

**T.C.
SELÇUK ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
LINGÜİSTİK VE EDEBİYAT
LINGÜİSTİK VE EDEBİYAT A.B.D.**

**READING VERSUS WATCHING:
THE OTHER BOLEYN GIRL**

Abdulkadir ÜNAL

YÜKSEK LİSANS TEZİ

**Danışman
Yrd. Doç. Dr. Nazlı GÜNDÜZ**

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TR
SELCUK UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

READING VERSUS WATCHING:
THE OTHER BOLEYN GIRL

Abdulkadir ÜNAL

MA THESIS

Supervisor
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Konya–2009



T.C.
SELÇUK ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü Müdürlüğü



B L MSEL ET K SAYFASI

Bu tezin proje safhasından sonuçlanmasına kadarki bütün süreçlerde bilimsel etiğe ve akademik kurallara özenle riayet edildiğini, tez içindeki bütün bilgilerin etik davranış ve akademik kurallar çerçevesinde elde edilerek sunulduğunu, ayrıca tez yazım kurallarına uygun olarak hazırlanan bu çalışmada başkalarının eserlerinden yararlanılması durumunda bilimsel kurallara uygun olarak atıf yapıldığını bildiririm.

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YÜKSEK LİSANS TEZ KABUL FORMU

Abdulkadir ÜNAL tarafından hazırlanan Reading Versus Watching: The Other Boleyn Girl başlıklı bu çalışmada 29/07/2009 tarihinde yapılan savunma sınavı sonucunda oybirliğiyle bu çalışmaya yüksek lisans tezi olarak kabul edilmiştir.

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ÖZET

Yazılı eserlerin, özellikle de romanların, beyaz perdeye uyarlanması sinemanın doğuşundan bu yana kullanılan bir yöntemdir. Her ne kadar roman ve film kendine özgü özellikler ve farklı değerlendirme ölçütlerine sahip olsalar da ilk kaynağa olan benzerlik derecesi her zaman ilk tartışılan konulardan birisi olmuştur.

Son dönemde edebiyat ve sinema dünyasında yankı uyandıran eserlerden birisi de Justin Chadwick'in Philippa Gregory'nin 2002'de yazdığı *The Other Boleyn Girl* isimli kitabından aynı adla sinemaya uyarladığı 2008 yapımı filmidir. Gerek Philippa Gregory'nin romanı gerekse Justin Chadwick'in filmi 16. yüzyıl İngiltere'sinde, Kral VIII. Henry'nin sarayında kralın gözdesi olmak için amansız mücadele veren iki kız kardeşin, Anne ve Mary Boleyn'in, trajik hikâyesini anlatırken özellikle roman okuyucuları için dönemin sosyal, ekonomik, dini, toplumsal, siyasal olaylarına ışık tutması bakımından oldukça ilgi çekicidir. Kardeşler arasındaki rekabet ise romanın ve filmin genel konusu olarak karşımıza çıkar, ancak romandaki bahsedilen diğer farklı bakış açılarının ve temaların çoğu zaman filmde bulunmadığı bir gerçektir. Tarihsel olarak Anne Boleyn ve Kral VIII. Henry arasındaki evlilik İngiltere'nin Roma Katolik Kilisesinden ayrılıp, İngiltere'de İngiliz Anglikan Kilisesinin kurulmasına yol açması gerçeği romanda açıkça incelenirken filmde bu konuya da hak ettiği ölçüde değinilmediği görülmektedir.

Bu tez çalışması *Boleyn Kızı* filminin, filmin uyarlandığı kitabı daha önce hiç okumamış veya ilgili döneme ait bilgisi olmayan öğrenciler için tarihsel bilgi açısından yeterliliğini araştırmak amacıyla yapılmıştır. Film incelendiğinde 'kardeş rekabeti', 'kadının ezilmesi' ve 'saraya kıl' gibi temaların kitapla aynı önemle ve yoğunlukla incelenmediği görülmüştür. Bu sav filmde sahnelerle ve kitaptan alıntılarla desteklenmiştir. Bu sebepten dolayı da romanı okumak yerine salt filmi izlemekle 16. yüzyıl İngiltere'sini anlamının mümkün olmadığını sonucuna varılmıştır.

ABSTRACT

The adaptation of written works, particularly the novels, to screen is a method which has been used since the emergence of the cinema. Although novel and film have distinctive features and different evaluation criteria peculiar to each media, the issue of fidelity to the original source has been one of the first discussed topics in evaluation of adapted works.

One of the latest striking works in literature and cinema world is Justin Chadwick's film, *The Other Boleyn Girl*, which is adapted from a novel written by Philippa Gregory in 2002 with the same name. Both the novel and the film are about a tragic story which is the stern struggle of two sisters, Anne and Mary Boleyn's, in order to gain favour in the court of Henry VIII in 16th century England. The novel especially catches attention as it is rich enough about the social, economical, religious, and political incidents of the period. The overall plot of both media is the siblings' rivalry; however, it does not change the reality that the film version lacks in some other additional approaches and themes in the novel. It is clearly observed that the film does not pay enough attention to the historical reality in the book that the marriage between Henry VIII and Anne Boleyn led England to break with Roman Catholic Church and establish the Anglican Church of England

This thesis study is conducted in order to discuss the informative sufficiency of the film for the students of literature who have not read the book or have had no previous knowledge related to the period. Informative inadequacy, on 'sisterly rivalry', 'oppression of power' and 'courtly love', in the film is supported with the quotations from the book and scenes from the film. Therefore, it is concluded that watching only the filmic version of this novel is not likely to be enough to appreciate the 16th century England truly instead of reading the book.

TABLE OF CONTENTS

B L MSEL ET K SAYFASI.....	i
TEZ KABUL FORMU.....	ii
ACKNOWLEDGEMENTS.....	iii
ÖZET.....	iv
ABSTRACT.....	v
TABLE OF CONTENTS.....	vi
LIST OF FIGURES.....	viii
I. INTRODUCTION.....	1
II. FILM ADAPTATION.....	8
2.1. Film Adaptation	8
2.2. Differences between Film and Novel	10
2.3. History of Film Adaptation	11
III. NOVEL.....	13
3.1. Definition of Novel	13
3.2. Elements of Novel.....	14
3.2.1. Plot.....	14
3.2.2. Character	14
3.2.3. Conflict.....	15
3.2.4. Setting	15
3.2.5. Theme.....	15
3.3. Techniques of Novel.....	15
3.3.1. Point of View	15
3.3.2 Style	16
3.3.3. Symbolism.....	16
3.3.4. Imagery and Irony	16
3.4. Genres of Novel	17
3.4.1. Social Novel	17
3.4.2. Psychological Novel.....	17
3.4.3. Educational Novel	17
3.4.4. Philosophical Novel.....	17
3.4.5. Popular Novel.....	17
3.4.6. Experimental Novel	18
IV.AUTOBIOGRAPHIES.....	19
4.1. Philippa Gregory (Author).....	19
4.2. Justin Chadwick (Director).....	22

V. HISTORICAL BACKGROUND.....	23
5.1. Anne Boleyn from Historical Point of View	23
5.2. Henry VIII from Historical Point of View.....	26
VI. FILM VERSUS NOVEL	31
6.1. General Comparison.....	31
6.2. The Differences between Novel and Film	34
VII. MAIN THEMES	70
7.1. Siblings' Rivalry.....	70
7.1.1. Siblings' Rivalry in the Novel	70
7.1.2. Siblings' Rivalry in the Film	78
7.2. Oppression of Women	82
7.3. Courtly Love.....	85
VIII. HISTORICAL ACCURACY	89
IX. CONCLUSION.....	90
X. REFERENCES.....	93
XI. APPENDIX	96
XII. OZGECMIS.....	113

LIST OF FIGURES

Figure 1, Philippa Gregory.....	19
Figure 2, Justin Chadwick.....	22
Figure 3, Anne Boleyn.....	23
Figure 4, Tudor Succession.....	27
Figure 5, The Six Wives of Henry VIII.....	30
Figure 6, ‘No brother for you to make this country safe’.....	38
Figure 7, The Sisters Looking through the Window to See the King.....	40
Figure 8, Mary is shocked by Williams Surrendering.....	42
Figure 9, A scene Where Anne and Henry Percy Marry Secretly.....	44
Figure 10, The Boleyn Manor Where Mary Spends Most Summers.....	48
Figure 11, The Siblings.....	51
Figure 12, Mary’s Joy upon Giving Birth to a Son.....	53
Figure 13, Henry VIII and Anne Boleyn.....	54
Figure 14, Mary and William Stafford.....	59
Figure 16, Anne’s Final Moments.....	68
Figure 15, Anne Boleyn’s Misery.	63
Figure 17, The Official Poster of the Film.	78
Figure 18. Siblings Fall Out.	80
Figure 19, Uncle and Father Try to Persuade Anne.....	85

I. INTRODUCTION

Film adaptation of novels, plays, comic books and other forms of some other artwork have been known since the emergence of the cinema. Novels especially have been inspiring for the development of the screenplays. They have been one of the indispensable sources of film scripts in this sense, and therefore film makers have preferred to choose a well-known classical work or a best-seller book which has proved its commercial success by all means to shoot. The success of adaptation has been questioned ever since criteria like fidelity to the original work despite the fact that it is not likely to reflect each line of a book on the screen. Psychologically, the sophisticated spectators do not want to see an unknown product about which they have no idea. Being aware of this reality, the film makers make the best use of novels, plays, dramas, etc. As for criticism of fidelity, authors like George Bluestone (1957) have suggested evaluating each work on the basis of their own elements because each one has its own evaluating criteria, which means that we cannot evaluate a film as we evaluate a novel or vice versa.

Literary adaptations have also been very acceptable in recent decades. For example, some works of Charles Dickens, Jane Austen, and William Shakespeare have been adapted to the screen, even more than once. This sort of popularity has arisen another question: is it just enough to watch the film edition rather than reading the whole book? The answer varies indeed depending on what the spectator expects to see and why s/he is there. If s/he is there for entertainment, a well-casted film with visual effects would be considered a success. On the other hand, if the spectator knows the original work, he/she expects to see something in parallelism with the prior one. S/he even compares the quality of adaptation being aware of the original one. In spite of the academic clarification of the issue by Bluestone, usually this is the case. Besides, there are also some adaptations with a great success of production that no one even questions the inspiring factor of the screenplay. The film critics talk about the achievement the film has made rather than what it was based on. Maybe, it is useless to question such a thing considering the evaluating elements of book and film versions.

An average person may watch a film without considering whether it is adapted from a novel or not. S/he may conclude that it is a good production or poor one as s/he seeks to have fun. While reading a historical novel, the readers learn about the social, economical, political and religious realities of the related period. They have a chance to read details of the main events or descriptions. On the other hand, it is not the same for the film adaptation of it. As a requirement of film making, the director has to omit many parts of the book and choose the most appropriate events or themes in terms of his/her personal philosophy. That is, the director may omit the parts which s/he does not agree with, find inappropriate or unnecessary. The target spectator gains importance in this respect.

Except for educational films, many Hollywood products are made for commercial reasons and for common audience. As known, technology has been developing in the past two decades. As in other fields of life, it also eases the process of education to some degree. Adapted films have been used especially in the education of English literature recently to provide a better understanding of theoretical knowledge of topics, to enrich the imagination of students. Though, we cannot expect a director to design his work solely for literature students. In this study the problem we will focus on is whether a literature student would understand the world of 16th century England by simply watching the film since there are many historical events, social, economical, and religious elements to illustrate the period for readers to conceive it rightfully in the book version, *The Other Boleyn Girl*. If the answer is no, should s/he read the book first or watch the film? Can watching films be adequate for true historical appreciation? We will try to sort it out if the same paradigms are given in the film version or not. However, we will not deal with what is really missing but rather whether it is available to gain the same information just by watching the film version, *The Other Boleyn Girl* by Justin Chadwick, the film director.

During the conduction of this study, a detailed comparison is made to point the noteworthy missing parts in the film for literature students. So, answers to the questions below will be discussed in general; and some theoretical background information on film adaptation and novel will be given as well. Philippa Gregory's

novel, *The Other Boleyn Girl*, and Justin Chadwick's film, *The Other Boleyn Girl*, will be examined and evaluated in terms of fidelity, historical aspects and descriptive elements in order to determine the film as a success or failure for literature students' success who have not read the book before watching the film. They will aid us to get an insight from the comparison between the book and film to convey the intended results of this study. Both of the versions of *The Other Boleyn Girl* will be investigated under the light of the questions following:

1. What is film adaptation and what are its main features?
2. What is novel and what are its elements?
3. How are Mary and Anne Boleyn sisters and Henry VIII known in history?
4. Should the students of English literature read the novel or watch the adapted form at first?
5. What has been kept out of the novel's narrative?
6. Do we get a different impression of the protagonist/antagonist, Mary Boleyn, in the film?
7. What are the main themes in the book and how are they depicted in the film?
8. Can the film be regarded as a historical fiction?

Consequently, these issues will be questioned, highlighted and discussed by the lines and scenes taken from both versions of *The Other Boleyn Girl*. Some historical information from external sources will also be submitted to enforce our claims. Because of shortage of official documents related to the period, we will refer to recent modern authors who have written or done researches on the issue such as Dr Eric Ives, Alison Weir or Retha M. Warnicke when needed.

The first part of the study covers the definition of film adaptation, the distinctive features of film and novel, and history of film adaptation. Then, throughout the following part, the novel chapter, the definition of novel and its elements, techniques and genres will be examined. The third part deals with Anne Boleyn and Henry VIII from a historical point of view. Mary Boleyn, the narrator of the book, is not involved in this chapter because almost nothing historical is known about her. This is the main reason why Philippa Gregory entitles her novel as “The Other Boleyn Girl”. Mary Boleyn, the protagonist and narrator of the novel, who is the sister of Anne Boleyn, Queen of England between 1533-1536, has hardly been known in the history of Britain when compared with Anne.

Throughout the succeeding part, a prior general comparison and a detailed comparison of the two versions the novel and the film *The Other Boleyn Girl* is provided to point the differences and similarities between them. There is not a line by line comparison but an evaluation of historical references depicted (or not) in the film as well as in the novel. What is primarily sought is the adequacy of one from over the other one. Quotations from the book and scenes from the film are used to support our claims. The final chapter covers the comparison of essential themes in each medium and historical accuracy issue by the help of Irene Rheinwald. These themes are ‘siblings’ rivalry’, ‘oppression of women’ and ‘courtly love’. Each theme is exemplified by means of lines from the novel and scenes from the film where necessary.

As this study is not a film review, we will not make use of every detail intentionally. We will rather focus on what would be beneficial from the book if it were reflected on the screen for literature students. In other words, we will try to sort out what is missing in the film which would provide a better understanding of the period. The cultural elements, costumes, everyday life, courtly life, country life, state of the poor are all considered during our investigations over the adaptation examination and interpreted where necessary. We essentially put emphasis on differences and lacking issues in the film in terms of their historical references. The historical accuracy is given in a different part to make judgements about the reality of the incidents in the book and the film.

What we will assume is that the filmic version of *The Other Boleyn Girl* is to be watched by literature students who have not read the book version and have no previous knowledge about historical, economical, religious (particularly English Reformation) and political developments of the period. It seems improbable they will never fully understand the earliest underlying motives for the English Reformation; they will neither get to know who Cardinal Wolsey is, what happens to Queen Catherine afterwards and nor what the King's and the Queen's divorce has to do with English Reformation. Despite the fact that the novel has a great number of instances to conceive Tudor England, the film lacks in many details except for the rivalry between Anne and Mary Boleyn. Therefore, we think one should read the book first then watch the film to make logical deductions from the incidents so as to get aware of who is who and why it is so.

That fact that the book has been adapted to the screen at first by BBC in 2003 does not change our limitation to latest adaptation because the latter one has become more popular and has been produced in Hollywood style. When compared, the BBC edition looks like more informative. Our study only covers the second production in 2008 which has led to film-tie-in edition of the book which definitely proves the success of the production. Besides, we focus on historical characters and incidents rather than fictitious elements in the film as we seek to put forth beneficial parts for English literature students who like to learn the period by reading the book or watching the film. Although the historical accuracy is not our primary concern we insert a chapter about it to notify the readers about the historical facts. Then, we only deal with the accuracy of characters who take place in the scope of this study rather than the characters of the whole period.

Definition to Specific Terms

Archbishop: an Archbishop functions as a bishop, but over a region of historical or political importance.

Baron: a member of the lowest order of the British nobility.

Bishop: a senior member of the Christian clergy, usually in charge of a diocese and empowered to confer holy orders.

Cardinal: a leading dignitary of the Roman Catholic Church, nominated by and having the power to elect the Pope.

Chancellor: British official, who heads the judiciary and presides over the House of Lords.

Count: a foreign nobleman whose rank corresponds to that of an earl.

Countess: the wife or widow of a count or earl, a woman holding the rank of count or earl.

Dowager: a widow with a title or property derived from her late husband.

Duchess: a woman holding a rank equivalent to duke in her own right, the wife or widow of a duke.

Duke: a male holding the highest hereditary title in the British and certain other peerages.

Earl: a British nobleman ranking above a viscount and below a marquess.

Lady-in-waiting: a woman who attends a Queen or princess.

Marchioness: a noblewoman with the rank of Marquess, or the wife of a Marquess.

Marquess: a British nobleman ranking above an earl and below a duke.

Marquis: variant spelling of marquess.

Peerage: the Peerage is a system of titles of nobility in the United Kingdom, part of the British honours system. The term is used both collectively to refer to the entire body of titles, and individually to refer to a specific title.

Viscount: a British nobleman ranking above a baron and below an earl,

Wet nurse: a woman employed to suckle another woman's child.

(Entries excerpted from Babylon 8, Translation in a Click [Computer Software])

II. FILM ADAPTATION

2.1. Film Adaptation

Adaptation is defined by Oxford Advanced Learner's Dictionary as "a film, book or play that is based on a particular piece of work but that has been changed for a new situation" (p.13). Film adaptation is generally regarded as the transformation of a written work into the film with techniques peculiar to cinema itself. Adapted films usually have their basis in well-known, mostly classical, novels however they have distinctive features out of the original text. As the written work is the basis for an adaptation, adapted version also may have the same title like in J.R. R. Tolkien's *Lord of the Rings* and the film by Peter Jackson. The direction of the adaptation is generally from written work to film but though rarely films are also adapted to books and we have film tie-in version of the books nowadays alike *The Other Boleyn Girl*.

