



Master in English Literature and Linguistics

Jane Austen and Transmedia Narratives

Analysis of *The Cate Morland Chronicles*

MA Thesis

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ABSTRACT

The main aim of my MA thesis is to analyse *The Cate Morland Chronicles* (2016), a web series based on Jane Austen's novel *Northanger Abbey* (1818), and to explore how transmedia storytelling is used to adapt and modernise a classic novel. In order to do this, different adaptation theories will be reviewed and transmedia storytelling will be introduced. Then, a review of adaptations of Jane Austen's novels and, especially, of the adaptations of *Northanger Abbey* will be included. The fan phenomenon and Austenmania will be addressed as a as a possible cause of web series. Finally, the analysis will be carried out. Different transmedia storytelling approaches (Jenkins, Pratten, Scolari) will be applied to study the impact that different media (YouTube videos, blog entries and social network accounts) have had on the story. Moreover, extra-cinematic factors such as place and location (Cartmell and Whelehan, Cardwell, Stam) and the influence of other texts (Stam's intertextual dialogism) will be studied too. Furthermore, the relation between viewers and the web series will also be analysed to discover how these new adaptations enable viewers to connect with the text. In conclusion, this MA thesis attempts to discover how transmedia narratives can go a step beyond traditional adaption and implement a new and completely different way of connecting with the text.

Keywords: Jane Austen; web series; *Northanger Abbey*; *The Cate Morland Chronicles*; transmedia storytelling; adaptation.

1. INTRODUCTION

Jane Austen is one of the most important writers, not only in British literature but all over the world. She only wrote six completed novels (as well as other minor works), but they are still read nowadays and she is considered a great author. In the twenty-first century, Jane Austen is still a popular icon and is also praised in the academia. Therefore, numerous books about her have been written: academic books (about her narrative style, her influence in literature and culture or the adaptation of her novels, among others), biographies, books for children and even colouring books. In addition, there are different Jane Austen Societies around the world that preserve her heritage and promote different activities such as reading clubs or balls to make Jane Austen even more known to the general public. One of these societies, the Jane Austen Society of North America or JASNA, even publishes a journal about the author to promote research about her and her works. *Persuasions*¹ has been published annually since 1979, while *Persuasions: The Jane Austen Journal On-line*² can be read online for free since 1999 (Rodríguez Martín, *Novela* 164). Moreover, we can also visit the Jane Austen Centre³ in Bath and its Regency Tea Room to try and enjoy a “Tea with Mr. Darcy” or “The Dashwood’s Tea”, or buy some thematic gifts in its gift shop (Heredia Torres 25).

Furthermore, her works have been adapted many times. Since the 1940s and, especially, during the 1990s — a period known as Austenmania —, all her finished novels have been adapted to both film and television. Most of them are rather popular and many people have watched at least one of these films or TV series. Moreover, several academic articles and books about these adaptations have been written (Troost and Greenfield, Turan, Rodríguez Martín, Cartmell, Solender, Deleyto, L. Martin, Parrill, Ferriss, Wiltshire, Wilson,

¹ <http://www.jasna.org/publications/persuasions/>

² <http://www.jasna.org/publications/persuasions-online/>

³ <https://www.janeausten.co.uk/>

Jordán Enamorado, or Macdonald and Macdonald, among others) in order to analyse them. These adaptations have been produced in different decades and countries and, therefore, directors have followed different trends. Some have even added new information, tried to promote certain ideas or highlighted some aspects that were, sometimes, not explicit or that did not even appear in the original novels — we cannot forget, for example, that the most famous scene in the BBC adaptation of *Pride and Prejudice* 1995 (the famous lake scene and Darcy's wet shirt⁴) is not in the novel, or that Rozema's version of *Mansfield Park* (1999) includes abolitionist vindications. Adaptation is a complex process, but, if we go beyond fidelity analysis and traditional approaches to adaptation, we will be able to discover how different cultural and ideological factors may influence an adaptation aimed for a specific audience.

Moreover, since 2013, a new type of adaptation, completely different to those for film and television, has become rather popular: web series. These new adaptations are uploaded directly to the internet (in this case, to YouTube), combine both transmedia storytelling and modernisation, and enable viewers to interact with the story through social networks — and, actually, to live it. These adaptations use nineteenth century texts, bring them to the present and adapt them for a specific young audience. Furthermore, they take advantage of the widespread use of the internet and of different platforms such as Twitter or Instagram.

The main aim of this MA thesis is to analyse one of these transmedia adaptations: *The Cate Morland Chronicles* (2016), a modernisation of Jane Austen's novel *Northanger Abbey*, which was published posthumously in 1818. I will also explore how transmedia storytelling is used in order to adapt and modernise a classic story.

In order to do that, I will firstly review some adaptation theories, especially those that are relevant for this analysis, and will also provide an introduction to transmedia storytelling

⁴ The lake scene: <https://www.youtube.com/watch?v=hasKmDr1yrA>

(chapter 2). Then, a study of other adaptations of Jane Austen's works will be included (chapter 3). I will firstly present a general review of how her works have been adapted, but then I will focus specifically on the adaptations of *Northanger Abbey* (a TV series, two TV films and also two transmedia web series, all of them produced in different decades and even different places). Finally, *The Cate Morland Chronicles* will be analysed (chapter 4) from different perspectives: first of all, extra-cinematic filters (Cardwell, Stam, Cartmell and Whelehan) such as time and location will be used to analyse certain changes; then, intertextual dialogism (Stam) will also be applied in order to verify not only the influence of previous adaptations, but also of other different works; finally, I will also analyse the influence of transmedia (Jenkins, Scolari, Pratten), how the story is built through it, and how people can interact with the series thanks to this new format.

However, before beginning with the theoretical framework and the review of adaptation theories, I would like to add that this MA thesis is a continuation of a previous work (my bachelor's thesis *Pride and Prejudice. Translating and Adapting Lydia Bennet*) and constitutes another step towards a future research project. Jane Austen is still relevant nowadays, even though she died 201 years ago, and it seems that different adaptations of her novels will keep being released. Her works are being modernised and adapters are taking advantage of new trends in adaptation in order to bring her to life again.

2. THEORETICAL FRAMEWORK

Adaptation, according to Beja, is the result of "the simple, even crude desire to see, as it were, what the books look like. In the beginning is the word, but we wish to see it made flesh" (in Rodríguez Martín, *Novela* 282). And this phenomenon is nothing new. Novels have been adapted for a long time — according to McFarlane, since the cinema became a narrative entertainment (6-7) — and even Virginia Woolf wrote about cinema and adaptation in her

essay “The Cinema”, published in 1926. However, the first important academic analysis was not published until 1957, when George Bluestone wrote *Novels into Film*, and, as Aragay explains, this field did not emerge in the USA and the UK until the 1960s and 1970s (11). Since that moment, different works about film adaptation have been written, and even this academic field has changed and become more inclusive because it is not limited to film and novels anymore. Therefore, in this chapter different adaptation theories will be reviewed in order to provide a general image of the field nowadays.

2.1. Fidelity and narratological approaches

Fidelity has been considered a key concept in adaptation studies for a long time. Naremore says that numerous discussions of adaptation “can be summarized by a *New Yorker* cartoon that Alfred Hitchcock once described to François Truffaut: two goats are eating a pile of film cans, and one goat says to the other, ‘Personally, I liked the book better’” (2). Both scholars and viewers have judged films as faithful or unfaithful and, as Stam affirms, it seems that an adaptation can actually never win (*Literature* 8). Rodríguez Martín adds in her article “Film Adaptations as Failed Texts or Why ‘The Adapter, It Seems, Can Never Win’” that “fidelity to the original does seem to be one of the reasons for disappointment” and quotes from Metz, who says that even if an adaptation is faithful to the original, readers still complain about its unfaithfulness (163).

Some authors have even attempted to classify different adaptations according to their faithfulness to the original source. Wagner, for example, differentiates three categories of adaptation: transposition — when there is little interference —, commentary — when there is some alteration — and analogy — when there is “a fairly considerable departure” (222-227). Garcia also uses these three labels to categorise adaptations and affirms that being faithful to the original text actually means understanding “the tone, the atmosphere and the style” (182).

Therefore, it can be said that for these scholars the meaning and the intended message are the most important details that must be taken into consideration while adapting because, as Belton also affirms, in the end adaptations are successful if they are harmonious and congruent with the original (177).

However, many scholars nowadays reject this type of analysis. Stam, for example, lists a series of reasons why fidelity analyses are problematic. He affirms that “an adaptation is automatically different and original due to the change of medium” (“Beyond” 55-56). Furthermore, Berghahn even says that “most fidelity critics would like to put film-makers into strait-jackets and make them slavishly illustrate their source material” (73) so it seems rather clear that fidelity is not the best approach to film adaptation.

Narratology is also an important approach in adaptation studies. Some authors have tried to go slightly beyond fidelity and have followed this approach because, according to them, narrative is the central element that should be taken into consideration in the analysis of adaptations. In fact, Chatman claims that “the central problem for films adapters is to transform narrative features that come easily to language but hard to a medium that operates in ‘real time’ and whose natural focus is the surface appearance of things” and also that “films prefer to rely on the audience’s ability to infer things that a literary narrator might put explicitly into words” (162-163). Moreover, McFarlane distinguishes between narrative — the elements that can actually be transferable — and enunciation — the elements that are “closely tied to the semiotic system in which they are manifested” (20) — and enumerates and describes how different kinds of narration such as the first-person narration or the omniscient narrator can be adapted to cinema through, for example, the subjective cinema or the use of voice-over (15-19). However, he also suggests that “the stress on fidelity to the original undervalues other aspects of the film’s intertextuality” (21) so it can be said that, even though he focuses on how the narration is transferred from the novel to this different

new medium, he actually attempts to go beyond this type of analysis. He even writes about extra-cinematic codes⁵ (29) and affirms that there are two possible lines of investigation: one that focuses on “the transposition process” itself and what is possible “to transfer or adapt from novel to film”, and another one that analyses “what key factors other than the source novel have exercised an influence on the film version of the novel”, although this one seems more difficult to carry out because of the lack of a systematic methodology to discover how different cultural aspects actually affect an adaptation (22).

2.2. Beyond fidelity and narratology: review of recent adaptation theories

Numerous authors have tried to go beyond fidelity, but also beyond narratology. Aragay questions narratological approaches and considers them problematic (23), and, as mentioned at the end of the previous section, McFarlane himself argues that other factors could also influence an adaptation and that “a true reading of the film will depend on a response to how the cinematic codes and aspects of the *mise-en-scène* work to create this particular version of the text” (22).⁶

Stam suggests the so-called intertextual dialogism in order to carry out this type of analysis. He considers that all texts are actually “inversions of other texts” (“Beyond” 64) and says that several factors such as ideology, political constraints, economy or even the protocols of the different mediums transform an adaptation (“Beyond” 68-69). Stam mentions how Kristeva’s intertextuality⁷ and Bakhtin’s dialogism⁸ facilitate “a less judgemental approach”

⁵ According to McFarlane, there are language codes (“involving response to particular accents or tones of voice and what these might mean socially or temperamentally”), visual codes (“response to these goes beyond mere ‘seeing’ to include the interpretative and the selective”), non-linguistic sound codes (“comprising both musical and other aural codes”) and cultural codes (“involving all the information which has to do with how people live, or lived, at particular times and places”) (29).

⁶ However, some authors are using narratology again and, for example, Rodríguez Martín considers that “a comparison between source and adaptation” is necessary to understand the “dialogic process” (“Film” 170) so this type of analysis cannot be completely dismissed.

⁷ According to Kristeva, the literary word is “an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings” (in Martínez Alfaro 268).

and claims that this helps us “transcend the aporias of ‘fidelity’” (*Literature* 4). He also advocates for Genette’s transtextuality⁹ — which is, in fact, based on Kristeva and Bakhtin — because it makes reference to “all that which puts one text in relation, whether manifest or secret, with other texts” (in Stam, Introduction 155). Finally, he also adds that his approach judges successfulness by “attention to specific dialogical responses” such as readings, critiques, interpretation and rewritings, and that there is “an endless process of recycling, transformation, and transmutation” (*Literature* 5).

Furthermore, Cardwell refers to medium-specific theories and affirms that every medium is unique and that this uniqueness “gives rise to forms of artistic expression distinct from those in other media” due to specific conventions (*Adaptation* 44). She says that “there are aspects of filmic and televisual adaptations which do not have equivalents in a literary source” therefore, if we look for these equivalents, “we will overlook elements of the film or programme that are vital to its own, particular aesthetic appeal, and its meaning as an artwork” (*Adaptation* 68). She finally advocates for a pluralist approach and, as well as Stam, states that the relation to other adaptations is rather important and that there are several reasons that should also be taken into consideration such as the audience-targeted or the particular socio-cultural and historical context (*Adaptation* 72). She even claims that nowadays there are alternative ways to respect the text and that adapters even prefer “to show *respect* to that text, rather than to be *faithful* to it”¹⁰ (“Literature” 193). Cartmell and Whelehan also believe that there are several extra-cinematic factors that must be taken into consideration in order to adapt a novel. Technological changes, commercial considerations

⁸ Bakhtin affirms that there is “a constant interaction between meanings, all of which have the potential of conditioning others” (426)

⁹ This term was proposed by Genette in *Palimpsest: Literature in the Second Degree* (1982). He also suggested “five types of transtextual relations: intertextuality, paratextuality, metatextuality, architextuality, and hypertextuality” (in Stam, Introduction 155).

¹⁰ According to Cardwell, “adaptations have become more courageous and imaginative, and viewers seem more willing to accept changes to plot and dialogue” (“Literature” 193). However, Cardwell’s use of the word “respect” may be problematic and reminds us of fidelity approaches.

and even historical events or current trends are crucial in adaptation (Introduction Cambridge 4). Furthermore, Hutcheon also writes about the different factors that can influence an adaptation. According to her, “we engage in time and space, within a particular society and a general culture. The contexts of creation and reception are material, public, and economic as much as they are cultural, personal, and aesthetic” (28). Moreover, she differentiates between three modes to engage with stories: telling, showing and interacting. Telling is related to narrative literature and, according to her, is both controlled and uncontrolled because, although we are guided by the words used, we are free to read at our own pace. Showing, on the other hand, is completely guided and goes beyond words due to the use of image, music and sound (23). Finally, interacting is entirely different because of the engagement that allows us to enter the world and participate — virtual reality or re-enactments that involve role-playing could be examples of this (25-26).

Moreover, some other authors have used refraction in order to analyse adaptation. As Deleyto quotes in “Return to Austen: Film Heroines of the Nineties”, the Merriam-Webster dictionary defines this term as “the deflection from a straight path undergone by a light ray or a wave of energy in passing obliquely from one medium to another” (95). He says that a new medium implies a change of direction and that these refractions produce a new canon and become a new norm (96) so we could say that a film adaptation is the refraction of a text and a new different work. Furthermore, according to Gutleben and Onega this concept “modifies first and foremost the decoding process” because it “leads automatically to a new reading, that of the canonical, refracted text” (10)¹¹.

Therefore, as we can see, there are different theories that can be used in order to analyse an adaptation¹². In fact, Leitch wrote a review article in 2008 and listed a series of

¹¹ Rodríguez Martín supports this idea and affirms that it “might be useful here in its application to the analysis of film adaptations” (“Film” 167-168).

¹² Rodríguez Martín has reviewed these theories in her articles “Teorías sobre adaptación cinematográfica” and “De la fidelidad al original a las narraciones transmedia: desarrollo y evolución de las teorías de adaptación”.

relevant questions related to adaptation that could be addressed using different theories and approaches. Some questions are more related to classic fidelity approaches (“does the movie in question betray its literary source?”), but others are related to the historical context (“does the film depart from its literary source because of new cultural or historical contexts it addresses?”), to television (“how do television adaptations challenge assumptions (...) that might be overlooked in discussions that restricted themselves to literature and cinema?”) or even to intertextuality (“what implications do characteristic features frequently found in adaptations carry for more general theories of intertextuality?”) (65-68).

On the other hand, we cannot omit that adaptation has always been related to translation. Jakobson claimed that there were three kinds of translation: intralingual translation — “an interpretation of verbal signs by means of other signs of the same language” —, interlingual translation — “an interpretation of verbal signs by means of some other language” — and, finally, intersemiotic translation — “an interpretation of verbal signs by means of signs of nonverbal sign systems” (233). And many researchers corroborate his ideas. Zavala, for example, supports the idea that adaptation is a type of translation and proposes glossematics¹³ to analyse intersemiotic translations. According to him, a narration can actually be told through different media (literature, cinema or theatre among others) and, when we adapt a novel, we are changing from one semiotic system to another (49).

Finally, it is important to mention that the adaptation field is becoming wider and, for example, “by popular consent in 2008 the Association of Literature on Screen became the Association of Adaptation Studies” (Cartmell and Whelehan, Introduction Screen 1). This is relevant because

while the use of both ‘literature’ and ‘screen’ did, in our view, move us beyond the novel/film nexus to incorporate literature such as popular fiction, poetry, theatre, memoirs, and essays

¹³ This term was suggested by Louis Hjelmslev in order to acknowledge a double distinction between different, but inseparable semiotic levels (in Zavala 49).

and screen to embrace television and video screens as well as films, ‘adaptation’ helpfully focuses on the process of exchange first and the concern with narrative form second (Cartmell and Whelehan, Introduction Screen 1).

Adaptations are not limited to film anymore and nowadays different media are used in order to adapt stories. Furthermore, new technologies are particularly relevant because stories are sometimes adapted through different platforms so we should speak about transmedia adaptations. In the next section, different approaches to transmedia storytelling will be reviewed in order to verify the influence that different media may have in an adaptation.

2.3. Transmedia storytelling

Marsha Kinder was the first one to use the term “transmedia”. She used it in 1991 to talk about children literature, which usually uses different platforms to tell a story (Martínez Uribe 346). In fact, it can be said that children’s literature has become a franchise because stories are disseminated through different media such as books, video-games or the internet (C. Martin 87) — Scolari et al., for example, analyses *Las tres mellizas* (*The Triplets* in English) and its transmedia strategy that involves a TV series, books, a webpage and even a theatrical performance (142). However, this term was not popularised in the academic context until Henry Jenkins started writing about it in the 2000s (Martínez Uribe 346). He defines transmedia storytelling as “stories that unfold across multiple media platforms, with each medium making distinctive contributions to our understanding of the world” (*Convergence* 293) and also affirms that “transmedia refers to a set of choices made about the best approach to tell a particular story to a particular audience in a particular context depending on the particular resources available to particular producers” (“Transmedia”).¹⁴ Moreover, he also

¹⁴ In his book *Convergence Culture: Where Old and New Media Collide* Jenkins uses *The Matrix*, the famous science fiction franchise, to exemplify transmedia and affirms that it “is entertainment for the age of media convergence, integrating multiple texts to create a narrative so large that it cannot be contained within a single medium” (*Convergence* 95).

affirms that this phenomenon is related to multimodality¹⁵, or how “different media involve different kinds of representation”, and also to radical intertextuality, especially when the “movement across texts or across textual structures” includes different platforms instead of just being within the same medium (“Transmedia”).

Furthermore, Jenkins suggests in his blog¹⁶ seven principles for transmedia storytelling, which are interpreted and summarized by Pratten: spreadability (“the motivation and ease with which content can be circulated by fans through social media”) vs. drillability (“the extent to which fans explore the storyworld by ‘digging deeper’ to discover hidden gems”), continuity (“the consistency of the storyworld across the many embodiments of it”) vs. multiplicity (“‘alternative retellings’ or parallel universes in which the same stories are retold in a different setting”), immersion (“the ability to wrap the fictional storyworld around the fan such as in a theme park or real world experience”) vs. extractability (“the ability for the fan to wrap the real world around the fictional storyworld”), worldbuilding (“the availability of content that may not directly contribute to the forward narrative — it’s not telling a story per se — but it nevertheless expands our understanding of the world”), seriality (“how a longer narrative is broken into episodes/chapters/instalments and distributed across multiple platforms”), subjectivity (“the range of points of view from different characters”) and performance (“the ability or extent to which fans contribute to the storyworld”) (in Pratten 7-9).

However, more recent approaches question the traditional definition of transmedia because it focuses “on the *how* of transmedia storytelling and not the *why*”, which means that,

¹⁵ Page studies this phenomenon and affirms that “stories do not consist of words alone” and that storytelling is multifaceted (1). Multimodality is related to numerous fields and disciplines and in *New Perspectives on Narrative and Multimodality* this phenomenon is analysed from different perspectives. As Page and Herman affirm, this research “will need to be a richly interdisciplinary affair in which scholars from many fields pool their areas of expertise to investigate complex narrative experiences” (217).

