the two could be clear to readers. Discussions related to defining what was “canon” on other parts of the wiki reveal the concern to separate speculation from the verified, in part to maintain the credibility of the site and in part to aid both participants and readers in discerning in what information could be relied on as proof for other theories.²¹

However, the “Location” section was added again in November of 14 2007; however, demonstrating that participants continued to want some orienting information on the main island page. *LOST-HUNTER61* adds:

“The exact location of the Island is a great mysterie. The pilot said that the plane

²¹ See *Lostpedia*’s “Canon Policy” page and corresponding “Talk” page for more on this debate.

had lost radio contact before the crash and had changed course toward Fiji. They were, in his reckoning, 100 miles off course. (“Pilot, Part 1”). Desmond believed the island a week east of Fiji at 9 knots. (“Live Together Die Alone, Part 1”).

This fits with Rousseau’s statement that she was 3 days out of Tahiti when she wrecked on the island (“Solitary”).

Most fan-theories place the island in the South Pacific as well, although a minority would rather place it in the Indian Ocean. (08:07).

Though this post is later refined by correction of spelling errors etc. the participant strategically adds much of the information previously posted and subsequently erased in a more nuanced and qualified way. Quotes from characters are carefully cited according to episode, while at the same time synthesized without giving any direct conclusions.

Moreover, further fan theories are summarized in terms of a majority versus a minority, but again without a definitive position. Speculation then continued off and on until the narrative in the show established at the end of the fourth season that the island could, in fact, be moved.²² The revelation made the previous discussion rather irrelevant as real-world rules were clearly not longer at play as the focus of the section shifted to discuss the possibilities of when the island might have been moved in the past, by whom, and how it could be explained.

What then can we glean from this abbreviated narrative of the activity of the participants focused on this one question of where the imaginary island might be located? First, participants demonstrate deictic entrance into the storyworld in order to play the game, as Ryan suggests, by “step[ing] into it . . . as if the actual world of the textual

²² Benjamin Linus moves the island in “There’s no Place Like Home, Part 2”

universe were *the* actual world” (*Possible Worlds* 23). This type of speculative play between participants is a manifestation of a deictic shift addressed in the previous chapters where, as Herman argues, entry into the storyworld requires “a shift in deictic centers, whereby narrators prompt their interlocutors to relocate from the HERE and NOW of the act of narration to other space-time coordinates” namely those of the narrative storyworld (*Story Logic* 271). Though his analysis concentrates on identifying the textual cues that trigger such a shift in an audience, the Wiki allows us to observe a shift in the participants’ own utterances, in order to better appropriate and re-center the narrative for themselves.

Additionally, the searches for specific coordinates, the use of Google satellite maps, and the implications of possible flight paths and fuel ranges all indicate that participants deal with the challenge of locating an imaginary place by using real-world rules. This reflects Brian Richardson’s argument that “The space of fiction is also the site where mimetic and antimimetic impulses are often engaged in a dialectical interaction” (*Narrative Theory* 103) This mimetic/antimimetic dialectic is also observable in the fan reconstruction as participants simultaneously try to make sense of the island’s location using real-world information, while at the same time deal with defining the island’s magical powers, such as its healing powers presented early in the narrative, and later, its ability to be moved to other locations. This attempt at reconciling the real-world with the fictional is also evidence of how wiki participants regularly used what Ryan calls “the principle of minimum departure” (51). Participants are observed applying real-world physical rules to their analysis, and only deviate into the imaginative or impossible realm when the text signals those possibilities.

This conflicted dialectic is even more evident during the time where contradictory theories coexisted on the page, simply listed in a bullet-form format one after the other. It is precisely this discord that editors attempted to clean up by later evoking the canon policy to justify the physical separation (via the constitution of a separate page) to demarcate what is “known” about the world, from what could be possible. However, before this separation takes place in the wiki’s revision, the page essentially demonstrates conflicting “possible worlds” of the same storyworld, without any overt indication of interpretive preference. Thus, the page reflects multiple configurations that are not easily reconciled, and moreover, illustrate how possible worlds theories such as Ryan’s are utilized in the creation of storyworlds by real recipients and in maintaining contingent and contradictory constructions of the same world at the same time.

Rhetorical approaches to defining the island are also evident in this progression of participation, as character testimonies are cited as reliable evidence. One of the most credible means of establishing participant claims in establishing the island’s location is through direct quotation of the dialogue in the show. In the quoted passages above the participants make such statements as; “Desmond said.” “Desmond believes,” “Rousseau said,” “The pilot said” etc. Participants then engage in various means of reconciling these statements with what is perceived possible according to real-world logic. By doing so, they assume that statements of the characters are in fact reliable. Nonetheless, as the nuanced comment, “Desmond believes” indicates, they also show an awareness that self reporting of the characters may be reliable only to a point. Thus, in reconciling statements, participants have to undergo judgments about which characters can be believed and to what extent. In practice their strategies enact their own version of Ryan’s

minimal departure principle, in that characters are assumed to be providing reliable information, unless the text explicitly marks that they are lying or mistaken.

