

Intertextuality and Intercultural Studies: A Case Study of “Pride and Prejudice”, “Bridget Jones’s Diary”, and “Bridget Jones: The Edge of Reason”

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Abstract

Intertextuality is the term used for when texts (such as TV programmes, films, or novels) refer to other media texts in ways that the producers think audiences will recognize. Recognition of such cross-references increases the audience’s pleasure and brings additional layers of meaning to a text. When people are studying a foreign culture, they are at a disadvantage because they usually have little knowledge of and difficulty of access to all the texts that may be cross-referenced.

This paper explains the complexity of intertextuality using “Pride and Prejudice”, “Bridget Jones’s Diary”, and “Bridget Jones: The Edge of Reason” as an example. It then proposes a framework which teachers can refer to when deciding what kinds of cross-references to teach and how to teach them.

Keywords: intercultural studies, British culture, British film, media studies, intertextuality

Introduction

“One of the pleasures that audiences experience in the consumption of media texts is the joy of recognition. One form of this pleasure comes in recognizing the reference in one media text to other media texts. This process of referencing is called intertextuality” (Rayner et al., 2004, p. 70).

Recognition of references to other texts is easier for people sharing the same cultural background as the producers of those texts. Students studying a foreign culture will miss many cross-references unless they are pointed out and explained. Teachers of intercultural studies need to consider how such cross-references can be successfully conveyed.

This paper will explain the importance of creating awareness of intertextuality in the intercultural studies classroom. In this case, the focus will be on teaching British culture to Japanese university students. Next, it will outline the extent of intertextual referencing that exists between the BBC TV mini series *Pride and Prejudice* (1995), the popular novel *Bridget Jones’s Diary* (1996) and its sequel *Bridget Jones: The Edge of Reason* (1999), and the film adaptations of these two novels *Bridget Jones’s Diary* (2001) and *Bridget Jones: The Edge of*

Reason (2004). Reference will also be made to the novel *Persuasion* (1817) and its eponymous TV adaptation made in 1995, as well as to other films, songs and works of literature.

Finally, a five-point framework will be outlined for introducing the concept of intertextuality, organizing a syllabus and identifying criteria for selecting examples to be introduced in the intercultural studies classroom.

Section 1: The importance of intertextuality in the intercultural studies classroom

In the last twenty years, the field of media studies has moved towards study of the media within contexts of the making of meaning and the interaction between media texts and media readers. “Those who have asked how people make meanings from texts have had to look both at the ways in which texts are structured, and at the readers themselves, their backgrounds and previous media experiences. Previous media experiences lead to ‘inter-textual’ readings — that is to say, readings that draw on previous exposure and memories of other texts and values” (Boyd-Barrett, in Newbold et al., 2002, p. 46).

Students of a foreign culture are at a disadvantage because their exposure to media texts of the culture they are studying (the target culture) is naturally far more limited than that of audiences who share the cultural background of the media text producers. Marshall makes the following point: “Intertextuality acknowledges the presence in any media form of other texts. Those other texts help determine the interpretation and reading of the given text through comparisons of similarity and difference with other texts. Although these connections to other texts may be encoded by the producers of the text, they only become enacted through the audience’s process of interpretation” (Marshall, 2004, p. 13). In other words, Japanese students of British culture, who have not had the chance to read or watch all the texts that are cross-referenced, are unable to make comparisons and decode the producers’ meanings.

O’Sullivan, Dutton and Rayner (2003, p. 36) point out that intertextuality can sometimes be unintentional or coincidental. On the other hand, the conscious referencing by one text of another is ‘allusion’, according to Branston and Stafford (2003, p. 77). In their opinion, intertextuality refers to “the variety of ways in which media and other texts interact with each other, rather than being unique or distinct” (ibid). Whereas students of a foreign culture can be helped to identify straightforward ‘allusions’ quite easily, intertextuality provides a far greater challenge because it comprises “aspects of a media text which can only be understood by reference to another text” (Branston and Stafford, 1996, p. 381).

Awareness of the fact that media texts, such as films, are not unique, but interdependent on other texts, needs to be fostered by teachers of foreign cultures. Students will naturally interpret foreign texts in terms of their previous cultural knowledge and experiences of other texts, but they need to be conscious of the limitations of this knowledge and the possible misinterpretations and missing layers of meaning that they may be oblivious to.

It could be argued that media texts, especially films, which are shown worldwide, take on different, or unique meanings when viewed by audiences who do not share the same cultural background as the film producers. However, I would argue that for students of a foreign culture, they are being deprived of essential insights into the target culture if a certain amount of intertextual cross-referencing is not explained.

Rayner et al. (2004, pp. 70–73) identify three types of intertextuality: mimicry, parody and homage. By mimicry, they mean a text which has been created in one medium and which is used in some way in another medium. They point out that “the connotative power of the original text is likely to be carried through into the new text” (ibid, 2004, p. 71). Parody depends on ‘shared cultural knowledge’, which enables audiences “to enjoy through recognition the relationship between the texts” (ibid, p. 73). Parody usually has an element of comedy; it is often a tongue-in-cheek imitation of the original text. Homage, however, “suggests respect for a particular text, acknowledging the power and importance of the original text by imitating it” (ibid, p. 73). These three forms of intertextuality are included in the following discussion of film adaptations of *Bridget Jones’s Diary* and *Bridget Jones: The Edge of Reason*. Allusion, although not considered to be a form of intertextuality by some authors, will be treated as a straightforward example of how media texts cross-reference other texts and, as such, a suitable introduction to the topic of intertextuality for Japanese university students.