¹⁶ http://henryjenkins.org/2009/12/the_revenge_of_the_origami_uni.html
http://henryjenkins.org/blog/2009/12/revenge_of_the_origami_unicorn.html

instead of focusing on the consumption, it focuses on the production itself so the audience is not placed in the centre (Pratten 2). Pratten even affirms that “we tell stories across multiple platforms because no single media satisfies our curiosity and no single platform our lifestyle” (4). In his book *Getting Started in Transmedia Storytelling*¹⁷, he introduces us to transmedia and even explains his “seven tenets of future storyworlds”, which include characteristic such as persistency (the “story evolves even if you’re not engaging with it”) and participation — something that is really important because transmedia storytelling engages viewers and readers and lets them access the story through different media and interact with it (10-11). Furthermore, he insists on the importance of engagement, of “being in the moment” (77) — something that Jenkins had already suggested because, according to him, the audience is given the opportunity to know what happens between episodes and it is invited to participate (*Fans*; in Seymour 4). In fact, Jenkins even describes transmedia as “the ideal aesthetic form for an era of collective intelligence”, a term coined by Pierre Levy “to refer to new social structures that enable the production and circulation of knowledge within a networked society” (“Transmedia”). Therefore, it can be said that transmedia storytelling is an innovative approach that can be used to adapt and retell stories in a different and new way that engages and includes the audience in a way that traditional approaches never did.

Moreover, Scolari¹⁸ et al. have analysed the use of transmedia in different types of series (for children, historical fictions, etc.) and propose two different transmedia strategies: *estratégica* (strategic) and *táctica* (tactic). If producers plan the transmedia expansion in advance, it is considered strategic. However, if there is no previous strategy and this expansion is sometimes lead by other people (not only by the producers), it is said to be tactic (146). Scolari also suggest four different strategies to expand a narrative: the “creation of

¹⁷ Pratten does not only explain his theories in this book, but also summarizes others such as Jenkins’ principles or Koster and Vergel’s Storytelling Cube that focuses on how much control the audience has, the impact that the audience has on the product and the base of the experience (fictional or real world) (18).

¹⁸ Scolari is the principal researcher of the “Transmedia Literacy” project, which aims to take advantage of different media to improve education (<https://transmedialiteracy.org/>).

interstitial microstories”, which expand “the period between the seasons” and “have a close relationship with the macrostory”; the “creation of parallel stories” that unfold “at the same time as the macrostory”; the “creation of peripheral stories”, which may have “a weak relationship to the macrostory”; and, finally, the “creation of user-generated content platforms like blogs, wikis, etc”, which allow “users to enrich the fictional world”, although this last phenomenon is usually not controlled by the producers (598). Furthermore, he also suggests that the use of semiotics and narratology can be helpful “for creating analytical models of these new narrative experiences” (601).

On the other hand, in August 2013, the journal *Adaptation* published a number devoted to transmedia storytelling and participatory culture (volume 6, issue 2). Nicklas and Voigts write an introduction about this phenomenon and analyse franchises such as *Star Wars* and how new trends have become a challenge for Adaptation Studies (139). They also defend that adaptation is “an open process” and claim that “the study of responses and vernacular productions” is profitable for this discipline (141). Moreover, this issue includes different articles that deal with various topics related to transmedia. Louttit, for example, writes about the relation between the fan video and the classic novel adaptation. He highlights the importance of the romance associated to that period, which can be seen as an escape from our everyday life and routines, (176) and attempts to analyse different trends¹⁹ and to define these “fannish adaptations” (180). Furthermore, Bourdaa analyses the importance of technological tools and new interactive technologies in order to expand narratives (202). She states that the use of these new technologies “has led to a more participatory culture in which fans consume, share and spread what they like throughout virtual communities, fansites or social networks”, and adds that this is especially relevant because fans can share and discuss different theories

¹⁹ In this article, Louttit mentions videos such as “*Period Drama — The End of the Story*” (<https://www.youtube.com/watch?v=1mFEy5F9srY>), “*Kiss Me — Period Drama Kisses*” (https://www.youtube.com/watch?v=r_QVs9lkiXo) (176), “*Gimme! Gimme! Gimme! A Jane Austen Man*” (<https://www.youtube.com/watch?v=MTKf1s-hZMA>) (178) or “*Pride&Prejudice — Harry Potter Style*” (<https://www.youtube.com/watch?v=sge5pUSJIRY>) (179).

(205) or even participate in different games proposed by the producers (212). In conclusion, it can be said that viewers and fans become part of the story and interact with it through the use of different transmedia devices²⁰.

Moreover, certain universities are promoting the study of transmedia. For example, the group Nar_Trans²¹ (*Narrativas Transmediales*), which belongs to the University of Granada, started researching transmedia a couple of years ago and its members have written articles and essays about the topic. For example, according to Sánchez-Mesa (who is the director of this research group) and Baetens (who is a member of it), transmedia is related to cyberculture. They affirm that certain factors such as the growing number of platforms or the way that fans and audiences receive and interpret culture enable this phenomenon. They also distinguish between two different types of transmedia narratives depending on how the stories are built: on the one hand, there are some stories that start in a specific medium and then are expanded in others (for example, *Star Wars*), and, on the other hand, there are other stories that are created and disseminated in different media at the same time (9-10) — for example, the web series that will be analysed in this MA thesis.

Furthermore, the University of León published a book in 2016 called *Sagas, distopías y transmedia*, which deals with transmedia in several chapters. For example, Campos Fernández-Figares states in her chapter that sagas can actually be articulated in different media such as comic, theatre or even radio (420); García Rivera and Barriga Galeano analyse how the different parts of a saga are disseminated through both verbal and non-verbal (such as the cinema or even role plays) media (436). Finally, Martos García and Castaño Blanco study fan fiction as part of a multimedia phenomenon.

²⁰ However, we cannot forget that Linda Hutcheon already wrote about interactivity in *A Theory of Adaptation* and affirmed that interacting allows “the more immediate kind of immersion” (25) so this phenomenon is nothing new.

²¹ <http://www.nar-trans.com/>

In addition, the Society for Cinema and Media Studies has created a Transmedia Studies Interest Group²² and Syracuse University has a Department of Transmedia which offers different programs in fine arts²³. Also, the Massachusetts Institute of Technology (MIT) pays special attention to this field because researchers and students can join the MIT Comparative Media Studies/Writing program²⁴ that deals with transmedia, and the Danish VIA University College also has a Film and Transmedia Department²⁵. Finally, it is important to mention that there are even academic courses in transmedia. The Autonomous University of Madrid, for example, offered a four months course in Audiovisual Anthropology and Transmedia²⁶ and the Autonomous University of Barcelona, a MA program in Transmedia Audiovisual Production²⁷.

However, it is important to mention that the term “transmedia” is not only used to make reference to what have been addressed in this section. In fact, there is an international audiovisual translation (AVT) research group called TransMedia²⁸ that was “formed in London in 2004 during the International Audiovisual Translation Conference *In So Many Words*” (“Presentation”). Among its members, there are researchers from different countries and universities such as Jorge Díaz-Cintas (University College London) or Pilar Orero (Universitat Autònoma de Barcelona) and there are even three branches of it: TransMedia Catalonia, TransMedia Benelux and TransMedia Portugal. Therefore, we should be careful and not mistake them because these groups are only devoted to AVT.

²² https://www.cmstudies.org/page/groups_transmedia

²³ <http://vpa.syr.edu/prospective-students/graduate-students/programs/transmedia>

²⁴ <https://cmsw.mit.edu/>

²⁵ <https://en.via.dk/programmes/film-and-animation/film-and-transmedia>

²⁶ <https://www.uam.es/UAM/Antropolog%C3%ADa-Audiovisual-Transmedia/1446751539770.htm?pid=1242652866332&title=Antropolog%C3%ADa%20Audiovisual%20y%20Transmedia>

²⁷ http://www.uab.cat/web/postgrado/master-en-produccion-audiovisual-transmedia/informacion-general-1206597472083.html/param1-3314_es/param2-2001/

²⁸ <http://www.transmediaresearchgroup.com/>

In conclusion, transmedia allows adapters and creators to give a further background to stories and to engage the audience, who becomes an active participant and has its own role in the stories. Furthermore, as Nicklas and Voigts state, adaptation is an open process and Adaptation Studies will hopefully highlight these new types of adaptation instead of reinforcing “the artificial barriers between professional and voluntary affiliations with adaptive endeavours” (142).

3. ADAPTATION OF JANE AUSTEN’S WORKS

As explained in the previous chapter, stories have been adapted since cinema appeared. Furthermore, many successful films that have been released during the past years are adaptations. *The Hunger Games* or the *Harry Potter* film series are adaptations of famous young adult and children novels. *The Avengers* and *Justice League* films are based on popular Marvel and DC’s superheroes comics. Even the erotic trilogy *Fifty Shades of Grey* has become a major blockbuster. Directors know that bestsellers will probably become blockbusters so they decide to adapt those texts in order to be successful. However, not only recent stories are adapted, but also more classic ones. For example, the works of authors such as Jane Austen, Charles Dickens and Henry James have been adapted many times (Rodríguez Martín, *Novela* 329). In fact, all Jane Austen novels — the six of them and even *Lady Susan*, a short epistolary novel — have been adapted both to film and television since the 1940s. Some of the adaptations are more faithful to the original stories, while others are retellings or updates. We have met, for example, the famous Elizabeth Bennet at her home in Longbourn (*Pride and Prejudice* 1940, 1995 or 2005), but also in modern India (*Bride and Prejudice* 2004) or in 2012 California (*The Lizzie Bennet Diaries* 2012-13).

The different topics that Austen wrote about in her novels are universal and still relevant nowadays “whether in a faithful BBC adaptation, or in a transposition taking place in

a Beverly Hills high school, or in Southern India” (L. Martin 66), which is probably one of the reasons why her works have been adapted so many times. Jane Austen dealt in her novels with marriage, but also with family and financial problems and most people in any time or place can relate to these problems. Adaptations have changed through time — Troost and Greenfield claim that, in fact, they “have more to tell us about our own moment in time than about Austen’s writing” (Introduction 11) —, but people can always identify with these stories. Furthermore, Claire Harman states that

the main reason for Austen’s mass popularity is the one from which critics tend to avert their eyes: the love stories. The Mills-and-Boon²⁹ formula of girl meets boy, both meet obstacles but come together triumphantly in the end owes its neatness and directness to Austen and her streamlining of the romance plot she inherited. Just as great comedians have superb comic timing, Austen had an unerring instinct about where to place the romantic stimuli in her plots. It is especially effective in *Pride and Prejudice* and *Persuasion*, both of which keep readers in a delicious state of anxiety and expectation right up to the clinching proposal moments, regardless of how often you read the books (246).

There may be several reasons, but it is unquestionable that Jane Austen’s adaptations are usually very successful and that she is a “Cultural Phenomenon” (McMaster; in Rodríguez Martín, *Novela* 161). As Hudelet says “references to Austen are thus incorporated into the most trivial aspects of modern life, into the very objects and conventions which regulate our social behaviour today (...) Austen’s narratives have become part of modern “mythologies” in the sense defined by Barthes, that is ‘adapted to a certain consumption, invested with... a social usage’” (158). Jane Austen is considered a cultural icon (Johnson) and there are millions of Janeites around the world to prove it.

In this chapter, a review of adaptations of Jane Austen’s novels and, especially, of *Northanger Abbey* will be made, and a really important phenomenon — the so-called

²⁹ Mills&Boon is a publishing house specialized in romance fiction (<https://www.millsandboon.co.uk/>).

Austenmania — will be addressed as a possible cause of the most recent adaptations of these novels: the web series.

3.1. Adaptations of Jane Austen's novels³⁰

3.1.1. From the 1940s to the 1980s: The first adaptations

Pride and Prejudice was the first of Jane Austen's novels to be adapted³¹. In 1938, the BBC live broadcast an adaptation of this novel that is lost nowadays (González Campos). However, in 1940, the first *Pride and Prejudice* movie was filmed in Hollywood. Lawrence Olivier and Greer Garson played Mr. Darcy and Elizabeth Bennet in this MGM film directed by Robert Z. Leonard. The novelist Aldous Huxley³² and the screenwriter Jane Murfin³³ were asked to write the script (Rodríguez Martín, *Novela* 339). Turan, in fact, explains the origin of this film, the process and the difficulties that they had to face in an article published in *Persuasions* in 1989.

Moreover, a big advertisement campaign was launched to promote the film — “Bachelors Beware! Five Gorgeous Beauties are on a Madcap Manhunt” was the quote used to advertise it (Turan) — and the film became a success in box office — according to Brownstein, “it was to be what Hollywood called a woman's picture, with Darcy's beautiful marble face as its focus” (in Rodríguez Martín, *Novela* 341). Moreover, the critical reception was also good, even though the clothes were not historically appropriate (Rodríguez Martín,

³⁰ Rodríguez Martín offered a summary of these adaptations in “From Hollywood Films to Web Series: Adaptations and Recreations of Jane Austen's Life and Works” during the conference Jaén Austen: Encuentros con motivo del Bicentenario de la muerte de Jane Austen (1817-2017), organized by the University of Jaén. González Campos also reviewed them during the conference Jane Austen: pervivencia y popularidad de un icono cultural held by the University of Málaga.

³¹ In fact, this novel has been adapted so many times that Cartmell has written a book devoted to the different adaptations of *Pride and Prejudice* (2010).

³² Aldous Huxley is the author of *Brave New World* and *Island*, among other novels.

³³ Jane Murfin wrote numerous scripts and was nominated for an Oscar for *What Price Hollywood?* (1932), according to the Internet Movie Database (IMDb).

Novela 341) and certain scenes were added, omitted or altered (Rodríguez Martín, *Novela* 349-355). It even won the Oscar for best art direction (Collins 84).

Later, during the 1960s, Jane Austen's novels were also adapted — but not in the USA or the UK. They were adapted in Spain by the Spanish Public Television (*Televisión española*, TVE) as series for a TV programme called *Novela* (first aired in 1963), which was broadcast daily in the afternoon and, due to its success, also after the evening news bulletin (Romero Sánchez). These novels were chosen because they fit in “the moral code of Spanish society, where women's destiny was marriage, and where values were based on a traditional Roman Catholic morality”. Four of them were adapted: *Pride and Prejudice/Orgullo y prejuicio* (25th April–6th May 1966, 9 pm), *Emma* (13th–24th November 1967, 3:40 pm), *Northanger Abbey/La abadía de Northanger* (25th November–6th December 1968, 3:50 pm) and *Persuasion/Persuasión* (14th–25th February 1972, 8:30 pm) (Romero Sánchez). All these adaptations, except *Pride and Prejudice*, are available for free in TVE webpage³⁴.

In the 1970s, the BBC and ITV released different TV series based on Jane Austen's novels: a BBC four episode adaptation of *Sense and Sensibility* (1971), an ITV five episode *Persuasion* series (1971) and also a BBC six episode adaptation of *Emma* (1972). Then, in the 1980s, the BBC broadcast a five episode adaptation of *Pride and Prejudice* (1980), a seven episode *Sense and Sensibility* series (1981), a six episode adaptation of *Mansfield Park* (1983) and, finally, a *Northanger Abbey* TV film (1986). These adaptations are considered especially faithful to the original texts and, according to Solender, “anyone looking for the closest relationship of a filmed adaptation and an original Austen text should look at these, with the exception of the *NA* [*Northanger Abbey*]³⁵” (106). However, it seems that *Northanger Abbey* (1986) is not the only adaptation produced in the 1970s and the 1980s that alters the original

³⁴ *Emma*: <http://www.rtve.es/alacarta/videos/emma/>
Northanger Abbey: <http://www.rtve.es/alacarta/videos/la-abadia-de-northanger/>
Persuasion: <http://www.rtve.es/alacarta/videos/persuasion/>

³⁵ She comments that this version “reGothicized [sic] the plot that Austen ‘deconstructed’ in her satire” and that this “Austen a la Brontë” adaptation “possessed much melodrama but little irony” (107).

novel. As Cartmell argues, the BBC 1980 adaptation of *Pride and Prejudice* is a “feminist version of the text” (60).

3.1.2. The 1990s: Austenmania

During the 1990s, a period known as “Austenmania”, five out of six of Jane Austen’s novels were adapted. First, in 1995, the BBC released the one that can be considered the most famous adaptation of *Pride and Prejudice* with Colin Firth as Mr Darcy. This six episode series is especially relevant because, even though in the novel the narrator is closer to Elizabeth Bennet, Andrew Davies, who was the screenwriter, incorporated Mr Darcy’s point of view in this adaptation (Cartmell 60) and this unleashed “Darcymania”, a phenomenon that will be addressed in a forthcoming section and that was analysed by Carretero González and Rodríguez Martín (“Austenmania”). That same year, a *Sense and Sensibility* film was released. Emma Thompson, who played the leading role of Elinor Dashwood, wrote the script³⁶ and included some feminist details³⁷. Finally, a *Persuasion* TV film was also released by the BBC in 1995³⁸.

A year later, in 1996, *Emma* was adapted not only once, but twice: a Miramax’s film starring Gwyneth Paltrow and Ewan McGregor (an American version)³⁹ and a TV film released by ITV with a script written by *Pride and Prejudice*’s screenwriter Andrew Davies (a British version)⁴⁰. Furthermore, in 1995 a peculiar adaptation of this novel had already been released: *Clueless*⁴¹, a teenpic⁴² and modern retelling of *Emma* set in Beverly Hills in the

³⁶ It won an Oscar for best screenplay in 1995 (Collins 85).

³⁷ Samuelian wrote an article about this called “‘Piracy is our only option’: Postfeminist Interventions in *Sense and Sensibility*”, but other authors have also written about feminism in this film, for example, Gay’s “*Sense and Sensibility* in a Postfeminist World: Sisterhood Is Still Powerful”.

³⁸ This version and the treatment of romanticism have been analysed by authors such as Wallace or Richards.

³⁹ This version of *Emma* won an Oscar for best music and costume design in 1996 (Collins 84).

⁴⁰ Both *Emma* adaptations have been analysed by Monaghan in “*Emma* and the Art of Adaptation”.

⁴¹ This film has been analysed by different authors such as Deleyto, Mosier, Ferriss or Rodríguez Martín (*Novela*, “Unfaithfulness”).

⁴² A teenpic is a film designed for a young audience (Neale 111).

1990s. The main character of this film, Cher, is not an English rich heiress, but a 16-year-old “wealthy Californian teenager whose popularity in High School becomes the contemporary equivalent of Emma’s social standing in her Regency England community” (Deleyto 100). Even though the context and cultural background are completely different, some critics claim that this is one of *Emma*’s closest adaptations because of the use of irony, which is more similar to Austen’s in this retelling than in other more faithful adaptations (Nachumi; in Rodríguez Martín, “Unfaithfulness” 193). Moreover, Lydia Martin says that

to the viewer unaware of the novel, *Clueless* is yet another example of teen pics. But for the reader of *Emma*, Amy Heckerling’s redeployment of the story in another space and time brings a new realization of the relevance of the novel for the present day and achieves a satirical tone that brings it almost closer to Austen’s text than all the other adaptations of it (75).

Finally, in 1999, Patricia Rozema adapted *Mansfield Park*. However, as stated at the beginning of the film, this adaptation is not only based on the novel, but also on Jane Austen’s letters and the *Juvenilia*⁴³ and, furthermore, the director has introduced some feminist and abolitionist ideas, so it is not exactly a faithful adaptation. In contrast to other adaptations released in the 1990s, Rozema’s film had a poor popular reception (Parrill 171). Rodríguez Martín, among other researchers, has analysed this adaptation in several articles and works⁴⁴.

On the other hand, in 1990, a film called *Metropolitan* was also released. This film is not a proper adaptation, but made explicit references to Jane Austen and her works (Wiltshire 50) and it can be said that one of the characters, Audrey, resembles Fanny Price, her story and her relationship with Edmund Bertrand (Wiltshire 51). Even though it is not considered a

⁴³ The *Juvenilia* is a compilation of Jane Austen’s early texts; the short stories that she wrote during her teen years.