Therefore, in simply tracing participant responses to this one question of where the Island could be located we can observe a synthesis of many of the theoretical practices discussed throughout this project in configuring narrative space in general. Particularly we can observe how participants sort and synthesize evidence, both filling in gaps as they go, while also noting new gaps as they become evident, developing a hierarchy or reliability while at the same time maintaining contradictory explanations at times, and using real-world logic to explain fantastic and imaginary ideas.

LANDMARKS: HISTORY AS SPACE

It is significant that in defining the space, the wiki authors immediately situate the island's space in time, referring to its history of inhabitants for over 2000 years. This history is reflected in the multiple man-made landmarks that populate the island and are gradually revealed throughout the show's plot progression. During March of 2007 "The Island" page was targeted by the editors of the wiki for what they termed "Article Attack." Participants during this time contributed to significant revisions to both the content of the page and its layout and structure. For example "History" and "Geography" sections that were recently added to the page were expanded over the course of one week. Most significantly, on March 14, 2007 *Santa* added a section entitled "Locations" (09:19). Unlike its predecessor with a similar name, discussed above, this section no longer sought to provide information on the island's possible coordinates, but rather focused on collecting information about various locations on the island that had been revealed and

continued to be revealed in the narrative. At first, one participant simply added seven hyperlinks to “landmark” places on the wiki that dealt with each individual site.

During the same time period, participants worked to better define different “geographical zones” observable on the island thus far, such as the coastline, the jungle, the hills, cliffs, mountains, and fields. In a revision on March 14 2007 *LOSTHUNTER61* added the first descriptions to this list of zones in which he gave some context to each place within the narrative. For example, under “Fields” the participant writes “such as where Shannon translated the signal and where Hurley and Charlie rode in the Dharma van” (10:56).

On March 15, 2007 *Puppyfury* was the first participant to fill in the locations section beyond simply adding links to specific pages. Here, the participant author adds the following:

Locations on the Island have been shaped both by the actions of the DHARMA Initiative as well as other various influences, be they human or supernatural.

Many of the key locations on the island, however, are geologically derived or based. Other locations were created by the Losties in response to certain events.

For these locations, the level of mystery that surrounds them is minimal. In the order in which they are introduced, they are the following: the Camp, the Graveyard, the Caves, the Golf Course, the Waterfall, the Garden, the Cove, the Tiger Pit, the Church, the Sweat lodge, and Eko's grave.

Other locations attributable to the DHARMA Initiative and the “Others” incorporate a moderate level of mythology. It is possible to speculate the origins of these locations, such that its level of mystery on the island is elevated above the

geographical and Losties-made locations, but not unsurpassed on the island.

These locations are the following, in the order in which they are introduced: the Radio Tower, Hatch, the Swan, the Arrow, the Staff, the ?, the Pearl, the Barracks, Pala Ferry, the Decoy Village, the Door, the Capsule Dump, the Hydra Island, the Hydra, the Quarry, and Alex's Hideout, the Flame (20:32).

By making distinctions between the locations which are natural to the island versus those that are man-made, and then further distinguishing locations based on who was the primary agent in the locations existence (Losties, Dharma, Others etc.) this participant's post created a grid that other participants capitalized upon and used to organize the continued expansion of content. More specifically, this section, once only a list of hyperlinks of independent locations, became a site of synthesis between the geography and the history of the island, sorting not only the order in which the sites are discovered by the characters, but also creating a chronology of the point of origin of each site and identifying the site's position relative to other known landmarks.

As a result, we see how participants move along the theorized horizontal levels of spatial conceptualization Zoren suggests, outlined in chapter 2, moving from a single spatial units, to spatial complexes as units are set into relation with each other, to a field of vision that configure these units into a collective whole of the island that registers a temporal progression of the narrative. For example, users attempted to judge the overall size of the island based upon the representation of time characters spent in traveling from one location to another. In a separate revision, *Puppyfury* writes:

The size of the Island has not yet been determined. Its diameter has been shown to be a several days' walk, as demonstrated by the [[Tailies]], traveling to join the

midsection survivors, and by Kate and Sawyer, returning from [[the Hydra Island]]. With the revelation of the Hydra Island, it is now likely that none of the Lostaways have entirely circumnavigated the Island so far. Based on these facts: the Island is larger than 20 miles in one dimension, but exactly how much larger is as yet impossible to judge. (8:08 March 15 2007)

David Herman uses an analysis of a news report in a similar manner in *Story Logic* to make the following claim: “Landmarks, regions, and paths all play an important role in the report, facilitating cognitive mapping of the storyworld and, in particular, enabling the reader to chart the spatial trajectories along which the narrative events unfold” (279). He defines “Landmarks” as reference objects and “paths” as “routes one travels to get from place to place” drawing on the work of Ray Jackendoff (277-278). Here, as the location section of “The Island” page continues to expand with revisions, participants engage in this act of piecing together a topography of the island, based on the trajectories of the characters travel, though all the television medium can actually represent is characters walking, with possible references in the dialogue to description and the time spent travelling.