When adapting a novel, it is almost impossible to depict every line on the screen which would take many hours. The adapter chooses subjectively what to take and what to omit to form his/her desired screenplay. S/he cannot put everything into film, but it does not mean that we cannot add new things as well. So selection, elision and interpolation are mandatory to create a new work for viewers. Stam (2007) sums up the operations to transform a novel into a film as "selection, amplification, concretization, actualization, critique, extrapolation, popularization, reaccentuation, transculturalization" (p.45). The mostly quoted authors' views, like George Bluestone and Brian McFarlane, depict that each media should be evaluated in its own criteria rather than comparing them with each other. We cannot expect a director to have a totally neutral feeling towards the original work, he has to involve in formation of new work by imitation, copying or repetition of the original work. The director / adaptor can invent new characters, new roles, even scenes to enrich his work and to satisfy its viewers. This is the point where the originality or fidelity arguments occur indeed. The films adapted from novels are classified, by Petrie (2008) as "strict, loose or free" in terms of their closeness to the original work (p.1).

Novels are mostly adapted for commercial reasons. Filmmakers choose a best-selling novel or a classical work such as *Great Expectations* by Charles Dickens, *The*

Hours by Virginia Woolf or *Pride and Prejudice* by Jane Austen and try to make the best use of the original text to take the attention of the viewers. If the production is success, the new work is usually remembered with its director, not even with the author of the original work. Both, the book and the film, have their own qualities whereas they may use different ways to express the intended message coherently.

Films also have scripts which are considered as a literary work by some authorities. Film adaptation is some sort of translation technique in this respect. In a general scope, adaptation has been used for centuries as most of the works written in the past were influenced by other sources by retelling it in a different or similar way. Film adaptations we will discuss in this study have been used since the emergence of the cinema.

Another discussion is the superiority problem between the novel and its adapted form despite the fact that the original work is always highlighted when compared. Many technically qualified films are made today for commercial reasons. When someone knows the original work that the story is based on and has the same title with it, h/she wants awkwardly to compare the quality of adaptation. That is, s/he matches the visual work with the one s/he has already created after s/he read the original work because s/he wants or expects to have same feelings towards the adapted form. It usually happens when someone experiences both works, so it is not the same for one who only watches the film without a previous knowledge of the original work. Some people also want to read the original work after seeing a film which is clearly stated to be based on a written story or a novel. It especially happens when the film is appreciated by its spectators. Sanders (2006) claims “the full impact of the film adaptation depends upon the audience’s awareness of an explicit relationship to a source text” (p.22). That is, if a film is found successful by an objective viewer and gives the overall message of the original text ignoring the details peculiar to each medium, then it is a good adaptation. Aragay (in Calvo, 2007) asserts “fidelity to the original work is no longer a critical measuring-rod; it has been replaced with the notion of successful adaptation and it is precisely the lapses of fidelity that often contribute to the success of the adaptation, triggering new

readings or rewritings of the original (p.1). It seems that the fidelity question is replaced by the matter of quality of the film.

2.2. Differences between Film and Novel

Despite the fact that some other form of art such as drama or comics is adapted to film, there is also a strong relationship between film and novel in terms of adaptation. Whatever is written in a novel can be shown in a film roughly as both novel and film tell long stories with some details by different point of views. Basically, what can be stated easily is that the novel provides linguistic narration and film provides illustrated narration.

In addition to this basic distinction, they comprise different elements to enable to measure their quality. Novel has elements such as theme, characterization, plot, point of view, setting or dialogue, whereas film has elements like image, time, motion, sound lightening, sequence and composition. Film is usually considered as limited as it is shortened to few hours of narration, whereas novels would go for hundreds of pages with a wealth of detail. Monaco (2000) asserts that “an average novel text is three times more in pages than a typescript is” (p.45). As time and space are limited in a film, suppression of minor characters and subplots cannot be avoided. Television series would come over elision to some degree in case of time limitation. On the other hand, a ten-second-view would describe pages of a novel in seconds serving for the interpretation of the viewer. That is, words and images would mean different things for different readers or viewers. In a novel we could only hear or see what the author desires but when we are directed by the camera, we have an option to catch some unspecified background details. Limitation works for the novel in this respect. So the main focus is on intended things rather than some background details that are described with pages in a novel. Hence, it is possible to conclude that the camera can never replace the omniscient narrator of novels. The narrator of the novel tells us about anything needed for a cohesive plot, whereas the camera needs the interpretation of spectators by far in most cases.

Monaco also goes on by adding that “the driving tension of film...is between the materials of the story and the objective nature of the image...and films can never

duplicate the ironies...” (p.46). Readers generally experience same words on novel pages, but the images on screen are in a constant change and this makes films richer in terms of scenes. However, the novel can falsify these words with the help of figures of speech. It would indicate various things for everyone and make the text coherent by some use of collocations. Despite the fact that film also has its own script, it does not have enough time and space to play with words as the author does. Dogan (2008) stresses that “fiction uses narrative language to depict consciousness, but camera does not have the equivalent of such a convention to illustrate the thought” (p.7). Novel is more effective and preferable when considering the pros and cons. Yet, we are in an age of visuality; young adults like reading the screen and watching the books more while it used to be the vice versa.

2.3. History of Film Adaptation

The emergence of film adaptation is not much later than the arrival of the cinema. Petrie (2008) remarks the first fiction films as the “The Watered Watered” by Louis Lumière (1895) which was based on a comic strip by “Christophere”; and “the Great Train Robbery” (1903) and “Dream of Rabeit Fiend” (1906) respectively as the earliest American narrative films (p.1). As seen, they were adapted from theatrical and comic strip materials. As it can be deduced, from the beginning of film adaptation applications, already existing literal or theatrical sources have been influential on cinema. At first there was little attempt to adapt in its entirety a work of fiction or drama for it was not successful because of unconnected scenes without developing a continuous narrative.

The first narrative films were not more than five minutes long however they were extended afterwards and it was about twenty minutes by 1910. The standard length of film was achieved by the end of a duration called as ‘the silent period’. In the silent era of film, joining the image with synchronous sound was not possible for inventors and producers, since no practical method was used until the late 1920s. Thus, for the first thirty years of their history, films were silent, although accompanied by live musicians and sometimes sound effects and even commentary spoken by the showman or projectionist.

Petrie (2008), in his article on website Filmreference.com, remarks that the first films adapted for television or for cinema are chosen among worldly known works such as Shakespeare, Dickens, and George Eliot, Thomas Hardy in Britain and Emile Zola, Johann Wolfgang von Goethe, Leo Tolstoy, Alexander Pushkin on the Continent (p.3). Charles Dickens has been the most frequently referred name out of traditional English novelists. Today (2008), adaptations from classical English and world literature remain popular. Duguid (2008) claims that “the most cinematic 20th century writer has been Graham Greene...the source of Brighton Rock and The Third Man” (p.2). Lastly, as an example of recent masterpieces of film adaptation, *The Lord of the Rings* trilogy by Tolkien is one of the latest successful adaptations in film history.

III. THE NOVEL

3.1. Definition of Novel

According to Madden (2008) a novel is “an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting”.

The novel is fictitious; it would present real or unreal characters or situations as well as have references in real life too and deal with present or past time situations. Novels are usually in prose form rather than verse however they may include verses in them. They have a great many of pages and they are quite detailed when compared with other forms of literature. They could have characters, plot, time and setting, themes, symbol or images, a narrative technique peculiar to themselves, and speech and dialogue.

The emergence of English novel, in a sense we examine here, dates back to 18th century. However, it has its roots in other European countries and previous Latin works. For the development of English novel, Hawthorn (1985) lists some factors. The first of them is the rise of literacy. Unlike other forms of literature like poetry, novels are long enough to read a part of them orally. In parallelism with the growth of literacy in England between 1600s and 1800s, the number of novels also increased.

The second factor is the ‘printing press’. Hawthorn defines the modern novel as “the child of the printing press” (p.16). The printing machine offers a great number of copies available at affordable price by the mobs. Another factor for the emergence of the English novel is the market economy. As a consequence of capitalism and disappearance of feudalism in England, the relationship between the author and the readers underwent a change as well. In earlier times, the authors were being supported by a rich man once or regularly to produce more. After the Industrial Revolution, the prosperity of people increased and the dependence of authors on certain men from upper class ended. Authors tended to address everyone rather than particular individuals, groups or interests. The last factor is the rise of individualism

and secularism. People used to think or behave similar to society in which they lived and the religious themes were dominant in earlier works. Additionally, by the emergence of English novels, people were affected by the characters and various aspects of life in novels. This led to a change in many phases of life and people commenced to think about freedom, nationality, human rights, etc.

3.2. Elements of Novel

3.2.1. Plot

Plot is the series of events which form the story of a novel. Barton & Hudson (1997) assert that “one of the most familiar ways to identify elements of plot is to divide it into stages: exposition, rising action, climax, falling action and denouement” (p.145). The exposition sets the scene and provides the context for the action. The rising action builds suspense all the way up the climactic finish. Climax involves a turning point or crisis, from which no return seems possible in the novel. Falling action shows the effects of the climax and forces a resolution. As for denouement, any remaining secrets, questions or mysteries which remain after the resolution are solved by the characters or explained by the author at this stage. From time to time, the author leaves us to think about the theme or future possibilities for the characters.

There are several types of plot. These are episodic plots, complex lots and plots focusing on character. An episodic plot features different episodes that are related to one another but that can also be read individually, almost as stories by themselves. Complex plots are chapters in which the story builds on itself so that each episode develops out of a previous one and produces another one. Plots focusing on character rely more on character than on action. Some authors experiment with plot by not providing a clearly definable beginning, middle, or end to the story. The novels can also have a subplot which is a secondary sequence of actions in a dramatic or narrative work, usually involving characters of lesser importance. (Madden, 2008)

3.2.2. Character

Abrahams (1999) defines characters as “the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of the dialogue and the action” (p.33). E. M. Forster (in Barton & Hudson) describes the two levels of character by stating that one of them is flat character who expresses a single quality or idea along the novel whereas the other one is the round character who has at least two character aspects in the novel (p.31).

3.2.3. Conflict

Conflict is the struggle which grows out of the interplay of two opposing forces in a plot (Holman, 1972). The conflict may be of various types. That is, it may be physical, ethical or involve making decisions that affect other people. Many conflicts in novels occur between two characters. However, conflict can also occur within a character’s own mind showing that the character struggles internally (p.118).

3.2.4. Setting

Setting generally refers to the time and place in which the action of a narrative occurs. The narrative would have a historical, social or cultural setting. Setting may be both metaphorical and physical (Barton & Hudson, 1997) (p.181).

3.2.5. Theme

A novel’s theme is the main idea that the writer expresses. Theme can also be defined as the underlying meaning of the story. A novel’s theme can rarely be interpreted in only one way. Because of the length of novels, and the various characters, conflicts, and scenes are found within them, readers can look at different aspects of the work to uncover different interpretations of the meaning of the story.

3.3. Techniques of Novel

3.3.1. Point of View

Baldick (2001) describes point of view as “the position or vantage-point from which the events of a story seem to be observed and presented to us” (p.198). Point of view is either first person narrative or third person narrative. A third-person narrator may be omniscient, and hence show unrestrained information of the story’s events from outside them; although another kind of third-person narrator may limit our knowledge of events to whatever is observed by a single character or small group of characters, this method being known as limited point of view.

3.3.2 Style

According to Abraham (1999) style is “the manner of linguistic expression in prose or verse as how speakers or writers say whatever it is that they say” (p.303). Style allows the author to shape how the reader experiences the work. For example, one writer may use simple words and straightforward sentences, while another may use difficult vocabulary and elaborate sentence structures. Even if the themes of both works are similar, the differences in the authors’ styles make the experiences of reading the two works distinct.

Style can be broken down into three types: simple, complex, and mid-style. Sometimes authors carry a single style throughout an entire work. Other times, the style may vary within a novel. For example, if the novelist tells a story through the eyes of several different characters, the use of different styles may give each character a distinctive voice. (Madden, 2008)

3.3.3. Symbolism

Symbolism is defined by Holman (1972) as “the use of one object to represent or suggest another; or in literature, the use of symbols in writing, particularly the serious and extensive use of such symbols” (p.520). Many novels have two levels of meaning. The first is in the literal plot, the second in a symbolic level in which images and objects represent abstract ideas and feelings. It is possible to say that

using symbols allows authors to express themselves indirectly on delicate or controversial matters.

3.3.4. Imagery and Irony

Madden (2008) claims “two of the most important techniques in the novel are imagery and irony”. Imagery is the collection of descriptive details that appeal to the senses and emotions of the reader by creating a sense of real experience. Irony is the reader’s recognition that what is expected from a statement, situation, or action is different from what actually happens.

3.4. Genres of Novel

3.4.1. Social Novel

Abraham notes that “the social novel emphasizes the influence of the social and economic conditions of an era on shaping characters and determining events; often it also embodies an implicit or explicit thesis recommending political and social reform” (p.193). The social novel includes two major types: the novel of manners and the chronicle novel. The novel of manners focuses on a small section of society. The chronicle novel paints a broad survey of society as a whole. In both types, the characters’ external conflicts and interactions with others are the livelihood of the story.

3.4.2. Psychological Novel

The psychological novel’s intent is to disclose its characters’ inner selves at a particular time in life. In terms of style, many psychological novels present interior monologue and stream of consciousness; these are literary techniques that give the reader direct access to the inner thoughts of characters. (Madden, 2008).

3.4.3. Educational Novel

The education novel describes stages in the life of its main character as the individual develops as a person. The education novel is akin to the “Bildungsroman” but less well developed in terms of characters and plot and narrower in scope. (Encyclopaedia Britannica. Ultimate Reference Suite, 2009).

3.4.4. Philosophical Novel

Philosophical novels are works of fiction in which a significant part of the novel is separated to a discussion of the kinds of questions normally addressed in rambling philosophy. These might comprise the function and role of society, the purpose of life, ethics or morals, the role of art in human lives, and the role of experience or reason in the development of knowledge. Philosophical novels would contain the novel of ideas, including a significant proportion of science fiction, utopian novels, and Bildungsroman. (VisWiki, 2009).

3.4.5. Popular Novel

Popular novel's chief aim is to entertain which is available to a wide variety of people and are usually written to achieve commercial success by providing readers with a good story. There are a lot of different types of popular novels, including Westerns, detective stories, spy novels, science-fiction tales, fantasy novels, horror novels, and romances. Historical novel is one of popular novel types which "sets its events and characters in a well-defined historical context and it may include both fictional and real events" (Hawthorn: 31).

3.4.6. Experimental Novel

An experimental novel can be defined as a work in which the author places great importance on innovations in style and technique. Experimental novels can be challenging to read because they represent reality in unusual ways, but they also demonstrate one of the novel's greatest strengths. (Madden, 2008).

IV. AUTOBIOGRAPHIES

4.1. Philippa Gregory (Author)

Philippa Gregory is the author of *The Other Boleyn Girl* on which Justin Chadwick's film is based. She was born in Kenya in 1954, immigrated to England with her family and was educated in Bristol and at the National Council for the Training of Journalists course in Cardiff. Her work career began as a senior reporter on the Portsmouth News, and as a journalist and producer for BBC radio. Gregory got a BA degree in history at the University of Sussex in Brighton and a PhD at Edinburgh University on 18th Century Literature.



Figure 1, Philippa Gregory.

She writes short stories, features and reviews for newspapers and magazines regularly. She is often on radio in programmes such as *Round Britain Quiz*, *Quote Unquote*. She is also the 'Tudor Expert' on *Time Team* in Channel 4 television. She prepares historical programmes for BBC as well. An episode about an exploration into 18th century African slavery in the Northeast of England is one of her most recent achievements. She was the primary judge for the Whitbread Novel of the Year prize, annual literary prizes open to writers in the UK and Ireland, and is a judge for the Orange Prize for Fiction, one of United Kingdom's most prestigious literary prizes.

She is in charge of an extraordinary charity she founded with a Gambian schoolmaster, Ismaila Sisay, in her free time. She works on Gambia lodging wells for schools and communities in the Gambia, a country in Western Africa, which is financed by money raised and donated by Gregory herself as a part of her social work philosophy. Having dug more than sixty wells so far, the charity is the biggest well-builder in the Gambia and is creating market gardens in the poorest nation in Africa, at least two gardens a week.

Gregory lives with her family on a small farm in the North of England. She welcomes visitors to her website www.philippagregory.com where there is a readers group, historical background material to the novels, and her travel writing, journalism, and updated reports on Gardens for The Gambia.

Gregory wrote her first novel, *Wideacre*, as soon as she completed her PhD which made her a worldly-known author soon. Being a fulltime writer, she has the knowledge of gothic 18th century novels which led to the worldwide success of *Wideacre*, that was followed by the haunting sequel, *The Avored Child*, and the delightful happy ending of the trilogy, *Meridon*. This novel was listed in Feminist Book Fortnight and for the Romantic Novel of the year at the same time. The trilogy was reissued by Touchstone-Fireside in 2003.

Gregory developed the “fictional biography genre”, the true story of a real person brought to life with painstaking research and passionate verve, which has become her own style in her following novels. Development of this genre created *The Other Boleyn Girl* which tells the little known story of Anne Boleyn’s sister, Mary Boleyn. The novel has been in the top best-sellers list in the USA and throughout the world market. It is likely that it is going to become a classical historical novel, having won the Parker Pen Novel of the Year Award in 2002, and the Romantic Times fictional biography award.

Other Tudor novels succeeding *The Other Boleyn Girl* became best-seller too. One of them is *The Queen’s Fool*. It took a sympathetic look at Mary Tudor through the eyes of a real-life character, a female fool, and was a Top 20 bestseller for 20 weeks in the UK, and has been bought in the US for a four-part television drama special. The second one is *The Virgin’s Lover*, which tells the story of the love affair between Elizabeth I and Robert Dudley and the little known story of his wife, was simultaneously in the Top 20 bestseller lists in both the UK and the US while being No. 1 on the New Zealand bestseller list. It reached the Top 10 in paperback. Her next Tudor novel was *The Constant Princess* which told the dramatic life story of Katherine of Aragon, a princess raised in the Moorish Palace of the Alhambra who achieves her life ambition of becoming Queen of England. It stayed in the Top 20 in

the US for 13 weeks and in the Top 10 for four weeks in the UK. The final Tudor novel, *The Boleyn Inheritance*, delighted fans worldwide with the stories of three extraordinary women: Jane Boleyn, the widow of Anne Boleyn's brother George; Anne of Cleves, the young woman who was brought to England by Henry VIII to be his bride and then spitefully rejected by him; and Katherine Howard, the girl, almost a child, whom he adored and then killed. The hardcover debuted in the US at No. 12 and the paperback has remained on the *New York Times* bestseller list for over 15 weeks.