Section 2: Background information and some aspects of intertextuality in *Pride and Prejudice*, *Bridget Jones’s Diary* and *Bridget Jones: The Edge of Reason*

The fact that *Bridget Jones’s Diary* and *Bridget Jones: The Edge of Reason* are based to a large extent on *Pride and Prejudice* and, to a lesser extent, on another Jane Austen novel called *Persuasion*, makes it impossible to discuss the backgrounds to these books and films without reference to some aspects of intertextuality. Other aspects of intertextuality will be discussed in Section 3.

Part 1: *Bridget Jones's Diary* — the newspaper column

Bridget Jones's Diary began as a comic newspaper column by journalist, Helen Fielding, in *The Independent* newspaper on 28 February 1995. She based two of Bridget's close friends, Jude and Shazzer, on her own good friends, Tracey Macleod and Sharon Maguire. Maguire is the model for Shazzer in the story and she was asked to direct the film *Bridget Jones's Diary*. It was her first full-length feature film. She had only directed TV documentaries before that. Moreover, phrases such as Maguire's 'emotional fuckwittage' were to become key Jones terminology. A large section of the British public was aware of this connection when it was discussed in the press before the release of the film adaptation of the novel.

The newspaper column, although intended as a "vehicle for parodying consumer fads" (Thorpe, 2001), was very successful with many fans (both men and women) believing that Bridget Jones was a real person. This was partly due to the fake by-line photo of the newspaper's attractive secretary with a cigarette and wine glass in each hand. Other reasons for her popularity are that she represents, in a light-hearted way, the modern single woman in her thirties, who is constantly anxious about her weight and diet, the number of cigarettes she smokes and the units of alcohol she consumes, but most of all, her lack of a boyfriend. Her family and married friends worry about her because she is a 'singleton' and does not match their idea of a woman fulfilling her role (as a wife and mother) in society. At the same time, they assume that she must have a very active sex life. So she is viewed with a mixture of pity and envy as both a lonely spinster and a wanton girl-about-town. In short, Bridget Jones's lifestyle and preoccupations articulated the mood of the nation, and her unique style of language was soon imitated throughout the British media.

Part 2: *Bridget Jones's Diary* — the novel

In 1997, the column was made into a book, which sold more than 4 million copies worldwide, with 1.5 million sales in the UK alone (<http://news.bbc.co.uk/1/hi/entertainment/film/1260379.stm>).

The story of Bridget Jones and Mark Darcy, the rich human rights lawyer who is irresistibly attracted to her, is a parody of the tale of the famous characters Elizabeth Bennet and Mr. Fitzwilliam Darcy in the classic 19th century work of literature, *Pride and Prejudice* by Jane Austen. First published in 1813, this novel has always been very popular. It is studied at British schools, and read for pleasure, and "is apparently the most read novel in the English language in the world" (Birtwistle, 1995, Introduction). The heroine, Elizabeth Bennet, is a high-spirited, intelligent and unusually independent-minded woman for her age. She gradually falls in love

with a very proud but honourable man called Mr. Fitzwilliam Darcy. They actually despise each other at the start of the story, but eventually grow to admire and love each other. The relationship between Bridget Jones and Mark Darcy follows the same course.

A new BBC adaptation of *Pride and Prejudice*, starring Jennifer Ehle and Colin Firth, thrilled the nation in 1995. It was broadcast in the autumn for 6 weeks and was extremely successful. More than ten million viewers tuned in every week, and the BBC video was an instant sell-out. Colin Firth in the role of Mr. Darcy became the heartthrob of the British female population. His superior, snobbish manner at first, his simmering passion for Elizabeth, his humiliation at her rejection of his arrogant offer of marriage, and his subsequent remorse made him irresistible. Among his most ardent fans was Bridget Jones. Fielding again captured the mood of the nation when the fictional Bridget fell for the charms of Mr. Darcy.

Bridget writes in her diary: “Just nipped out for fags prior to getting changed ready for BBC *Pride and Prejudice*. Hard to believe there are so many cars out on the roads. Shouldn’t they be at home getting ready? Love the nation being so addicted” (Fielding, 2001, p. 246). And just after the broadcast, she writes: “Jude just called and we spent twenty minutes growling, “Fawaw, that Mr. Darcy.” I love the way he talks, sort of as if he can’t be bothered. Ding-dong! Then we had a long discussion about the comparative merits of Mr. Darcy and Mark Darcy, both agreeing that Mr. Darcy was more attractive because he was ruder but that being imaginary was a disadvantage that could not be overlooked” (ibid, p. 247).