Consequently, these landmarks hold both a temporal and spatial significance simultaneously. This is demonstrated by the fact that the expansion of the “Locations” section bleeds over into the expansion of the island’s “History” section, once again connecting the spatial structure to the temporal. For example, on the page as it currently appears, the list of “Crash Sites” synthesizes the history and the geography of the island. The *Black Rock* wreckage (an early nineteenth-century slave ship) found in the jungle is used as a point of orientation in both space and time. Participants use the apparent time in

which characters travel from the camp to the ship wreckage to scale distance and direction, while at the same time utilize the presence of the ship to trace the historical past of the island, documenting the presence of nineteenth-century slave runners on the island at one time. In another instance, on the page titled “The Statue of Taweret” the remains of an ancient statue which presently consists of only a four-toed foot, is noted as positioned “fairly close to where the Orchid was constructed” and the by the Dharma initiative and “remains within view” of that station. These deductions by participants again show that in order to make sense of the individual sites, these places must be set in relation to each other spatially as well as temporally. This mapping of landmarks not only helps the participants in the overall reconstruction of the island in space, but also, the narrative itself.

Thus, the participants on the wiki use the various landmarks to construct historical narrative about the island from an ancient Egyptian presence on through to contemporary 2007 while also mapping physical paths from one location to another, based on the movement of the characters. The many landmarks participants identify set up a narrative progression that is both temporal and spatial. In response, we observe here how participants use the progression of the characters as they move from one landmark to another, to map both the space and history in time of the island.

MAKING MAPS

Though there are other spatial aspects worth addressing, one of the most interesting is the methods participants employed in actually mapping the various locations depicted on island, and how these maps are presented on the wiki itself.

Investigating these practices provides a material model for how individuals on the wiki productively utilize the very practices Herman describes as key to our emerging understanding of cognitive spatial mapping. However, this process of mapping locations proved quite controversial for wiki participants, as little of the speculations were ever verified through official channels, and many of the maps were created by fans sites external to *Lostpedia* and merely collected on what came to be the “Fan Maps” page.

As early as June of 2006 *Sauron18* posted on the “Island talk” page “We really need an image of the most important thing on the show. What do you suggest? One of those ocean shots? Pictures of Rousseau’s maps? Rousseau’s maps redone by fans (more clearly)? Or a combination?” Here, the participant is referring to one of the first maps of the island introduced in the narrative. It was sketched by a French castaway named Danielle Rousseau, who was stranded on the island years before the Oceanic crash. This map is later taken by Sayid, one of the main Oceanic survivors.²³ The map shows the basic shape of the island, but remains problematic for many reasons. Not only is the map difficult to read because of legibility, its annotations all originally appeared in French. However, at a *Comicon* convention in 2009 this map was transcribed into English and was both publically displayed for fans and later auctioned. Today, the first image that appears on “The Island” page is this map as became the basis for many of the fan-maps to follow, shown below in figure Fourteen.

²³ Episode titled “Solitary”