Earthly Joys and *Virgin Earth* are her most-liked novels which are based on the true-life story of father and son John Tradescant working in the upheaval of the English civil war. The novel in which Gregory went back to the 18th century is *A Respectable Trade*. In this novel, her knowledge of the slave trade and her home town of Bristol produced a haunting novel of slave trading and its terrible human cost. The tragedies of slavery are only explored in this novel among modern English novels. It tells the story of a group of kidnapped African people trying to find their freedom in the elegant houses of 18th-Century Clifton. Gregory adapted her book for a highly acclaimed BBC television production which won the prize for drama from the Commission of Racial Equality, a non-departmental public body in the United Kingdom which aimed to tackle racial discrimination and promote racial equality, and was shortlisted for British Academy of Film and Television Arts, BAFTA, for the screenplay.

This Autobiography is excerpted from the production notes on the official website of Sonypictures, Available on: http://www.sonypictures.com/films/theother_boleyn_girl/site/pdf/OBG_notes.pdf

4.2. Justin Chadwick (Director)

Justin Chadwick, the director of the *The Other Boleyn Girl*, was born in 1st December 1968 in Salford in Manchester. He initiated his acting career at the age of eleven. After he graduated from the University of Leicester, he first appeared on screen with *London Kills Me* in 1991. In addition to this, some of the credited acting of him are *The Loss of Sexual Innocence*, *Heartbeat*, *Dangerfield*, *Dalziel and Pascoe*, and so on.

Chadwick's directorial debut was the 1993 television movie *Family Style*, after which he directed and performed in *Shakespeare Shorts*, a series that explored the history of Shakespearean characters and presented them in key scenes from the



Figure 2, Justin Chadwick.

plays in which they appeared. He directed episodes of *EastEnders*, *Byker Grove*, *The Bill*, *Spooks*, and *Red Cap* before directing nine of the fifteen episodes of the mini-series *Bleak House*, which was broadcast by the BBC in the UK and by PBS in the United States as part of its *Masterpiece Theatre* series.

His direction of the drama serial *Bleak House* (2005) garnered him the most recognition to date, earning him a BAFTA TV Award and an Emmy, a statuette awarded annually to an outstanding television programme or performer, nomination. His success vaulted Chadwick into the big leagues, earning him the opportunity to direct the major feature film *The Other Boleyn Girl* (2008), which was shown at 'The Berlin International Film Festival' in February 2008.

Adapted from <http://www.tribute.ca/people/Justin+Chadwick/18324/14256>.

V. HISTORICAL BACKGROUND

5.1. Anne Boleyn from Historical Point of View

Anne Boleyn was one of the most prominent Queens of England, the second wife of Henry VIII and the underlying motive for the establishment of Anglican Church in England in Tudor period. Due to lack of official records related to her childhood and youth as a daughter of an average diplomat in the court of Henry VIII, not much was known about her life up to her latest days.

The primary and official sources about the period were “the account of Henry’s private expenses between 1529 and 1532...the inventory drawn up after Henry’s death ...the judicial records of the period...and Anne’s personal correspondence...” (Ives, 2004, p.57-58). The secondary sources were generally regarded as partial as some (Roman) Catholic writers depict her as an evil figure while Protestants praised her as a “saint”. This lead to information diversity in various sources based on these previous Catholic or Protestant voices. That is, there was an ambiguity of her early years, of even her appearance. As if to verify this generally accepted claim, Weir (1991) stated “the best documented period of her life is the last seventeen days of it... (p.144)”.



Figure 3, Anne Boleyn.

She was born in sometime between 1501 and 1507 in Blickling Hall in Norfolk as the daughter of Sir Thomas Boleyn and Lady Elizabeth Howard. Her father was a diplomat with several languages and experienced in state matters of Henry VIII. Sir Thomas Boleyn had one more daughter, Mary Boleyn and a son, George Boleyn. As their birthdays were close, it is still controversial who the elder one is, Anne, Mary or George. Sir Thomas Boleyn made many friends during his missions abroad. One of them was Archduchess Margaret of Austria who was the daughter of Holy Roman

Emperor Maximilian I. She ruled The Netherlands on behalf of her father at the time when Anne became lady-in-waiting in her chamber.

With her quick wit and capability, Anne was approved by Archduchess Margaret of Austria soon and she was sent to France as maidservant by Mary Tudor who was the Queen consort of French marrying Louis VII and also sister of Henry VIII himself. Anne learnt French, French way of life, music, philosophy, dancing, acting and courtly life there by Queen Mary first, then by Queen Claude. Warnicke (1989) pointed out for the importance of these two countries as “nowhere in Europe expect France and the Netherlands were such strong female role models available for the guidance of young gentlewomen” (p.27). She stayed there until 1521 when her father brought her back to England. Her sister Mary also received some education in France but not as long as Anne’s. She was called back in 1515 indeed to marry with her Irish cousin James Butler who was also the heir of the earldom of Ormonde but it did not happen. She became a lady-in-waiting for Catherine of Aragon, the Queen of England. Her sister, Mary Boleyn, was the mistress of the King when Anne returned to England from France. Anne fell in love with the duke’s son of Northumberland, Henry Percy. They loved each other and were engaged but this engagement was cancelled and kept as a secret because her father never approved this match.

It is assumed that Henry VIII fell in love with Anne in 1525. Yet, he was married to Catherine of Aragon for 18 years, the widow of his brother Arthur, and they had no sons as heir to the English throne (See the picture Catherine of Aragon in Appendix 5). Despite the fact that Anne was given a status and nearly all privileges of a King’s mistress, she rejected to be a mistress of Henry VIII like her sister and she declared that she must be his legitimate wife to be with him. In order to annul his marriage with Catherine of Aragon, Henry VIII resorted to Pope Clement VII. Chapman (1974) explained this process as:

With his council, Henry composed a courteous, bold, not quite belligerent petition to Clement VII, asking him to acknowledge the invalidity of his marriage to Katherine, and pointing out that the majority of the continental universities had pronounced in his favour. Some seventy nobles, abbots and bishops were asked to sign this document, which, although it granted the authority of the Holy See, put forward the usual threats of secession, so phrased as to make it clear that further delay would not be tolerated. When these menaces were object to, the petition was toned down. A few days later, Henry summoned this group of advisers again, and suggested that the divorce should be affected in England, without the Pope's permission. (p98)

Meanwhile, Charles V, King of Spain, kidnapped the Pope at a war and the delegates of Henry VIII could not reach the Pope. Cardinal Wolsey was the King's almoner, Archbishop of York and Lord Chancellor. Queen Catherine of Aragon was the aunt of Charles V and Henry VIII's and Cardinal Wolsey's attempts were in vain as Charles V precluded the annulment of the King's and Queen's marriage. Anne became the Marquess of Pembroke in 1532 and got married to Henry VIII in 1533 after about an eight-year-struggle upon the verdict of a court which was hold by Thomas Cranmer who was the leader of the English Reformation and Archbishop of Canterbury during the reigns of Henry VIII and Edward VI, an influential theologian, and was the co-founder of Anglican theological thought.

As a consequence of these turn outs in English history the Pope excommunicated the King and Thomas Cranmer by declaring the invalidity of King's marriage to Anne Boleyn. Henry VIII took the Church of England under his control and broke with Rome. The English Reformation started and Anne Boleyn was considered as heroines among some Protestants. She gave birth to Elizabeth, the future Queen of England and Ireland, in 1533. Anne miscarried and gave birth to two more stillborn children. Henry VIII had still 'no male heir' to the royal dynasty. (See The Royal Houses of Europe in Appendix 1) He had several mistresses during Anne's pregnancy and Anne behaved aggressively in return as depicted by Chadwick (2008) and Gregory (2002).

Not being able to produce a male heir, Henry and Anne were not happy. Henry made his mind and Anne Boleyn was executed at the Tower of London, a fortress in London on the Thames; used as a palace and a state prison in those days according to historical accounts and at present as a museum containing the crown jewels, with

charge of adultery, incest and treason with some other courtiers such as her own brother George Boleyn, Mark Smeaton, Henry Norris, William Brereton and Sir Francis Weston in 1536. The crimes attributed to Anne Boleyn are nowadays often regarded controversial and political. She is buried at Chapel of St. Peter which is adjoined the Tower Green. (Historical facts are adapted from Weir (1991), Warnicke (1989), Chapman (1974) and Ives (2004).

5.2. Henry VIII from Historical Point of View

King Henry VIII was born in 1493 as the third child and the second son of Henry VII and Elizabeth of York in Greenwich Palace. His elder brother was Arthur, Prince of Wales, whose widow Henry VIII was to marry later on. His sisters were Margaret; and Mary Tudor who married to King of France. Henry received a good education in his early years, became fluent in French, Spanish and Latin.

As Arthur was older than Henry VIII, he was rightfully the next King of England but his unexpected death in 1502 burdened all his duties on Henry's shoulders who was forced to marry to his brother's widow, Catherine of Aragon. Catherine of Aragon was the daughter of King Ferdinand II of Aragon and Queen Isabella I of Castile. This marriage was organised by Henry VIII's father, Henry VII, to secure the alliance between England and Spain. A papal dispensation of the marriage between Henry and Catherine of Aragon was not needed as she swore that her marriage to Arthur had not been consummated. Henry VII died in 1509 and the same year Henry VIII and Catherine of Aragon were crowned at Westminster Abbey after seven years from Arthur's death. The following chart illustrates the royal succession line of Tudor dynasty:

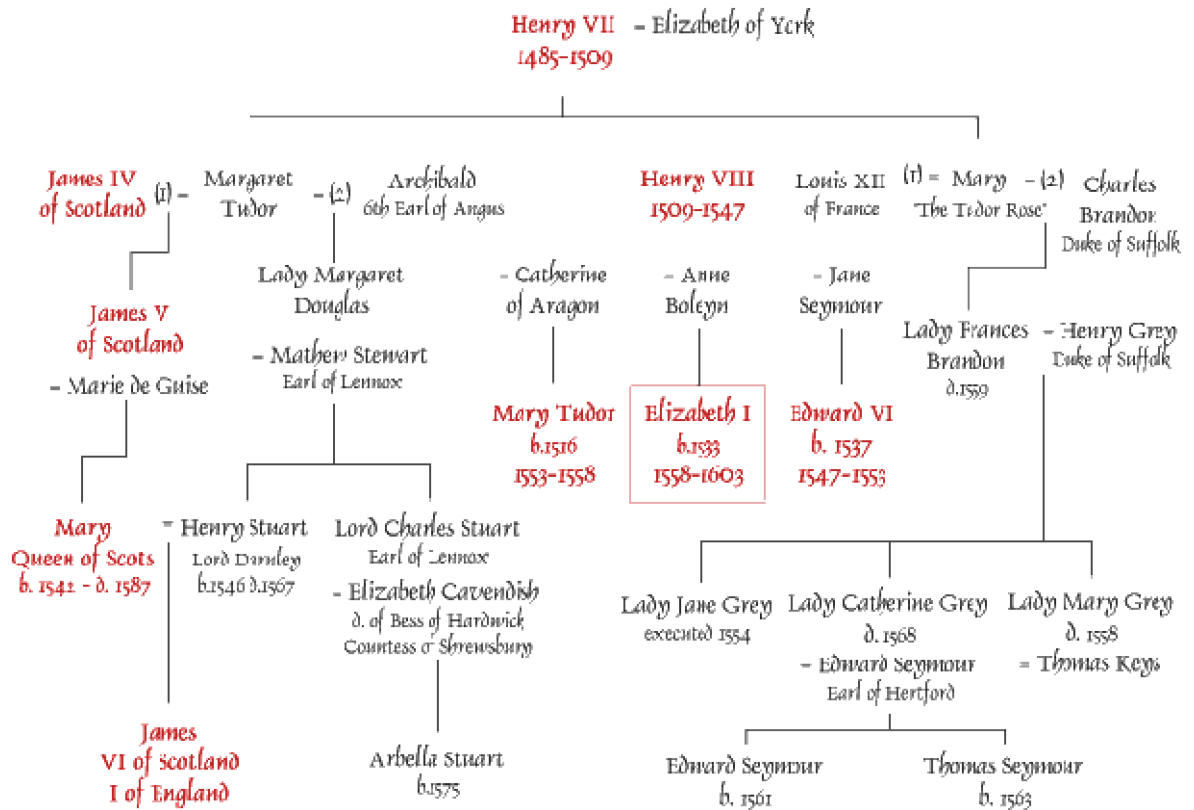


Figure 4, Tudor Succession

(Adapted from <http://elizabethan.org/compendium/art/tudor-succession.gif>)

Henry VIII was skilful in music, authorship, and poetry, excellent at sports, gambling and dice playing, and was a devoted Christian as well. He was a Renaissance man and his court always welcomed scholars, artists, musicians and theologians. He was a powerful and influential man over others. Henry was handsome and intelligent, physically magnificent with more enthusiasm and energy than most of his contemporaries. His thirst for knowledge was avid; he spent his whole reign reading dispatches, scribbling notations, meeting with diplomats and politicians. He was usually hospitable company. He loved music and wrote his own. He enjoyed dancing and entertainment. He held countless banquets and tournaments. He enjoyed all physical activities such as hunting, archery, tennis, jousting and excelled at most of them. He made his court into an endless round of

competition and celebration. When he grew older, these former pleasures became torments, Henry became fat as he aged and the once-loved pastimes became bitter reminders of the ravages of time. State affairs indulged his taste for war and glory; family affairs tormented at his conscience and pride.

Henry VIII, who had indulged in endless diplomatic quarrels and foreign wars, left no grand achievement beyond his own borders. One of Henry's popular pursuits, beside hunting and dancing, was to wage war. Despite the fact that the Scots were defeated at The Battle of Flodden in 1513 where James IV was killed, another war with France basically proved to be expensive and unsuccessful. There were useless and expensive wars against Scotland and France. Vast amounts of money were spent on these foreign war involvements, and many lives lost, but, in the end, nothing changed in the European balance of power. England, constantly pulled between the two great continental powers of France and the Holy Roman Empire, and was about to destroy itself in several attempts to become respected and feared. (Marilee, 2002)

Henry VIII and Catherine of Aragon had only one daughter, Princess Mary, who was born in 1516 and was to be the future Queen Mary I of England. Unfortunately they could not have a son heir to the English throne which was of vital importance for the succession of the royal dynasty along their marriage of eighteen years. Henry VIII was uneasy about the rival claims to the throne as before the reign of his father, so he wanted to have a son as soon as possible. He began to be interested in Anne Boleyn in 1525 whose sister, Mary Carey, had already been the mistress of the King. Anne did not want to share the same fate with her sister and kept refusing him. David Starkey (2003) notes in his documentary, *The Six Wives of Henry VIII*, that "Anne could accept his offer as his official wife, not as a mistress". Weir (1991) reports her determination with lines "I (Anne) beseech your highness most earnestly to desist, and to this my answer in good part. I (Anne) would rather lose my life than my honesty" (p.160). This refusal made Henry even more attracted and kept his eventual restless pursuit. He decided to annul his marriage to Catherine of Aragon but this required a papal dispensation from Pope Clement VII. At the time Henry asked for the annulment, the Pope was imprisoned by Emperor Charles V and Henry's delegates could not contact with the Pope. Cardinal Wolsey organized a

court in England to annul the marriage but the Pope declared that any decision given in England is void. Upon these developments, Cardinal Thomas Wolsey is replaced by Sir Thomas More. Sir Thomas More initially dealt with King's great matter to cooperate with him. He proclaimed the opinions of theologians at Cambridge and Oxford that the marriage of Henry to Catherine had been unlawful. Yet, he wanted to step back when Henry commenced to deny the authority of the Pope.

When Archbishop of Canterbury William Warham died, Thomas Cranmer, the chaplain of Boleyn family, was assigned to this position and the pallium, a woollen vestment conferred by the Pope on an archbishop (Oxford English Dictionary, 2004), was given him by Clement. The initial steps to break from Rome were a number of acts prepared by Thomas Cromwell, a lawyer and supporter of Anne. These acts suggested undisputed superiority of Royal Supremacy over the church which caused Thomas More to resign from his position as Chancellor.

Thomas Cranmer declared the King's marriage to Catherine of Aragon had been invalid, null or void in 1533 after a special court assembled in Dunstable Priory, a church in Dunstable. Then, Henry VIII and Anne got married officially. The Act of Succession is passed in the parliament to put Catherine and her daughter Princess Mary aside. So, the validity of Henry VIII and Anne's marriage, and the security of royal succession was guaranteed by the acts prepared by Thomas Cranmer. Anyone who claimed the opposite was considered as traitor and was executed. The Pope excommunicated Henry VIII and Thomas Cranmer and Sir Thomas More refused to take the oath to the King and was executed owing to the treason act.

Although Henry's wife, Anne, gave birth to a daughter, Elizabeth, they could not have the much wanted son. Anne was accused of adultery, incest and high treason so was finally executed in the same year Catherine died, in 1536. After her execution, Henry married to Jane Seymour who gave birth to a son, Prince Edward, the future Edward VI. Unfortunately, Jane died from an infection after the birth. Henry married to Anne of Cleves in 1540 and divorced in the same year. He married to Catherine Howard who is the cousin of Anne Boleyn in 1540 and she was executed in 1542 as well. Henry married to Catherine Parr in 1543 who was the one

that could survive. Henry VIII died in 1547 at the age of 55. The following figure illustrates the six wives of Henry VIII:



Figure 5, The Six Wives of Henry VIII

Aubrey, William Hickman Smith: "The National and Domestic History of England" (1878)
Accessed on <http://www.fromoldbooks.org/Aubrey-HistoryOfEngland-Vol2/pages/438King-Henry-VIII-and-His-Six-Wives/438-King-Henry-VIII-and-His-Six-Wives-q75-330x500.jpg>

(Adapted from Weir (1991), Warnicke (1989), Chapman (1974) and Ives (2004).

VI. FILM VERSUS NOVEL

6.1. General Comparison

The book, *The Other Boleyn Girl*, was written in 2002 by the British author Philippa Gregory. It was adapted to film firstly by BBC in 2003 and later by Sony Pictures in 2008 having the same title with the book, *The Other Boleyn Girl*.