In screen adaptations scenes are often included that were not in the original novel. Andrew Davies, the screenwriter of *Pride and Prejudice* explains this is “because we can communicate so much visually – for instance, by the expressions on people’s faces – you don’t need quite so many words as you do in a novel” (Birtwistle, 1995, p. 13). The swimming scene at Pemberley is a good example of how a lot can be communicated about a character visually. While Elizabeth is being shown around the house by the housekeeper and hearing Mr. Darcy described as a very caring master and brother, which is quite different from the proud, arrogant man she had believed him to be, we are shown Darcy riding towards Pemberley. He is clearly not stiff and formal at this moment but travel-stained and sweaty. Davies wanted to show Darcy taking “a brief respite from duty, and from the tumult of tormented and unhappy feelings” (ibid, p. 5.) He dives into the lake wearing his trousers and shirt and we next see him with the wet shirt clinging to his chest as he strides over to the house where, totally unexpectedly, he encounters Elizabeth. They are both startled. This scene of Mr. Darcy as an athletic young man, passionately in love, caused tremendous excitement throughout Britain. Overnight, Colin Firth, the actor, became a sex symbol.

The author, Helen Fielding, has not made it a secret that she modeled Mark Darcy on Colin Firth's Mr. Darcy. "I had just finished watching him in the miniseries 'Pride and Prejudice' (1995) and like most of London, I fell in love with his Mr. Darcy," the author recalls. "As a wink, I named Bridget's Mr. Right Mark Darcy. I described him to look like Colin Firth. In fact, part of me was worried that the actor would feel my descriptions were too close to him" (Pearlman, Chicago Sun-Times, 2001, <http://www.spring.net/karenr/mbro/bjd.html>). Basing the character of Mark Darcy on the actor Colin Firth as he appears in the role of Fitzwilliam Darcy is an example of mimicry, which involves a key character rather than a whole text.

Fielding's joke became even more amusing for British film audiences when she insisted that Colin Firth play the role of Mark Darcy in the film adaptation.

Part 3: *Bridget Jones's Diary* — the film

To turn the novel into a film script, Helen Fielding worked with her old university friend, Richard Curtis, who is the very successful screenwriter of films such as *Four Weddings and a Funeral* (1994), *Notting Hill* (1999) and *Love Actually* (2003). The third member of the team was Andrew Davies, who wrote the script for the 1995 BBC production of *Pride and Prejudice*. This team was widely publicized in the media and so the premiere of the film was awaited with great anticipation.

The choice of the very popular British actor, Hugh Grant, to play the role of the caddish Daniel Cleaver was a surprise for many of his fans. He had been well known for playing very sweet-natured young men who are unable to express their feelings. For example, Charles in *Four Weddings and a Funeral* (1994), Edward Ferrars in another Jane Austen novel adaptation *Sense and Sensibility* (1995), Reginald Anson in *The Englishman Who Went Up a Hill But Came Down a Mountain* (1995) and William Thacker in *Notting Hill* (1999). For British audiences, seeing him in the role of an unscrupulous womanizer for the first time probably helped to create greater empathy with Bridget, who really wants to believe that he could be a nice person and is deeply upset when she has to admit the truth after the shock of discovering him with another woman. Daniel leaves her for a thin American, a bitter blow for the plump 'British' Bridget. This was even more amusing in light of the very well publicized fact that Bridget was played by the American actress, Renee Zellweger. She trained for the role by working incognito in a London publishing company for a few weeks. Nobody suspected that the young woman trainee was a Hollywood actress. This story, along with her high calorie diet to gain enough weight to look like Bridget, filled many pages of the British popular press.

This kind of background information, while not strictly intertextual in nature, can neverthe-

less give Japanese students greater insight into why this film has been so popular with British audiences.

Bridget Jones's Diary was released in Britain and the USA on April 13, 2001 and by August 2001, *Bridget Jones's Diary* was challenging *The Full Monty* for top position in the All-time top UK Films at the UK Box Office (BFI, 2001, pp. 50-51).

Part 4: *Bridget Jones: The Edge of Reason* — the novel

Fielding loosely based her sequel on another Jane Austen novel, *Persuasion*, published in 1817. Like *Pride and Prejudice*, a new film version of the story was made for British television in 1995, and directed by Roger Michell.

In *Persuasion*, Captain Wentworth, and Anne Elliot had been engaged and deeply in love, but Anne was persuaded to break off the engagement by an older relative because Wentworth was considered too poor. Anne followed the advice, but continued to love him. He was very hurt but continued to love her. Later they are brought together by chance and he eventually pours out his feelings in a letter, which he writes secretly while others are around. He gives it to her with a look of intensity: "... he drew out a letter from under the scattered paper, placed it before Anne with eyes of glowing entreaty fixed on her for a time ..." (Austen, Chapter 23 <http://books.mirror.org/austen/persuasn/s023.html>).

In Fielding's novel, Bridget breaks off her relationship with Mark on the advice of her friends and because he appears to be having an affair with another woman called Rebecca. However, she continues to feel attracted to him. Mark cannot understand why Bridget has broken the relationship off and doesn't realize until too late that Bridget and her friends thought he was going out with Rebecca. His feelings towards Bridget have not changed and near the end of the story he decides to tell her this during a poetry reading. Like Wentworth, he writes a note for Bridget telling her that he still loves her, that he wasn't with Rebecca, and that if she felt the same way, she should ring him that evening (Fielding, 2000, p. 380). The moment at which he hands Bridget his love letter is strikingly similar to that described in *Persuasion* and could be seen as an example of homage as described by Rayner et al. (2004, p. 73). "He handed me a scrumpled piece of paper, flashed me a ...er ...penetrating look, then left" (Fielding, 2000, p. 287).