⁴⁴ “La adaptación al cine de *Mansfield Park*: un ‘collage’ de Austen y su obra”; *Novela y cine. Adaptación y comprensión narrativa de las obras de Jane Austen*; “The Discourse of Evil and Human Suffering in Rozema’s Film Adaptation of *Mansfield Park*”; “La influencia de la ficción breve de Jane Austen en su obra posterior y en la adaptación al cine de su novela *Mansfield Park*”; “‘Unfaithfulness’ to Jane Austen? Communicating readings and interpretations of her novels through their film adaptations”; “Lecturas fílmicas de las obras de Jane Austen”.

proper retelling, it cannot be omitted because the influence of Jane Austen and the resemblances to *Manfield Park* are clearly marked.

3.1.3. The 2000s and 2010s: Adaptations in the twenty-first century

We will have to wait until 2005 to see a new film based on one of Jane Austen's novels: *Pride & Prejudice*. This film, directed by Joe Wright, is one of the most famous and studied adaptations. In fact, volume 27, no. 2 (summer 2007) of the journal *Persuasions On-line* is devoted to this adaptation, so we can find several articles that analyse the film from different perspectives⁴⁵. Later, in 2007, the ITV broadcast not only one, but three TV films during the so-called "Jane Austen Season": *Mansfield Park*, *Northanger Abbey* and *Persuasion*⁴⁶. The BBC also released two adaptations: a three episode *Sense and Sensibility* series⁴⁷ (2008) and a 4 episode adaptation of *Emma*⁴⁸ (2009). Finally, in 2016 *Lady Susan* was adapted — although it was titled *Love and Friendship*, as one of the works included in the *Juvenilia*. Furthermore, it has just been confirmed that the ITV will produce a TV series based on Jane Austen's unfinished novel *Sanditon* in 2019 so it seems that her works will still be adapted in the future.⁴⁹

However, during these decades some other adaptations have also been released. On the one hand, Bollywood (the Indian film industry) adapted three of the most famous Jane Austen's novels. In 2000, *Kandukondain Kandukondain (I Have Found It)*, an Indian retelling of *Sense and Sensibility* that transfers the story "directly onto the South Indian landscape" (Wilson 323), was released, while in 2004 the more famous *Bride and Prejudice*, a

⁴⁵ For example, Wells' "'A Fearsome Thing to Behold'? The Accomplished Woman in Joe Wright's *Pride and Prejudice*", Camden's "Sex and the Scullery: The New *Pride and Prejudice*" or Chan's "Location, Location, Location: The Spaces of *Pride & Prejudice*".

⁴⁶ These films have been analysed by different scholars such as Kapustová, Jordán Enamorado and López Rodríguez.

⁴⁷ Different authors such as Thaler or Mangiavellano have studied this adaptation.

⁴⁸ Troost and Greenfield (Multimedia) and Kaplan have analysed different aspects of this series.

⁴⁹ <https://www.itv.com/presscentre/press-releases/itv-masterpiece-and-red-planet-pictures-bring-jane-austens-unfinished-final-novel>

Bollywood adaptation of *Pride and Prejudice* that takes place in India, Los Angeles and London, was launched. However, this film, as Wilson states, “is a hybrid, exacerbating the problems of adapting a novel by blending Hollywood and Bollywood cinema” (323), so it is not pure Bollywood⁵⁰. Finally, *Aisha*⁵¹, a Bollywood adaptation based on *Emma*, was launched in 2010.

On the other hand, in 2003 a modern retelling of *Pride and Prejudice* was released: *Pride and Prejudice: A Latter-Day Comedy*⁵², a teenpic that, unlike *Clueless*, was not especially popular. Furthermore, other films like *From Prada to Nada* (2011), *Scents and Sensibilities* (2011) or *Unleashing Mr. Darcy* (2016) also attempt to retell some of these novels (the first and the second adapt *Sense and Sensibility* while the last one is based on *Pride and Prejudice*).

Moreover, some adaptations based on novels related to Jane Austen’s work have also been filmed. *Bridget Jones’s Diary*⁵³, loosely based on *Pride and Prejudice* and influenced by 1995 BBC series, and *Bridget Jones: The Edge of Reason*, based on *Persuasion*, were adapted in 2001 and 2004. In 2013, the BBC released a series based on P.D. James’ *Death Comes to Pemberley*, a sequel of *Pride and Prejudice*; and *Pride and Prejudice and Zombies*, a film based on a mash-up novel⁵⁴, was also launched in 2016⁵⁵.

⁵⁰ Furthermore, the main conflict in this film is based on cultural differences instead of differences among social classes because Lalita (Elizabeth) is an Indian woman while Will Darcy is an American man (Troost and Greenfield, “Appropriating”).

⁵¹ *Aysha* has also been analysed by Troost and Greenfield (“Multimedia”).

⁵² Troost and Greenfield explain how this adaptation makes parallels between nineteenth century England and a modern “Mormon community in Utah” (“Appropriating”).

⁵³ Troost and Greenfield affirm that Bridget’s fantasy is fused with reality in this adaptation because Colin Firth (Mr. Darcy in *Pride and Prejudice* 1995) plays the role of Mark Darcy, one of her romantic interests (“Appropriating”).

⁵⁴ A “mash-up” is “a mixture or fusion of disparate elements”, according to the Oxford Dictionary.

⁵⁵ There is still little research about this adaptation, although professor Miriam Borham (University of Salamanca) talked about this adaptation and the role of the Bennet sisters as Regency warriors in her lecture during the seminar Jane Austen. Del papel a la pantalla, organised by the Jane Austen Society España and University CEU San Pablo. However, the original novel has been analysed and, for example, Mulvey-Roberts wonders about the limits of adaptation in literature regarding this and other mash-ups. Furthermore, Dr. Lourdes Estrada López offered an introduction to the film during the conference Jaén Austen: Encuentros con motivo del Bicentenario de la muerte de Jane Austen (1817-2017), organised by the University of Jaén.

However, not only have Jane Austen's novels been adapted, but also her life. Two biographical films, or biopics⁵⁶, were also released in the 2000s. On the one hand, *Becoming Jane* (2007) tries to make Jane Austen's life "parallel to that of Elizabeth Bennet's" (Carretero González and Rodríguez Martín, "Becoming" 599). This film mixes both real and invented situations "borrowed from an array of sources, including Austen's biographies, her letters and her most famous novel [*Pride and Prejudice*]" (Carretero González and Rodríguez Martín, "Becoming" 600). On the other hand, *Miss Austen Regrets* (2008) presents an "irascible, flirtatious and often bitter" Jane that has "previously never been seen and seldom imagined" (Weber 193). According to Carretero González and Rodríguez Martín, this film shows the last years of the author's life, "when her satisfaction at finally being able to publish her novels was joined by her regrets about her missed opportunities in love" ("Becoming" 601).

Finally, during this last decade several web series based on most of her novels have also been launched. Web series like *The Lizzie Bennet Diaries*, *The Cate Morland Chronicles* or *Elinor and Marianne take Barton* are a different way of retelling these classical stories and will be addressed in an upcoming section. However, before focusing on this new phenomenon, the following section will be devoted to the different adaptations of Jane Austen's *Northanger Abbey* that have been mentioned in the previous paragraphs. As the object of study of this MA thesis is the analysis of *The Cate Morland Chronicles* (the most recent web series based on the novel), a review of all the adaptations of this novel will be included to provide a background and discover their evolution.

⁵⁶ "Custen defines the 'biographical film' as 'one which depicts the life of a historical person, past or present'" (Neale 54).

3.2. Adaptations of *Northanger Abbey*

As mentioned above, *Northanger Abbey* has not been adapted many times. The novel, which mocks and parodies Gothic literature⁵⁷, narrates the story of Catherine Morland, a girl who is obsessed with Gothic fiction and novels, especially with Ann Radcliffe's *The Mysteries of Udolpho* (a Gothic novel about mysteries and romance). She is invited to go to Bath with their neighbours, Mr. and Mrs. Allen, to seek adventures because "if adventures will not befall a young lady in her own village, she must seek them abroad" (*NA* 7, vol. 1, ch. 1). There she meets some new friends: the Thorpes (who are, in fact, her brother James' acquaintances) and the Tilneys. Henry and Eleanor Tilney are the youngest children of a rich General and they soon befriend Catherine and even invite her to their house: Northanger Abbey. Even though the reformed building does not fulfil Catherine's expectations (because there is no mystery to solve there), she and Henry fall in love and, in the end, he defies his father and asks her to marry him.

The first adaptation was released in 1968 in the Spanish television, although the plot differs from the original story. In this adaptation, quite influenced by censorship, both Catalina (Catherine) and Isabela (Isabella) fall in love with Henry, and Catalina solves the mystery that surrounds Mrs. Tilney's death — therefore, it could perhaps be said that Austen's irony and the parody of Gothic novels are lost. According to *Diario de Barcelona*, through this adaptation "female viewers were able to admire the literary art of one of the best eighteenth- and nineteenth-century English writers, and they could see the plot trend of the period, of which Jane Austen was almost a precursor", and they even proclaimed that it "was a television exponent of literature" (in Romero Sánchez). Moreover, the actor chosen to play Henry Tilney was Pepe Martín, who became nearly as famous among women at that time as Colin Firth when he played Mr. Darcy in 1995 (Romero Sánchez).

⁵⁷ In fact, Grundy states that both *Sense and Sensibility* and *Northanger Abbey* make "fun of a particular literary ideology" (203) and that "Catherine must learn to throw off her gothic illusion and cease to expect in life the trappings of villainy" (205).

In 1986, the BBC broadcast a TV film based on this novel and, according to Parrill, “the most striking element of the adaptation is the connection which it makes between Catherine Morland’s sexual awakening and her reading” (173). There are several references to her fantasies: men carrying women’s bodies, Gothic castles, escapes, domination, and so on. Furthermore, the evil men that appear in her fantasies turn out to be her real “enemies” in the story: General Tilney and John Thorpe (Parrill 173-174). On the other hand, the abbey in this adaptation is not a modern building, as stated in the novel. In fact, “mysterious corridors” and Gothic windows are shown in the film (Parrill 184). Finally, one of the most important moments in this adaptation is when Catherine burns her copy of *The Mysteries of Udolpho*, something that actually never happens in the novel. There are several inaccuracies in this scene, especially because the novel was published in three volumes and Catherine burns a single book (Parrill 186).

In the 1990s there was no adaptation of *Northanger Abbey*. In May 1999, it was said that Miramax was going to co-produce an adaptation, but Andrew Davies, the screenwriter, said that “the version will ‘almost certainly never appear’”, probably due to the poor reception of *Mansfield Park* (Parrill 171). However, in 2007, during the “Jane Austen Season”, the ITV released a TV film based on the novel with a script written by the aforementioned Andrew Davies. In this adaptation, again, there are some scenes that reveal Catherine’s Gothic fantasies through dreams (Jordán Enamorado 12). In fact, certain scenes and comments add the film an erotic undertone that could not be appreciated on the novel (Jordán Enamorado 21). Moreover, both adaptations — this one but, especially, the 1986 one — seem to make too much emphasis on the Gothic elements and try to relate them to a sexual awakening that is not even suggested in the original source. As Solender claims, the 1986 TV film does not maintain Austen’s irony (107) and it could be said that it tries to make an actual Gothic film out of a parody. The 2007 adaptation also pays important attention to Catherine’s fantasies,

but Austen's irony can still be found because it seems that the producers tried to maintain the parody through these dreams (Jordán Enamorado 27).

Finally, two transmedia web series based on this novel have been uploaded to YouTube recently: *Northbound*⁵⁸ (2015), a modern retelling that is set in New York nowadays and tells the story of a girl who has just graduated from high school and is moving to go to college, and *The Cate Morland Chronicles*⁵⁹ (2016), another modern retelling that is set in California and tells the story of Cate, who has just finished her MA and is moving to Los Angeles to start her new job. This adaptation is going to become the object of my study for three main reasons: first of all, because *Northanger Abbey* was published 200 years ago this year (2018)⁶⁰; second, because it is the latest adaptation of the novel; and finally, because the creators have managed to modernise the story and its quality is certainly undeniable.

3.3. Fan phenomenon and web series

As mentioned in the introduction to this chapter, Jane Austen has become a cultural icon. In fact, in the nineteenth century, “when Austen's novels became popular and increasingly available to a wider readership in the United Kingdom”, a phenomenon appeared: Janeitism. This phenomenon was defined by Johnson as “the self-consciously idolatrous enthusiasm for ‘Jane’ and every detail relative to her” (in Carretero González and Rodríguez Martín, “Austenmania” 1). However, in the 1990s, because of all the adaptations that have been mentioned above, a new term to define this fan phenomenon was coined: Austenmania. Hummel affirmed that

there have been claims that there's been nothing like it since the Beatlemania of the sixties. We've all observed or joined the flocks of faddists rushing to see the films adapted from Jane Austen's

⁵⁸ *Northbound* is available at:

https://www.youtube.com/playlist?list=PLCG_CvNKOT2X98gmEr6imU4st8zVDYGn

⁵⁹ *The Cate Morland Chronicles* is available at:

<https://www.youtube.com/watch?v=obnzb6sHXtY&list=PLqOG9unl8i4qE-ECzoWlJX11BVggB3hhj>

⁶⁰ *Northanger Abbey* was published posthumously in 1818.

novels in a heady wave of Hollywood-meets-England glitz. Or perhaps we've safely avoided the riots by snuggling up in front of the telly and watching the charming screen version of *Pride and Prejudice* on the ABC (in Rodríguez Martín, *Novela*, 332).

Moreover, not only Jane Austen became a success in the 1990s. The adaptation of *Pride and Prejudice* was especially successful — 10 million British watched the last episode in 1995 (Carretero González and Rodríguez Martín, “Austenmania” 2) — and both Mr. Darcy and Colin Firth, who played Darcy's role, became rather popular at that time so we could say that this adaptation unleashed Darcymania and even Firthmania. The British actor, and the script written by Andrew Davies, gave a new perspective to the character, which enabled us to see Mr. Darcy's evolution through the story (Carretero González and Rodríguez Martín, “Austenmania” 2-3).

This fan phenomenon led to a series of sequels, modernisations and novels based on Austen's works (most of them categorised as chick-lit⁶¹) written by Janeites who wanted to continue or adapt the stories they love. Some of these stories are quite famous, like the aforementioned *Bridget Jones's Diary* that is based on *Pride and Prejudice* and influenced by the 1995 BBC adaptation, but there are many more such as *Longbourn* written by Jo Baker or *Miss Darcy's Beaux* written by Eliza Shearer. Furthermore, Bowles says that “the Internet has actively encouraged fans to engage in self-publication of fan fiction, sequalization, pastiche, and general amateur expansion” (16) and, in fact, in fanfiction.net, one of the most important fanfic⁶² pages nowadays, there are, for example, more than 4000 stories based on *Pride and Prejudice*, as well as hundreds of fanfics based on *Emma*, *Sense and Sensibility* and *Persuasion* and some others based on *Mansfield Park* and *Northanger Abbey*.

⁶¹ “Chick lit” is, according to the Collins dictionary, “a genre of fiction concentrating on young working women and their emotional lives”.

⁶² “Fanfic” is short for “fan fiction”, which is defined in the Merriam-Webster as “stories involving popular fictional characters that are written by fans and often posted on the Internet”.

However, not only sequels based on her novels are commercialised. As Johnson states, there are also bumper stickers, book bags, t-shirts or coffee mugs printed with Cassandra Austen's portrait of Jane or that announce 'I'd rather be reading Jane Austen' (212) so we can claim that Jane Austen truly is a cultural icon and a fan phenomenon.

This fan phenomenon led to a new type of adaptation: the web series. Web series, in general, are series that are released on the Internet, instead of on TV. For example, Netflix (and other platforms) series could be considered web series — even though they are rather similar to TV series — since they can only be found in specific online platforms. However, in this paper, I am not going to analyse web series in general, but only those that are uploaded to YouTube for free (so that everyone can actually watch them) and that combine the modernisation of a story and the usage of new media.

The web series that I am going to focus on adapt Jane Austen's novels and are published as vlogs (video blogs). The videos are normally short (between 2 and 10 minutes) and are usually recorded by a person (or sometimes two or three) who sits in a room in front of a camera and talks about life (Heredia Torres 19). Furthermore, these web series share another important characteristic: the use of transmedia elements in order to tell the story. This is really important because the story is not only told in the main vlog, but also in different social networks, other videos uploaded by secondary characters, and even novelisations and books based on the series. Viewers have to put the pieces together in order to fully understand the story and discover all the details.

3.3.1. *The Lizzie Bennet Diaries* as precedent

*The Lizzie Bennet Diaries*⁶³ (TLBD from now on) was the first web series based on an Austen novel to be released. It is based on *Pride and Prejudice*, but it is set in modern California. It

⁶³ The series is available at: <https://www.youtube.com/user/LizzieBennet>

was produced by Hank Green and Bernie Sue and released in 2012, although it ended in 2013. In this modern adaptation, Lizzie is a “24-year-old grad student with a mountain of student loans, living at home and preparing for a career” (*My Name Is Lizzie Bennet*, episode 1 of TLBD).

This web series has been analysed by some researchers. For example, Truan Aguirre analyses the translatability of the story to a modern context and claims that the elements that the plot of Jane Austen’s novel is constructed around “remain relatable to modern-day readers and viewers” (18). Furthermore, in a previous work, I analysed how Lydia’s story has been adapted and how certain extra-cinematic filters have influenced the adaptation (Heredia Torres 13). However, this web series is not only relevant because of the modernisation of the plot, but because of the innovative use of transmedia to adapt a classic novel. Lizzie tells us her story through her videos, but she is not the only one who does that: her sister Lydia, Gigi (Georgiana) Darcy and Maria Lu (Lucas) have their own YouTube channels too and even Mr. Collin’s company uploads tutorials — in fact this series of videos is called *Better Living with Collins and Collins*. Moreover, the narrative is completed with two novels: a novelisation of the series (*The Secret Diary of Lizzie Bennet. A novel*⁶⁴), and a sequel about Lydia’s life after TLBD (*The Epic Adventures of Lydia Bennet*⁶⁵). Finally, all the characters have accounts on different social networks to interact with each other and also with viewers. Therefore, it can actually be said that “fans have direct contact with the characters, as well as a minor role in the narrative itself, by engaging with them via Twitter, Facebook, Tumblr and YouTube” (Seymour 1).

Moreover, TLBD is not the only transmedia web series based on a Jane Austen’s novel that has been recently released. *Emma Approved*, based on *Emma*, was launched in

The official webpage: <http://www.pemberleydigital.com/the-lizzie-bennet-diaries/>

⁶⁴ Rodrick and Su, 2014.

⁶⁵ Kiley and Rodrick, 2015.

2013, as well as *Welcome to Sanditon*, based on *Sanditon*. In 2014, *Elinor and Marianne Take Barton*, a modern version of *Sense and Sensibility*, and *From Mansfield with Love*, an adaptation of *Mansfield Park*, were uploaded to YouTube and, in 2015, *Northbound*, based on *Northanger Abbey*, and *Project Dashwood*, also based on *Sense and Sensibility*⁶⁶, were launched. In 2016, another retelling of *Northanger Abbey* was released: *The Cate Morland Chronicles*, which will be analysed in the next chapter as stated in the previous section. Finally, in a few months, *Rational Creatures*⁶⁷, based on *Persuasion*, will be available on YouTube.

4. ANALYSIS OF *THE CATE MORLAND CHRONICLES*

The Cate Morland Chronicles (TCMC from now on) is a web series based on Jane Austen's novel *Northanger Abbey*. It was released in 2016 by Apple Juice Productions, a company that, as stated in its Twitter account, makes fan videos "about women by women". This adaptation is set in modern California. Catherine (Cate) Morland is a 24-year-old young woman who has just finished her Master in Journalism and is looking for her first job, but, more importantly, she is "a fangirl of just about everything" — as she defines herself in *Cate and the Setting Off into the Great Unknown* (episode 1, 00:00:49). She manages to get a job in a journal owned by

⁶⁶ *Emma Approved*: https://www.youtube.com/watch?v=aeXkf8LZ_8&list=PL_ePOdU-b3xcKOsj8aU2Tnztt6N9mEmur. This web series has been analysed by Troost and Greenfield who affirm that "much of the plot closely follows Austen's novel" and that "there is a desire to reproduce plot and dialogue while simultaneously making things as modern as possible" ("Multimedia").

Welcome to Sanditon: https://www.youtube.com/watch?v=9CAsOG1AFME&list=PL_ePOdU-b3xeIJZtHVbO2rtSkoNp63bjR

Elinor and Marianne take Barton: https://www.youtube.com/watch?v=dJ1x3kAETz8&list=PLTnUr_s0BNLhU-NnSFK82yeg_fOCNKvnj

From Mansfield with Love: https://www.youtube.com/watch?v=njBFxjzu7_E&list=PLmsm7oFLjXNecAKxAdpf8YQ4ezL3H7IEA

Project Dashwood: <https://www.youtube.com/watch?v=GZdwN3E1AP4&list=PLPoxK57DTKy5ImMJEfpF898PNfWghczYE>

⁶⁷ The series already has an official Twitter account: <https://twitter.com/rationalseries>

the Allens, her mother's old friends, and is able to move to Los Angeles to start a new life and become the heroine of her own story⁶⁸.