Generally speaking, the film simplifies much of the events in the book, subplots, minor characters and most historically based points and focuses exclusively on the relationship of the two Boleyn girls, Mary and Anne. It moves very fast and loose with history that sums up the fifteen years of the book in 115 minutes. Mary, the narrator of the book, is shown as a colourless, insipid, and somewhat flat character unlike in the novel. Physically, she is depicted with blond hair which would indicate the instant attention of others on someone but it does not change the reality that it is Anne, not Mary who is mostly vivid and active along the film. Anne, on the other hand, is depicted as an erratic, passionate, resolute, selfish and ambitious character. These two figures are played accurately in terms of their abilities in the book. Yet, despite the fact that Mary is the narrator and one of the protagonists of the novel, she is depicted as an ineffectual figure in the film whereas Anne is played perfectly, lively and more sympathetic by an actress who qualifies her role.

The King, Henry VIII, is played effectively in the film but he is not a dominant figure as in the book. We deeply feel his influence in the pages of the book as an omnipresent character but he is seen at the background of the sisters' competition which is the main concern of the film. He disappears for some time then reappears on the screen with some news. He does not grow up in the film; the same young man along the whole film but he gets fat and becomes careless in the book. He likes jousting, hunting, masques both in the book and in the film. He is powerful and effective but helpless against Anne who refuses to be with him. That is maybe why he keeps asking "will you give yourself to me now" in several scenes he comes up in the film. Starkey stresses this reality in his documentary:

..Henry VIII was a bit premature with the possessiveness. The King could command most things but he could not command the love of a woman at least, not of a woman as experienced in the ways of love. (Scenes 91-94)

We also have Uncle Howard of all family plots as a character who is the encouraging motive for both Mary and Anne's uprising and undoing. Because of the decisions he made along with Sir Thomas Boleyn, we have the chance to understand the state of the Tudor women as pawns of their families.

Like Henry VIII himself, Queen Catherine of Aragon is also appearing in the film less when compared with the book version. Unlike the next Queen of England, Anne Boleyn, she is loved and respected by the English folk. The book constantly emphasizes how religious, meek, and Queenly she is, even she knows being tried to put aside.

George Boleyn is one of the three most stated names of the book being very close to his sisters, to Francis Weston, a wealthy gentleman-in-waiting to King Henry VIII of England. George is one of the best courtiers in king's chamber. He is always with the king or either with his sisters or his friends at court. He is accused to have a homosexual relationship with Francis Weston in the book and dare incest in both media. He is a great courtier in the book however cannot help falling behind the popularity of his two sisters in the film.

Though the book is an historical novel or romance that relies heavily on historical events, the film makes no written references to historical timeline. Thus, this leads to ambiguity to compare the plot of each medium at sub-plot level. The novel is mainly told by Mary and the dialogues she provides with the King, the Queen, Anne, George, Uncle Howard and others. We see, hear and even think how she perceives the world; we have little chance to make our own judgements because of the dialogues she provides. The author of the book, Philippa Gregory, states that this novel is the "untold story of Mary Boleyn" (p.531). That is maybe why she chooses Mary as the narrator of the book. As understood, she is the point of view character and she is almost in all the pages of the book whereas she is portrayed as an inactive figure in the film. She is not in all scenes in the film; we do not have to see,

hear or think with her at least. This leads to a holistic view of the events that the reader would make his/her own judgements. On the other hand, we are limited by the camera and limited with where it goes and what it shows as at a pinch of the film medium. Of course we cannot expect Mary to be totally impartial as she is both the narrator and one of the characters of the novel.

The novel is divided into chapters by years and even seasons in years. Almost every chapter consists of a year with winter, spring, summer, fall and even Christmas sections in it. So the reader can easily follow the historical timeline while reading. There is also a regular routine of the court for each season to settle expect for important occasions such as a ceremony or epidemic threat. That is, the Queen's possible pregnancy or a plague outbreak would change the route and routine departure time of the court.

On the other hand, the film has no timeline references in it as stated above so we cannot learn when or how long events happen or last. There is no clear reference to the novel or historical facts in the film save for names that we can see that it is based on the novel or the events happened in 16th century during the reign of Tudor dynasty. Thus, we keep asking ourselves who Wolsey is or where Hever is. That is, the director of the film assumes us to have read the book or to have been sophisticated on the related time.

The overall plot of each version is the same. Henry VIII is married to Catherine of Aragon, she cannot give him a son thus he decides to divorce her, so he struggles with the Pope to annul the marriage and get married with Anne Boleyn at last who also fails to give him a son and is executed in the end with some charged crimes which we will clarify in following pages.

However, the book tells all these events in a detailed way that the readers can observe as ambition, obsession of power, sibling rivalry, how the Boleyn family became the most prominent family of England, how the King's great matter made radical changes in English social, religious and economical life, how is the social state of the upper class and the poor, the enemies and allies of England, the values of

the period, political and personal corruption, courtly love and the state of the woman during the reign of Henry VIII. On the other hand, the emphasis is on the relationship of the sisters in the film rather than other political, economical and social facts of the age. The highlighted scenes of the film are about Anne and Mary and how they challenge each other; rivalry and jealousy between them. The film omits most of the things Anne does to Mary such as adopting her son, sending her many times to Hever Castle or looking down on her before others. The film also disregards Mary's finding her own values which takes many pages in the novel.

In order to make a clear-cut comparison we will examine both media by running over the book version and the film version. We will not deal with each character or event under certain distinctive paragraphs, but are going to mention them respectively they develop in the book version.

6.2. The Differences between Novel and Film

The novel opens with a significant chapter in which there is an execution scene which is in parallelism with the closing chapter of the novel. The Duke of Buckinghamshire, Uncle Stafford, is beheaded because he made the mistake of stating that King Henry would die without a son to succeed him to the throne. The reader learns that Mary Boleyn, one of the mistresses of Henry VIII, sister of Anne Boleyn, has been in the court for over a year and married to William Carey (p.1, p. refers to page numbers of the book). It is known that the King cannot have a 'male' heir to the English throne so far, so stating the reverse would be considered as treason in such a sensitive atmosphere. The book ends with the execution scene of Anne Boleyn, the Queen of England and second wife of Henry VIII. It is noticeable that Mary is so naive in both cases to hope the King to grant clemency for such a crime that offends the King. Similarly, she hopes the King would pardon Anne at the end of the book too which never happens as in the beginning of the novel, both of them are executed.

Unlike the book, the film opens with a cornfield scene in country with three children, Mary, Anne and George, playing games under the control of their parents. The spectator moves through a cornfield along the first four scenes observing the

children's cheerfulness and excitement. The tallest among the children who turn out to be Mary runs ahead in the cornfield but she is soon chased by her younger brother George and her sister Anne. Anne wins this sort of childish but referential game in the field and Mary plunks down as defeated. These opening scenes are remarkable and significant when we think about the rest of the film which foreshadows the tragic future lives of these three children. We have the stern rivalry between sisters and one of them wins in the end in both book and film. We learn that Thomas Boleyn, their father, received a formal marriage request from the Carey family for Anne but offered Mary instead, because he thinks "Anne is too good for William Carey" (Scene 11, scene refers to the scene numbers of the film) thus Anne can make a better marriage than a merchant's son. The spectator learns a truth about the values of the period by Sir Thomas's expression "to get ahead in this world, you need more than fair looks and a kind heart and everyone improves the standing of their family with their daughters" (Scenes 10-15). His thought proves the reality that Mary is the kinder and prettier of the two indeed. The daughters are indicated as a means for family advancement in those years, especially in royal families. It is also an indication for the state of the women in society precisely through the eyes of their own family. Since the film starts with a proposal scene, it is clear that the film starts at an earlier time than the book does because Mary is already married to William Carey at the very beginning of the novel. As in the novel version, the film also ends in a similar scene with the beginning. The spectators are reminded of the same themes later at the end of the film with a very similar cornfield scene; a boy and two girls are running happily through the field under the control of their parents, Mary and William Stafford. The novel and the film are technically similar in this respect; occurring in a cornfield with children competing, running through it, while being watched by their parents afar.

Just after first cornfield scene, we have a referential view that time passes for a while. The bells ring high up in the bell-tower of a country church and black and white clouds move fast backwards (Scene 20) and we are in the scene of Mary's getting ready for the wedding, as a grown up girl. (Scenes 20-33).

The first place we notice the rivalry between the two sisters starts with scenes 26 and 27 where the spectator observes Anne's opposition that Mary gets married before Anne whereas she is the younger than her and Anne is outshined by the beauty of Mary. The viewers see the unpretentious wedding scene in the country honoured by entire Boleyn family gathered on one side, Sir Thomas, Lady Elizabeth, the Duke and Duchess of Norfolk, George and Anne. The first time Anne and Henry Percy notice each other is shown in the film in these scenes. Henry Percy is the heir to the Duke of Northumberland and betrothed but here he stares at Anne. Anne remarks about this to her brother George while they are dancing at Mary's wedding ceremony. Anne says "Betrothed is not married, a lot can happen before you reach the altar (Scene 56). So with this comment, we understand this is an indication for her behaviours in future.

Anne is brought back from France to go to Ormonde as a countess in the novel and she is introduced to Queen Catherine by Mary who is already a lady-in-waiting (p.6). Anne also meets the King at Westminster Palace. We observe the earliest statement of 'siblings' rivalry' at the very beginning of the book, Mary says "my greatest dread was that they would have a better marriage for her than I had made, that I would have to follow the hem of her gown as she swept ahead of me for the rest of my life" (p.4). All of a sudden, we are introduced to Cardinal Thomas Wolsey as someone who "had his finger in...as well as every other pie in the bakehouse of England" (p.9). He is to speed Anne's marriage to count of Ormonde. Despite the political, social, religious and economical impact of him in the book, we hardly hear of his name in the film. One of them is on scene 664; the King tries to persuade Anne to sleep with him as Wolsey has agreed to draw up plans to send the Queen to a nunnery. The other one is before the trial of Queen Anne tells Mary that the bishops who vote are in "Wolsey's pocket" (Scene 728). Despite the influence the cardinal has in English court, the film director, Justin Chadwick, depicts an obscure part for him or he assumes that we, spectators, already know who he is. It is of no possibility that the first-time spectator would get the historical and religious side of Cardinal Wolsey by just watching this film.

We have no happy scenes of the King and Queen Catherine in the film, whereas we see how affectionate and loveable they are against each other on page nine in the book. Mary narrates:

If I lingered I might see her smile at him, in a way that she never smiled at anyone else, not even at her daughter the Princess Mary. And once, when I had entered without realizing the king was there, I found him seated at her feet like a lover, with his head tipped back to rest in her lap as she stroked his red-gold curls off his forehead and twisted them round her fingers where they glowed as bright as the rings he had given her when she had been a young princess with hair as bright as his, and he had married her against the advice of everyone. (p9).

Bessie Blount, the King's previous mistress and their illegitimate son, Henry Fritzo, are recollected several times in the book as in pages nine and ten whereas there is nothing mentioned of them in the film. The reader also learns about Mary, the future Queen Mary I of England who tries to re-establish the Roman Catholicism in England, the unique child of the King and Queen Catherine that we come to see her just once in the film. We are introduced to "the great matter" of the King which is indicated in figure 6 below that the Queen and the King cannot have a son.



Figure 6, "No brother for you to make this country safe".

The Other Boleyn Girl (Scene 36)

Seymour family is defined by Mary as “our chief rivals for power and advancement” (p.11) and we do not learn about this family except for Jane Seymour character in the film. The very symbolic Masque on Shrove, a form of amateur dramatic entertainment, popular in 16th and 17th century England, which consisted of dancing and acting performed by masked players, is organised by Wolsey and we meet the characters of Anne as “perseverance”, of Mary as “kindness”. This description is functional upon thinking the rest of the book (p.13). It is after the interest the King takes for Mary in this masque that her family decides to put her before his eyes. Mary likes the King but she claims “I was no Bessie Blount” (p.15), (Bessie Blount is the previous mistress of the King) and describes her family’s whispering about her among themselves as “like a horse-trader assessing the value of a filly” (p15). Mary summarises the case as “I was the Boleyn pawn that must be played to advantage” (p17). Mary does not want to be a temporary mistress to the King. She has a happy life with William Carey indeed, however, she has to serve the family benefits when needed even to annul her own marriage. She reminds the reader of this reality several times in the book. Mary adds to clarify her exigency as “I had no choice. From start to finish I had no choice. I was a Boleyn. I was a Howard. If I did not cleave to my family then I was a nobody with no means to support my children, no future, and no protection” (p.277). Meanwhile Anne is interested in Henry Percy whose poetic side along with Sir Thomas Wyatt is also ignored in the film as a courtier.

Most of these informative events do not take place in the film, or not in the same sequence at least. We learn Mary gets married to William Carey who has no title but loves her (Scene 44-46). For the time being Anne is decided to be sent for the King by Uncle Howard and Thomas Boleyn as the King would seek solace with a mistress as the Queen cannot produce a son. On scene 90 Anne is asked by Uncle Howard and told that an opportunity has arisen which Anne would succeed to secure for her and that family providing incalculable wealth and position. Because there is a strain on the King’s marriage, they know thanks to Uncle’s close friendship with him that the King might seek comfort somewhere else. They are in a hurry because they

do not want other families being aware of this opportunity and “parade” their daughters under his nose (Scenes 91-102).

It is not Mary but Anne who is to put forth at first in the film. Anne rejects her family as her reputation and prospects will be ruined after the King is finished with her. Upon her father and uncle’s assurances, she is convinced to be mistress of the King of England is never to diminish herself; moreover she would marry a marquis or duke when the time came to find her a husband. As later in the film and also in the book, we realize marrying to someone from upper class must be an appropriate and desired thing for Anne. Finally, she does not resist anymore hoping to be a happy duchess afterwards.

In the meantime, Lady Elizabeth, mother of Mary and Anne Boleyn, is worried about her daughter and the King’s planned two-night royal visit to Hever but she is always suppressed by both her brother and husband, she is simply told “she may leave them also” (Scene 255) during the talks of family advancement matters. She never approves the family ambitions even costing her daughter’s chastity and questions on scene 124 “when was it that people stopped the King of ambition as a sin and started the King of it as a virtue?” As a mother, she worries about the future and well-being of her daughters. Anne, whose mission is to divert, beguile and enchant Henry VIII, meets the King at a visit of the King and his retinue at their hometown for the first time. He seems to be interested in Anne and says “no one said anything of a daughter” and adds “had we known, we might have come sooner” (Scenes 167-168). Henry VIII seems to be an astounding, eye-catching, desirable and handsome figure in these scenes. The Boleyn Girls are enchanted by his masculinity and nobility. The snapshot below shows how the Boleyn sisters watch the king through the window:



Figure 7, The sisters looking through the window to see the King.

The Other Boleyn Girl, Scene 160-163.

During the welcoming scene, Mary is almost hidden among crowds and Anne is always placed before the King's eyes on purpose. Anne is sent to a hunt together with the King where she must excel to prove her ability in hunting. The dialogue, which takes place before hunting in the stable yard on scenes 173-181 between Anne and the King, is the first oral challenge between them. Anyone who has already read the book version knows what a sharp-tongue and quick-wit she has. It is also their first conversation in the film save for the welcoming: (K: King, A: Anne)

K: Good morning, Anne.

A: Good morning, Your Grace.

K: Who will you ride with?

A: On my own, Your Grace.

K: On your own?

A: There's a new saddle now which allows this.

K: But with no man to hold on to...

...how do you propose to stay on the horse?

A: As you do, Your Grace!

K: With my thighs!

In Tudor England, women were not accustomed to ride on their own; they usually rode at pillion, rode at the back their men. What is clear is that there is an invitation for Anne; the King means that it has a place for Anne on the back of his saddle but she could not get the intended message. She is ironic and coquettish. Astonished and flickered by her snappy answers, Henry commands to ride away. (The Internet Movie Script Database (IMSDb). Anne is quite proud of herself; we can consider this the first wrong move of Anne. In the following scenes, a stag goes into the woods and leads the hunters along with the King and Anne to the deep ravine. Everyone is prepared to concede defeat and let the animal go but Anne. Because she knows that ravine very well, she rides into and the King follows her but he falls and is badly injured. Yet, "his pride must be hurting rather more" says William Carey on scene 197. This leads to a disinclination for the King's part. Uncle Howard instantly sends Mary to care for the injured King as the King is angry and annoyed with the determination of Anne to ride into the deep ravine. It only now that the King meets Mary and is surprised that he has not noticed her up to that time (Scenes 204-205). It is obvious that Mary made a deep impression on the King by her kindness, meek and submissive behaviour. She is immediately summoned to the royal court which causes excitement among family members. However she is not

willingly to go to court for the position the King secures in the Queen's household, she cannot object more when William, her husband, agrees to go to court as a gentleman in 'the Privy Council' to attend upon the King. She is also reminded that it is not an invitation but rather an order of his majesty. Mary is shocked to hear that William agreed to court on the scene below:



Figure 8, Mary is shocked by William's surrendering.

The Other Boleyn Girl, Scenes 224-240)

On the other hand, Anne is angry with Mary as she thinks Mary steals her man. We notice that, unlike the book, the King meets Anne and Mary for the first time during his official visit to Boleyn manor. Mary is introduced to Queen Catherine on scene 255, the Queen ask for her abilities one by one deliberately, and finally commands her to sing. Mary's voice is strangled with fear and cannot sing well. The Queen stares at her coldly and says sarcastically "Bravo! A nightingale!" (Scenes 272-273) with a malicious satisfactory of victory because she thinks that Mary has no ability to become a lady-in-waiting expect for her youth and beauty. She feels that Mary is a threat for her which is proved to be true in the future.

The spectators learn about Jane Parker, wife of George Boleyn, on scene 278 when she reveals Mary that the King asks Mary there because he desires her. Jane thinks that the Queen is a good woman and the King's strong interest in Mary is not a comfortable situation for the Queen. She tries to comfort Mary as she is clearly humiliated by the Queen who asked her abilities to become a lady-in-waiting because she has no ability in poetry, dressmaking or singing. Jane Parker is defined as "the most ambitious little serpent at court", depicted throughout the novel as a cruel, gossip lady who constantly listens to others through keyholes and doors (Scene 285) and she is not liked by other people. Despite her ugly character, she is the future bride of Boleyn family for the sake of family advancement as she is well-connected and her father is cousin to the King.