Part 5: *Bridget Jones: The Edge of Reason* — the film

The script for the film adaptation was written by Helen Fielding and Andrew Davies. The cast was the same as before, but the storyline had to be changed substantially. One of the most

hilarious scenes in the novel is when Bridget goes to Rome to interview the actor Colin Firth. Bridget and her friends Jude and Shazzer are still besotted with Colin Firth in the role of Mr. Darcy. Whenever Bridget faces a boyfriend crisis, they seek comfort from the video of the TV series.

There was a great deal of speculation in the British press, during the production of the film, as to how they would deal with the scene in which Bridget has to interview the actor Colin Firth for a newspaper. Would he be made to look different in some way from Colin Firth playing Mark Darcy? The scene was actually cut out of the film version. Instead, Bridget is sent by her TV company to report on Thailand with Daniel Cleaver. Although Daniel appears briefly on two occasions only in the novel, the film character was built up for box office star Hugh Grant. Daniel tries, unsuccessfully, to seduce Bridget in his hotel room and when Mark hears about this later, he challenges Daniel to a fight. They battle it out in a fountain so the audience is treated to the sight of both leading men in wet shirts. This could be seen as an example of mimicry of the scene in the BBC production of *Pride and Prejudice*, which caused such a sensation. Unlike Elizabeth Bennet, Bridget does not have the chance to behold her paramour in such a sexually attractive state at this moment. In fact, the roles are reversed at the end of the film when Bridget appears before Mark, having just been soaked to the skin by a truck passing through a large puddle. It is he who is startled by her sudden entrance during a meeting with foreign dignitaries, her wet dress clinging to her curvaceous figure, to tell him that she wants to get back together.

Section 3: Further examples of intertextuality between the 1995 BBC adaptation of *Pride and Prejudice* and the novels and film adaptations of *Bridget Jones's Diary* and *Bridget Jones: The Edge of Reason*

Part 1: Cross-references between these texts

I will limit my discussion to the 1995 BBC adaptation of *Pride and Prejudice* as this production, rather than the novel, was the inspiration behind much of what happens to Bridget and was the version that the contemporary British public were most familiar with. The producers of the 1995 BBC adaptation wanted to make it “look like a fresh, lively story about real people. And make it clear that, although it’s about many things, it’s principally about sex and it’s about money: those are the driving motives of the plot” (Birtwistle, 1995, Introduction). The story underlines the plight of young women in the early 19th century, who were dependent on their

immediate family until they married. In the case of Elizabeth Bennet and her sisters, there is pressure on them to marry well because, on the death of their father, his estate is to be entailed away to a male cousin and they will have nowhere to live and no income. Elizabeth, however, is determined to marry a man she loves or not to marry at all.

A handsome, rich young man called Bingley moves into a grand house nearby and when he attends a rather rowdy local dance party with his sisters and friend, Darcy, he immediately falls for Elizabeth's older sister, Jane. Darcy, however, is even richer than Bingley and he is scornful of all the people at the dance and even insults Elizabeth when Bingley suggests that he ask Elizabeth to dance. Darcy replies, "She's tolerable, I suppose, but she's not handsome enough to tempt *me*. Bingley, I am in no humour to give consequence to young ladies who are slighted by other men" (Davies, 1995, Part 1, p. 41). Elizabeth overhears this and walks past him giving him a cheeky look, the kind of look he is used to giving to other people. This confuses but intrigues him and he starts to feel irresistibly attracted to her.

Meanwhile, Elizabeth's mother, who is very anxious for her daughters to marry rich men, is most indiscreet in her loud comments to all within earshot about how eligible these two young men are with their high incomes.

In the case of Bridget Jones, she is introduced to Mark Darcy by her indiscreet mother. This also takes place at a rather unsophisticated party. Mark is a rich, divorced human rights lawyer and Bridget's mother sees him as a prospective boyfriend. Bridget and Mark try to make polite conversation but are both feeling embarrassed and certain that the other is not the sort of person they could ever be attracted to. Later, when Mark's mother tries to encourage him to show more interest in Bridget, like Elizabeth Bennet, Bridget overhears Mark Darcy's disparaging description of her as someone who is "verbally incontinent, smokes like a chimney, drinks like a fish and dresses like her mother" (Maguire, 2001). Bridget, like Elizabeth, puts on a brave face and decides that Mark Darcy is conceited and the last person she would ever date.

For those who are familiar with the BBC production of *Pride and Prejudice*, the parallels are obvious and add to the humour of Bridget's indignation and spirited reaction and to Mark's embarrassment at being overheard.