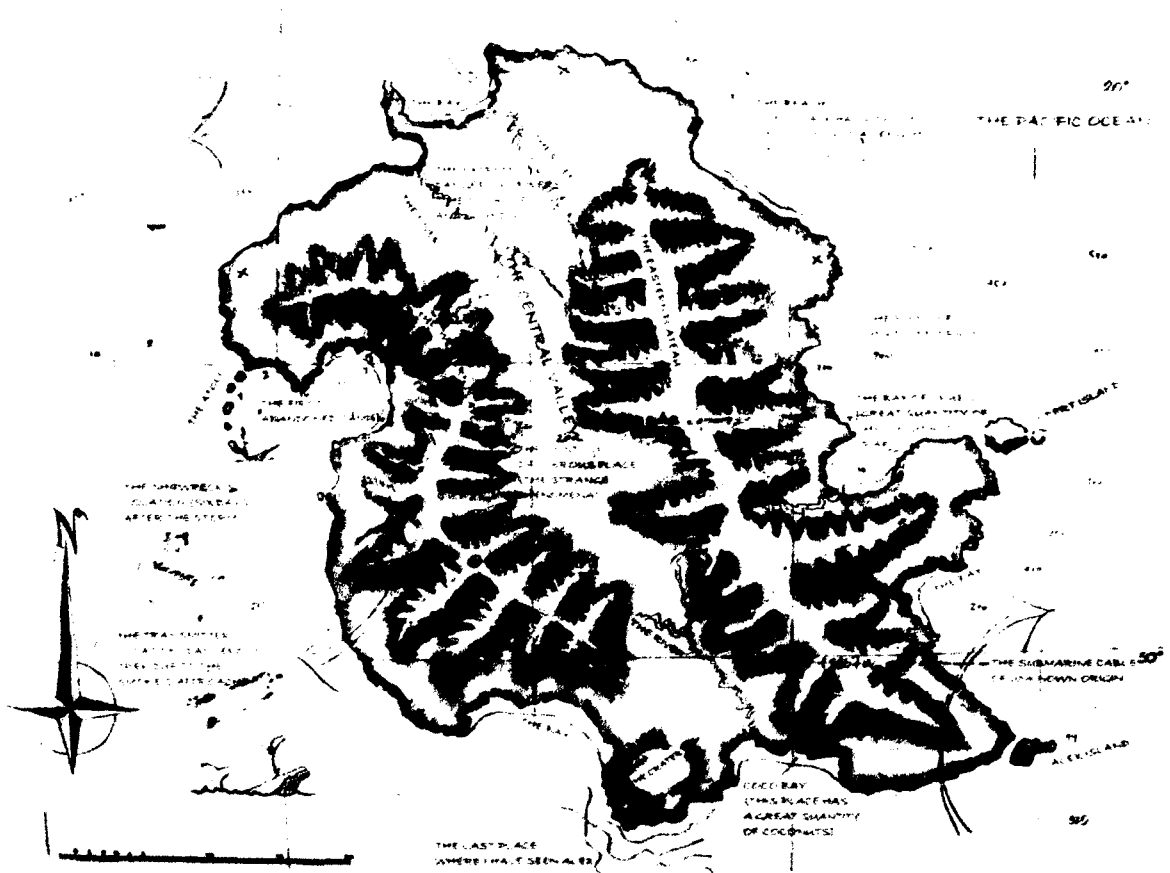


Figure 14: English Version of Danielle Rousseau's Map ²⁴

A second important map emerged during season two. In this case, in the episode “Lockdown” a map appears in lights on a blast door, only for a few seconds to the character John Locke. The “map” was actually a series of almost indecipherable drawings and notations that immediately became a puzzle for fans to solve. Jason Mittell comments in *Complex TV* that, “no map is as indicative of how such practices straddle the line

²⁴ This image was shared to [Lostpedia.wikia.com](https://lostpedia.wikia.com) and classified for copyright purposes under Commons Attribution-Non-Commercial-No Derivative Works 2.0 Generic. This policy states that anyone can “copy and redistribute the material in any medium or format.”

between orientation and disorientation as the cultural life of what fans have termed the ‘blast door map’” (Orienting Paratexts). He goes on to explain how fans collectively reconstructed the content of the map in an unprecedented effort:

The information contained within the map, as decoded collectively by fans only hours after the episode aired, pointed to deep mythological clues that resonated both in the show and across the transmedia extensions. John Locke himself attempts to reconstruct the map’s geographical revelations, but fell far short of what fans accomplished, aided by freeze-frame screengrabs, image manipulation software, and collective discussion forums. The map would reappear in transmedia versions four times with slight alterations and additional information, outlasting its role in the series itself as discussed more in the Transmedia chapter. Through their forensic fandom, viewers got a preview of future hatches still to be revealed, references to the backstory of the Hanzo family and the Black Rock ship, and other minor clues to forthcoming puzzles. (Orienting Paratexts)

One of the later transmedia extensions Mittell refers to here is the map’s duplication in the Xbox game *Lost: Via Dumos*. In this case, while the narrative developed in the game was ultimately discarded as not “canonical” by fans in response to statements by creators Lindolof and Cuse, the maps were the only part of the game deemed as canonical, once again pointing to the overall importance of maps and spatial constriction generally to the ways audiences construct storyworlds.

However, in discussing the blast door map particularly, Mittell goes on to state:

I would contend that the blast door map’s least successful function concerned spatial orientation, as the map provides little sense of scale or relationship

between the outlined stations and the places we had seen on the island. Instead, the map functions more like a roster of places, names, and clues scrawled onto a wall, a to-do list for fans anticipating what might be revealed in future episodes. (Orienting Paratexts).

Here, Mittell is accurate that the map failed to provide a definitive scaled rendering of the locations of the Dharma stations on the island. This sentiment is echoed on the “Fan Maps” talk pages, as one participant comments under “Accuracy of maps” that “The blast door map has been basically been shown to be totally inaccurate. It is impossible to trust any part of it. All of the older maps that use it are really wrong now.” Rather, when Mittell suggests that the map functions as “roster of places, names, and clues scrawled onto a wall, a to-do list for fans anticipating what might be revealed” he suggests the map is used by fans as means to interpret the narrative in a similar way to way in which the analysis in Chapter Three argues the illustrations function in *Jack Sheppard*. Particularly, Mittell’s comments mirror how images of texts scrawled upon the walls work recursively between picture and text to orient the reader. Here, viewers read the show’s narrative in the map, while also using the map to continue to read the show. Thus, the two again become interdependent pieces of the narrative.

Even so, while the map’s primary purpose may not have been to provide accurate spatial orientation so much as an extra-textual prompt to whet the appetite of fans in further developing all aspects of the storyworld, participants continued to utilize it for spatial orienting purposes. For example, in first map to be posted to this “Fan Map” page the wiki author labels it as follows: “Lost island created from the screencaps of Rousseau’s maps and the blas[t]door map fitted over to illustrate the possible positions of

the stations” (18:05. October 28 2006). Here, the map-maker attempted to reconcile what was known about the island from Rousseau’s map with a map that was revealed during season two of the show concerning the location of Dharma stations by superimposing the one map on the other.