Upon all these developments above, Uncle Howard decides to replace Mary for Anne. Anne decides to return to Henry Percy and they secretly get married and consummate it. However upon hearing it from Mary, the family is furious and does not approve it. Anne is sent to France and she accuses Mary for stealing her man and separating her and her lover. Figure 2 is a functional scene to illustrate secret marriage of Anne and Henry Percy. Unlike in royal weddings, they get married in a small room with almost no The so-called wedding scene is hardly seen on the right of the film frame by the spectators. There are no witnesses, no festivity and no ceremony.



Figure 9, A Scene where Anne and Henry Percy marry secretly.

The Other Boleyn Girl, Scene 361

Mary and Anne's first task in life was to enhance the King's many entertainments such as jousting, tennis, riding, hunting, hawking and dancing to create a courtly atmosphere for him. The fact that Mary is naive in royal chamber skills, Anne tutors her about how to amuse the King which would be referred as "French tricks! Whore's tricks!" (p.468) later in the book. She does it rightfully as she "was reread in the most fashionable court in the world" (p.18). Anne is told by Uncle Howard to provide Mary with:

Whatever she (Mary) needs to ensnare the King, you give her. Whatever arts she needs, whatever goods she should have, whatever skills she lacks, you get them for her. We are looking to the two of you to get her into his bed. Don't forget it. There will be great rewards. But if you fail, there will be nothing for us at all. Remember it. (p.18)

After a jousting event where Mary gives her handkerchief to the King to wear under his breastplate "against his heart" (p.30), he drops it during the race which leads a clear-cut declaration of the relationship between the King and Mary before the eyes of all the court, peculiarly of the Queen for whom Mary feels a deep respect, Mary scolds the King in return and this is the thing which offends the King in the

book version. The dialogue below illustrates the disinclination between them: (K: The King, M: Mary)

K: Did you enjoy your day?

M: You dropped my kerchief, (said sulkily) Your page gave it to Queen Mary and she gave it to Queen Katherine. She knew it at once. She gave it back to me.

K: And so?

M: I felt dreadful. I should never have given it to you in the first place.

K: Well now you have it back (without sympathy). If it was so precious.

M: It's not that it was precious. It's that she knew without a doubt that it was mine. She gave it back to me in front of all the ladies. She dropped it to the ground, it would have fallen to the floor if I had not caught it.

K: So what has changed? (his voice very hard, his face suddenly ugly and unsmiling) So what is the difficulty? She has seen us dancing together and talking together. She has seen me seeking your company, you have been handclasped with me before her very eyes. You didn't come to me then with your complaints and your nagging."

M: I'm not nagging! (stung).

K: Yes you are, (said flatly). Without cause, and, may I say, without position. You are not my mistress, madam, nor my wife. I don't listen to complaints about my behaviour from anyone else. I am the King of England. If you don't like how I behave then there is always France. You could always go back to the French court.

(p.37-38)

The state of poor in the reign of Henry VIII is dissimilarity in the book. Before Mary asserts that every servant could perform little cheat, put a little by in the court, she tells what she notices after they say goodbye to their host after dinner as follows:

I saw the servants tipping the leftover loaves and meats into great panniers which would be sold at a discount at the kitchen door. There was a trail of extravagance and dishonesty and waste that followed the King round the country like slime behind a snail. The poor people who had come to watch the jousting and stayed on to watch the court dine now gathered at the kitchen door to collect some food from the feast. They would be given the broken meats: the slicings from the loaves, the off-cuts from the meats, the puddings which had been half-eaten. Nothing would be wasted, the poor would take anything. They were as economical as keeping a pig. (p.37)

From these statements, we clearly get an idea of the social and economical situation of the common people in 16th century England.

Barut (2001) describes the period in his article as:

There were many soldiers unemployed. The enclosure laws caused many to lose their work and unemployment increased to a very serious extent. As a result, people were either forced to steal or do worse. The laws against the thieves, capital punishment in particular, led many to be murderers. So violence grew. The social welfare of the country was indeed very bad: hospitals etc. were not enough to meet the demand. Indeed the state seemed at a loss without realising the effect of this corruption (p.2)

However, there is nothing relevant to the state of the poor in the film. The whole film seems to be happening indoors except for several specific scenes. The court moves to another place almost in every season in the book. Some of these places are Eltham; where the court spends springs, Greenwich; where the court spends winters and Christmas, Richmond; where the court spends autumns, Windsor Castle; the main residence of the court, Hever Castle; the hometown of Boleyns and where Mary spends summers with her children, Hertfordshire (The More); where the Queen Catherine was kept when banished from court and Calais; an English fort at French border. In addition to the events taking place at all these places, we have detailed descriptions of countryside and inner feelings of the narrator, Mary Boleyn, to these places. After Mary's falling back, she is decided to send to Hever which is the family home. She misses old days, expects a pardon but later on she adjust to country life, likes being there, enjoying riding, nature, and farming activities. We learn the family backgrounds in the book as follows:

It had been his father's, Thomas Boleyn, house before it was his; but it went no further back in our family than that. My grandfather had been a man of no more than moderate means who had risen by his own skills in Norfolk, apprenticed to a mercer, but eventually became Lord Mayor of London. For all that we clung to our Howard connection it was only a recent one, and only through my mother who had been Elizabeth Howard, a daughter of the Duke of Norfolk, a great catch for my father. He had taken her to our grand house at Rochford in Essex and then brought her to Hever where she had been appalled at the smallness of the castle, and the cozy poky private rooms. (p.42-43) (also see The Boleyn and Howard Families in Appendix 3).

Mary, the narrator, adds to clarify her own values after summoned back to court that "I realized that I don't need the court and the Queen and the King or even you (Anne). I liked riding out and looking at the farmland; I liked talking to the farmers and watching their crops and seeing how things grow" (p.50). Mary's desire to be a farmer is one of the underlying themes in the story, that women in the 1500s were not allowed to think for themselves, own property, or act in any way that was not controlled by men. Despite this fact, we notice her discovering her own values rather than family ambitions but as soon as she goes back to court she is reminded that she must carry the hopes of her family. We do not see this and other Hever parts in the film as much as in the book. She is due to go almost every summer later indeed to see her children with her own will. Going to Hever is considered a sort of award for her because she is not allowed to go there whenever she wants and she is even threatened not to see her children ever again (p.159) if she does not obey Uncle Howard's commands.



Figure 10, The Boleyn Manor where Mary spends most summers.

The Other Boleyn Girl, Scene 162

On page fifty-six we have another political point which is not dealt with in the film; war against France is about to start with Spain and England as allies. England took place in this war in order to expand its lands into northern France. Catherine of Aragon, the Queen, is the nephew of Charles, the emperor of Spain. The thing which is historical again and is not shown in the film is the Plague that hits London. The people in the court move to Hampton and try to save themselves from the illness by pure food and cleanliness. Mary narrates:

...the summertime plague came to London and Henry, always fearful of illness, ruled that the summer progress should start at once. We fled rather than moved to Hampton Court. The king ordered that all the food should be brought from the surrounding country, nothing could come from London. He forbade merchants and traders and artisans to follow the court from the unhealthy stews of the capital. The clean palace on the fresh water must be kept safe from illness. (p.66)

Superstitions were common in those times. The part which is not depicted in the film is the soothsayer's story. There is a woman the Boleyns think to be paid by the rival family says that the Queen may conceive a son during Christmas. Christmas is the most important holiday during this period in history, and is celebrated at

length, so Henry may be planning something for Mary for Christmas. We see that someone from rival families tries to keep the King away from Mary at Christmas by having a soothsayer saying something like this. But it does not come out to be true later on as Anne guesses. Everything seems to be lawful in order to do, or even attempt to, something for one's own benefits.

A battleship is named as "Mary Boleyn" by King to show how much he loves her (p.85) which worries Mary that she is going too far and too fast, which declares her rivalry to the Queen of England. She is seen as an enemy to the Spanish ambassador, a threat to the whole nation of Spain and to Seymour family as well. She sums up her fears "the higher I rose in the King's favour the greater the dangers that opened up around me" (p.85). As a fifteen-year-old young woman, she feels like not being able to revel in ambition. This honourable battleship naming is also one of the missing parts of the film to exemplify how much the King cares for Mary rather than a solely mistress. The battleship naming is also noteworthy because Philippa Gregory says in one of the interviews on the official website of the film that "she came across her, Mary Boleyn, while she was reading an account of the Tudor navy, she learnt Henry VIII launching a ship called "The Mary Boleyn" then she decides to write about "this extraordinary story" (2009).

The reader learns through Henry Percy in the book that "having two sisters together is a cardinal sin according to Bible" (p.88). Anne adds Percy's statement "the Bible orders a man to choose between sisters and to stay with his first choice. Anything else is a cardinal sin" (p.88). We know that King Henry is with Anne during the day and with Mary at nights as Anne refuses to sleep with him unless he is free from Queen Catherine. So, he spends his daytime with Anne Boleyn and nighttimes with Mary Boleyn later in the book.

Cardinal Wolsey is the army's almoner as well as the King's master planner. He is to organise all social activities, and the routine of the court. He is totally ignored in such an assertive film. How careful the Boleyn family tries for their advantage is sarcastically told by Sir Thomas Wyatt as "you Boleyns only lose when there is nothing to gain" (p.94). Wyatt is a poet, a courtier as well as an ambassador

at home and abroad of Henry VIII. There is no Wyatt image in the film as stated earlier. Anne finally marries with Henry Percy on the sly with witnessing of George and Mary which happens earlier in the film without two siblings. But the cardinal, whose word is as valid as the King's, on learning about this marriage, speaks clear enough:

I have told him (Henry Percy) this day that such freakish sports are not fitting in one who will inherit the counties of the North and whose marriage is a matter for his father, for the King, and for me. He is not a lad on a farm who can tumble the milkmaid into the haystack and no one think the less. The marriage of a lord as great as he is a matter of policy." He (Wolsey) paused. "And the King and I make the policy in this Kingdom. (p104)

Anne is punished for this kind of self-determination and trying to make her own way as in the film. But she is sent to France not Hever in the film where she said to be become mature in courtly ways. Anne scolds George, not Mary as in the film, for this uneasiness before she leaves court. Lady Elizabeth advises Anne to observe the ladies of the French court and see how they achieve what they want from their men, not by stamping their little feet but by allowing the men to believe that they are in charge. She describes these processes as the art of being woman (Scenes 409-412).

Unlike her sister Mary, Anne reads theology, Martin Luther in Hever which is due to promote Anne's views on the establishment of Church of England. She also wonders what Thomas More thinks about the new tract from Germany. In the meantime, Mary gives birth to a daughter, Elizabeth and William Carey is granted by knighthood in return. We see Mary's own values once more that she is not interested in royal affairs and her families' advancement but bringing up her child rather than sending her to a wed nurse (127).

The reader learns about the diplomatic side of Thomas Boleyn that he was in Europe to end the negotiations between England, France and Spain. Later he is said to be everywhere- advising the King, translating for envoys, in secret conferences with the cardinal as how they should re-draw the alliances of Europe, plotting with Mary's uncle how the family could be advanced through these turbulent times (192). The family must advance in the court or at least keep their position when Henry VIII

gets troubled with political issues. However, it turns out that the family benefits contradict with state matters. That is, the family tries to put Queen Catherine aside and have the King marry to one of the Howard girls which would lead to a break between England and Spain who are allies against France. The family looks forward to hearing the victory over France (p.133). What is noteworthy is that although England and Spain are at war with France, the merry mood of the court is maintained by boat races, jousting, archery, bear baiting, dog fights, plays, gambling and sumptuous food and drink.

Finally, the French are defeated and this time Spain has no interest in England's sharing plan; sharing the lands of France. Moreover, Spain decides to ransom the French King, Francis, back. Meanwhile Charles goes to Rome for his own coronation as the Holy Roman Emperor. These are referential historical information to underlie the break with Rome later in the book but unfortunately we do not even see an indication of these historical or political wrangles in the film. The film's main concern is, as said before, the sibling's rivalry. One of the quarrel scenes of sisters is seen below where Anne accuses Mary for stealing the king away:



Figure 11, The Siblings.

The Other Boleyn Girl, Scene 395

Interestingly, the reader learns that Bessie Blount's boy, Henry Fitzroy, is made a duke, Duke of Richmond and Surrey, the Earl of Nottingham and Lord High Admiral of England (p.146) which arouses apprehension in Howard and Boleyn families that the King wants him to be the legitimate heir to England after he dies. The family proposes that if Mary gives birth to a son, she would sit on Queen Catherine's throne, but Mary refuses it as she does not want to be a Queen because she feels a deep respect for her. She considers it as a sort of betrayal. Uncle Howard responds her "we are making a new order", the balances change in Europe and England ends alliance with Spain, and peace is made with France which means the end of the Queen and he adds for the objection of Mary that "the world's not changed that much yet. Men still rule" (p147). Women cannot intervene in men's decision.

All these events change the contradictory state of family benefits and state affairs with Spain. Now, England does not need to pay importance to Spain as an ally; there is no reason not to offend the Queen for the sake of state affairs. Later, on page 189, we have the Spanish Ambassador Mendoza who is not allowed, by Cardinal Wolsey, to come to court and even see the Queen who hopes him to create an alliance between her nephew, Charles, and her husband, Henry VIII. We do not have all these sort of historical and political events in the film to prepare its viewers for the break with Rome. It is only Cardinal Wolsey and bishops that we learn deal with this matter once in the film.

Mary gives birth to a son in the summer of 1526 and little Henry is sent to Windsor, royal palace situated in the town of Windsor west of London, to be cared for which is something that Mary does not want. She wants to care for him herself. Anne is directed by the family to keep the King's attention on Mary. However, Uncle Howard decides to go on playing on Mary for the throne and threatens her not to see her son again if she does not keep going to the King's bed. Yet, Anne makes her mind to flirt with the King which destroys all the family plans as they already have a son pawn. Anne begins outwardly flirting with the King, raising Mary's old fears of being outdone. "I thought for a moment and went straight to the anxiety of my childhood. But what if he comes to like you (Anne) best" (p.151). The scene below

depicts the joy of Mary Carey giving birth to a son and being unaware of the king's ignorance:



Figure 12, Mary's joy upon giving birth to a son.

The Other Boleyn Girl, Scene 599.

Once more we are informed about the political events of the age on page 159 that England is allied with France and Venice against Spain. That is, the Queen is now the aunt of the enemy of all Europe. That is exactly what the Boleyn and Howard family look for indeed. We observe Henry's complaints to Mary on not being able to have a son from the Queen (p.165). He thinks that his marriage is cursed from the beginning. He was advised against not to marry his brother's wife but he did it because she swore that she had never slept with him and the King blames the Queen that he is punished for her sin. What he concludes from the past events is that:

I (the King) should not have married my brother's wife. ... And because I married her I have been accursed with her barrenness. God has not given this false marriage his blessing. Every year he has turned his face from me and I should have seen it earlier. The Queen is not my wife, she is Arthur's wife. (p.183).

There is nothing of this sort of religious or psychological underlying complaints in the film for Henry's turn from the Queen to other women in search of a male heir in the film. Instead we have a very noteworthy scene that the King ignores the birth of his son from Mary and diverts his attention to Anne who successfully manages to attract the King as he considers the child as illegitimate. If he considered him as a legitimate son, he would ignore Anne and get marry to Mary. Here is a scene on which Henry tries to persuade Anne, which is given in figure 13 where she looks uncomfortable about it.



Figure 13, Henry VIII and Anne Boleyn.

The Other Boleyn Girl, Scene 395

In the book it is the Howard family who ensnares the King by having scholars who can advise the King on theology, and lawyers who can advise him on divorce. (p.168). Yet, in the film it is Henry himself that commands his men to find a legal motive to get rid of the Queen (Scene 663). According to Mary, "a man should marry his brother's widow so that his brother's children could be brought up in a godly

home and a good woman well cared for” (p.184). But she cannot venture this opinion while Henry studies on Bible himself finding “God ambiguous on this matter” (p.184). He is so troubled in this matter that he is afraid of joining joust activities for the fear of falling and dying without leaving a male heir to the throne. He recollects latest history of England that his father put this country together after years of fighting during the War of Roses, the civil war that took place in Medieval England between the House of York and the House of Lancaster, and he inherited a Kingdom with secure borders, obedient lords, a treasury filled with gold (p.191).

Meaningfully, it is Mary, not someone else; he admits all these troubles that wear him down. Mary is almost the unique person he trusts in the court. That is maybe why she is always summoned when the truth is needed about Boleyn affairs such as the questioning of Anne and Henry Percy’s past relationship.

Except for just one scene at the beginning of the film, we have almost nothing related to Princess Mary in the film. However, she takes place in the book to marry either King Francis of France or his son as a part of royal marriage tradition and more importantly a part of alliance with France. Mary, the narrator, reports “Princess Mary was summoned from the quiet retreat of Ludlow Castle and presented to the (French) envoys, encouraged to dance and to play and to sing and to eat” (p.192). This is another contradictory or missing part in the film which, we think, is important for the historical factual events of the novel. Finally, the family decides that Mary makes no progress with the King, and they decide to play on the next pawn, Anne Boleyn herself who is everywhere in the court, laughing, ordering, umpiring and scoring.

Before resorting to Pope, Cardinal Wolsey creates a secret court of summoned witnesses, prosecutors, and defendants to try Henry VIII to cohabit unlawfully with the wife of his dead brother. Henry confesses that he married his brother’s wife on the basis of a mistaken papal dispensation. The trial ends in theologians should give evidence that is unlawful to marry the wife of a dead brother (p.199).

Cardinal Wolsey travels the universities of Europe for evidence for the plotted divorce. Meanwhile, the readers learn that the Pope is captured by the army of Spain and the Holy City is sacked (p.202). The Pope is captured by Charles of Spain, the nephew of the Queen, who is to approve the divorce of the King and the Queen that it means things are going awry for the King and for the Boleyn family. Now, it seems that they will never get rid of her. Henry and the Queen have a quarrel on this matter, for it is the Queen's nephew who causes all these troubles. Another distinction between the book and film is the plague disaster which causes William Carey to die and Anne to stay in bed for days. Now that Mary is a widow and out of King's interest, she thinks she will find a chance of getting married with someone else which comes to true in the end.

Meanwhile, the Pope sends Cardinal Campeggio, an Italian theologian, to England to resolve the divorce matter of the King and the Queen (p.240). One more time we learn through a letter that Campeggio announced "he can take no decision without the Pope and the court is adjourned" (p.251). Recovering from illness, Anne decides to adopt Mary's son Henry in case she cannot give birth to one. Moreover, she warns Mary to not to be against her will since she needs care and protection as a widow. This is one of the things Mary never forgives Anne for. Interestingly, Anne keeps reminding Mary about this adoption along the course of the novel (243). Mary has to wait until Anne gives birth to her own legitimate son.