A further example of parody is that in *Pride and Prejudice*, Elizabeth is totally unaware of Darcy's growing infatuation with her. She has decided that he is proud and disagreeable and she tells him at the end of Episode 3, when he has asked her to marry him, "I had not known you a month before I felt you were the last man in the world whom I could ever marry" (Davies, 1995, Part 3, p. 94). Similarly, Bridget is unaware that Mark's attraction to her is growing. In both productions the camera shows the audience that Darcy is watching his love

ardently whenever they are together. When Mark and Bridget meet for the second time at a party given by her publishing company, it is clear that Mark was about to offer some words of consolation after her disastrous speech before her predatory boss, Daniel Cleaver, intervened. Bridget remains unaware of this. She is also unaware of the true history between these two men. Mark dislikes Daniel intensely because Daniel had slept with Mark's wife two weeks after the wedding at which he had been the best man. Mark had not slept with Daniel's fiancée as Daniel had claimed.

In *Pride and Prejudice*, Wickham comes between Darcy and Elizabeth. Elizabeth falls for the charms of Wickham and believes his lies about Darcy and her dislike of Darcy intensifies as a result. The similarities between the roles of Wickham and Daniel Cleaver are unmistakable. Both are attractive, yet unscrupulous, and they both tell the heroines that they were wronged by Darcy when, in fact, it was the other way round. Wickham had tried to elope with Darcy's fifteen year-old sister and Darcy had sent him away because of this. Elizabeth learns the truth through a letter, which Darcy writes her, and Bridget finds out the truth from her mother towards the end of the film (but from Mark Darcy himself in the novel). In both cases, the women feel remorse for their mistake and appreciate their Darcy even more when the truth is revealed.

Wickham causes yet more trouble when he elopes (successfully this time) with Elizabeth's youngest sister, Lydia, bringing shame to the whole family. Darcy feels compelled to track them down and to force Wickham to marry Lydia because he feels responsibility for Wickham's conduct and because he wants to help preserve the good name of Elizabeth's family. This dramatic episode is parodied in the novel *Bridget Jones's Diary*, but it is Bridget's mother, not a sister, who brings shame to the family by eloping with a Portuguese con artist. Mark Darcy tracks them down and Julio, the crook, is brought to justice.

In the first film, Bridget brings disgrace to herself and Darcy is her heroic rescuer in minor ways, such as when he sets up a scoop TV interview for her with an asylum seeker he had been defending. Darcy helps in a far greater way in the sequel when he goes to great lengths to get her released from jail in Thailand after she and Shazzer had been duped by a drug smuggler. In both cases, the two Darcys use their knowledge and connections to sort out the situation and they both win the hearts of their paramours through their modesty and heroic gallantry.

Part 2: Self-referential intertextuality between the two Bridget Jones films

At the party where Bridget and Mark first meet, Bridget is embarrassed by the fact that her mother insists she wears one of her own outfits, which Bridget claims looks like a carpet, while

Mark Darcy, first seen from behind, appears to be elegantly dressed until he turns round and the camera pans down to show a reindeer motif across his chest. He explains in embarrassment that it is a gift from his mother. The scene is repeated almost exactly in the sequel, but this time we see that both Bridget and Mark have snowmen motifs on their sweaters, both gifts from Mark's mother. Bridget's arrival at the party in the sequel, the way she is greeted by her mother with a kiss and a comment on her clothes, by her father full of gloom, and by 'Uncle' Geoffrey, who grabs her bottom, are exactly the same as in the first film. For the audience who has seen the first film, these self-references are amusing confirmation that most things haven't changed in Bridget's life; it is only her relationship with Mark Darcy that is different and the matching sweaters are confirmation that they are now 'an item'.

There are other examples of self-referential intertextuality between the sequel and the first film. For example, Mark asks Bridget to go away on a skiing mini-break, whereas Bridget had persuaded Daniel to take her on a mini break to a lakeside hotel before because "a mini-break means true love" (Maguire, 2001). The scene that was one of the most popular among British audiences in the first film, where Daniel discovers Bridget's enormous 'hold everything in' pants, is repeated in the sequel when Daniel tries to seduce Bridget in his hotel room. One other clear example is the repetition of a fist-fight between Mark and Daniel. Whereas they fight in front of Bridget and her friends in the street in the first film, they fight in a fountain in front of strangers in the sequel. Mark is the winner on both occasions, confirming his moral and physical superiority.

Part 3: Cross-references to other films and other text genres

During the opening credits of *Bridget Jones: The Edge of Reason*, it seems the audience is being told that the unlikely romance between Bridget and Mark is not to be taken too seriously. This message is conveyed through mimicry by using the music and imitating the opening scene from the 1965 romantic musical *The Sound of Music*. We see Bridget, running across the hills like Maria towards her lover, Baron Von Trapp. However, it is Mark Darcy who is running towards her, and as the scene opens out, we see they are in a London park and not the Austrian Alps. *The Sound of Music* is an old but well-loved film, so a British audience would recognize the cross-reference immediately and enjoy the joke as well as understand its ironic implications. (Maria was a novice nun and very pure and innocent.) Audiences who have read the novel would also be aware that Bridget mentions the film *The Sound of Music* no less than three times and identifies to some extent with the heroine.