In this section, some adaptation and modernisation problems will be addressed in order to analyse how the creators of this series managed to translate the story from the original novel to this new format as well as how they have solved the different challenges that must be faced in order to adapt the story to a new context. Certain relevant extra-cinematic factors that have had an impact on the adaptation and the influence of transmedia storytelling will also be analysed.

4.1. Adaptation and modernisation problems: extra-cinematic factors

Cartmell and Whelehan affirm that there are numerous extra-cinematic factors⁶⁹ such as current trends, historical events or even commercial considerations and the industry itself that should be taken into consideration when adapting a novel (Introduction Cambridge 4). Cardwell also says that pluralist approaches consider that some factors such as other adaptations, medium conventions, the audience-targeted or the particular context (*Adaptation* 72) are crucial in order to understand an adaptation. Furthermore, Stam claims that adaptation performs transformations

according to the protocols of a distinct medium, absorbing and altering the genres and intertexts available through the grids of ambient discourse and ideologies, and as mediated by a series of filters: studio style, ideological fashion, political constraints, auteurist predilections, charismatic stars, economic advantage or disadvantage, and evolving technology (“Beyond” 68-69).

⁶⁸ In *Northanger Abbey*, the narrator calls Catherine “heroine” several times and the first sentence in the novel actually is “no one who had ever seen Catherine Morland in her infancy would have supposed her born to be an [sic] heroine” (NA 3, vol. 1, ch. 1) — something that is actually said in episode 1, although making reference to Luke Valancourt (00:02:47), one of the main characters in *The Mysteries of Udolpho*. Furthermore, in TCMC, Cate says that she wants to be a “normal girl hero” (episode 1, 00:03:35).

⁶⁹ We cannot forget that McFarlane already wrote about the importance of extra-cinematic codes in *Novel to Film* in 1996.

Therefore, TCMC can be used to illustrate the importance of different extra-cinematic factors. In fact, it could be said that this series cannot be understood without taking into consideration all the filters that have been applied to adapt the novel both to a different time (the twenty-first century) and to a different place and culture (the USA).

4.1.1. Filters related to time

On the one hand, the original story is set in England during the nineteenth century while this series is set in modern California, so several filters related to time have been applied in order to modernise the story. First of all, in the original source, Catherine is obsessed with gothic novels — in fact, numerous gothic novels are mentioned in *Northanger Abbey*: Eliza Parsons' *The Castle of Wolfenbach*, Matthew Lewis' *The Monk: a Romance*, or Ann Radcliffe's *The Italian*, among others (Collins 62-63) — while in TCMC she is obsessed with comics, fantasy and science-fiction. In episode 1, for example, we can see that she fangirls⁷⁰ about *Harry Potter*, *Star Wars*, *Game of Thrones*, *Once upon a Time*, *The Hunger Games* or *Marvel*, among others — and she even wears t-shirts and merchandising in many videos. However, there is something that does not change: Cate, as well as Catherine in *Northanger Abbey*, is still obsessed with Ann Radcliffe's *The Mysteries of Udolpho*. In the original source, Catherine praises the novel and its author several times — for example, when she is talking to Mr. Thorpe, she affirms that “it is so very interesting” (NA 39, vol. 1, ch. 7) — while in TCMC Cate shows her signed poster and talks about how much she loves the show (episode 1, 00:01:24) because, in this adaptation, *The Mysteries of Udolpho* is not an eighteenth century gothic novel, but a modern TV series set in the twenty-first century and created by Ann Radcliffe⁷¹.

⁷⁰ According to the Oxford dictionary, to “behave in an obsessive or overexcited way”.

⁷¹ *The Mysteries of Udolpho* has also been modernised in this adaptation and, although the plot is not exactly stated during TCMC, it is mentioned that this series is about mysteries and, perhaps, murders (Emily, one of the main characters, is trying to discover what happened to her mother). However, there is also romance (as we can

Moreover, in TCMC, Cate does not simply go on a journey with the Allens. In the original novel, they invite Catherine to go to Bath with them so that she can leave her village for some time and seek adventures, but in this new adaptation — set in a moment when most western young people are able to travel and even to live or study abroad — a journey is not enough. In this version, the Allens are the publishers of an important magazine called *Persona* and offer Cate her first job as a journalist so, in order to join the team, she has to move to Los Angeles and start a new life far from her family and her home — something quite realistic due to the socio-economic global context. Furthermore, this new profession actually allows her to meet Henry Tilney, who in this web series is not a clergyman, but an actor who, in fact, portrayed Luke Valancourt, one of the main characters in *The Mysteries of Udolpho*. They meet at a party in San Diego's Comic-Con⁷² instead of in a ball, and he teaches her how to behave properly in that kind of parties (“Well, Cate, since you're new to these parties I will teach you how it works”; *Cate and the Red in the Face*, episode 4, 00:03:13) — something that he also does in Austen's novel during their first meeting, when he lists what the “proper attentions of a partner” are (NA 15, vol. 1, ch. 3).

Furthermore, in TCMC, the General (Henry's father) thinks that Cate is going to be the future Editor-in-Chief (*Cate and the Happy End*, episode 40, 00:03:34) instead of the Allens heiress in Austen's novel (NA 230, vol. 2, ch. 15). He tries to strengthen her relationship with Henry because he believes that the Allens will help her to launch her career and, therefore, she will become an important journalist and give them good publicity, and gets angry when he discovers the truth.

see in one of the bonus episodes *The Mysteries of Udolpho 1x11: Emily x Luke — From “The Football Star”*). Furthermore, Cate says in episode 1 that Luke is a “predestined ghost-hunter” (00:03:40), although she affirms in episode 12 that “the house being haunted was never canonical” (00:03:49), so we cannot know whether it is a fantasy series or not. On the other hand, Ann Radcliffe is not only a writer in this adaptation, but the creator and producer of the series.

⁷²The Comic-Con is “the first comic book convention in southern California” (“About”), according to its webpage (<https://www.comic-con.org/>). Numerous writers, illustrators and actors go every year and novelties are revealed during the panels.

On the other hand, James Morland (Cate's brother) and Isabella Thorpe's (Cate's co-worker and best friend in LA) relationship changes in the adaptation. Instead of planning a wedding, they only plan to live together — something related again to the social and historical context and the extra-cinematic factors mentioned above. Nowadays, young couples do not simply get married, but many of them actually move in together before getting married in order to get to know the other and also to save money. Therefore, in this version, James asks Isabella to move in with him — as Isabella tells Cate in *Cate and the Mystifying Thorpes* (episode 23, 00:02:03) — and then tells her that he has to work for six more months in New York so that they can afford a nice house in Los Angeles (*Cate and the Dinner Discussion*, episode 25, 00:01:08). Nevertheless, in *Northanger Abbey*, he asks her to marry him, but then tells her that they have to wait to get married because he is still not old enough to get the living his father has promised him (*NA* 123, vol. 2, ch. 1).

Moreover, John Thorpe's (Isabella's brother and James' best friend) obsession with horses and carriages is also modernised in TCMC. In the original source, he makes lots of comments about the topic; for example, he asks Cate whether she is “fond of an open carriage” and tells her that he would drive her everyday (*NA* 37, vol. 1, ch. 7). However, it is not that common to be obsessed with them in the twenty-first century so, instead, he is obsessed with what we could, perhaps, consider their modern equivalent: cars. James says, for example, that “John takes cars very seriously” and he also explains that he “owns a Tesla⁷³” (*Cate and the New Friend*, episode 12, 00:01:34).

Finally, it is important to mention that in this adaptation there is a diversity that could not be found in the original novel because of the different socio-cultural and historical contexts. In TCMC, James Morland is openly bisexual (episode 12, 00:02:42) and Eleanor, who is not Henry's sister but his agent and friend, is an African American lesbian (*Cate and*

⁷³ Teslas are electric expensive cars (https://www.tesla.com/en_GB/).

the Attempt at Professionalism, episode 13, 00:04:21). This is relevant since this adaptation addresses a diverse twenty-first century young audience which wants to see characters they all can identify with.

4.1.2. Filters related to place and culture

On the other hand, as previously mentioned, this adaptation is set not only in the twenty-first century, but also in California instead of England so some elements have been adapted to suit the new place and culture. Therefore, extra-cinematic factors are crucial in order to adapt this story to a new different location. First of all, Catherine does not go on holiday to Bath, but moves to Los Angeles to start her new job in *Persona Magazine*. Bath was a quite fashionable city at that time, as stated not only in *Northanger Abbey* but also in Jane Austen's novel *Persuasion*, and it can be said that, nowadays, LA is still *à la mode*⁷⁴.

Moreover, several places in California are mentioned during the series. In episode 3, Cate travels to San Diego, for example, and, later in the series, they all go to Northanger, which, in this version, is a house in Napa⁷⁵ instead of an abbey, although it is named "after some abbey that our ancestors had back in the day", as Henry explains in *Cate and the Decent Proposal* (episode 26, 00:02:44). Furthermore, in the novel the abbey is especially relevant. When Catherine is invited, she imagines "its long, damp passages, its narrow cells and ruined chapel" and wonders about legends and ghosts (*NA* 128, vol. 2, ch. 2). The abbey symbolises Catherine's gothic dreams and she fantasises about it. Even Henry teases her about the horrors that she may encounter there (*NA* 143, vol. 2, ch. 5). However, it turns out to be just a modern building (*NA* 146-147, vol. 2, ch. 5). In TCMC, Cate also fantasises about Northanger. It is

⁷⁴ Los Angeles is a rather popular city according to many people. For example, the newspaper *LA Weekly* affirms that LA is "the 'most fashionable' city in America" and that it is considered "America's fashion capital" (Romero). Furthermore, numerous actors and celebrities live there because different film studios are located in Los Angeles.

⁷⁵ Napa is famous for its wine and vineyards. Information about the area, spas and wineries can be found in this webpage: <https://www.napavalley.com/>

not an abbey anymore, but she still imagines it as an ancient house full of mysteries “like the de Villeroi house from *Udolpho*” (*Cate and the Road Trip*, episode 29, 00:07:48). She pictures Northanger as one of the houses she has read about or she has seen in films and series. Unfortunately for Cate, the house had been remodelled so it does not look like the houses in *Udolpho* and it is just a modern house.

There are also references to other cities in the USA such as New York (because James and John live there) and, moreover, to the American culture and festivities that are celebrated there. For example, in episode 26, Henry invites Cate to Northanger for Thanksgiving, which is celebrated the fourth Thursday of November and is considered one of the most important holidays in the USA. Furthermore, the Comic-Con that was aforementioned could also be considered an example of a typical American event. Cate and Henry meet there and we see some videos recorded both at a party and during an interview there (episodes 4 and 5). Furthermore, in episode 3 (*Cate and the Case of Seriously Geeking Out*), Cate records short clips in different scenarios during the convention: on the streets, next to a DC poster⁷⁶, with people dressed as the Joker and Harley Quinn⁷⁷, and with a girl who is promoting *Sharknado*⁷⁸, among others.

4.1.3. Influences and intertextuality

According to Stam, adaptations “are hypertexts spun from pre-existing hypotexts which have been transformed by operations of selection, amplification, concretization, and actualization” (*Literature* 5). However, Cardwell also affirms that the relationship with the source text “is not necessarily more salient than its relation to other ‘resources’” (“Literature” 72).

⁷⁶ DC is one of the most important comic book publishers in the world (<https://www.dccomics.com/>). In this episode, Cate poses next to a promotional poster of *Arrow*, *Supergirl*, *The Flash* and *DC's Legends of Tomorrow* (00:01:12).

⁷⁷ The Joker and Harley Quinn are Batman's enemies.

⁷⁸ *Sharknado* is a TV film about sharks which, according to IMDb, terrorize a waterlogged Los Angeles after a “freak hurricane”.

Adaptations are not isolated and are, in fact, influenced by different texts and other previous adaptations. Therefore, we can find several hints and references that should be taken into consideration.

TCMC has been influenced by other different texts, as well as previous adaptations. We can find, for example, several references to our current popular culture. As stated above, Cate is a fangirl so she talks about her different fandoms⁷⁹ during the whole series — and even shows her t-shirts and merchandising. Moreover, there are explicit references to series and even songs. For example, in episode 4, Leslie Allen makes an explicit reference to *Cheers*⁸⁰ — she mentions that they used to be happy “to watch a show about a bar where everybody knows our names” (00:01:31) — and in episode 16 (*Cate and the Pleasant Surprise*), Henry and Cate mention several times Elton John’s song *Bennie and the Jets*⁸¹ — and Henry actually sings it in episodes 18 (*Cate and the Case of Regret*, 00:01:26) and 29 (00:05:02). Even famous actors such as Ryan Gosling⁸² are mentioned — in episode 9 (*Cate and the Binge Watch Dilemma*), Isabella mentions that she used to have a crush on him.

Furthermore, there are other references less explicit to certain sagas, but they can be easily understood by their fans. For example, in episode 7 (*Cate and the Ultimate Fangirling*), we discover that Henry is going to play Patriot Man in a film. Patriot Man is an imaginary character, but, for Marvel fans, it is not difficult to discover that he is an allusion to Captain America: they are both comic book characters, they have similar names and this fictional film is going to be released by Wonder Studios, while Captain American is a Marvel character —

⁷⁹ According to the Oxford dictionary, fandom is “the state or condition of being a fan of someone or something” or “the fans of a particular person, team, fictional, series, etc. regarded as a community or subculture”.

⁸⁰ According to IMDb, *Cheers* (1982-1993) is a series about a bar “where everybody knows your name” in Boston.

⁸¹ Sir Elton John is, according to his official webpage, “one of the most highly acclaimed and successful solo artists of all time” (“Elton John”). *Bennie and the Jets* was released in 1973 and appeared on his album *Goodbye Yellow Brick Road* (“Goodbye Yellow Brick Road”). The official music video can be found on YouTube: <https://www.youtube.com/watch?v=wo1OwRTRKrk>

⁸² According to IMDb, Ryan Gosling is a Canadian actor who has starred in films such as *The Notebook* (2004), *Half Nelson* (2006), *Crazy, Stupid, Love* (2011) or *La La Land* (2016). Furthermore, in 2004 he was named “one of the 50 Hottest Bachelors by People Magazine” and “the Male Star of Tomorrow at the 2004 Show West convention of movie exhibitors”.

and “wonder” and “marvel” are nearly synonyms according to their definitions in the *Oxford English Dictionary*⁸³. Moreover, in *Cate and the Chance Encounter* (episode 15), Cate covers the premier of a film called *Space Voyage* — a new film that has to “live up to the original franchise” (00:03:22), which was “a classic” that is being revitalised. Again, this is an imaginary story that does not exist in real life, but *Star Trek* fans can probably realise that the creators allude to this famous franchise, which was recently revitalised.

On the other hand, we can also find some references to previous adaptations of Jane Austen’s novels. For example, we can find a reference to *Clueless*. In this film, Cher’s dad affirms that “everywhere in LA takes 20 minutes” (00:38:24), but Cher argues that it is impossible to get from the Valley to Beverly Hills in only 20 minutes, while in TCMC, Cate says that “you can never get anywhere [in LA], regardless of where it is, in less than 15 minutes” (episode 18, 00:00:30) so it could be said that both Cher and Cate think that distances in LA are too long and that you always need a lot of time to get to your destination. Also, Isabella tweets a frame of this film in her personal twitter account (picture 1).

⁸³ “Wonder” is defined as “something that causes astonishment; a marvellous object; a marvel, prodigy” while “marvel” is defined as “a wonderful or astonishing thing; a cause of surprise, admiration, or wonder; a wonder”.

Picture 1⁸⁴

These two adaptations are modernisations of Jane Austen’s novels set in the same city so, maybe, this version of *Emma* has had an effect on the creators of TCMC. Furthermore, *Clueless* is clearly aimed at a young audience and became a rather successful film in the 90s. Therefore, we could perhaps say that this series, also aimed at a similar audience, tries to achieve the same success, although it is not easy. We cannot forget that, in 2003, *Pride and Prejudice: A Latter-Day Comedy* tried to adapt *Pride and Prejudice* as a teenpic, but failed to succeed. However, web series seem to attract young viewers and to manage to adapt the story for them.

Nevertheless, the adaptation that has had the biggest influence on TCMC is the first Jane Austen’s transmedia adaptation: *The Lizzie Bennet Diaries* (TLBD). The first reference to this web series — which is also, in fact, similar to a teenpic and aimed at the same audience

⁸⁴ The pictures from *The Cate Morland Chronicles* and its related transmedia accounts included in this MA thesis are available online (open access; Apple Juice Productions: <https://www.applejuicepro.com/>). I use them following the advice of the European and American copyright laws and only for educational and research purposes.

— can actually be found in the first episode, when Cate introduces herself. She tells viewers that only her mother calls her Catherine and “only when she’s mad” (00:00:30), something that Lizzie also says in episode 2 (*My Sisters: Problematic to Practically Perfect*) — “So I’m Lizzie or Elizabeth if you’re my mother and I did something to piss you off” (00:00:30). Furthermore, in episode 14, Cate affirms that she’s “always going to be perpetually single”, something that Lydia Bennet says about her sister Lizzie in TLBD — in fact, in her first Q&A⁸⁵ video, in her own channel (*The Lydia Bennet*⁸⁶), she confesses that she has “a list of reasons why Lizzie Bennet is perpetually single”. Also, in episode 19 (*Cate and the Threat of Unemployment*), Cate speaks about internet startups and Lizzie actually starts her own internet startup⁸⁷ in 2013 (something that she plans at the end of the series, but that we can actually discover in the novel *The Epic Adventures of Lydia Bennet*, which is a sequel of TLBD⁸⁸).

Moreover, in both adaptations we can witness the redemption of two fallen women. In TLBD, Lydia Bennet is able to redeem herself after the incident with Wickham⁸⁹. In this adaptation, she is given a second chance and “the opportunity to become a better person” (Heredia Torres 22). She is a 21-year-old girl who lives in the USA, the so-called “Land of Opportunity”, so it is not surprising that, in the end, she manages to overcome everything that has happened to her — especially because “we cannot forget that this series has been created

⁸⁵ Q&A means “Questions and answers” and in these videos people answer questions that other people ask them through comments or messages.

⁸⁶ *The Lydia Bennet*: <https://www.youtube.com/channel/UCRt5wuVdwkFYvZdp7Bglhew>

⁸⁷ According to the OED, a startup is “a business or enterprise that is in the process of starting up, or that has just been established” and, according to Robehmed’s article in Forbes *What is a startup?*, the term is used “to describe scrappy young ventures, hip San Francisco apps and huge tech companies”.

⁸⁸ The novel is set after TLBD and is a first-person account of what happened to Lydia: her attempts to get over Wickham, her visits to a counsellor, her problems with those who were supposed to be her friends, and her troubles to find her own path in life. Furthermore, in this novel it is stated that Mary wants to move to San Francisco to work in Lizzie’s startup.

⁸⁹ In *Pride and Prejudice*, Lydia elopes with Mr. Wickham to get married (although he does not really want to do so and Darcy had to intervene so that they finally marry) while in *The Lizzie Bennet Diaries* Wickham records Lydia while they are having sex and then tries to publish that video without her consent so, in the end, Darcy has to intervene and buy the whole website that is going to release it and Lydia manages to escape from an abusive relationship. This is explained in detail in chapter 3 of my bachelor’s thesis.

for young western people who expect certain things [probably forgiveness and understanding] and who are used to happy endings so Lydia must have one” (Heredia Torres 22). On the other hand, in TCMC, Isabella is also given the chance to tell her own version of the story and the break-up. She explains that Frederick Tilney (Henry’s eldest brother) made her feel special and that she “was confusing love with security” and admits that she was scared (*Cate and the Final Word*, episode 39, 00:00:45). She is given a voice and the chance to redeem herself, as Lydia does in TLBD, and she and Cate remain friends — something that actually never happens in the original novel because, after cheating on James and, by doing so, breaking the engagement, Catherine sides with her brother and ends their friendship (203)⁹⁰. Therefore, as we can see, the creators of TCMC, decided to imitate what the creators of TLBD did and slightly change this part of the story in order to adapt it to this specific audience.