We learn about Wolsey's downfall by another challenging letter written to Mary by Anne that "Cardinal Wolsey will lose his house, his lands and his fortune; he will be displaced from the Lord of Chancellorship...because he failed in my business..." (p.252). Unlike the film, the reader learns what happens to William Carey, Cardinal Wolsey and even the Queen fully in the book. There are no dead-ends in the book like in the film. The spectator hears of 'William Carey' just twice in the film and he vanishes along the course of the book. We never know what happens to him. Anne finally takes her revenge from Wolsey and he is charged with treason (p.274) and dies on the way to London where he is due to wait his trial and his execution. Anne chooses her old lover, Henry Percy, to escort Wolsey to his death since Wolsey ended their relationship years ago.

As an outcome of courtly love tricks, Mary teaches Anne, the whole family is granted with some new titles as follows:

*Lady Anne Rochford

*Sir Thomas Boleyn, Earl of Wiltshire and Ormonde,

*George Boleyn, Lord Rochford and King's most favoured ambassador,

*Lady Mary Carey,

*Lady Jane Rochford (p.257-258).

As an example of the various treacheries of the period, Mary finds a coded note written by her Uncle's wife to comfort the Queen which makes Uncle Howard furious that his own wife supports the Queen (p.277). Moreover, the King scolds Uncle Howard for this negligence. Now that Cardinal Wolsey is dead, Anne directs her attention to another enemy, Bishop Fisher who is Queen Catherine's confessor. She is suspicious that they are plotting something against her. Just over three nights, Bishop Fisher falls ill and the other three men who are at the same dining table with him die too. Someone must have put poison into their soup. Mary thinks that it's Anne's plan to have him die out (p.281-282). In this intricate atmosphere, Queen Catherine is afraid of being poisoned. Once Princess Mary is ill, and her mother is not allowed to see her, Queen Catherine thinks that her daughter is poisoned.

Besides, Henry declares himself 'the Supreme Head of the Church of England' and takes the control of everything. England now has its own church and a Pope for it which makes devoted people furious. They do not approve this break with Rome in the beginning. Thinking the rest of history, these developments were the first steps to the English Reformation. Anne is being seen by the English people as the one who destroyed the Queen's happiness and they are shouting her out for 'whore, witch or heretic'. A trip into the city proves to be terrifying when a mob of 8,000 approaches, threatening to hang Anne. She flees on her boat, hiding in her furs.

Autumn 1531 chapter (p.296) opens with the news of Queen's being thrown down from court. She is sent to a great estate at "The More". The women of the country feel that if the King of England can put his loyal wife aside because he wants a change, then no woman is safe in her marriage. The people are calling Anne a witch and a murderess, and are accusing her of supernaturally causing the Queen's barrenness, because Catherine of Aragon was a devoted Catholic and she cannot be outdone in regular ways, typical trials or courts. In addition to all these, the Duke of Suffolk announces his enmity that Anne Boleyn costs the King the church and questions "will he (the King) lose the country as well" (p.320). Henry responds the mobs that they will not wait for the ruling from Rome. As soon as Archbishop Warham dies, they will appoint a new archbishop who will marry them, Henry VIII and Anne Boleyn, and he makes sure that they will do it whether Rome rules in their favour or not.

Unfortunately, these historical implications do not exist in the film version as it deserves. How hard the break from Rome takes place in history is indicated in a loose manner the film. The director seems to assume that everyone who sees the film has a previous knowledge of the book edition. It is clear that it is never adequate to see only the film to apprehend the related age. One should also read the book or have a prior knowledge about it to enjoy this production fully.

The reader learns just after the half of the book about the flirting of William Stafford, someone from lower social statues indeed, with Widow Mary Carey. However, the book develops an inner story between Mary and William Stafford which never ends though most people and things disappear by the end of it. William Stafford promises Mary a better life if she agrees to marry him as seen on the scene 287 below which is one of the instances they occasionally meet each other:



Figure 14, Mary and William Stafford.

The Other Boleyn Girl, Scene 287

In 1532, Anne is titled as the Marquess of Pembroke, a town in South Wales, which does not require official marriage and cannot be taken away from her even if she is removed from the king's favour or her position. Anne's promotion to Marquess is one of the important missing parts of the film. This title is peculiarly created for Anne which depicts her importance even before her official marriage to the King. Meanwhile, Thomas More, English statesman, scholar and lawyer, submits his resignation from his post after he learns that the clergy is now under the King's control. He chose to be quite on the issue of King's marriage but we learn from George that he would never accept Henry as the head of the Church of England as he is a man of a law and logic.

A huge, extravagant and royal trip is made by the court to Clais of France is also missing in the film. In this trip, the Queen of France and Navarre refuse to see Anne because of her scandalous behaviour, causing the official Queen of England thrown out from her throne. Here, we are verified by King Francis that both Boleyn girls were once educated at the French court (p.340). Anne conceives after this trip and Henry VIII legislates a new law about their legal marriage under new English law and in the new English Church. They are married by Cardinal in a secret

ceremony at first. Just then, in 1533 Henry and Anne were officially married by the Archbishop Cranmer who declares that Henry's marriage to Catherine has always been null and void (p.350). Another law is passed by Henry saying that "English disputes could only be judged in English courts" which means there could be no legal appeal to Rome meaning breaking with Rome. As if a wise voice, Mary now sees English justice as Henry's whim, the church as Henry's treasury, and the Privy Council as Henry and Anne's favourite members. All these remarkable developments are either omitted or passed quickly in the film.

Now that Anne is the official Queen of England, she has the authority to command whatever she desires. Once she has a quarrel with Uncle Howard and she threatens him with sending him the Tower of London, (p.365) where the criminals are kept or executed. Meanwhile Mary makes her own way and puts loyalty to herself above all the rest and she rides to Rochford and marries William Stafford there (p.360). Mary narrates "for the first time ever I felt as if I had taken my life into my own hands and I could command my own destiny. For once I was obedient neither to uncle nor father nor king, but following my own desires. And I knew that my desire led me, inexorably, to the man I loved" (p.353).

The reader learns as shocking news from Mary that the King had Lady Elizabeth Boleyn too, Anne and Mary's mother, before the two sisters (p.368) and Mary clearly states the true nature of the courtly advancement by saying "if you want to rise to be somebody in this court you will get blood or shit on your hands (p.368). All these and more take places precisely in the book whereas we have a general declaration of the new Queen after some indications of divorce in the film version.

Another thing that is missing in the film is a secret council apart from the official council which circles Anne. Their members are close friends but lovers at the same time. They are always in the Queens rooms where they meet, flirt and play. Sir Francis, Sir William Brereton and George Boleyn are among the members. George confesses that he loves Francis saying "I can't see a finer man in the world, a braver sweeter better man never lived—and I cannot help but desire him" (p.374). The reader is told about the homosexual relationship, which is regarded a sin by the

church at that time, between them despite the fact that this would be their ‘undoing’. George hopes that his new born nephew will be the next King of England and save him if their relationship is discovered.

On the other hand, the Pope finally excommunicates Henry in the summer of 1533 and declares that every Englishmen who are loyal to Pope should disobey the King. This means Henry VIII breaks with Rome, establishes Church of England for the sake of marrying the wife he wants. Besides, it is interesting to note that Mary and George’s “amens” are “as devout as Lutherans” (p.392). Without going into great detail, the author keeps us aware that there are religious changes taking place because the readers notice that Mary has been quite Catholic so far, using her rosary for prayer. Mary remarks “I put my hand in my pocket and felt for my rosary, and told the beads through my fingers, praying, praying with all the passion I had...” (p.444)

Of course all these told here are not an instant happening. It almost takes six years and causes many to be beheaded until the King and Anne are officially married. During this changing period, many churches simply close their doors, no one could confess or pray, bury their dead or christen their babies. Uncle Howard and George go to France for the possibility that Spain may attack England over the news of Henry’s possible future heir from Anne (p.376). The reader learns about Lady Margaret Steyne who is clearly flirting with the King whose wives are pregnant. It is the way the King chooses to spend some time when his wife is pregnant or unable to bear a child as seen in many occasion in the book. As soon as Anne discovers it, they have a quarrel about it as usual. This significant information is indelicately missing in the film version.

Catherine of Aragon, she is now called as the Dowager Princess and she has moved to the most isolated palace in England, Buckden in Lincolnshire. She is out of sight and mobs that she could claim to be the legitimate wife of the King (p.384-385). Finally, Anne gives birth to a child who turns out to be a daughter in 1533, Elizabeth I of future, and the desire for being the most powerful family of England is postponed to the next baby. Meaningfully, Princess Mary is assigned to look after

the baby so that she would be aware of her position when compared to Elizabeth, Anne's daughter. Anne miscarriages another girl (p.400) but the family is not sorry about it as it is a girl. This is kept as a secret among family members.

Upon learning Mary's marriage to William and her pregnancy, Anne bans Mary from court as she is more fertile than herself (p.408). Besides, Uncle Howard wants his niece, Madge Shelton to divert the King during Anne's pregnancies and complete her mission when Anne gives birth as the casual nature of the King is looking for solace during these occasions. It is also decided that Mary should get married before Anne gives birth to a boy. Through a significant letter from George to Mary, we have the foreshadowing of future events. George thinks (p.414):

Matters here are gone a little sour for our sister. The King has been riding and dancing with a Seymour girl—you remember Jane? The one who always looks down: so sweetly; and upward: so surprised? The King has been seeking her right under the nose of our sister and she is not best pleased. She has rung a few storms over his head but she does not move him to tears as she once did. He can tolerate her displeasure; he just goes away from her. You can imagine what this does to her temper.

Our uncle, taking warning from the King's straying, has been putting Madge Shelton in his way, and His Majesty is torn between the two of them. Since they are both ladies in waiting the Queen's rooms are in continual uproar and the King finds it safer to go hunting a good deal and leave the ladies to cry and scream and scratch each other's faces undisturbed.

Anne is sick with fear and I cannot tell what will be the outcome. She never thought when she overthrew a Queen that thereafter all Queens would be unsteady. She has no friend at court but me. Father, Mother and Uncle are all in favor of putting Madge forward, to keep the King's eye from the Seymour girl. This leaves a very sour taste with Anne, who accuses the family of seeking to supplant her with a new Howard girl. She misses you, but she will not say it. I speak of you but there is nothing I can tell her which would reconcile her to your marriage. If you had married a prince and been unhappy she would have stood your dearest friend. What breaks her heart is thinking of you finding love, while she is in the greatest court of Europe, frightened and unhappy.

... This court would corrupt a saint and neither Anne nor I were saints to begin with. She is desperately lonely and frightened and I long for what I cannot have and am forced to keep my desires hidden. I am weary and angry and this Christmas season seems to offer little to us Boleyns unless Anne can get herself with child again.

This letter both informs about the latest news in the court and foreshadows the fall of Anne Boleyn. Anne Boleyn is alone, unhappy and is frightened because she cannot give birth to a son and cannot manipulate the King as she did once. She feels her disgrace and cannot even stand for the thought of it. Moreover, her own family who leads her in this position does not care for her; they rather focus on another Howard pawn for the family advancement. Another letter informs the reader that Anne is once more pregnant (p.418) empowers the claims in the previous letter:

The King is quite taken up with Madge who goes everywhere in a new gown for every day of the week. There was a family conference held the other day by our uncle to which neither I nor Father nor Mother was bid. The Sheltons went. I leave you to imagine what Anne and I made of that. Anne is still Queen, but she is no longer favourite either with the King or with her own family.

....The city is in an uneasy mood. The oath of succession has driven five good men to the Tower of London and to their deaths and it may drive more. Henry has discovered that his power is without limits and now there is neither Wolsey nor Queen Katherine nor Thomas More to keep him steady. The court itself is a wilder place than when you knew it before. I have been in the forefront of it, and it sickens me. It is like a runaway cart and I cannot see how to leap clear.

The letter clarifies Henry's unlimited use of power and ignoring all in order to establish his own ruling. The figure below illustrates the solidarity of sisters despite all.



Figure 15, Anne Boleyn's misery.

The Other Boleyn Girl, Scene 883

For sure we observe the fear, loneliness and helplessness of Anne by the end of the film version, yet we cannot see other events except for Uncle Howard's notifying Jane Parker that it is Boleyn's last chance to advance that Anne gives birth to a son. The film version seems to be focusing on the relationships of two sisters rather than other historical details in the book. Interestingly the reader learns that Henry is often impotent in bed and Mary leaves George and Anne lying on the bed together which indicates that they might have made love together.

Anne: I'm in little danger of rough wooing.

Mary: What d'you mean?

Anne: Some nights he, the King, cannot do it. Some nights he cannot get hard at all. It's disgusting. I have to lie underneath him while he heaves around and sweats and grunts. And then he gets angry, and he is angry with me! As if I had anything to do with it" (p.428).

...

Mary adds to support her claim “he (George) stretched out a hand for her (Anne) and pulled her to the bed to lie back on the pillow beside him. I looked at the two of them, as intimate as twins, side by side in the big bed of England” (p.429).

From the words of William Stafford we learn that the King orders Bishop Fisher, Catherine’s close advisor, and Thomas More to the Tower of London to be tried because they do not take the oath of supremacy. Now that Henry VIII is the head of Church of England, he can make arbitrary laws in his own favour, the Pope cannot intervene. Despite the fact that Henry and More are good friends, they have a disagreement on Henry’s marriage to Catherine. But it is not the matter of marriage that Fisher and More are sent to prison, but it is the problem of agreeing on Henry is becoming the Head of the Church; in other words the English Pope. They neither accept oath of supremacy, nor succession act and treason act.

The Parliament of England passed The First Succession Act of Henry VIII’s dynasty in 1534 in order to remove Queen Catherine’s daughter Mary from the line of the succession, and to accept Princess Elizabeth (Anne’s daughter) as the possible heir. The Act of Supremacy was another Act of the Parliament of England under King Henry VIII declaring that the King ought to be supreme head of the English Church that he had been so recognised by convocation and that “for corroboration and confirmation thereof” (Baker: 1187). English Parliament declared that he and his successors should be the only supreme head. Treasons Act was an act passed during the reign of King Henry VIII of England in 1534. This Act was passed after the Act of Supremacy in 1534, which made the King the ‘Only Head of the Church of England on Earth’. The Treason Act 1534 considered it treachery, punishable by death, to reject the Act of Supremacy. Unfortunately, neither Fisher nor More could save their heads after this act (p.430). This is another missing part in the film edition.

Once more, Anne gives birth to a stillborn child and Mary and George go to an old sorceress to fetch a potion for health and for the safety of Anne. Here we have a foreshadowing; the old sorceress warns them about the blade not the potion.

At the very beginning of 1536, Princess Dowager, Catherine of Aragon, dies. Anne and Henry are happy about it while others are not. Mary is sorry and prays for her soul. Mary refuses to wear yellow in celebration feast organized by Anne and Henry on the same day she dies. The reader, meanwhile, learns from Jane Parker that the Queen might have been poisoned which is regarded as “a scandalous lie” (p.449) by Uncle Howard. Since she is dead now, Spain would cancel the holy invasion over England and the Pope would lift the excommunication. There is no obstacle for Howards and Boleyns to advance expect for a boy. Anne is again pregnant but she makes a mistake and asks Mary to run to George to tell the news but corrects herself as to run to the King. Mary narrates the situation as follows:

I was expecting to see his joy but I saw something else; a shadow crossed his face. It was how George looked when he had done something bad. It was George’s guilty look. It flashed through his eyes so fast that I was hardly certain that I had seen it, but for a moment I knew with absolute certainty that his conscience was not clear, and I guessed that Anne had taken him as her companion on her journey to the gates of hell to conceive this child for England. (p.452)

From these words we deduce that the baby was Anne and George’s. Mary is more certain when she tells George of news but he looks dreadful being aware of the crime they have committed. Unfortunately, Anne miscarriages once more and the midwife calls the stillborn baby as a monster since it is horribly malformed. She says that she must tell the King about it as she has been appointed by the King and she refuses the bribe Mary offers her. The midwife thinks this is the devil’s child rather than an average child (p.472-473).

This last failure quickens Anne’s end; no one expect for George and Mary is on Anne’s side, not even her own father and mother. One of the significant and reflecting lines describing this reality is: “my mother turned away from the bed and headed rapidly for the door, with her face as stern as if she was walking away from the executioner’s block on Tower Green”(p.472). Meanwhile, this time the King is interested in one of the Seymour girls, Jane Seymour, a lady-in-waiting of Anne’s. Jane’s style-setting headdress, which is now more similar to Catherine’s, is a clue that things are turning against Anne (For the Picture of Jane Seymour, See Appendix 4). The reader is reminded of the four heirs to the English throne; Princess Mary, Anne’s

daughter Elizabeth, Mary's son Henry Carey and Bessie Blount's son Henry Fitzroy. Speaking of the film version of these incidents, we have the same turn out in the film too but not as intense as in the book. For example, Thomas Cromwell, who was supported by Anne at the beginnings, is also against Anne in 1535 and 1536 but we learn nothing of him or his turning against Anne in the film.

Another significant thing that proves the fall of Boleyns and advancement of Seymours is the "Order of the Garter", a medieval English order of chivalry or knighthood, and the pinnacle of the British honours system, is given to Sir Nicholas Carew, a friend of Seymours, instead of George (p.492). Anne wants Uncle Howard to get rid of Jane Seymour and he blackmails her that he would do it on condition that George would get the garter ward. Then, being aware of all the agenda of the court, Uncle Howard warns Mary to leave the court with her children as soon as possible (p.493). Anne thinks she is going to be tried for the dead baby and she breaks into hearings but the King turns his head upon her declaration of loyalty before Secretary Cromwell and the Duke of Suffolk. Mark Smeaton, one of the men in Anne's court, is heavily questioned about sexual acts, his knowledge of sex by King's men (p.498). George Boleyn, Mark Smeaton, Henry Norris, Francis Weston were all arrested (p.509).

Anne is arrested during a tennis match, not in the court as in the film. While she is watching the match, men come to tell her shortly "The Privy Council commands your (Anne's) presence, Your Majesty" (p.505). It is noteworthy that they do not bow anymore as they used to. The screaming of a seagull which suddenly flies low over the court and shriek like an injured girl is a literary indicator of Anne, Mary and William's fear. People who watch the match seems to be unaware of all these and continue watching it. The arrested people are charged with adultery, treason, undoing with the King, and making him impotent with spells. Anne is particularly charged with adultery and witchcraft.