A second cross-reference to another popular film that many British people would recognize

is towards the end of *Bridget Jones: The Edge of Reason* when Bridget rushes to Mark's house to tell him that she loves him and arrives soaking wet in the pouring rain. This is evocative of the ending of *Four Weddings and a Funeral* (1994) in which the heroine arrives soaking wet from the rain at the home of the hero, played by Hugh Grant, to tell him she loves him. The twist in the case of Bridget Jones is that Mark is not at home, and instead of a romantic kiss from her man (as is the case in *Four Weddings*), Rebecca, who is the woman she had thought was her rival for Mark's affections, opens the door and explains that she is a lesbian and in love with Bridget. Bridget is kissed by Rebecca and then has to rush off to find Mark at work. An audience that recognizes this allusion will experience greater surprise and amusement at this outcome.

There is a scene, which was written into the film version of *Bridget Jones's Diary*, and which is filled with cross-references that, from the author's experience, Japanese university students do not recognize without any explanation. The launch party of *Kafka's Motorbike* (the latest publication by the company which Bridget works for) informs the audience about many aspects of the plot and the main characters in an economical and amusing way. It includes many cross-references, which a British audience would recognize, such as the title of the book being published. The title *Kafka's Motorbike* alludes to a best-selling, book published in 1974 called *Zen and the Art of Motorcycle Maintenance*. It is a modern philosophical-style book based on a motorcycle journey the author took with his son and two friends. Kafka is the name of the famous Jewish Czech writer, Franz Kafka, who wrote very macabre and shocking stories in the early 20th century that were popular with young people. The title of this new book, the appearance of its author, and the sarcastic comments from Daniel, the publisher, suggest that the book is trying to be fashionable, but is probably not in the same league as these other great works of literature.

There are, however, a lot of important real literary people gathered for the publishing party. Among them are Salman Rushdie, who was born in Bombay in 1947. He went to school in Bombay and at Rugby in England, and studied History at King's College, Cambridge. He has written many prizewinning novels, but is most famous for the publication in 1988 of his fourth novel, *The Satanic Verses*, which led to accusations of blasphemy against Islam and demonstrations by Islamist groups in India and Pakistan. The strict Iranian leadership issued a "fatwa" against Rushdie on February 14, 1989 — effectively a sentence of death — and he was forced into hiding under the protection of the British government and police. The fatwa has been lifted now and he is free to appear in public.

Another famous writer is Baron Jeffrey Archer, born in 1940. He is the author of a number

of books, has raised considerable sums of money for charities, is a former MP and was Deputy Chairman of the Conservative Party, and was later convicted of perjury and spent time in prison as a result.

They are familiar faces among the British public and they are shown on camera, looking bemused, as Bridget, in her speech, clumsily acknowledges the greatness of their work. The audience is shown just how acutely embarrassing Bridget's speech is for some British people through the appalled expression of Mark, and how amusing it is for those with a more wicked sense of humour, like the smirking Daniel. The appearance of these real authors in this scene is an example of intertextuality because they represent their own works of literature. Without this background knowledge, Japanese university students are not able to fully appreciate Mark's agony and Daniel's enjoyment of the situation.

Part 4: Mimicry in dialogue

Audiences familiar with both the BBC production of *Pride and Prejudice* and the novel will recognize that much of Jane Austen's original dialogue is included in the TV adaptation. The screenwriter, Andrew Davies points out, "Jane Austen writes wonderfully dramatic dialogue, so I was reluctant to cut it..." (Birtwistle, 1995, p. 12). In fact there are many scenes, such as when Darcy first proposes to Elizabeth, where the dialogue is hardly changed at all.

In the film *Bridget Jones's Diary*, there is a similar scene in which Mark declares his love by telling Bridget, "I like you very much ... just the way you are" (Maguire, 2001). A modern British audience can appreciate this moment at a number of levels. First, this low-key declaration of his feelings is about as passionate as one could expect from a middle class English barrister. Bridget and her friends are nevertheless deeply impressed by his words, even though they bear little comparison with the unforgettable words addressed to Elizabeth Bennet by Darcy: "In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you" (Davies, 1995, Part 3, p. 91). Mark, like Darcy, has had to steel himself to declare his feelings so directly, and for audiences who can recall the BBC scene, the intensity of Darcy's passion can be felt behind the words spoken by Mark. At the second level, an element of humor derives from the modern British love of understatement (Fox, 2004, p. 66) and intense dislike of "unseemly emotion or excessive zeal" (ibid.). It would be totally unsuitable for Mark to use the kind of language that for Darcy is both natural and essential. So he understates his passion, expecting Bridget to understand the implications of his words. In true Bridget Jones style, however, she appears mystified at first. There is one further element that middle-aged British audiences and Bridget and her friends are

aware of. “Just the way you are” is the title of a famous hit song by Billy Joel, released in 1977, and so these words would resonate powerfully with a British audience in the same way that they impress Bridget and her friends and persuade them of the full import of Mark’s declaration. Comparison of these two scenes can lead to a fruitful discussion of the renowned British reserve and the ways in which British people express their emotions.