However, as soon as these maps began appearing on the wiki, debate about the maps validity and the appropriateness of their inclusion in the wiki also began. While most participants were perfectly comfortable with posting screen shots of maps that appeared as props in the show, it was when these conceptions were combined in this recursively revisionist fashion to produce a more complete model of the island that controversy ensued. Participants such as *Captain Insano* felt that the inclusion of fan created maps on the wiki because, “we don’t even know if those are right” as many of the maps diverged from one another and no two were identical (Fan Maps Talk 05:51, 29 October 2006).

This type of irreconcilable interpretations concerning spatial configurations are also present in literary narrative. Marie-Laure Ryan has previously studied consistency in mapping narrative space. Her study asked high school students to draw the fictional world in Garcia Marquez’s *Chronicle of a Death Foretold* after the class engaged in a study of the story. In her experiment, not only were no two student maps alike, the disparity among them was enormous. Though certain errors were easy to identify when compared to the narrative text, other were not (“Cognitive Maps”). Thus, though a consensus could be reached at times about which maps were in error, there was no sense in which one map prevailed as correct, because many of them were in the realm of what was possible in light of their interpretations. Though contradictory, each interpretation

was still supported with evidence from the text and hence all existed as possible version of the storyworld space.

Similarly, participants on the Wiki wanted standards of accuracy in order to avoid disparate renderings that simply were not available through the text and paratexts of *LOST* alone. However, to say that a definitive interpretation could not be reached, or perhaps is not even possible, is not to say that the spatial configuration is not important. While it may vary from viewer to viewer or reader to reader, these wiki discussions in concert with Ryan's previous study show that space is still essential to the decoding, comprehension and experience of the narrative. While configurations between individuals may not match, and even at times be in conflict with the source text, such configurations nevertheless are still constructed and reconstructed by narrative audiences. As participation on *Lostpedia* demonstrates, it is part of the process of narrative comprehension regardless of its ultimate accuracy.

As a result of the controversy, participant *Chris* voted on the "Fan Maps" talk page for the maps page to be deleted precisely because there was noway to verify their accuracy. "Overanalysis! We'll most likely never know the true shape or layout of the island because it's *not real*." (29 October 2006). Yet other participants opted to keep the page if it were, as in the theories described above, "properly" labeled as "fanon" and equating the maps with other theories. This was the eventual outcome as the page today is clearly labeled as "Fan Created Content."

In another example, originating on an independent blog, *TheLOSTMap.com*, but later posted to the Lost wiki, reflects sites compiled from all six seasons. This again illustrates how Rousseau's map became the basis for mapping many of the other

landmarks on the island. Here, the map-makers use the outline provided in the original shown in the television show and then superimpose their perceptions of where the major locations featured in the narrative were located.

Creators of “TheLOSTmap” reported using combination of the aerial overhead shots of the island which appeared on the show regularly, in conjunction with the actual scenic images that could be observed from the background in specific scenes, such as which direction were the mountains, ocean, or other observable markers. In justifying where they positioned a submarine dock in relationship to the “Others” barracks, the map-makers cited the following: “The view of the barracks in episode 03x01 ‘The tale of Two Cities’. This view clearly shows the barracks to be landlocked.” In addition, “The view of the submarine leaving dock in episode 05x15 ‘Follow the Leader’. This view clearly shows the submarine leaving the dock and traveling into the open ocean. Therefore the dock must be located on the coast.”

This type of strategy utilizes observable scenery in conjunction with overhead “birds-eye” views and reflects Herman’s distinctions between audience constructions of topological and projective locations (280). Using a passage from Hemmingway’s *A Movable Feast*, Herman presents how second person narration effectively “takes a tour through the streets of the Paris, rather than encoding spatial representations that take the form of an aerial map, a static view of the city from above” (281). Moreover, Herman also describes how “motion verbs” in literary texts construct cognitive mapping of space, by virtue of their very entering and existing of certain places (283). In essence the *Lost* mappers use the activity of characters, their movements from place to place and the objects observed from the vantage point of the camera following their actions, to create

the same effect. These movements are then combined from the known aerial or static maps gleaned elsewhere to reconcile debatable locations and cipher reliable from unreliable renderings.

At the same time, the strategy of reliance on the view from particular shots seems to knowingly ignore the important fact that show was shot on the real world island of Oahu. Julian Stringer points out a unique paradox that exists within the media of film and television that would not be present through a literary or oral media: namely that the fictional space of the *Lost* Island is represented through the filming of the real physical space of the Island of Oahu in Hawaii. Thus, according to Stringer, the “unknown and unnamed” is “enhanced by apprehension of the simple truth that anyone with the necessary time and money can get to Oahu—and hence to the ‘LOST Island’” (75-76).