4.2. Transmedia analysis

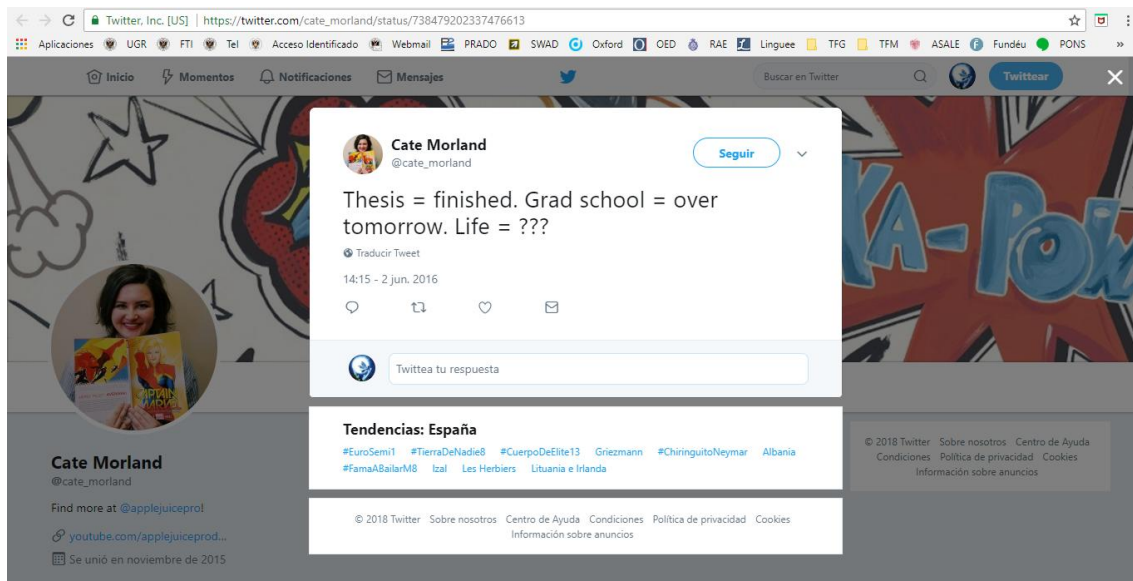
4.2.1. *The Cate Morland Chronicles* and transmedia

Transmedia is especially relevant in order to understand TCMC. The story is told by Cate herself through a series of videos uploaded to her YouTube channel. However, to discover the whole story and even to witness certain events instead of just hearing about them through Cate’s words, we have to visit different platforms such as Twitter, Instagram or Tumblr⁹¹, due to the fact that all the characters have their own personal accounts and write about their lives

⁹⁰ In *Northanger Abbey*, Isabella starts flirting with Frederick while she is engaged to James and he ends their engagement when he learns the truth — although, when she discovers that the eldest Tilney does not want to marry her, she tries to date James again. In this web series, Isabella also flirts with Frederick while dating James and they break up because James sees her kissing the eldest Tilney — although, she tries to date James again when she finds out that Frederick does not want to date her.

⁹¹ Twitter is a platform where people write short messages called tweets (max. 280 characters): <https://twitter.com/>
 Instagram is a platform where people upload pictures: <https://www.instagram.com/>
 Tumblr is a platform where people upload texts, videos and pictures: <https://www.tumblr.com/>

and post pictures of different important moments.⁹² For example, we can actually get to know the characters even before the first video was released.

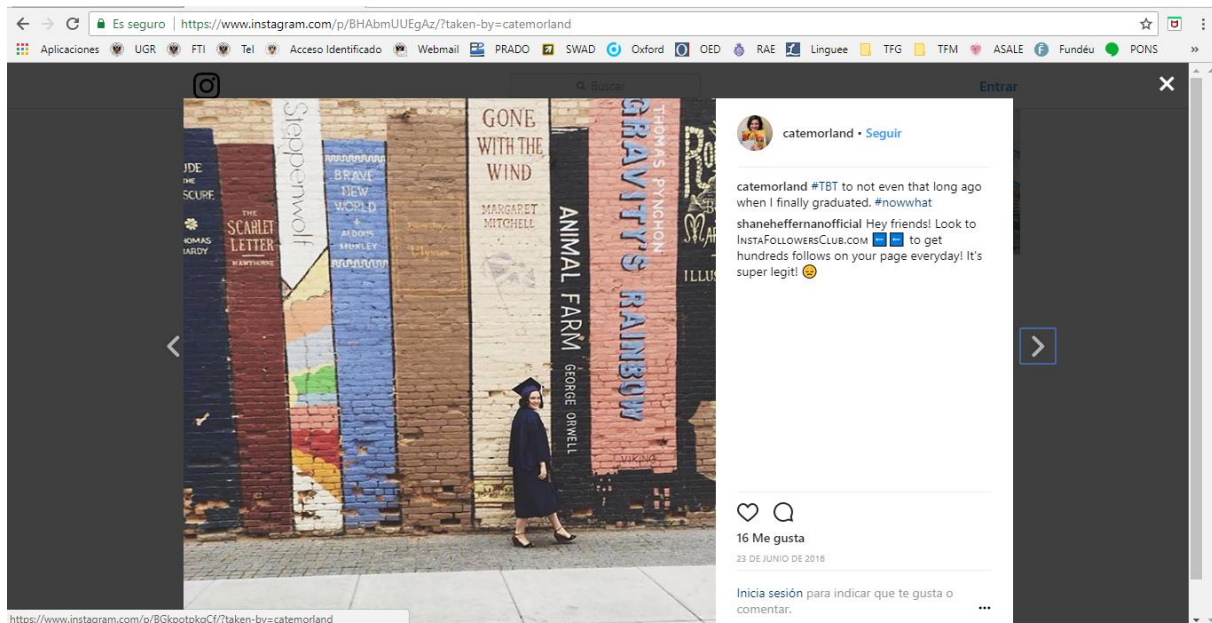


Picture 2

In this picture, for example, we can read Cate’s first tweet, posted on Twitter 2 June 2016 — more than a month before the first video of the web series was submitted to the YouTube channel. Through it, she tells us that she has just graduated from graduate school and does not know which will be her next step. We can also find more information about her graduation on her Instagram account, where she posts a picture in her academic dress (picture 3).⁹³

⁹² Unfortunately, Twitter and Instagram accounts disappeared during summer 2018 for unknown reasons and only Cate’s blog is available. However, the content can still be found on the following site: <http://cmctransmedia.tumblr.com/indices>

⁹³ Hashtags are used to add more information to a post and to add tags that other users can find. #tbt means “throwback Thursday” or simply “throwback to”, according to the Urban dictionary.



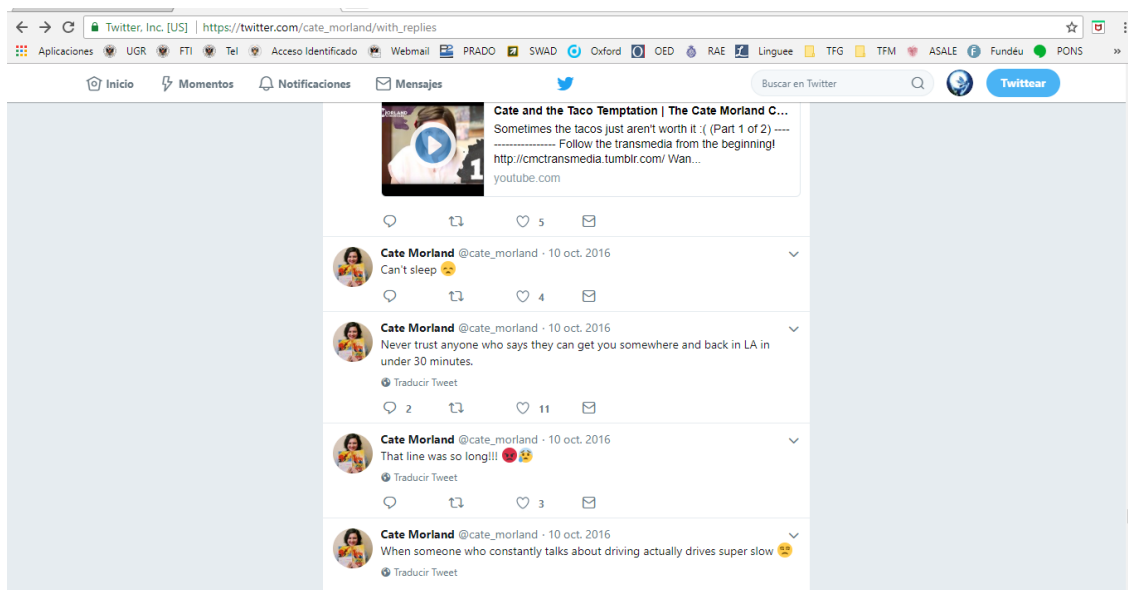
Picture 3

Moreover, we can also read, since December 2015, Catherine’s blog and Tumblr page (*Cate’s Corner*⁹⁴) and discover her interests and her writing. Furthermore, Catherine is not the only character that we get to know before their first appearance on the videoblog. Her brother, James Morland, tweets to congratulate her, and other characters also write about their lives and interests and post pictures — so we can discover, for example, Isabella’s love for fashion, Leslie Allen’s need to find a new couple to talk about or John Thorpe’s real personality (see appendix 2).

However, transmedia is not only used to introduce the characters and show us their hobbies and interests, but also to show textual interactions between them. I will focus on two specific storylines that are rather relevant for this analysis because we have to visit different platforms in order to discover what is actually going on: what we can call the “tacos incident” and John and Cate’s imaginary relationship. First of all, the “tacos incident” is presented on episode 17 (*Cate and the Taco Temptation*, published 11 October) and 18 (*Cate and the Case of Regret*, uploaded two days later, 13 October). In these videos, we can see how Isabella,

⁹⁴ <http://catescorner.tumblr.com/> (still available)

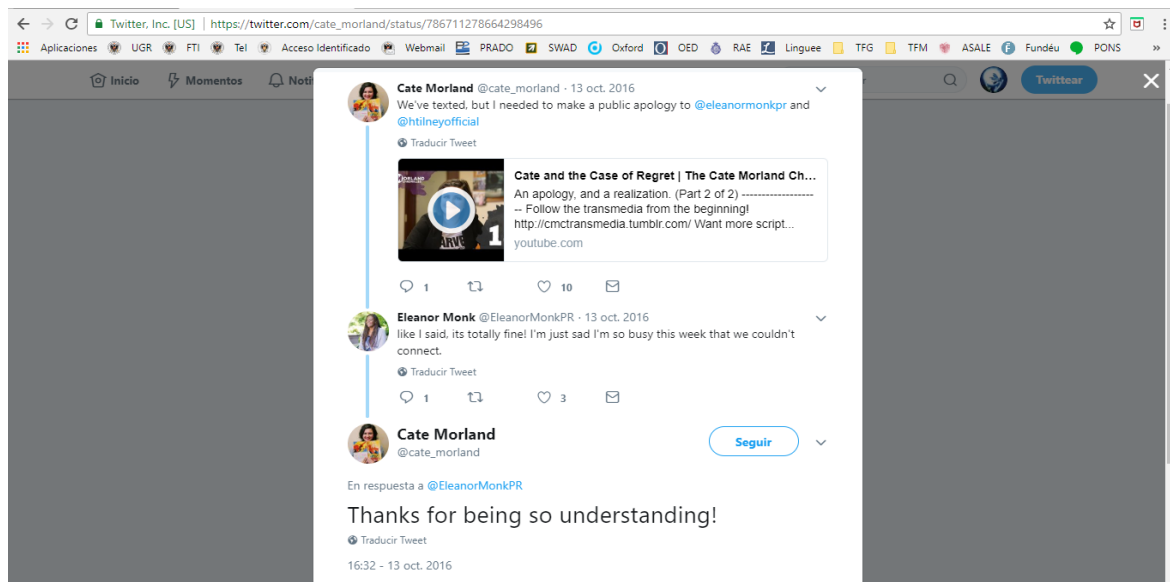
James and John persuade Cate to go for tacos, even though she is waiting for an important phone call from Henry and Eleanor that, in the end, she misses because she arrives later than expected⁹⁵. However, the incident could actually be hinted before the first video was posted. Cate tweets about how angry and worried she is because of something that has happened that day (10 October) and also how sorry she is (picture 4). Furthermore, we are also able to keep track of what happens during that day and even see a picture of the famous tacos through Isabella, James and John's social network accounts — and we can even see how Isabella criticises Cate for being too melodramatic (see appendix 2).



Picture 4

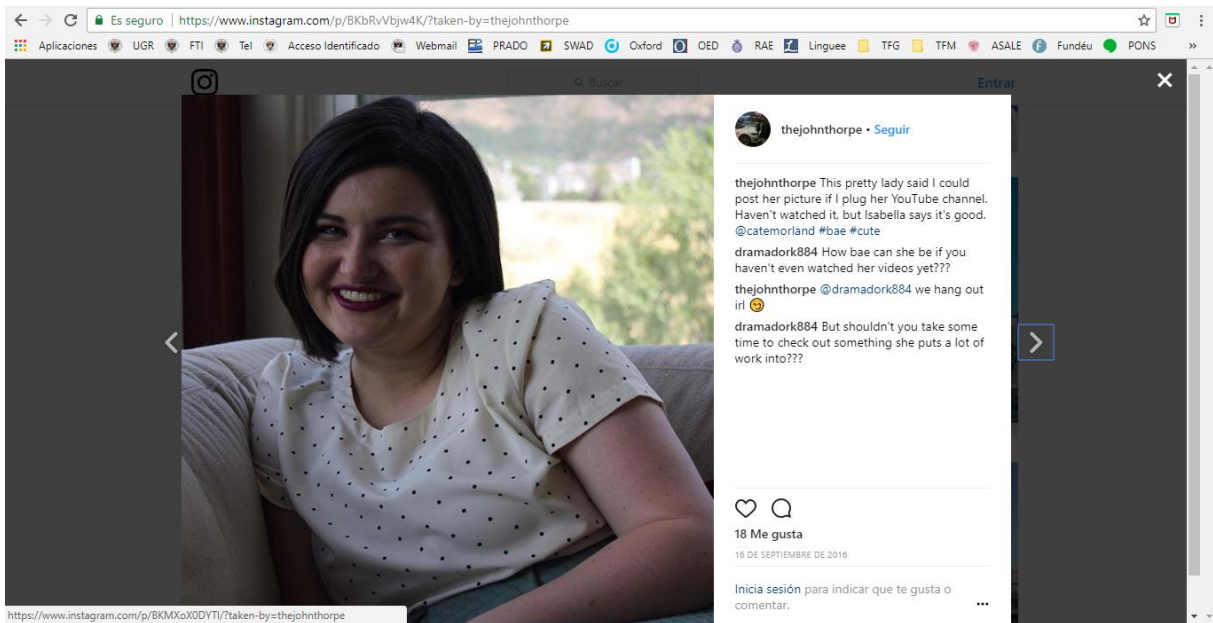
Finally, we can also read Cate's public apology to Henry and Eleanor, tweeted with episode 18, as well as Eleanor's answer — so we do not actually have to wait until her next video (episode 19) to discover whether they forgive her or not (picture 5). In conclusion, we are able to discover what is going on while it is going on thanks to the use of different media to tell the story.

⁹⁵ In Jane Austen's *Norhanger Abbey*, James, Isabella and John trick Catherine to go to Bristol with them, although she is waiting for the Tilneys (*NA* 74, vol. 1, ch. 11).



Picture 5

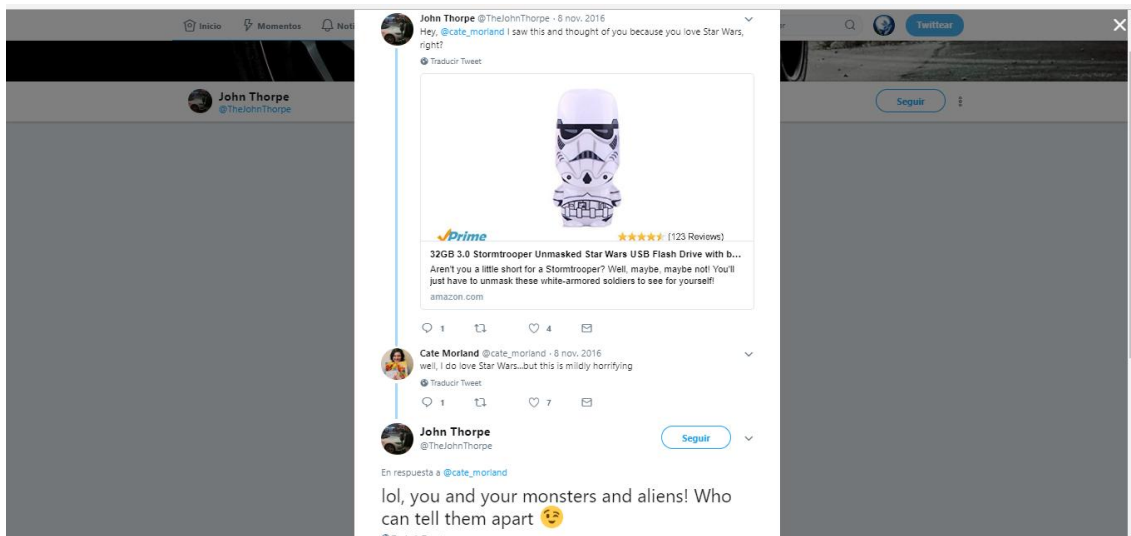
On the other hand, another important storyline that can be analysed from a transmedia perspective is John and Cate's imaginary relationship. Since we meet John Thorpe, it seems pretty obvious that he likes Cate (as he also is in *Northanger Abbey*). He flirts with her (or tries to do it, at least) in her videos and, furthermore, he drops several hints in his social networks accounts. For example, in Instagram, he posts some pictures of her and of both of them (pictures 6 and 7) and in Twitter he also suggests that he is dating someone, posts an article about how to date your best friend's sister, flirts with her (picture 8) and even retweets a message that she has obviously written for her brother James.



Picture 6



Picture 7

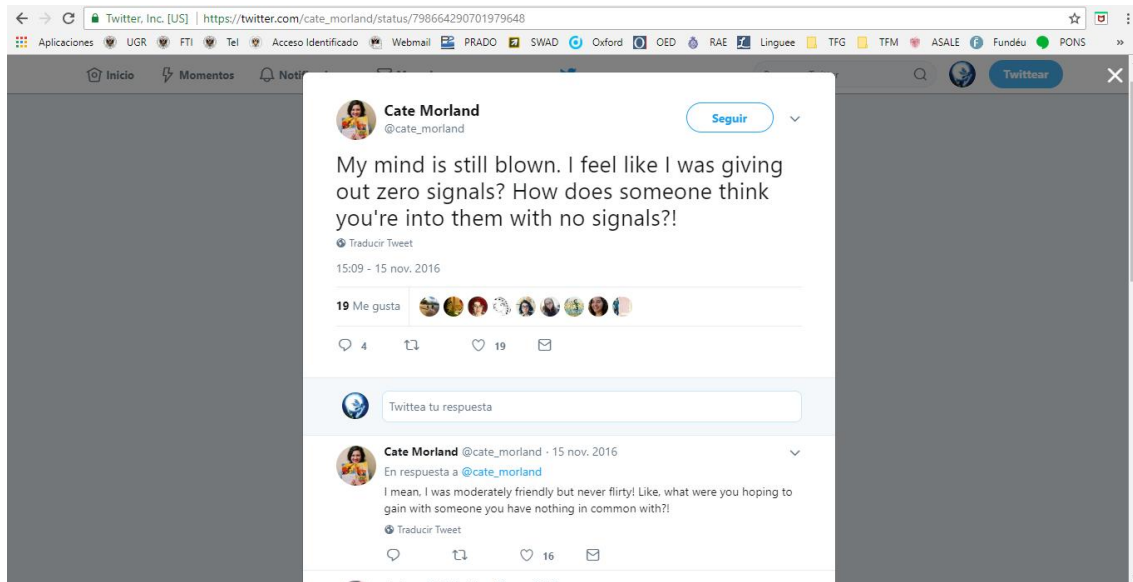


Picture 8

Therefore, as we can see in these images, John considers that Cate has a relationship or, at least, a especial connection with him — he even calls her bae⁹⁶ in the description of picture 5, which was uploaded in September, a couple of months before the other pictures and tweets. This is even clearer in episode 20 (*Cate and the Tale of Curious George*), when he invites her out (00:03:45) — although Cate thinks it is only as friends and to go out as a group with James and Isabella —, and episode 23 (*Cate and the Mystifying Thorpes*), when he says goodbye before going to New York and says that he will change his Facebook status (00:04:17) — because for him it is obvious that they are a couple, although Cate does not understand anything. In fact, Cate only discovers this because Isabella tells her (in episode 27, *Cate and the Very Different Tilney*, 00:03:06) and she becomes really upset (picture 9), especially because she really dislikes him, as stated in episode 18 (00:02:41), and only tried to be nice. So, again, we are able to know John's feelings towards Cate and their imaginary relationship thanks to the different media involved to tell the story. As Jenkins affirms, the content in each platform makes a unique contribution to the whole story and is an entry into it (*Convergence* 95-96). Therefore, we could confirm that the different tweets and pictures, as

⁹⁶ Bae, according to the Merriam-Webster dictionary, is used to talk about someone's couple.

well as the videos uploaded by Cate, allow viewers to have a better understanding of the story. Furthermore, this analysis confirms that the transmedia strategy has been planned beforehand so we could say that, according to Scolari et al.'s classification, it is strategic (146).