The very well known opening lines of the novel *Pride and Prejudice*, “It is a truth universally acknowledged, that a single man, in possession of a good fortune, must be in want of a wife” (Austen, 2003, p. 5), are ‘spoken’ by a narrator. There is no narrative voice in the BBC production and Davies gives these lines to Elizabeth, who addresses them to her sister Jane when their mother says that she is planning for their new neighbour, Bingley, to marry one of their daughters. In the film *Bridget Jones’s Diary*, there is a further amusing twist. Bridget tells us in a voice over, “It is a truth universally acknowledged that the moment one part of your life starts going okay, another part of it falls spectacularly to pieces” (Maguire, 2001). She says this as we see her about to meet her mother in a shopping mall and finds out that her mother is having an extra-marital affair with a TV presenter. Bridget’s suspicions are confirmed by the background music: “Me and Mrs. Jones/ We’ve got a thing going on/ We know that it’s wrong/ But it’s much too strong/ To let it go now” (Billy Paul, 1972). This song was one of the best-selling singles in 1972. It sold four and a half million copies and won a Grammy award. The words of the song describe an immoral situation without condemning it. This song helps an audience who knows the words to interpret Bridget’s expression as she watches her mother being swept away by her lover. It would therefore be advisable to provide young Japanese students with the lyrics so that they can discover the implications for themselves.

Another song, which a younger audience would be more likely to recognize, is Celine Dion’s “All By Myself” (1995), which emphasizes how very lonely Bridget feels at the start of the film *Bridget Jones’s Diary* when it is the first day of a new year and she is all alone again. For students who are unfamiliar with the whole story, it would be worthwhile revisiting this scene after the film has been seen once and then inviting reflection on the impact of the song and its lyrics in this opening scene.

Section 4: A framework for teaching intertextuality in the intercultural studies classroom

The above discussion shows how eight different texts are intricately interconnected and that interpretation of the modern texts depends, to a considerable extent, on recognition of these connections. Although the films *Bridget Jones’s Diary* and *Bridget Jones: The Edge of Reason* can be enjoyed at a superficial level without knowing about these connections, for students

wishing to gain a deeper understanding of the culture of the producers of these films, attention will have to be drawn to intertextuality.

Regardless of whether the main focus of a course in cultural studies is on the concept of intertextuality itself, or on cultural products of the target culture, such as films, novels, music, etc., the following five-point framework could be usefully applied when teaching either kind of course.

First, teachers will need to identify through research the intertextual cross-references of the texts to be studied. In addition to research articles, newspaper articles, reviews, and film and song web sites are a rich source of information, which is easily accessible on-line these days.

Second, teachers will need to select examples of intertextuality to introduce in the course, bearing in mind the focus of the course, the class and homework time available and the amount of information the class will be able to absorb before reaching saturation point. Suggested criteria are: 1) cross-references which are essential to a full understanding of the main text(s) being studied, 2) cross-references which will enhance understanding of why these texts have proved very popular in the target culture, and 3) cross-references which the students should be able to recognize for themselves.

Third, teachers will need to plan carefully the order in which the texts and the cross-references will be introduced to avoid confusion and maximize the chances of students being able to identify and appreciate for themselves the effects of the cross-references.

Four, allow students the chance to experience firsthand “the joy of recognition” (Rayner et al., 2004, p. 70) as much as possible and, five, pre-teach about cross-references when necessary, but allow students to watch or read the main text both before the cross-reference is taught and once again afterwards. This will give them a chance to appreciate more fully the effect of the cross-reference. These five recommendations will be discussed below with reference to the texts in this case study.

Ideally, students should be led to discover the connections for themselves so that they can experience “the joy of recognition” (ibid), which I shall call firsthand recognition. Teachers can help students in this by planning carefully the order in which the course materials are presented. In the case of a contemporary film course, *Four Weddings and a Funeral* could be shown first and attention drawn to the character of Charles, played by Hugh Grant. The early office scene in *Bridget Jones's Diary* could be shown afterwards and the behaviour of Daniel as he flirts with Bridget compared with Charles's shy, diffident manner. When studying *Bridget Jones: The Edge of Reason*, the teacher could tell students to look out for a parallel scene with *Four Weddings and a Funeral*. In this way, the students will be able to discover the

principles of intertextuality for themselves and experience firsthand the thrill that recognizing connections can bring.

In the case of self-referential intertextuality, the order in which the films are shown is crucial. If students are alerted to the fact that there are parallels between two films, they will probably notice many of the cross-references for themselves very easily. The real task for the teacher, however, is to get the students to reflect on the extra levels of meaning that the self-references add to both films. One suggestion is to use the four examples of self-referential intertextuality mentioned above (pp. 12-13) and to ask the students to explain what is the same, what is different, and what do the similarities and differences tell us in each scene.

When there are cross-references to texts which are not included in the course syllabus, there should be criteria for deciding how much of these texts will need to be included for students to be able to appreciate allusion, mimicry, parody, or homage. In the case of the films in the present discussion, it would be unreasonable to require the students to watch six hours of *Pride and Prejudice* (although it should not be discouraged.) It would be better for the teacher to select scenes in which the parallels are obvious and to show them after the students have seen the corresponding scenes in *Bridget Jones's Diary* first. It is a good idea to show the modern scene again, after this, to allow fuller appreciation once the students are familiar with both texts. The teacher can ask the students to identify similarities and then discuss whether this is an example of allusion, mimicry, parody, or homage.

One straightforward example of allusion, which could help students take their first steps into the labyrinth of intertextuality, would be the study of background songs such as those discussed above (pp. 15-16).