Mittell explains as well that another “orienting practice” that fans indulge in today is that of “television tourism” where fans can “explore a space where they anticipate future narrative developments or even hope to see filming on-location. In these cases, maps and tours function less to orient fans to the fictional worlds than to extend those fictions into their real lives and allow them to momentarily inhabit their favorite storyworlds” (Orienting Paratexts). But this activity is again not isolated to the experience of contemporary television shows and movies. Rather, Dickensian tours of London abound as guides such as Richard Jones’s *Walking Dickensian London* take tourists on an experience that meshes the sites associated with Dickens’s biography with the sites that appear in his fictional works.

All of these experiences exhibit a kind of cognitive dissonance that allow audiences to keep one foot in the real world while the other remains in the storyworld. In

the case of the rationale for the reconstructed map above, the map-maker chooses to assume that the reality of the shot is the reality of the storyworld, as opposed to that of Oahu, and constructs the spatial configuration accordingly. By doing so, the participant again demonstrates what Ryan theorizes in her principle of minimum departure—that in order to play the game the audience departs from the rules of the real world, only where the text, in this case the show, marks it as such. Thus what is discernable from the frame is fair game in orienting the locations of the island.

In a final example of how maps that appeared in the show are utilized beyond the function they serve in the show by fans, we turn to a set of maps that appeared during the third season of the show. In the episode “Through the Looking Glass, Part 1” the character Benjamin Linus is shown drawing a map in which he triangulate his own position to that of the castaways in order to intercept them before their arrival at a third location, a radio tower. As Ben uses a ruler and a red pencil to connect the locations and map a route, the map Ben marks appears in two different shots from two different angles. After this episode, participants on *Lostpedia* posted screen shots of his drawings, along with the interesting fact that “These two maps are not the same prop. The red lines on the two maps differ slightly.” Despite this discrepancy, these two maps were later used by *Dharmatel4*, as the participant combined measurements scale recorded in another map to Ben’s radio tower map, presumed to have the same scale, to calculate the relative distances from one site to another. In addition, another participant merges these two views together into one map of his/her own construction.

In addition to exemplifying recursive revision, *Dharmatel4*’s method of locating certain unknown locations by determining their relationship to other known locations

found on Ben's map is evocative of Herman's application of figure versus ground theory. Herman writes, "More specifically, the semantic structure of spatial expressions can be thought of as a dependency relation between two or more entities; a located object (or figure) and a reference object (or ground)" (274). Observing the rationale of *Lostpedia* participants allows us to see how these relationships are actively utilized in mapping the storyworld, as well as how theories based in linguistic and alphabetical textual phenomenon can be translated here into a visual medium for similar purposes.

But more importantly than forwarding any one theory of narrative spatial construction, what this brief analysis of participant activity on this wiki demonstrates is that the collective reconstruction of spatial configuration of a storyworld draws upon multiple strategies simultaneously and demonstrates synthesis on a collaborative scale. What is presented here is only a snapshot of the activity that can be observed that addresses the physical space of the Island. Even so, these examples illustrate the enormous potential that utilizing analyses of internet activity such as this Wiki could have in our understanding of how audiences (re)construct storyworlds. Not only do these examples bring more evidence to bear on the need to see physical space as intertwined with narrative itself, reading their activity in concert with the theoretical concepts of spatialization theorists such as Herman, Ryan, and Zoran have provided allows us to identify how such approaches are both practically utilized in communal efforts and translated in decoding other forms of media beyond print. Consequently, not only do existing theories of narrative spatialization help us understand the specific practice of these wiki participants, analyzing their practice also informs and fills in our theoretical

understanding of how the human mind reconstructs storyworlds from any form of narrative expression.

CHAPTER VI

CONCLUSION

The purpose of this project was to study textual constructions of narrative space in representative samples of Victorian print and contemporary serialized narratives for television. In doing so it began with the suggestion that the enforced breaks of the serialized form both shape the construction of narrative space as well as foreground the process by which audiences continually configure and reconfigure that construction. While this study primarily argues that narrative space should be treated as an important structure in our understanding of how narrative audiences configure storyworlds, the ramifications of this study are not limited to the theoretical realm of narrative studies. Rather, the findings here provide tangible evidence of how the materiality of the text and the enforced breaks of serialization interact with this process of configuration. Understanding this relationship then leads us to further critical interpretations in each of the works examined, and thus, demonstrates the value of such analyses.

In justifying the study, I established that the structure of narrative space is often ignored in the face of the more obviously compelling issues of plot and characterization. Nevertheless, this study shows that aspects of time and space in narrative are not as easily separated as it may appear. While we may instinctively pay more attention to plot and narrative time as events overtly move the narrative along, plot cannot occur without space through which to move. Thus, storyworld space is a structure that permeates narrative because all of the existents of the storyworld reside within it and because all the narrative's actors move through it. Fortunately, attention to narrative space is growing within the field. This study adds an important piece to the puzzle by showing how

storyworld space registers and anchors storyworld time and its cognitive construction, especially in serialized narratives.