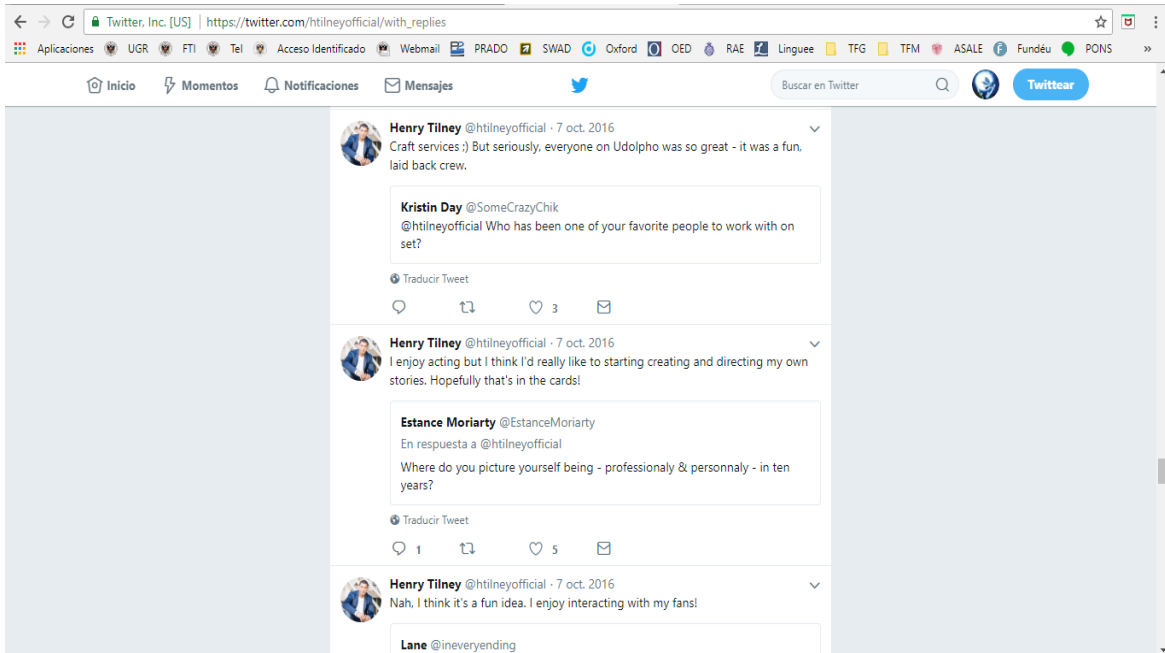
Picture 9

4.2.2. Transmedia and fandom

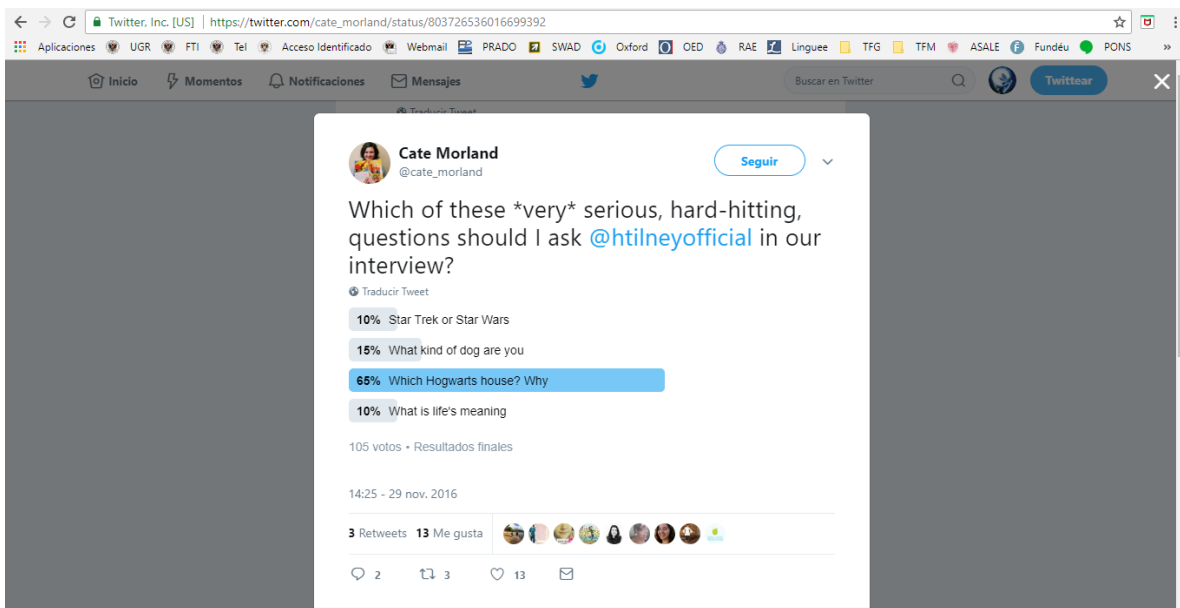
However, transmedia does not only give a new perspective of the story or allow interactions between characters, but also enables viewers to talk with characters. As Jessica Seymour states “the new interactive nature of the webseries [*sic*] allows for greater engagement and emotional involvement because the fans are active participants in the story. Fans have direct contact with the characters, as well as a minor role in the narrative itself, by engaging with them via Twitter, Facebook, Tumblr and YouTube” (1). In TCMC there are several examples of these interactions, especially in Twitter.

For example, in October, Henry asked his followers to ask him questions about himself because he was going to do a Q&A — something that many famous people do nowadays so that their followers can get to know them better — and he answered them in

Twitter (picture 10) so that we could learn about his interests and his private life. Furthermore, Cate also made a survey to find out which question she should ask Henry during their interview (picture 11) so that viewers could participate in it.

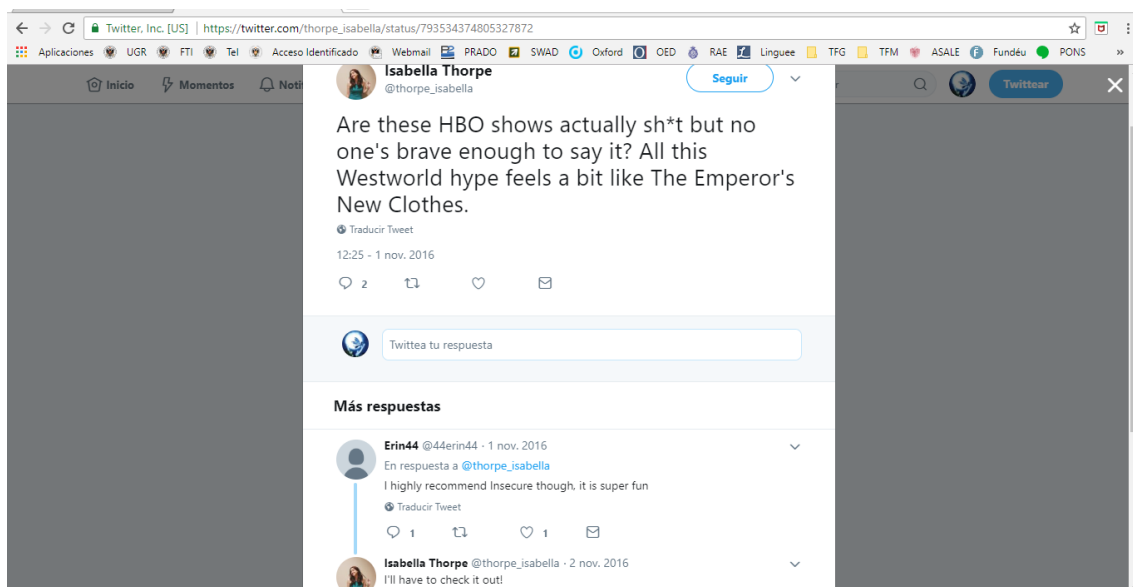


Picture 10

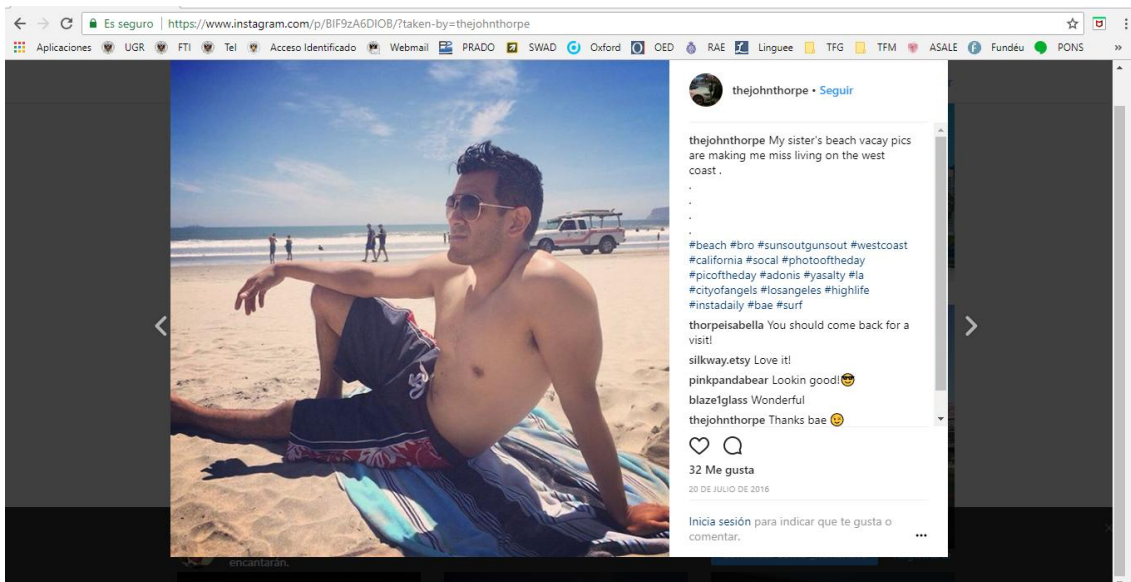


Picture 11

However, interaction is not limited to these questions that the main characters ask their viewers and followers. People — the audience — can also initiate conversations with the characters. They do not only comment on the videos, but also answer their tweets and comment on their pictures on Instagram, so they manage to talk to them about different topics. For example, 1 November, Isabella wrote a tweet about *Westworld*, an HBO sci-fi series that was released in October 2016 according to IMDb, and an unknown user (@44erin44) recommended her another series that she would, perhaps, enjoy better than *Westworld* (picture 12). Furthermore, John Thorpe, who even tried to flirt with a girl that had left a comment in one of his pictures on Instagram (picture 13), is the subject of criticism. It is obvious that most fans do not like him and they answer his controversial messages about Cate and other current affairs (see appendix 2).



Picture 12



Picture 13

As mentioned in chapter 2, Pratten summarises in his book the three main aspects that producers must take into consideration regarding the audience according to Koster and Vogel's *Storytelling Cube*: control ("how much freedom does the audience have to create their own experience?"), impact ("what long-lasting impact will the audience have on the evolution of the experience?") and context ("how much of the experience is based in a fictional world and how much exists in 'real life'?") (18). After this analysis, we could perhaps affirm that the context is specially relevant in this adaptation because all the platforms that are used as well as the places and events are real. Moreover, the audience has freedom to interact⁹⁷ as much as they want with the story through the different platforms, although these interactions do not actually have a significant impact on the evolution of the story — there are allusions to the audience through the story and we can learn more about the characters through these dialogues with different viewers, but they do not actually change the plot.

Therefore, as we can see, transmedia is essential in order to create this web series. Creators have taken advantage of the different platforms available and use them to build the

⁹⁷ Interaction can also take us back to Hutcheon's modes of engagement addressed in chapter 2.

story so that viewers have to reconstruct it. TCMC is like a puzzle: different information is dropped in different platforms and followers have to look for it and piece it together to understand the whole story — although the videos are the central core and the whole series is organised around the YouTube channel. Furthermore, viewers become an important part of the story. They can interact with characters, leave comments and ask questions, so it could be said that the audience becomes a minor character and has its own role in the narrative (Seymour 1), which could support the idea that transmedia adaptations go a step beyond traditional adaptations.

5. CONCLUSION

In conclusion, the main aim of this MA thesis has been to analyse how Jane Austen's novel *Northanger Abbey* has been adapted to a web series set in California in the twenty-first century. Jane Austen's novels have been adapted numerous times because producers know that the adaptations will probably be successful. Since the 1940s, different film studios (in Hollywood and Bollywood) and TV channels (both in England and in other countries such as Spain) have released different versions of her works: some more traditional, and some others more ambitious which have tried to modernise and reinterpret the original stories. However, recently, a new type of adaptation has been implemented. The use of transmedia allows adapters to tell the story in a different way: through multiple platforms that show different content that we must connect in order to discover the whole story. Furthermore, it gives viewers the chance to interact with the characters and the story itself.

The Cate Morland Chronicles is a good example of transmedia adaptation due to the usage of social networks — all characters have their own personal accounts and use them to communicate, not only among them, but also with viewers, who engage in conversations about different topics with them — and the construction of the story itself through these

different platforms. Furthermore, several filters related to time and location have also been analysed. This web series is set in modern California so historical events and culture must be also taken into consideration when studying it.

In order to analyse this series, I have firstly reviewed some adaptation theories that go beyond traditional fidelity analysis and that were relevant in order to carry out this study. Then, other adaptations of Jane Austen's novels have been explored. Furthermore, Jane Austen's importance as a popular author has also been addressed, as well as the influence that the fan phenomenon has had on transmedia adaptations. Finally, the analysis of *The Catherine Morland Chronicles* has been carried out in order to verify how a story published in the nineteenth century can be transferred to the twenty-first. I have analysed how several extra-cinematic factors and filters (Cardwell, Cartmell and Whelehan, Stam) have shaped the series, as well as the influence of previous adaptations and other texts (Stam's intertextual dialogism, Cardwell). Transmedia storytelling (Jenkins, Scolari, Pratten) is also used to analyse the construction of the series and the interaction with the audience.

TCMC can be considered a good example of literary transmedia web series and through this analysis we have been able to discover how a story can be adapted to a completely different context by using a new and innovative format and by taking advantage of new technologies. Web series allow us to live the story and interact with it. We can discover the character's personalities both through the videos and through all the content published in the different social network accounts. Moreover, this enables the audience to empathise with characters and even identify with them. Furthermore, the creators have managed to transfer the original story set in nineteenth century England to twenty-first century USA by using different extra-cinematic factors. Catherine is not anymore a teenager who reads too much Gothic literature, but a young adult who is obsessed with internet and fandoms. In *Northanger Abbey*, she reads novels that were quite famous at that time like *The Mysteries of Udolpho*,

while in this new adaptation Cate talks about popular movies, TV series and books such as *Harry Potter*, Marvel or *Star Wars*. Therefore, we may affirm that web series are an innovative way to retell a story for a new generation that lives through social media — and TCMC is a good example of them.

However, as stated in the introduction, this MA thesis is the continuation of a previous study and constitutes a step towards a wider research project. Transmedia adaptations allow viewers to interact with the text and there are several questions that must still be answered. First of all, a deep analysis of all the transmedia web series based on Jane Austen's novels focusing on the different ways that they recreate the source text should be carried out. Moreover, we may also find out whether this type of adaptations, specifically created for a young audience, can increase the number of people who read the original novels. This should be analysed because, if these web series can actually attract people and, especially, teenagers, they could perhaps be used to explain the classics and to teach literature in a more enjoyable way. Furthermore, we should wonder if an adaptation like this can change the perception that some people have of a particular character — something that was, in fact, explored in the aforementioned previous work (Heredia Torres 26-28). On the other hand, more research about the narrative techniques of web series is also needed. The different storytelling devices used should be analysed through the study of the different web series based on Jane Austen's novels and compared with the ones used in novels, films and TV. Finally, a possible translation of these web series (only available in English for the moment) should be considered. Different factors must be taken into account in order to translate them, especially, those related to the specific medium (YouTube videos are easy to subtitle, but could we, perhaps, also consider dubbing them?). However, and because the language of the original novels have been modernised here, we may also wonder whether we could apply the same

methods of translation that have already been used to translate the novels to the translation of these series.

Therefore, as we can see, the analysis offered in this MA thesis only gives some clues about how these adaptations are built, but further research is still needed in order to answer all these questions and discover how Jane Austen can conquer every single aspect of our culture.

Total word count: 15193 (excluding footnotes, references and appendix).

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- Unleashing Mr. Darcy*. Directed by David Winning. Hallmark Channel, 2016.
- Welcome to Sanditon*. Directed by Joshua Caldwell. Pemberley Digital, 2013.