Catherine, the daughter of Mary and Henry VIII, is chosen to stay with Anne by Anne herself in the Tower to help her. Mary thinks Anne is guilty of at least half of the charge and she speculates with William that Anne took spells and potion to

help her conceive; poisoned Bishop Fisher and three other innocent men; she also poisoned Cardinal Wolsey and Queen Katherine and caused many more to die.

William Stafford, Mary's husband, reports Mary:

Anne is to be charged with seducing the king with sorcery. Your (Mary's) brother is said to have helped her They are accused of being lovers, and of summoning the devil ... Together they are charged with undoing the king, making him impotent with spells, perhaps with poison. Together they are accused of being lovers and making the baby which was born a monster ... She is certainly guilty of dabbling in witchcraft, she is certainly guilty of seducing the king with bawdy behaviour. She is certainly guilty of threatening the Queen, the bishop and the cardinal. (p.518).

However, Mary thinks that Anne did everything Uncle Howard commanded her, nothing more. For example, he told her to conceive a baby whatever the price. He told George to stand by Anne, help her and comfort her. At his trial George denies all accusations but the paternity of Princess Elizabeth and of laughing at the King's impotence which are proved by the statements of his own wife, Jane Parker. George Boleyn, Francis Weston, Henry Norris, William Brereton and Mark Smeaton are all beheaded on the Green in front of Anne's window.



Figure 16, Anne's final moments.

The Other Boleyn Girl, Scene 995

Anne is deceived by Archbishop Cranmer who claimed if she signs the papers to annul the marriage, she will be pardoned and sent to a nunnery (p.526). However, Anne is executed the next day by a swordsman brought from France which causes joy in England rather than sorrow. A scene where Anne is to be executed is shown above. Interestingly the book ends with another execution scene with similar crimes as in the beginning of the book. The film also ends in parallel scenes; the cornfield, in the beginning and in the end. Consequently, Anne dies out with these final words according to Hall:

“Good Christian people, I am come hither to die, for according to the law, and by the law I am judged to die, and therefore I will speak nothing against it. I am come hither to accuse no man, nor to speak anything of that, whereof I am accused and condemned to die, but I pray God save the king and send him long to reign over you, for a gentler nor a more merciful prince was there never: and to me he was ever a good, a gentle and sovereign lord. And if any person will meddle of my cause, I require them to judge the best. And thus I take my leave of the world and of you all, and I heartily desire you all to pray for me. O Lord have mercy on me, to God I commend my soul.”

(Tudor Chronicler Edward Hall)

VII. MAIN THEMES

7.1. Siblings' Rivalry

Both the book and the film are dedicated the competition between Mary Boleyn and Anne Boleyn. The book version deals with other details to empower its plot; however, the film solely focuses on this topic, the sibling's rivalry. Despite this fact, it is possible to say that the book provides better examples of it when compared to the film version. The motto of the book on the front cover is "two sisters competing for the greatest prize...the love of a King".

7.1.1. Siblings' Rivalry in the Novel

The initial statement of rivalry between them is stated by Mary upon hearing that her family has plans for Anne. She confesses "my greatest dread was that they would have a better marriage for her than I had made, that I would have to follow the hem of her gown as she swept ahead of me for the rest of my life" (p.4). She is relieved with the fact that she is the youngest Boleyn girl and married to William Carey, a man high in King's favour, she is the Queen's favourite and youngest lady-in-waiting. She is sure that no one can spoil this for her.

On the way back to England from France Sir Thomas, Lady Elizabeth and Anne are delayed because of spring storms. The reader finds Mary hoping childishly that their boat would sink and she, Anne, would drown, then we are confused by Mary's statement "there could hardly be a world for me without Anne..."(p.5). It seems so that they, Mary at least, need each other to survive in court atmosphere.

Being educated in France, Anne behaves in French style and even utters French words in the court. Mary criticizes her for being someone she is not. Anne responds "I (Anne) pretend no more and no less than you do...every woman has to have something which singles her out, which catches the eye, which makes her the center of attention. I am going to be French" (p.6). That is why she pretends so. She chooses to become French! We see that the feelings Anne has for Mary is not so different from Mary's: (A: Anne, M: Mary, G: George)

M: Did you know you were brought home to be married, Anne?

A: Father hasn't said who.

G: I think you're to go to Ormonde,"

A: A countess," Anne said with a triumphant smile to me.

M: Only Irish," I rejoined at once. (p.8)

Anne is going to make a better marriage than Mary and she cannot hide her superiority feelings that she marries to a man from higher rank than William Carey, Mary's husband. She clearly states on page 27 that she will make a better marriage than Mary and George. Adding more, she claims that if they do not have her married soon, she will do it herself. Mary means that she marries to someone who is Irish, not even English. It is seen that Mary always has a response for Anne until Anne secures her position in the King's favour. Anne threatens her in the book not to object to her decisions.

In the morning of Mary's first night in the King's chamber, Mary cannot help herself thinking of Anne. She thinks that Anne would be watching for the sun, and knowing that her sister is the King's mistress and the most important woman in England, second after the Queen. Mary wonders how she feels knowing that she is the one the King has chosen, the one who is carrying the ambitions of the family, and she is the one in the King's bed not herself. She also supposes that "she (Anne) would be feeling admiration and envy, pride and a furious rivalry, a longing to see a beloved sister succeeded, and a passionate desire to see the rival fall" (p.59). Anne recollects once more her ambition to make a better marriage than Mary by far (p.75). Anne seems to be enchanted by Percy's title, richness but interestingly she talks of love to George which surprises Mary. Because Mary does not think she could love 'a nobody' who has no power or position.

The annulment by both her family and Cardinal Wolsey, of her secret marriage to Henry Percy of Northumberland drives Anne into madness. She is totally furious and jealous of her sister. She tells Mary:

Married when you were still a child and now the King's mistress. Half as clever as me! Half as educated! But you are the center of the court and I am nothing. I have to be your lady in waiting. I cannot serve you, Mary. It's an insult to me. (p.91)

Though, she agrees to choose Mary's clothes, even helps her when she is dull and tongue-tied. She totally directs her how to play with the King. But she gets nothing from it. She has no husband who can be given land as a sign of King's favour, she has no husband to win high office, and she blames Mary for it. Mary keeps her rising but Anne makes no headway. Anne wants a place of her own. She cannot serve as a servant to her sister. Mary, in return, says she does what is ordered by Uncle Howard and their father, Sir Thomas. Anne, separated from her lover, is sent to Hever and forbidden to contact with the court, peculiarly Henry Percy. Otherwise, she will be sent to a nunnery. No matter how hard she tries to persuade Uncle Howard that she can contribute to family advancement, she fails. Nonetheless, she is called back later to amuse the King and keep his attention on Boleyns while Mary is pregnant.

Anne sees Mary's pregnancy as a problem for her, ignoring the hopes of her family. Because everybody wonders the sex of the baby which is the family's unique concern. No one cares for Anne, pays no attention to her which makes her upset and annoyed and even mad. Anne blames Mary for being full of passion, feeling and desire; however, she is suckled in ambition herself and does not deny it as it is the way she concerns for her future. (p.129)

The course of rivalry seems to be changed when Anne is ordered by Uncle Howard to keep the King's mind on Mary during her pregnancy. She is also told to flirt with him if she cannot divert him, which is considered a better strategy rather than a Seymour mistress candidate. On Mary's saying that she does not want Anne to come back to court to be her rival, Anne reminds Mary that she is born to be her rival or vice versa. Mary feels humiliated thinking that her sister flirts with the father of the child she carries. She is worried about Anne's mission and fears the possibility that the King comes to like Anne best. (p.151)

Happily, Mary gives birth to her a son after Catherine, her first child. Anne is told to step back but she resists because she thinks it is the best opportunity for her. She brags Uncle Howard:

Half the court thinks I'm the most beautiful woman in the world. All of them know that I am the wittiest and the most stylish. The King cannot take his eyes off me. Sir Thomas Wyatt has gone to France to escape me. But my sister, a year younger than me, is married and has two children by the King himself. When is it going to be my turn? When am I to be wed? Who is going to be the match for me? (p.162).

Mary is told to move to the next step, to marry the King which is something she never wants as she respects the Queen despite the fact that she is in love with the King. Uncle Howard says that a son is of no value without marrying the King. Meanwhile, Anne keeps flirting with the king and does not hesitate sharing with Mary what they have done, what gifts she has been given with Mary despite the fact that the King is Mary's acknowledged lover. Mary states her feelings in such a clear way that the reader cannot help sympathizing with her feeling. She says "if the words had been knives I would have thrown them blade-first into her self-satisfied, smiling face" (p.179).

Now that Anne moved has moved to a higher rank in the court and is a favourite one, the tension raises between the sisters. Mary believes that Anne wants everything that is Mary's. Anne is cursed and lost her only love and wants anything that is not hers. As revenge, Mary does not even want to stay in the same room with her. We learn that the question of superiority between sisters has been since their childhood and their "girlhood rivalry is to be played on the greatest stage in the Kingdom" (p.180). At the end, one of them would be the acknowledged mistress of the King, and the other would be her maid, her assistant or her fool. These utterances also reminds us of the significant cornfield scene at the very beginning of the film where there is a certain rivalry between sisters, Mary runs ahead at first then chased by Anne which clearly designates the future events regarding these children.

Mary thinks that she can never defeat her due to lack of allies and power against her. The King spends his daytime with Anne and night-time with Mary. Tragically, no one from the family cares for the position of Mary. For the family, it is

all right on condition that they advance or keep their position in the court. To assure herself, Mary tells George that she is a better woman than Anne. She claims that “Anne would see George on the Gallows before surrendering her ambitions” adding that “she could happily watch her die of her ambition” (p.181). Of course these statements are the indicators of the future incidents upon considering the events in the rest of the book and film like the adoption of Henry Carey, banishment of Mary from the court or George’s execution because of incest crime.

The family finally decides to go on playing with Mary, and Anne is ordered to step back, not to muddle the picture. They think that as soon as Henry gets divorced from the Queen, he would marry Mary and their son would be the rightful heir to the English throne. The family is aware of the sibling’s rivalry and is not willingly to allow Anne to spoil the almost secured advancement. They tell Anne that once Mary is the Queen of England, she can get a husband for Anne. She can also take her pick, she would choose whomever she desire. This makes Anne furious and she swears “I shan’t have a husband as her gift” (p.186-187). Anne is sent to Hever not to distract the King’s attention. Yet, she thinks that Mary cannot keep the King unless Anne advises her what to do in certain circumstances or how to do things, how to overcome possible problems.

After a short time, Uncle Howard thinks that Mary makes no progress with the King, because the King still utters about a legitimate son ignoring the one from Mary. The delays in the trials of the Queen force the family to put forth a new pawn for whom the King has appetite when the time comes to remarry. Being sophisticated in courtly manners, Anne is on duty now. In order to avoid someone else in the King’s bed, Mary is told not to refuse when asked by the King. Anne does not want to be a mistress like Mary, so she does not go to bed with him. Anne reaches the peak, marries him. She thinks she is not an easy one like Mary, Mary is favoured by the King because he likes easy women. Indeed, Mary is quite annoyed by the fact that she is considered as “a discarded whore” (p.211) and her sister as a wife to the King.

The reader is about to think that the rivalry is settled now and the roles of sisters is clearly determined after Anne's marriage to the King but it is surprising that Anne wants to adopt Mary's heir, Henry, as she cannot bear a male heir herself. She also thinks Mary is more fertile than her. Being jealous of it, she wants to take her son for herself and threatens Mary not to object it. Mary threatens back saying her that "I shan't forget this, Anne. On your deathbed I'll remind you that you took my son because you were afraid that you could not make one of your own" (p.244). This instance depicts that the rivalry is not ended yet.

A very intimidating letter is written by Anne to Mary when they are about to lose their hopes as the King cannot divorce Catherine of Aragon lawfully. Cardinal Campeggio takes no decision for the annulment of the King and the Queens' marriage without the Pope and this causes an extra delay, more anxiety for the Boleyn and Howard families. Anne says in this challenging letter:

Dear Mary,

George tells me that you do not come to court because you think my cause is lost. Be very careful to whom you say this. Cardinal Wolsey will lose his house, his lands and his fortune, he will be displaced from the Lord Chancellorship, he will be a ruined man because he failed in my business. So do not you forget that you too are to work at my business, and I will not tolerate a servant with half a heart.

I have the King under my thumb and dancing to my bidding. I am not going to be defeated by two old men and their lack of courage. You speak too soon when you speak of my defeat. I have staked my life on becoming Queen of England. I have said that I shall do it, and I will do it. (p.252)

The tone of this letter is quite significant. Anne considers Mary as anyone else rather than her own sister. She is quite cruel and harsh towards her. She indicates that she will manage to succeed what she has said before. She has the power of the King behind her and she seems to command whatever she desires to happen. Anne wants Mary serve just herself, not the Queen or someone else which is something Mary has always dreaded since her childhood. Interestingly, Anne forbids her brother and sister to call her as "Annamaria" because she is Queen Anne to be. Anne alleges humiliatingly "there is a world of difference between us two (Anne and Mary)"

(p.302). She does not want to share a name with Mary because she is due to be Queen and Mary is next to nobody.

On learning the title Anne is granted, Marquess, in her own right and a fortune that no one can take from her causes a pure jealousy for Mary. Because, nobody would refuse such a secured title and fortune in an age when women cannot own any property, express their ideas or have permanent titles. It is a noteworthy success when we particularly think the social statue of the women in Tudor England. Mary professes William Stafford on page 338 that she is envious of Anne as she is of Mary. She has seen her rise and she would never do better than her. Mary accepts Anne's superiority on catching and holding the King. Maybe, that is because she did not really want to marry him as he is married to a respectable wife. Mary loves the King but she does not want cause the annulment of the King's marriage for the sake of family advancement. That must be the underlying difference between Mary and Anne. Mary would marry to someone whom she loves and trust not for advancement but for passion which she does later in the book and film.

Mary accuses Anne for stealing her lover while she is giving birth to king's son. Anne does what she is told to do and she thinks that Mary would do the same if their roles turned. She wants Mary near her and does not allow her to go out of the court. In a dialogue they talk about the baby of Anne, we clearly see how unaffectionate, inconsiderate they are against each other. (A: Anne, M: Mary)

A: "What if it (the baby) kills me?" "What if it gets stuck and I die of it?"

M: "Oh Anne..."

A: "Don't pet me," (she said irritably). "I don't want your sympathy. I just want you here to protect me."

M: (I hesitated). "What d'you mean?"

A: "If they can get the baby out by killing me, I wouldn't give you a goat for my life," she said brutally. "They'd rather have a live Prince of Wales than a live Queen. They can get another Queen. But princes are rare in this market." (p.377)

Anne tells Mary that she would go wherever she desires after the baby is born. But it is seen that she does not keep her word as she cannot give birth to a son. Moreover, she does not allow her to have her own son educated; bans Mary seeing her children or allows her to see them on condition that she does this and that, behave in a way she desires. When Anne learns about Mary's marriage to William Stafford, she is furious that she learns it after months. Anne scolds Mary accusing her with the words "D'you think to mock me, coming into my court with a belly on you like a fat brood mare? What d'you mean to do? You mean to tell the world that you are the fertile Boleyn girl and I am all but barren?" (p.407). Anne considers it as an insult to her and their family. She expels Mary from court telling that she will say her children that their mother is dead and make them call her as their mother. She also shouts she has no sister like Mary. Anne is frantic because Mary marries to a poor man for love and the mutual happiness they have maddens her. Mary is ruined, stripped of her pension but she does not care except for her children. Through a letter from George to Mary, the reader learns the underlying reason for all these is the thought of Mary's finding love in the end although while Anne was in the greatest court of Europe, she was frightened and unhappy. George supposes that if Mary had married a prince and been unhappy, Anne would have stood her dearest friend. (p.415)

We learn that it is Anne who seeks and provides Mary's banishment quite alone, out of King's approval. It is not the King's will but hers. "What a poisonous witch my sister was" (p.425) Mary remarks and concludes that if Anne had not needed Mary to help Anne hide her pregnancy then she would have left Mary in a little farmhouse forever. In order to create a psychological basis for the disagreement on Henry's maternity, Mary continues recalling her children as 'my children' to remind that Henry is her rightful son. On the other hand, Anne keeps warning her that 'he is still her son' using the authority the queenship endowed her.

As the siblings are tied up to each other and turned out by their families in the last hundred pages of the novel, we do not have glimpses of rivalry as much as in the beginning. We only have some referents to the past such as:

There were long years of rivalry and then a forced unity and always and ever, underpinning our love for each other, our sense that the other must be bested. How could I send her one word which would acknowledge all of that, and yet tell her that I loved her still, that I was glad I had been her sister, even though I knew she had brought herself to this point and taken George here too? That, though I would never forgive her for what she had done to us all, at the same time, I totally and wholly understood? (p.525).

However it seems to be resolved for Mary's part, the long rivalry between Mary and the other Boleyn girl is clearly ended by the coming of the sword like a flash of lightening and separating Anne's body and head. The reader is aware of the fact they were born in close dates, grown up together, educated together and always compared with each other. When considering the psychological aspect of sisterhood, we may understand the underlying reason for these years of rivalry. Interestingly, Anne's ambitious personality turns this sort of childish or adult rivalry into a tormenting situation.

7.1.2. Siblings' Rivalry in the Film

As we stated at beginning of the chapter, the whole film is dedicated to siblings' rivalry. Because of lack of sufficient time and space, some of rivalry instances are omitted in the film. We have the results of their rivalry in the film rather than numerous incidents in the book. Yet, the film successfully depicts the rivalry between them as it visually shows their facial expressions; mimes and gestures vividly.

As the cover of the book edition, the poster of the film, Figure 9, suggests the rivalry between the two siblings as well. The motto of the poster is "THE ONLY THING THAT COULD COME BETWEEN THESE SISTERS...IS A KINGDOM." The poster used also evokes the same theme; the King is between two sisters like a thorn between rosebuds, holding one but staring at the other one. Thanks to its

success on depicting this sort of rivalry, the book is reprinted as film-tie-in edition after the screening of the film.