In summary, the case studies presented here have ramifications on narrative studies in general in the following ways. First, the opening study of *The Mysteries of London* utilized Gabriel Zoran's theoretical model of spatial construction in narrative to demonstrate how the text prompts readers to configure and reconfigure space as events unfold in time throughout the discourse. Moreover, his conceptions of chronotopic movement show how space is always constructed around the plotted movement of characters. Finally, Zoran's conception of how the amalgamation of fields of visions constitute the configuration of individual spatial units, as well as the linking of those units in the spatial-complex, highlights how readers must recursively revise their configurations throughout their experience of the narrative. As a result, the reading of *Mysteries* not only argues that spatial configurations are significant, but more importantly, contends that Zoran's conceptions should continue to be utilized and the field should pay far more attention to his work than has been the case in the past.

The chapter concerning illustrations builds upon this idea of recursive revision in narrative worldbuilding to show how illustrations are also tied to configuring both the space and the time of the storyworld. Specifically, the study points out the importance of considering illustrations in the context of deictic shifts that audiences make in entering the storyworld in conjunction with the fact that the illustrations play a key role in the configuration of the space of that world in tandem with the verbal narrative. In considering the multi-framed illustrations that appear in *Jack Sheppard*, this analysis shows how the sequence of visual frames in conjunction with the verbal mode shapes the

construction of the prison from which Jack escapes as we follow his escape chronotopically. While the character's movements construct the prison around Jack in the verbal narrative, the multi-frame illustrations give a larger context to those movements, though still fragmented, by showing each step in relation to where Jack has been and where he is headed next. In addition, the modalities and affordances of media change the way in which narrative space is constructed and experienced by the audience. In the case of print illustrations that accompany printed text in Victorian print culture, this investigation has shown that the two modes of visual and verbal act recursively, as each is used to interpret the other. Even so, there are instances where the two modes are not easily reconciled, but rather, form discordant views of the same space.

In moving from literary texts to the audio-visual mode of television, Chapter Four demonstrates how establishing spatial trajectories as characters move from one location to another serves as an underling mode of narration. These movements allow television audiences to establish relationships between various locations, but also work rhetorically, as Phelan argues narrative progression does in general, to lead the audience to specific judgments towards the characters and create specific effects that are either not as overt in the source text, or not present at all. In the case of televised adaptations, the reconfiguration of space that is necessary to adapt the narrative to the affordances of another media, alongside the interpretive decisions of the adapter, sometimes change the rhetorical meanings and implications of the space itself.

Lastly, the analysis of *Lostpedia* demonstrates an example how collaborative internet communities go about filling in these gaps with their own interpretations and suggests that these forums have much to add to our theoretical understand of storyworld-

building as we see these actions in practice. *Lostpedia* displays a synthesis of theoretical approaches that accommodates the cognitive dissonance of contradictory configurations of individual participants while also reconstructing a coherent world.

In order to better understand the relationship between the materiality of texts and the effect of the enforced breaks serialization demands, this study has foregrounded the fact that the text itself is always contained in some kind of material form and literal space. Words and images on a page are contained within the space of the page, and the material configuration of these aspects shapes readers' experience of the text and their configuration of its storyworld. Thus, the serialized form enhances these effects of containment by materially dividing printed text into discrete installments. The case of *Mysteries of London* shows how the physical limitations of space in penny-part editions acted upon how space was constructed within the narrative and how these material limitations contribute to the constant modulation between locations. Chapter Three argues that the material placement of the illustrations within the printed text also has significant ramifications on how images and words are interpreted by the reader, sometimes enhancing and sometimes masking conceptions of the space of the storyworld for specific plotted effects. Moreover, Chapter Four extends this logic to television episodes as the analysis of the middle episode of *Bleak House* shows how the narratives are similarly contained within opening and ending credits and create a structure of its own as some actions are contained within certain spaces, such as how Tulkinghorn's office serves to contain the rest of the action in that particular episode. Finally, in examining *Lostpedia* we observe how participants utilize materiality in digital texts by separating content on special "theories" and "fan generated" pages to distinguish what is

firmly established in the narrative from what audiences have filled in in an attempt to make sense of the narrative. The wiki is then constantly revised in response to the new information revealed in each episode. Therefore, each case study demonstrates how seriality foregrounds this containment as the material space of the narrative text interacts with the construction of the narrative space within the storyworld.

Finally, by paying attention to the structure of narrative space, each case study offers new critical and interpretive insights into each object of study. In the case of *Mysteries of London*, the analysis in Chapter Two establishes how constructions of space continually constructs London and the places within it as unstable and unknowable. By continually returning the reader to various locations, such as the house in Smithfield, Reynolds's narrative both continually fills in previously unnarrated space, and yet by doing so, creates a far more unstable space as the reader becomes more and more aware that the conception drawn in incomplete. This unstable depiction of the spaces of London is then juxtaposed with the more stable space of Markam Place, where very little revision is necessary from encounter to encounter in the course of the narrative. By noticing how many of the spaces in the novel are indeed constructed through a conglomeration of fields of visions, we can begin to explain and understand how contradictory notions London, such as Humphrey's thesis that it is at once a binary, a labyrinth and an empty center, can be held simultaneously. Rather than one construction prevailing, each is overlaid in an extremely complex sense that allows for a cognitive dissonance and irreconcilable notions to exist in the same storyworld structure.