Social network accounts

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Morland, James (@jmorlandphoto). *Twitter*. twitter.com/jmorlandphoto

Thorpe, Isabella (@thorpe_isabella). *Twitter*. twitter.com/thorpe_isabella

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APPENDIX 1: LIST OF CHARACTERS

	<i>Northanger Abbey</i>	<i>The Cate Morland Chronicles</i>	Transmedia accounts ⁹⁸
The Morlands			
Catherine Morland	Catherine is an 18-year-old girl and the fourth child of a respectable clergyman.	Cate is a 24-year-old young adult who has just finished her MA in journalism.	<u>Twitter</u> : @cate_morland <u>Instagram</u> : @catemorland <u>Tumblr/blog</u> : catescorner.tumblr.com <u>YouTube</u> : The Cate Morland Chronicles
James Morland	James is Catherine's older brother. He attends college in Oxford and will become a clergyman like his father. He is John Thorpe's best friend and Isabella Thorpe's fiancé.	James or Jimmy (according to Cate and their family) is Cate's older brother. He is a photographer and lives in New York. He is John Thorpe's best friend and Isabella Thorpe's boyfriend.	<u>Twitter</u> : @jmorlandphoto <u>Instagram</u> : @jmorlandphotography <u>Tumblr</u> : jmorlandphotography.tumblr.com
Mr. Morland	Mr. Morland is a respectable clergyman and Catherine's		

⁹⁸ These accounts disappeared during summer 2018 for unknown reasons and only Cate's blog and YouTube channel are available. The content can still be found on the following site: <http://cmctransmedia.tumblr.com/indices>

	father.		
Mrs. Morland	Mrs. Morland is the wife of a respectable clergyman and Catherine's mother.	Mrs. Morland is Cate and Jimmy's mother and Leslie Allen's friend.	
Siblings (*)	James and Catherine's brothers and sisters. *Sarah, George and Harriet are some of them. The rest are unnamed.		
The Thorpes			
Isabella Thorpe	Isabella is a young lady, who becomes Catherine's friend in Bath. She is James Morland's fiancée.	Isabella is a freelance journalist, who befriends Cate in Los Angeles. She is James Morland's girlfriend.	<u>Twitter</u> : @thorpe_isabella <u>Instagram</u> : @thorpeisabella <u>Tumblr</u> : isabellalouisethorpe.tumblr.com
John Thorpe	John is a young gentleman obsessed with horses and carriages. He studies in Oxford and is James	John is a photographer obsessed with cars. He lives in New York and is James Morland's best friend.	<u>Twitter</u> : @TheJohnThorpe <u>Instagram</u> : @thejohnthorpe

	Morland's best friend.		
Mrs. Thorpe	Mrs. Thorpe is a widow and John and Isabella's mother.		
Siblings (*)	John and Isabella's brothers and sisters. *Edward, William, Maria and Anne.		
The Tilneys			
Henry Tilney	Henry is the second child of a rich General, and a young clergyman.	Henry is the youngest child of a wealthy couple, and an actor.	<u>Twitter</u> : @htilneyofficial <u>Secret tumblr</u> : valancourtjester.tumblr.com
Eleanor Tilney	Eleanor is the youngest child of a rich General, and Henry's sister.	Eleanor Monk is Henry's agent and a great fan of <i>The Mysteries of Udolpho</i> .	<u>Twitter</u> : @EleanorMonkPR
Frederick Tilney	Frederick is the eldest child of a rich General, and Henry's brother. He is a military.	Frederick is the eldest child of a wealthy couple. He is considered a "bad boy" in Hollywood.	
Mr. Tilney/The	Mr. Tilney is a rich General.	Mr. Tilney is a rich man that is	

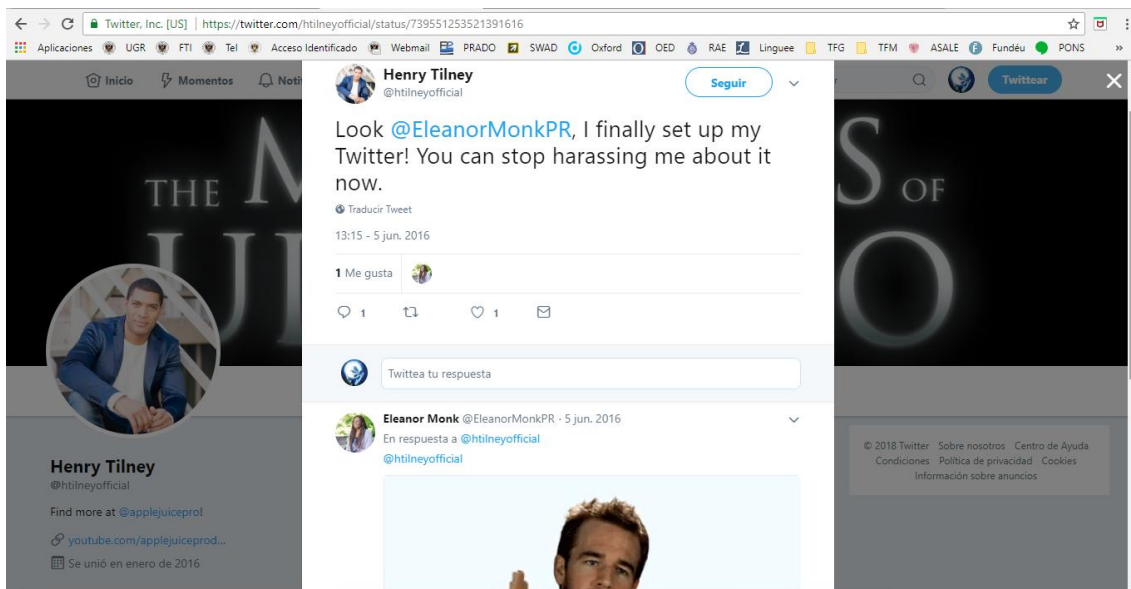
General		called “The General”.	
Mrs. Tilney	Mrs. Tilney was the General’s wife and Henry’s mother. She died of an unknown illness, although some people blame her husband for her death.	Mrs. Tilney was the General’s wife and Henry’s mother. She died of cancer, although some people affirm that her husband denied her medical treatment.	
The Allens			
Mrs. Allen	Mrs. Allen is Catherine Morland’s neighbour.	Leslie Allen is Mrs. Morland’s friend and the style editor at <i>Persona Magazine</i> .	<u>Twitter: @StyleLady68</u>
Mr. Allen	Mr. Allen is Catherine Morland’s neighbour.	Duke Allen is Leslie’s husband and the publisher of <i>Persona Magazine</i> .	

APPENDIX 2: TRANSMEDIA

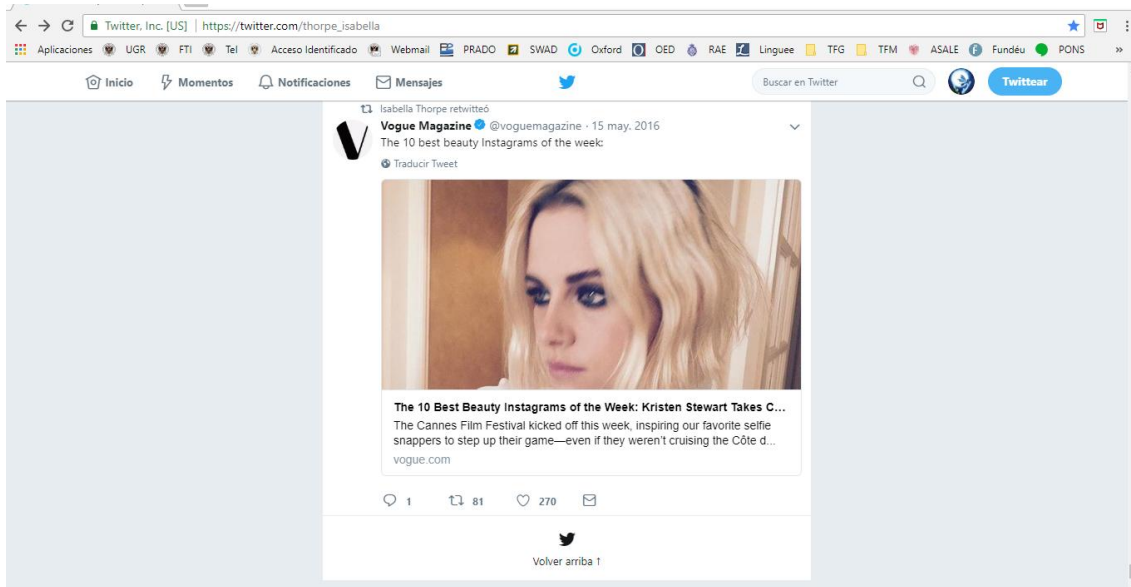
Tweets from different characters



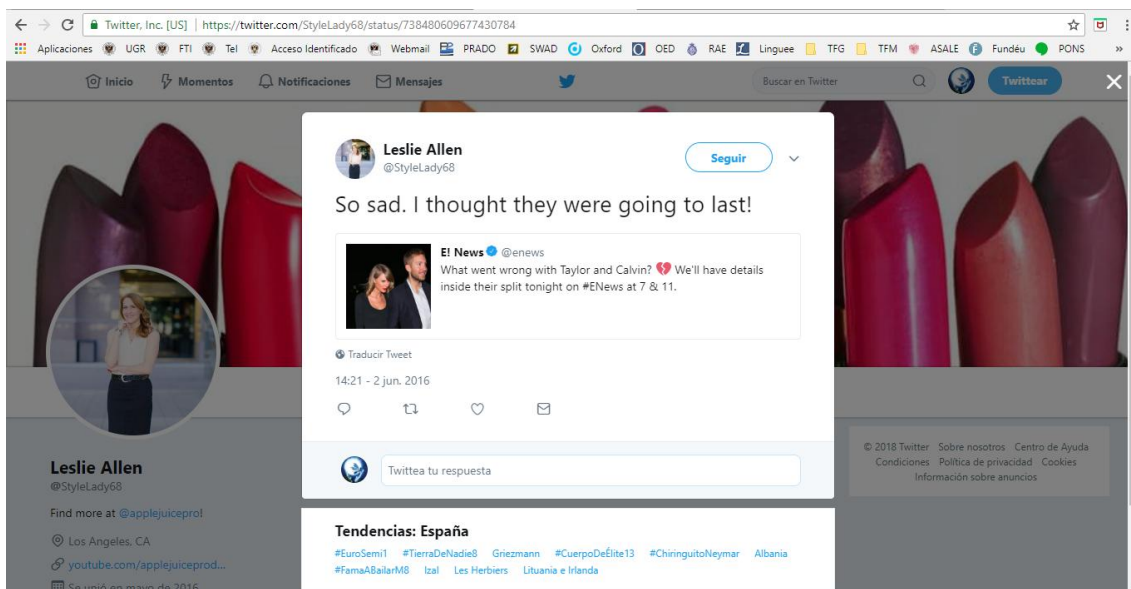
James congratulates his sister

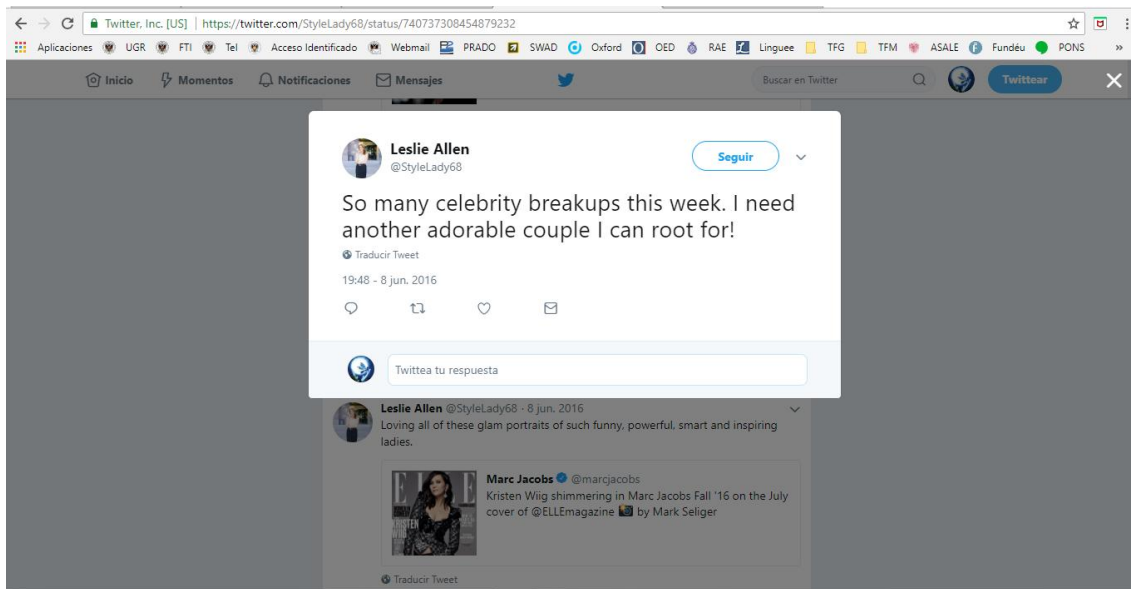


Henry's first tweet



Isabella retweets Vogue Magazine

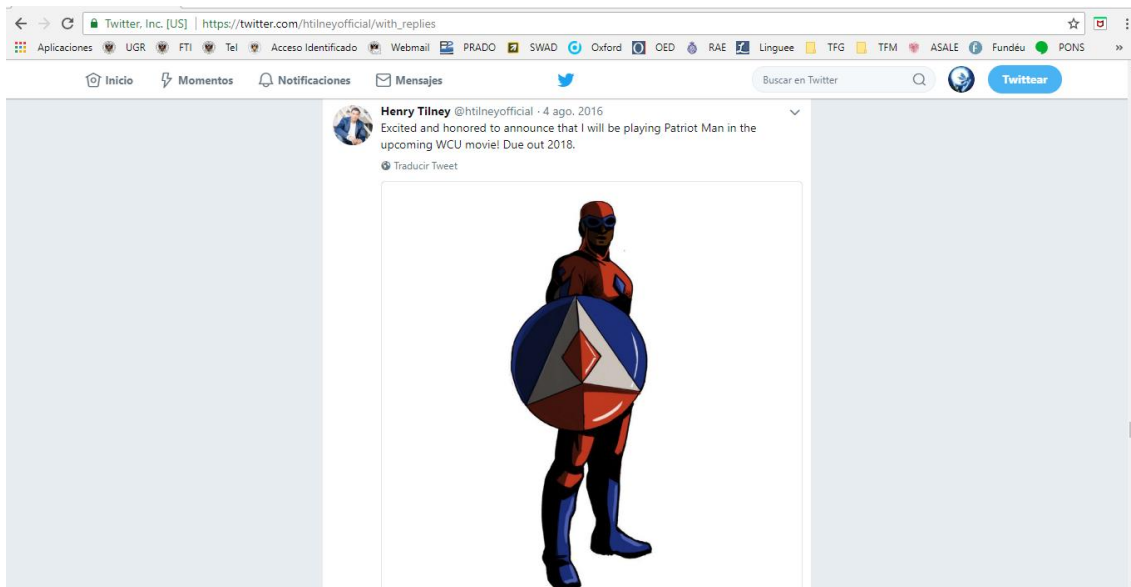




Leslie interacts with a real account and looks for a new ship

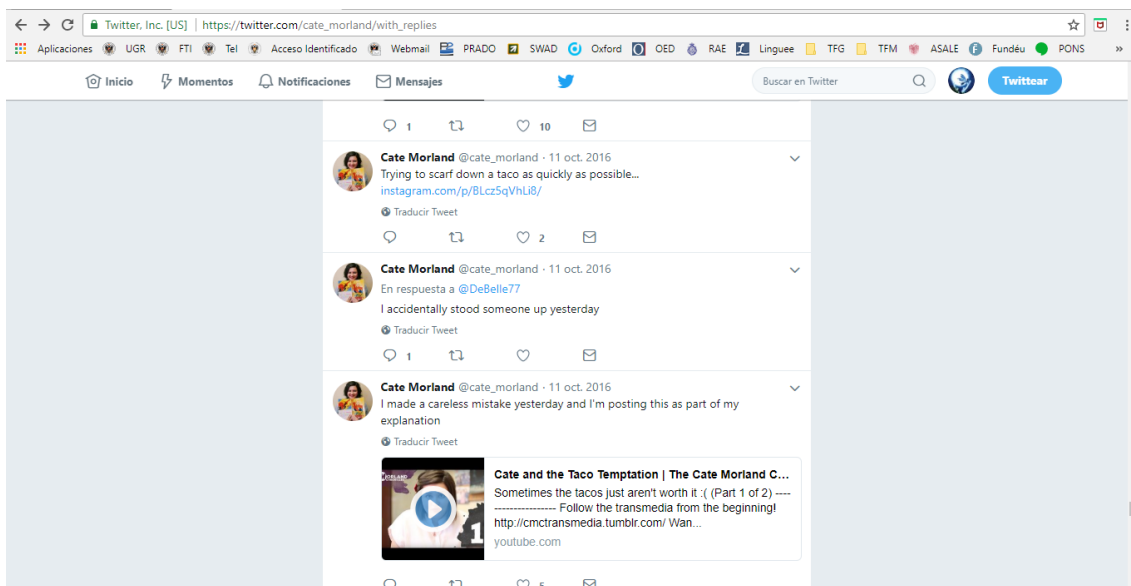


John retweets an “article” about his real “interest”

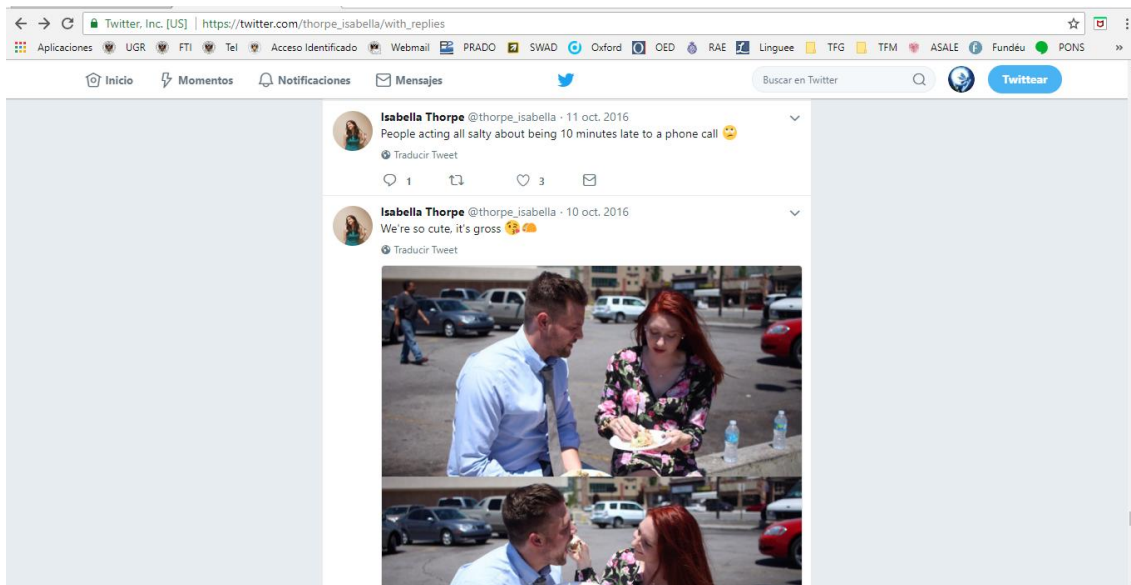


Henry announces he is going to play Patriot Man

The taco incident



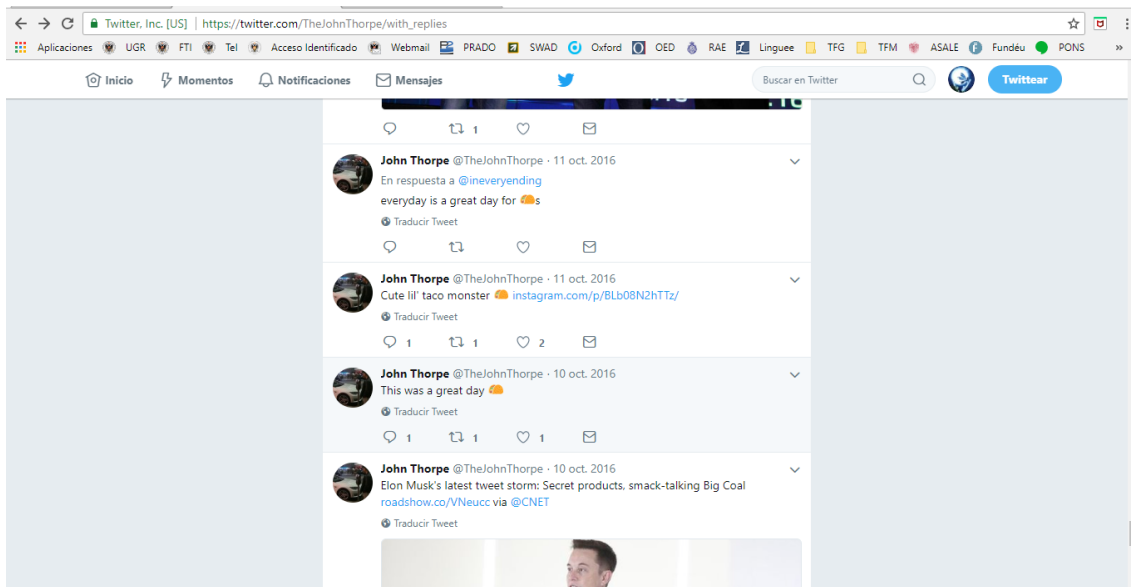
Cate keeps complaining about the incident



Isabella uploads two pictures eating tacos with James and complains about Cate's mood