In the case of *Bridget Jones: The Edge of Reason*, the film version doesn't include the scene from *Persuasion* of the hero writing and handing over a love letter. Students could be given extracts from both the 1817 novel and the 2000 novel to compare and reflect on. This could lead to a worthwhile discussion of why this dramatic scene was not included in the film adaptation of *Bridget Jones: The Edge of Reason* and emphasize the point that no text is unique, but derives part of its meaning from texts that have preceded it. This same point can also be illustrated by studying cross-references to other text genres such as the background songs.

The most difficult levels of intertextuality to convey are moments such as when Darcy appears in a wet shirt. For audiences who have watched for three episodes the slow and problematic progress of Elizabeth and Darcy's romance, this moment is thrilling and highly erotic even though the protagonists are fully clothed and extremely polite and formal. To help students who are coming to this 'cold', the many references to this scene in the two Bridget Jones

novels could be shared first. Before this, however, an explanation about the Bridget Jones novels being based on *Pride and Prejudice* would be necessary. For the sake of economy of time, when the original text is one that students are unlikely to be familiar with, it is best for the teacher to give background information and point out that this is an example of parody. If students are informed that the choice of the name Mark Darcy and the choice of Colin Firth to play that role were deliberate, they will be able to appreciate the reasons behind Bridget's obsession, as shown in her diaries, and this will pique their interest in watching the scene from the BBC TV series.

Furthermore, by introducing parts of the novels which were cut from the films, students will be given access to the additional layers of meaning that are brought to a text through intertextuality, and which they would otherwise have missed. This approach can be called secondhand recognition, as students will require explicit information from the teacher before they can recognize intertextual cross-references.

Other examples of secondhand recognition are when a teacher will need to point out references to other books or famous people that students will probably not know about. For example, the books and real British writers who appear in the scene where *Kafka's Motorbike* is launched, which is discussed above, or the brief appearance of Jeremy Paxman in the film *Bridget Jones: The Edge of Reason*.

Paxman is very familiar to British audiences as he is a highly respected, highbrow TV presenter and writer. The fact that the upstart, lowbrow Daniel Cleaver calls him a "tosser" behind his back is very ironic to a British audience and emphasizes Daniel's very high opinion of himself. Japanese students would probably miss this without any explanation from the teacher. Of course, in a case like this, the teacher may consider that such a detail is not so significant and that class time could be better spent on another aspect of the text. Priorities need to be established in advance and they should be based on the interest level of the intertextual cross-reference as well as the amount of time that will be required to convey it successfully. In this particular case, there is sufficient evidence that Daniel is a smug, self-opinionated cad for the students not to be 'burdened' with an extra layer of information that is not vital for them to reach this understanding.

Finally, I would emphasize that teachers maximize the opportunities for students to discover intertextual connections by themselves by setting scenes to be watched, songs to be heard and pages to be read as homework, together with worksheets containing hints and leading questions.

Conclusion

Study of intertextuality provides fascinating insights into the relationships between classical works of literature and the popular culture products that they inspire. It is therefore advisable to teach intertextual cross-references in an intercultural studies course based on cultural products such as films, novels and music. Recognizing cross-references intensifies the pleasure that can be derived from a text and, at the same time, tells students more about the culture they are studying. Rayner et al point out that “Much of the impact of intertextual reference is determined by our own cultural knowledge or awareness of the texts with which the link is being made” (2004, p. 72). The role of a cultural studies teacher is to increase the level of the impact that the cultural products of the target culture have by increasing the students’ awareness and knowledge of the original texts which are being referred to.

The intricate ways in which eight different texts (the novel *Pride and Prejudice* and its TV adaptation, the novel and film version of *Bridget Jones’s Diary*, the sequel to the novel and the film version of *Bridget Jones: The Edge of Reason*, the novel and TV film of *Persuasion*) are bound together by intertextual cross-references have been explored and a five-point framework for helping students recognize a judicious selection of these cross-references has been proposed. This framework needs to be more fully tested and refined, but it is hoped that adopting such an approach will enrich the intercultural studies classroom.

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間テキスト性と文化交流研究；

『高慢と偏見』『ブリジット・ジョーンズの日記』

『ブリジット・ジョーンズの日記：きれいなわたしの12か月』

アマンダ・ギリス・フルタカ

要 旨

間テキスト性とはテレビ番組や映画や小説といったテキストが、聴衆に見て取れると製作者が思うようなやり方で、別のメディアテキストを引用している場合に用いられる用語である。こうした引用に気づくことで、聴衆の楽しみは増し、テキストにはさらなる意味の層が加わることになる。こうしたテキストを外国文化として学ぶ学生は不利な立場にあるといえる。というのも、学生たちは、引用関係にあると思われるテキストを知らないことが多く、また、そうしたテキストが手に入らないこともあるからである。

本論文は『高慢と偏見』『ブリジット・ジョーンズの日記』『ブリジット・ジョーンズの日記：きれいなわたしの12か月』の事例研究を通して、間テキスト性の複雑さを説明する。さらに、どのような引用関係を学生に教えるべきか、また、いかに教えるべきかを教師が検討する際に利用できる枠組みを提案する。