In the case of *Jack Sheppard*, reading the spatial structure of the novel does not simply highlight that the narrative and illustrations were written for a quick easy

adaptation to the stage, as other critics have suggested. Rather, it reveals the corollary. When taking the accompanying illustrations in tandem with the verbal descriptions, the storyworld of Jack Sheppard's early eighteenth-century London is constructed as a stage. As I argue, domestic and enclosed spaces, such as the workshop, the boy's playroom, and even Jack's own cell, become spaces of performance that contain no fourth wall and are designed for the purpose of spectacle.

When considering Davies's adaptations of *Bleak House* and *Little Dorrit*, Chapter Four shows the importance of the narrative progression through space in wider interpretive judgments by the audience. By changing the progression in the process of adaptation we become all the more aware of this effect than in studying the progression through the novel on its own. Moreover, this chapter shows how spatial progression in the televised serial actually functions as means of narrative voice. The analysis of the ending episodes, for example, suggest that it is through the progression of ending scenes that subtle and overt connections between the Marshalsea and the house of Clennam as well as the two Bleak Houses and Chesney Wold.

Lastly the analysis of the reconstruction of the *Lost* island in Chapter Five shows how participant's interpretive judgments are always significantly intertwined with the space and plot of the story. The Island is a place to be mapped, a puzzle to be solved, but also an entity to be reckoned with. The fact that all of these characteristics are developed on the same wiki page shows how connected each aspect is to the overall comprehension of the whole.

Though the significant findings here span interpretation of the individual texts, the modalities and materiality of the narratives, and the theoretical implications on

space/time in narrative generally, there are multiple ways in which this study could be pursued further. First, this study did not have the time or the space to explore how many Victorian serials were adapted in the Victorian theater, especially in light of the multiple versions that often appeared. Though this is touched on in reference to the construction of *Jack Sheppard* there is much more work to be done in both the recovery of many of these adapted dramas as well as analysis of their direction and staging. Often dismissed as popular melodramas, particularly those based off the sensation fictions of the 1860's, there is much a study of these plays could tell us about how the space of the narrative is both adapted to the stage, but also, how the adaptations may have worked recursively to shape audience impressions of the original source text.

Secondly, more could be done in the examination of wiki participation to understand how collective reconstructions do reflect certain audience configurative processes, not simply in the study of narrative space, but in all realms of narrative, including plot and characterization. As I admit above, the television series *Lost* was somewhat unique in the way it left gaping holes in it's spatial orientation and encouraged viewers to put it together as part of a larger puzzle. Thus, it presented a unique opportunity here to study that participation. However, it is not alone. Fans have creatively come together to map the universe of the *Star Trek* series in all its forms, as well as both iterations of *Battlestar Galactica*, and the brief but widely popular *Firefly*. These universes are interesting possibilities of study as well because they all represent science fiction storyworlds that exist in space beyond Earth. As a result, the maps created by their fan communities deal with further issues of three-dimensional rendering not considered in the case of *Lost* and the two-dimensional renderings treated here.

Thirdly, the amount of possible serialized forms not considered here is immense. For example, the study of illustrations in *Jack Sheppard* only scratches the surface of what could be explored in the context of multimodality and spatial construction in print media. One of the most obvious possibilities would be to consider comic books as a form that combines the fragmentation of their serialized part with the fragmentation of each individual frame. What avenues of inquiry might we open up in applying Zoran's theory of the construction of space, again particularly emphasizing the recursive revision and filling in that reader must do to connect and configure spatial units, complexes and total spaces in light of the multiple field of visions comic books employ? Of course, comic books are also one of the the primary serialized forms that are also subject to rapid expansion and adaptation to other medias. How then do storyworld spaces such as "Gotham" or "Metropolis" maintain any sense of consistency in the midst of multiple and sometimes contradictory renderings? What is it that unifies these conceptions of what is defined as the same worlds in the first place? And what part does the narrative space play in that unity or discord? While I have many questions and few answers, this study could serve as a basis to begin inquires in these different directions.

Which brings us back to the question of how this study contributes to the field of narrative theory and what further research it could support. It has not been the purpose of this study to place spatial structure in a hierarchy above that of temporal structure in narrative construction and comprehension, though I have certainly foregrounded space throughout. Rather, it was to show how the two structures are inseparable and function together in the creation of storyworld in ways we have only begun to fully investigate. In every context of narrative, keeping this artificial separation of space and time clouds how

the narrative functions *as* a narrative and has ramifications on the way we understand narrative cognitively. Even so, from a critical point of view, as intricate and fascinating as narrative structure may be, structure is ultimately relevant because ideology is inscribed in narrative at the formal level. By privileging linear time and plotted movement, we are only seeing half of the story.

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