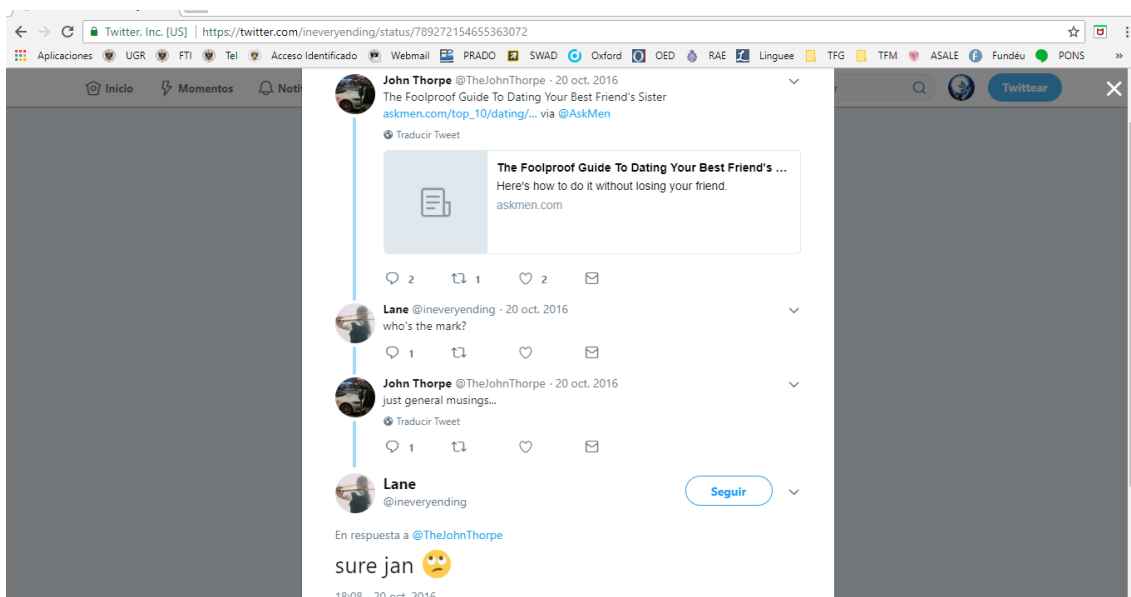


James uploads a picture of the whole group and another one of the famous tacos

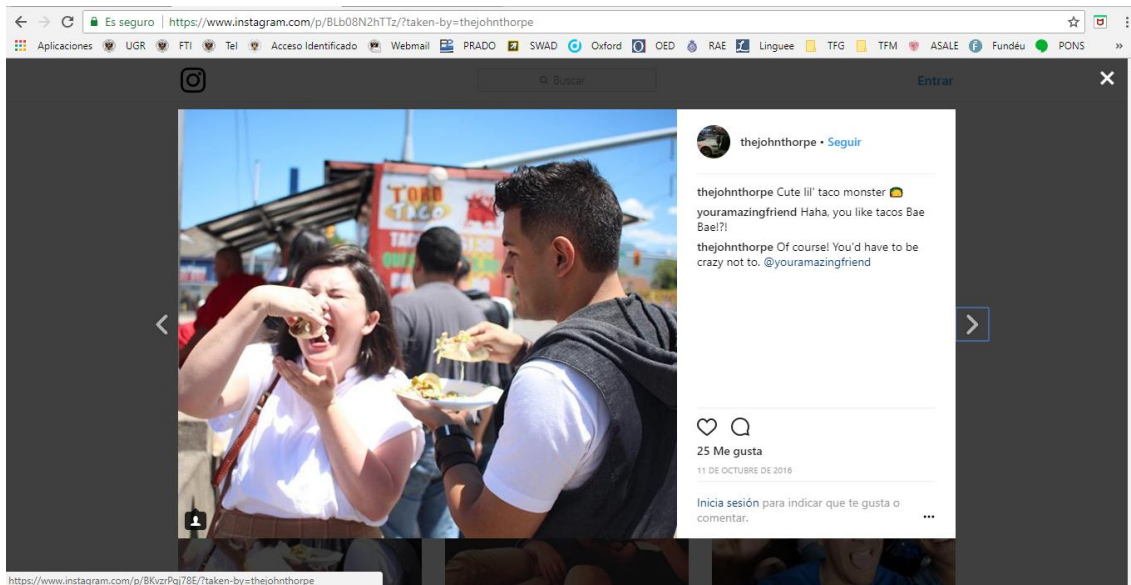


John tweets about the nice tacos he has eaten

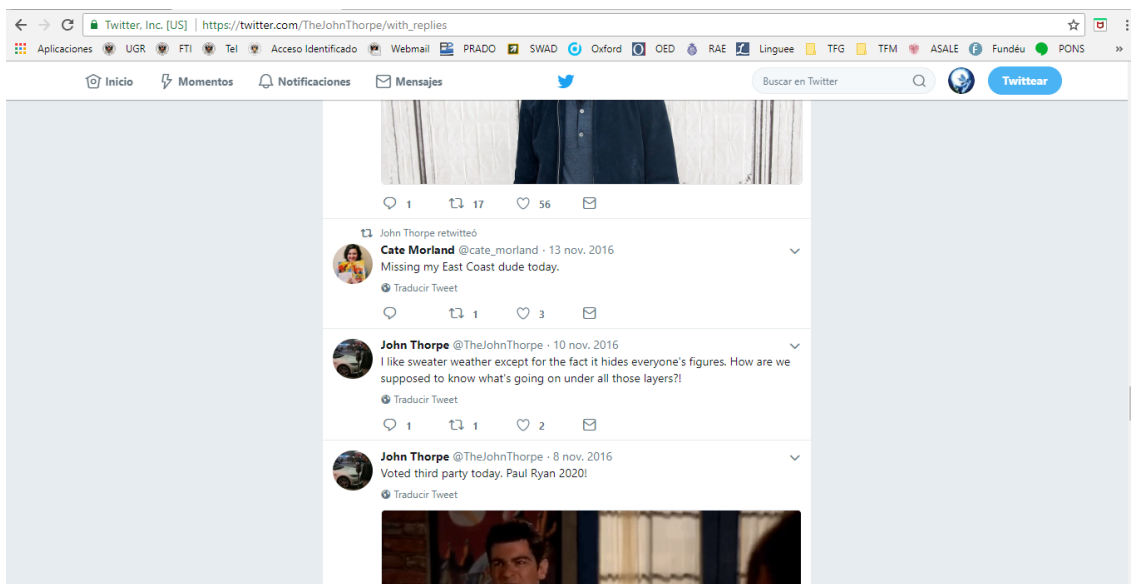
Cate and John's imaginary relationship



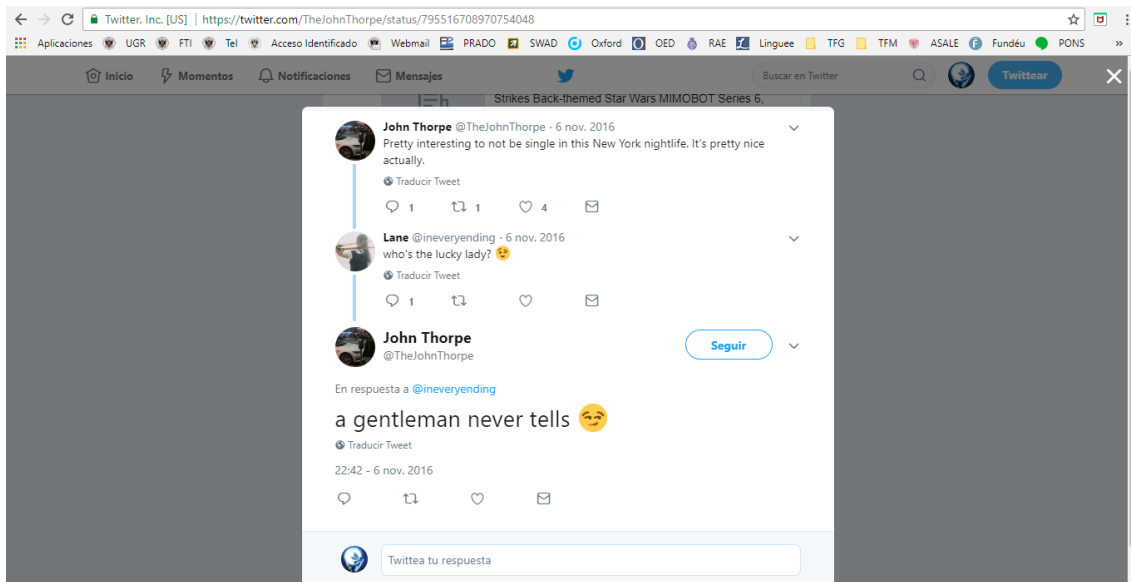
John tweets a “guide to date your best friend’s sister”



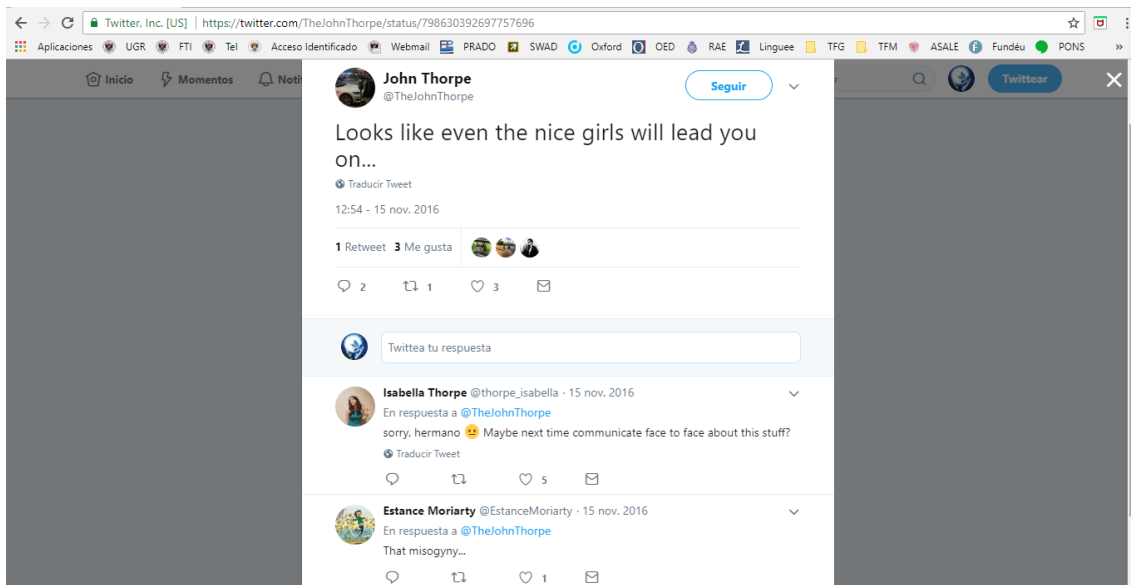
John uploads a picture eating tacos with Cate



John retweets a tweet that Cate wrote for her brother

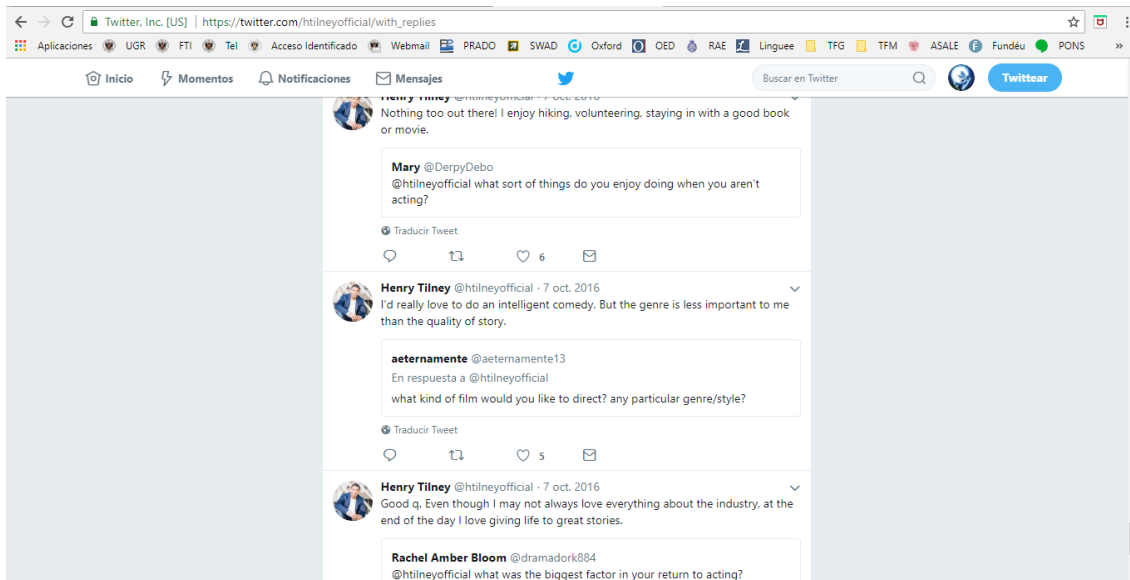
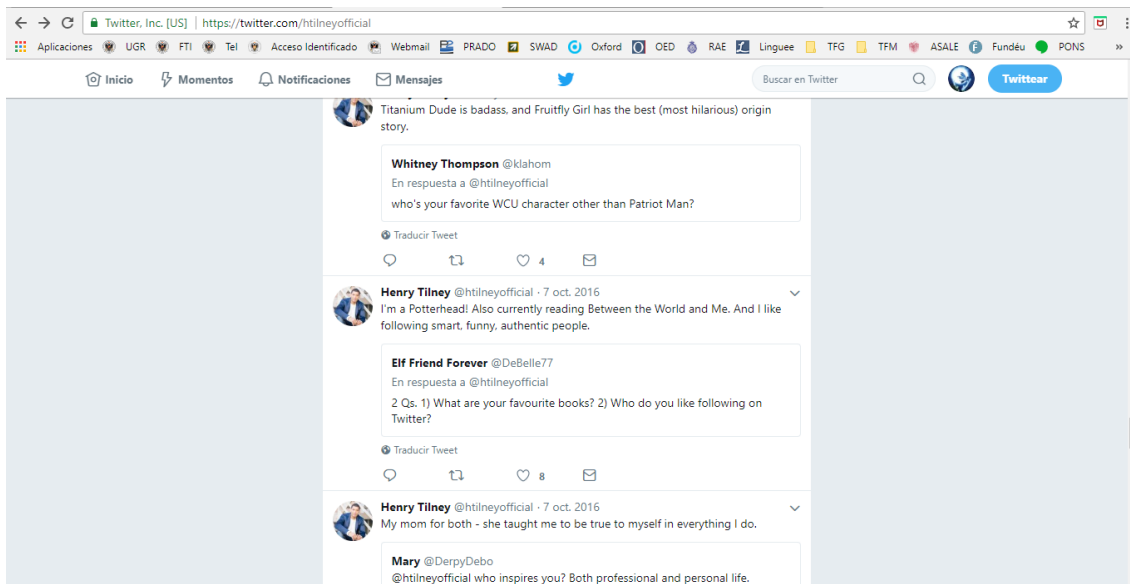


John suggests that he is dating someone

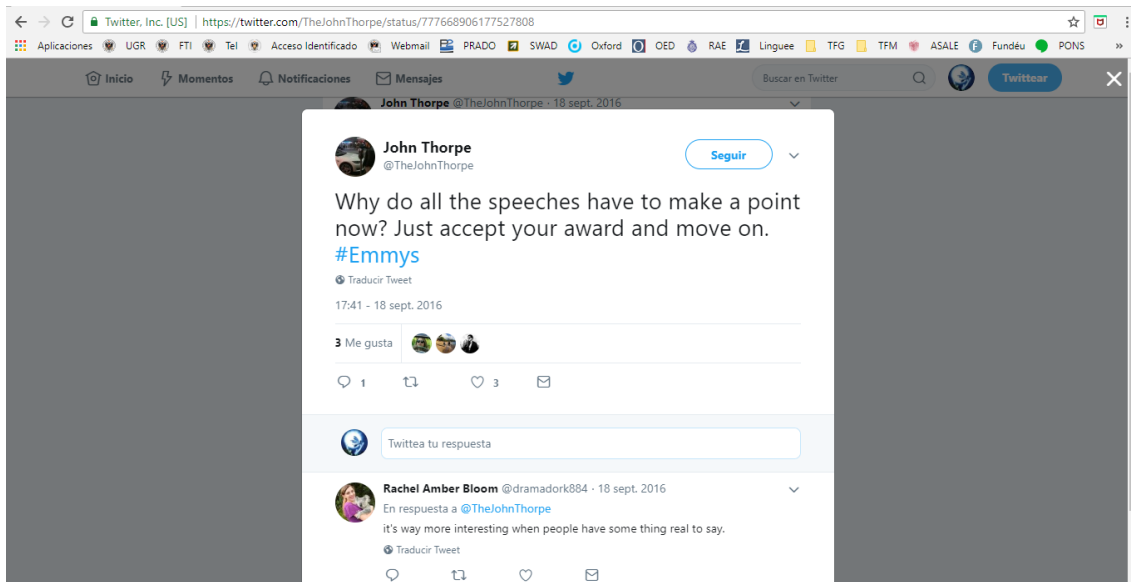


John complains after their “break-up”

Interaction with fans



Henry's Q&A

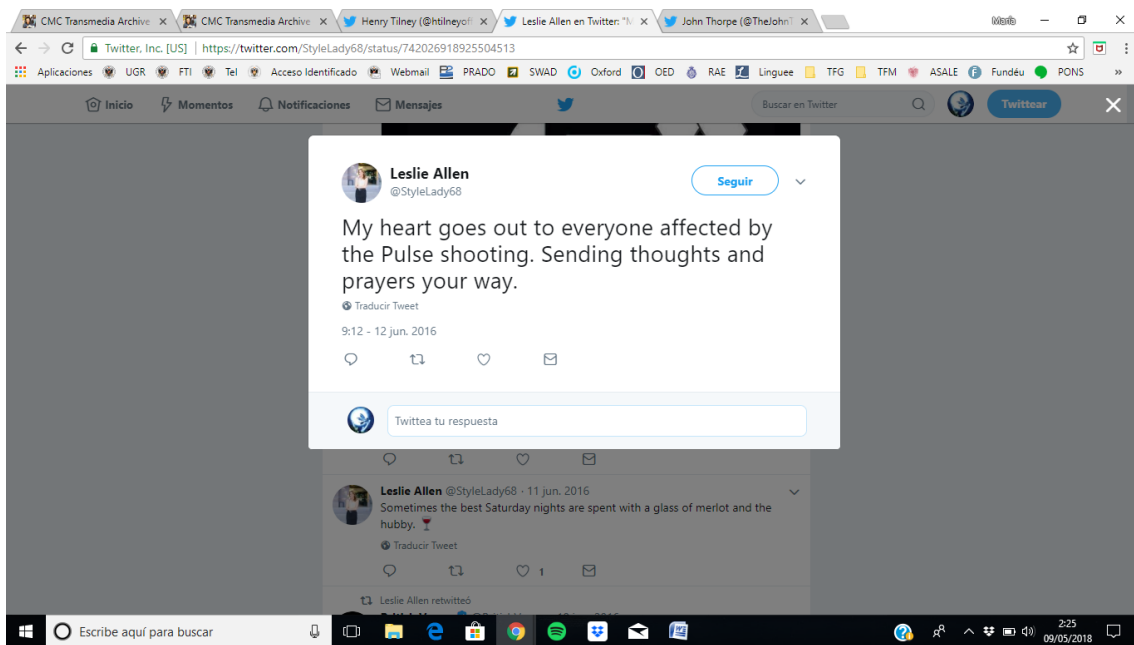


John tweets about the Emmys and an anonymous user answers



Cate posts a picture of Henry and people leave comments

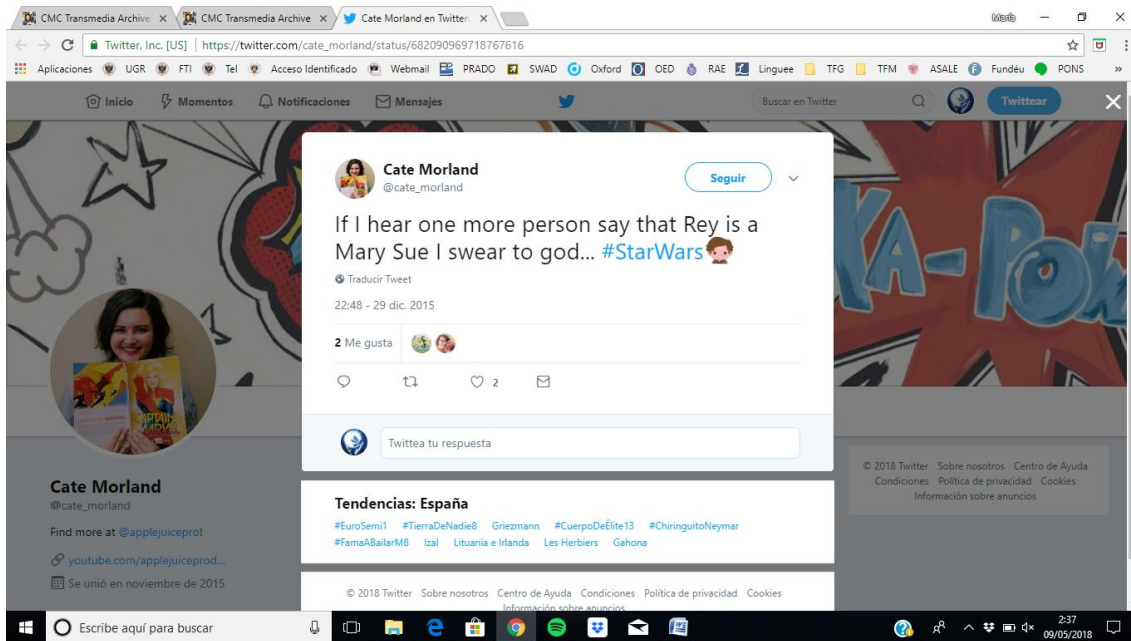
Tweets about real events



Leslie tweets about the Pulse shooting in Florida



Eleanor tweets about United States presidential election 2016



Cate tweets about Star Wars