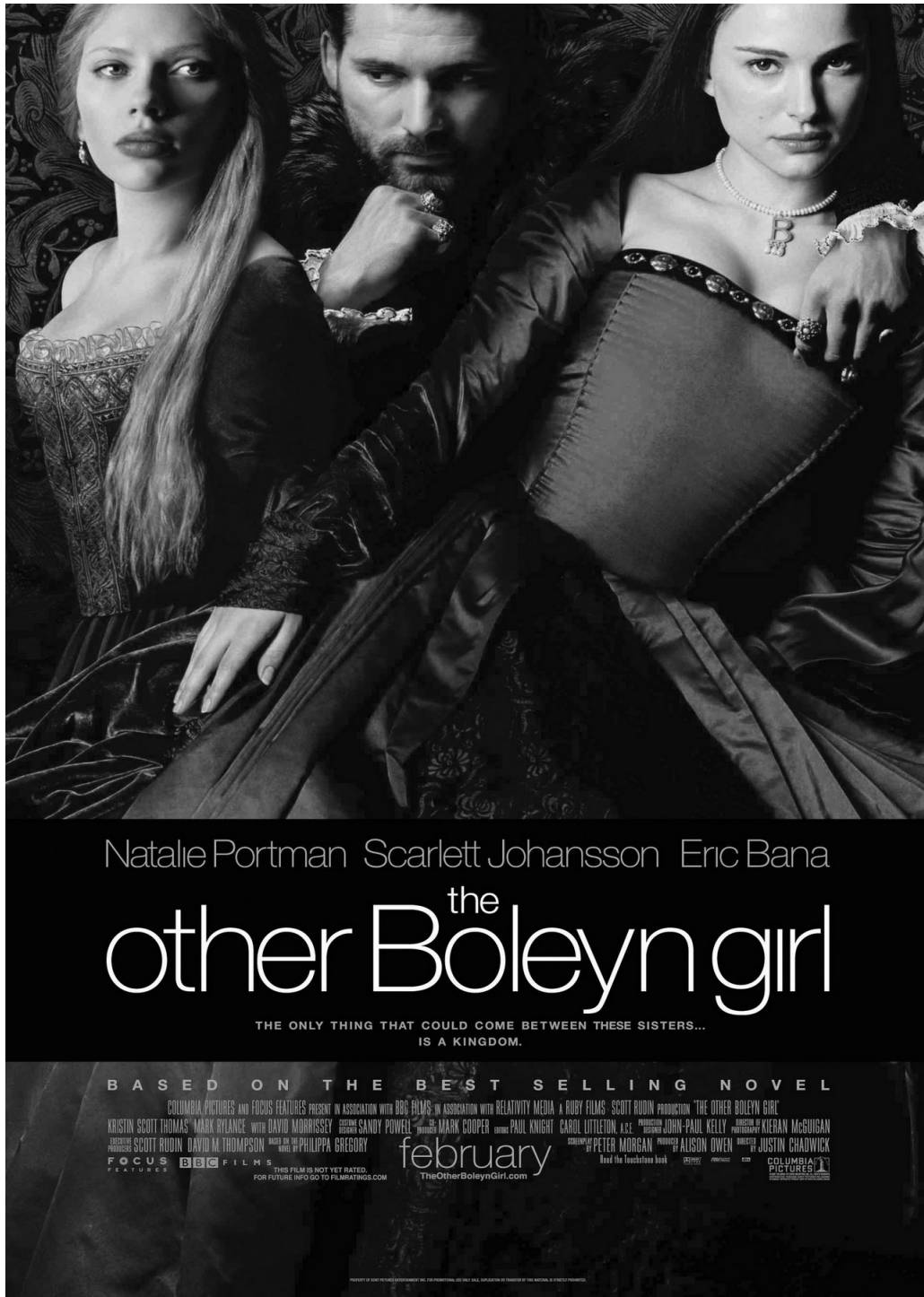


Figure 17, The official poster of the film.

Retrieved from <http://www.fragmanarsivi.com/wp-content/other-boleyn-girl.jpg>

The early scenes of the film are quite significant in terms of sisters' rivalry. Anne, Mary and George are running through the cornfield trying to catch Mary who runs ahead. Actually, this is an indicator for their future lives. They look happy, excited and are unaware of what is being talked about them. Finally, Anne catches Mary and they all fall down, George and Anne lying on the ground, Mary sitting next to them. It is Anne her father praises at the end of their game, as it happens later in the book, who successfully accomplishes the family plans. This sort of a childish rivalry turns into a girlhood and even adult rivalry in the end, in the book and the film which is a tormenting and tragic case for Mary and George but also for Anne herself eventually.

The first comparative expression comes on scene 26 where Anne compliments Mary as “younger than me, more beautiful than me” and “married before me”. She thinks she is eclipsed because of her earlier marriage. Later in the film, the sisters argue about the King's summoning to court on Mary rather than Anne. It is planned by the Boleyn and Howard families that Anne is due to divert the King and Anne accuses Mary for stealing her man on scenes 248-252.



Figure 18, Siblings fall out.

The Other Boleyn Girl, Scene 247.

As in the book, Anne cannot bear staying unmarried to nobleman while her sister is the lover of the King of England. Anne marries to Henry Percy secretly but as soon as it is told to Uncle Howard, they are separated. Anne blames Mary for it because it is her who let them know about it. They have another quarrel about it as seen in Figure 10. As indicated these quarrels have their basis in the rivalry between them. Anne is sent to France but is called back two months later to keep the King's attention on Mary. However, she wants to take her revenge from Mary because she has stolen the King away and betrayed her over Henry Percy. Anne wants Mary to feel how it is to be deceived by her own sister and Mary considers it as tormenting. Anne advises her to stop loving the King when Mary asks her why she is behaving in that way.

In scene 622, the reader learns that Mary is to go back to country despite the fact that she has already given birth to a son from the King. It is Anne, not someone else, who wants her disappearance from the court for she thinks she takes her revenge and wants Mary to be out of sight not to spoil her game. Upon Mary's telling that she loves the King, Anne states something which clearly expresses her philosophy of marriage: "Love is no value without power and position" (Scene 637). The sisters fall apart in this respect, the way they choose to whom to marry. As happening later on, Mary marries from lower class; a poor man called William Stafford and chooses to be "a nobody" in return for true love and happiness.

The sisters make up when Mary tells a lie about the marriage of Percy and Anne to the King in order to protect her sister (Scenes 702-703). Anne feels forever in Mary's debt as she saves her relationship with the King by assuring the King, even by telling lies. The rest of the film focuses on the relationship of the King and Anne. Mary asks the King to spare Anne when she is found guilty but the King refuses it. This shows parallelism with the end of the book, despite all the rivalry of years, they all care for each other. Mary stands by her sister's side in spite of all the banishments and humiliation.

7.2. Oppression of Women

The novel and the film tell of the events in the 16th century of England. There are various instances of the state of the women in the book and film. Interestingly the novel is written by a female author and narrated by a female point of view from a feminist perspective. Anne Boleyn is depicted as the woman who finds her own way rather than obeying what is told to do strictly. She got married to Percy because she was aware of the norms of the period. Ives (2004) affirms in the preface of his book “Anne deserves to be female icon, a woman in a society which was, above all else, male-dominant, who broke through the glass ceiling by sheer character and initiative” (p.XV). On the other hand, the male director of the film does not ignore this emphasis as seen in the dialogue on page eighty-four; however, it does not change the reality that he mainly focuses on the siblings’ rivalry.

In England women were not allow to own their own property in 1500s. That is maybe why Anne puts emphasis on the title, marquises, and fortune, the manors of Coldkeynton and Hanworth in Middlesex, and lands in Wales which bring her about a thousand pounds a year, granted by the King that cannot be taken back later on even in case of a divorce . Mary is also stripped of her annual pension, one hundred pound, when banned from court by Anne. It is interesting to note that Mary tells of her family background as:

It had been his father’s house before it was his; but it went no further back in our family than that. My grandfather had been a man of no more than moderate means who had risen by his own skills in Norfolk, apprenticed to a mercer, but eventually became Lord Mayor of London. (p.42-43)

Nothing of women ancestors is mentioned because women cannot own property. They are always at home serving the absolute head of the house as a part of patriarchal family structure, they cannot express their ideas (as Lady Elizabeth tries several times), participate in process of deciding family matters, cannot talk of politics, religion or state matters like Mary but unlike Anne. Female babies are not valued, as Mary and Anne’s daughters, girls cannot choose their husbands and they have to obey their families. They are like means of ornament and can be thrown out when not needed. Mary exemplifies the psychology of a discarded daughter as “I felt

like a parcel, like the curtains for a bed, or the plates for the top table, or the pewter for the lower tables in the hall. I was to be packed and sent to Hever as bait for the King” (p.41-42).

The novel takes attention today because Anne and Mary are extraordinary characters when considering the realities of the period. Their family wants to use them for family advancement, but it does not happen as planned because the sisters are educated at the French court and they want to make their own way and usually have a word in family matters. However they are always punished or threatened by their family. For example, both sisters are banned or expelled from court several times to process the family plans. Anne is brought back from France to go to Ormonde. Yet, she is banned from court for marrying secretly to Henry Percy. She cannot even choose to whom to marry but she is considered as an exceptional one even today because she has depicted that women are equal to men. This idea is particularly emphasized in the film: (K: King, A: Anne)

K: So forgiveness, you say, makes a man great. What else?

A: Generosity.

A: Humility.

A: The ability to recognize his match in others...

...and not be threatened by it.

K: His match in other men?

A: Women too.

K: You believe that?

K: That women can be the match of men?

A: It's a question women have asked themselves for some time.

A: But we concede men do have some value.

A: So we accept them as equal.

(Scenes 489-499)

Along the book and film Anne keeps refusing to sleep with the King unless she is the official wife of him. Firstly she chooses the man she wants to marry and then never sleeps with him not to be thrown out when he is finished with her like her sister. She has always been reminding that she is not going to be an easy mistress like others. This determination lasts six years, but it finally prepares also the basis of English Reformation. In a letter she writes Mary, Anne is telling of her victory as if to prove her success of her, she urges:

Be glad for me for it is done and my fate is sealed. I have it. I am to be Queen of England. He asked me to marry him this very night and promised that he will be free within the month, when Wolsey is acting Pope. I had Uncle and Father join us at once, saying that I wanted to share my joy with my family, and so there are witnesses and he cannot withdraw. I have a ring from him which I am to keep hid for the meantime but it is a betrothal ring and he is sworn to be mine. I have done the impossible. I have caught the King and sealed the fate of the Queen. I have overturned the order. Nothing will ever be the same for any woman in this country again. (p.214)

Anne Boleyn can be considered a heroine in this respect as she fights for her rights and defends herself against the norms of the period. She aims the best, struggles for it and finally wins. In Figure 11, it is depicted that the family, Uncle Howard and Sir Thomas, ask Anne to be mistress of the king of England for the sake of the incalculable wealth and titles for the family. As for Mary, she has done whatever is commanded by her family; for instance she has left her lawful husband William Carey to become the mistress of the King, and she has spied between the Queen and Uncle Howard. When she completes her mission, she finally commands her own destiny and marries William Stafford. She is also an exceptional figure in this respect. But when compared with Anne, she is more obedient indeed! She thinks she found a man she loved “in a world where women were bought and sold as horses” (p.413).

Tragically, the family pays no attention to sisters after Anne’s falling from favour. Even Lady Elizabeth, their mother, is not on their side. Uncle Howard votes for her “guilty” during the trials of Anne Boleyn. They do not care for what happens to them, do not defend them. They rather seek for new pawns to advance the family;

keep the titles and fortunes they are granted once. However, everything is due to undergo change by the execution of George and Anne. Interestingly, Uncle Howard who is the most influential male person over Boleyn and Howard families is going to be executed within several years too.



Figure 19, Uncle and Father try to persuade Anne.

The Other Boleyn Girl, Scene 93

7.3. Courtly Love

The rivalry of sisters would be considered as a part of courtly love, a highly conventionalized medieval tradition of love between a knight and a married noblewoman. Along with their struggle to marry to the King, we have other love affairs in the book and the film such as Anne with Percy, Mary with William Stafford, George with Jane Parker. The courtly activities to amuse the King are also a part of courtly love. As for other themes, the book version seems to be richer than the film in terms of instances of courtly love.

The French educated Anne flirts as elegantly as a Frenchwoman, serves the King's sister with a nonchalant grace, and squanders hours every day in gossiping, riding and playing with George and Mary (p.9). The siblings' duty in the court is to

increase the King's entertainments in activities such as jousting, tennis, riding, hawking, or dancing because of the fact that the King likes the endless excitement, joy and the happiness of the people in his inner chamber. Hunting parties, feast, balls are organized by Wolsey because the King should not get bored. Mary takes the attention of the King in one of these festivities organized in Wolsey's chateau. Interestingly she plays the role of 'kindness' which is one of the principles of courtly love. The reader learns that Mary is half-delirious with the pleasure at being courted by the most powerful man in the Kingdom. On the other hand, Anne sings a French song to influence the King and succeeds in the end indeed.

Mary, the narrator, even considers the way George's sarcastic dialogue with Jane Parker on gambling as "still the language of courtly love" (p.32) and describes the constant flirting which goes on in the royal circles night and day as meaning everything for her at times and also meaningless sometimes too. It depends on whether she is included in this game or not. The King asks Mary flirtatiously that if he had been a farmer on her father's estate, would she want to marry him then too. Mary assures him that she would love him if he and she were nobody (p.59). These oral compliments draw them closer to each other. Henry flatters Mary that he is her servant in every day and she is only to command him. Another principle of courtly love is "serving to the lover" which is proved by the King saying Mary "my lady, you have only to command me, ... I am your servant in every way" (p.63).

On the other hand, Anne plays the courtly game so successfully that no one even knows it is being played. She plays cards with the King; she plays it so well that she only ever loses by a couple of points. She sings songs which unknown or hardly known by other. She encourages Sir Thomas Wyatt and some others to circle around her in order to make the King think that she is the most glamorous woman in the court favoured by other men. The music, laughter and chatter are constantly with her wherever she is.

The courtiers are expected to entertain the King in long winter days; Anne is one of the indispensable and unmatched players of these days. Anne is charming, fascinating and challenging in such an eager court which is hungry for entertainment.

Being the centre of all attentions, the King describes himself as “a thorn between two roses, a poppy between two ripe ears of wheat” (p.152). As it is the case of amusing the King, nobody wants to defeat the King before others but they do not want to be defeated before their own lovers. One of these instances happens during a tennis tournament organized by Anne. Mary warns Anne about the matching of the King and Thomas Wyatt because she is aware that the King does not want to lose in front of the French envoys who are on a visit to England and Thomas Wyatt wants to win in front of Anne. For sure, the King will not kindly accept to be beaten in public by some else. (p.195). As stated earlier, all of these are just done to divert the King. All of the courtiers have to work for this mission.

The reader is aware that the King has mistresses occasionally because he cannot have a son from his lawful wife. One of his well-known mistresses is Bessie Blount who gives him an illegitimate son, Henry Fitzroy. Then, Mary Boleyn is considered another mistress of him who gives him two illegitimate children, a son Henry Carey and a daughter Catherine Carey. The children cannot take Henry's surname either, they have William's surname, Carey, which proves the illegitimacy of them. Anne Boleyn flirts with the King for years while waiting for annulment of the King's previous marriage and she does not consummate their relationship until she is the official wife of him. So Anne cannot be considered as a mistress however she is called so by her family and the folk. But she constantly warns us that she is not Bessie Blount or Mary Boleyn. During the pregnancies of his mistresses or official wives, Henry flirts with other courtiers as well. One of them is Lady Margaret Steyne with whom the King flirts openly during the lying-in of Anne for a baby. Another one is Madge Shelton who is particularly appointed by Uncle Howard to divert the King to avoid mistresses from Seymour family. Of course Anne is furious of these and has arguments with the King forgetting the long flirting years of her own. She might be afraid of losing the King as she has not already given birth to a son. What is more, Mary, on behalf of the Boleyn and the Howards, tells Jane Seymour “If you go on flirting with the King with those sickly little smiles, one of us Boleyns is going to scratch your eyes out” (p.466). Because they are almost certain that the Seymour family is surely advancing in the King's favour. But they cannot stop it as ‘the

Boleyn pawns' cannot attract the King anymore towards the end of the book and the film, even his legitimate wife, Anne Boleyn.

In the film version of the book similar scenes are depicted however not as detailed as in the book. We have the kindness and servicing instances to identify them as 'courtly love' and we also have mistresses of the King. We see rivalry between the courtiers of the King. Yet, there is nothing mentioned of Wyatt, Bessie Blount, tennis, jousting and music. In Mary's wedding scene, we see couples dancing happily and Henry Percy staring at Anne, the compliments Mary and William make to each other. All these and Anne's refusal of the King's presents can be considered as the language of courtly love. The following dialogue, an example of courtly dialogue, is where Anne is so playful: (K: King, A: Anne)

K: And what would you know of great men?

A: I've read enough books and heard enough talk...

...to believe I'd know one if he were before me.

K: Then look about you.

I'm curious. Do you see one here?

A: Looking, my lord. (in a flirtatious manner)

Still looking, my lord.

A: There. Found one. (as if surprising)

(Scenes 488-482)

Upon this dialogue the King is impressed by Anne who has returned from her short banishment period in French court. This everlasting courtly game goes on in various incidents.

VIII. HISTORICAL ACCURACY

Because of the lack of official data regarding the period, there are many controversial issues about the dates or events. The primary sources generally involve the inventory of treasure and correspondings of Henry VIII's reign. The fact is that there is not much known about the childhood of Anne and Mary. Even the data about their birthdates are vague. However, it is not the main concern of this study; we would like to add this issue in order to point out that everything we read or see about this period is not totally historical but also fictional.

One of the authorities we have discussed this matter is Irene Rheinwald, a Canadian writer who has done a lot of research on Anne Boleyn and is due to publish them soon, states the overall points in Appendix 6 on page 101 about the historical accuracy of *The Other Boleyn Girl*.

IX. CONCLUSION

The primary concern of this thesis was to analyse the film, *The Other Boleyn Girl*, by comparing it with the book version in terms of fidelity, historical information and descriptive elements in order to determine whether the understanding of 16th century England through the film was a success or failure for literature students who have not read the book before watching the film. First it has been sought to provide the generic terms about the film adaptation and novel genre, their backgrounds and their relationship with each other peculiarly in terms of differences. Under the light of all these information, the primary concern of the study has been to submit comparative analyses of the book and film version of *The Other Boleyn Girl*, a popular novel in recent years, by Philippa Gregory in order to emphasize the necessity of reading the original source for true appreciation of an adapted novel.

Philippa Gregory is found successful to depict the realities of Tudor England, her book has been at top of bestsellers over a time and she has continued to write some series of books regarding to the related period. She verifies that there are gaps in history and the authors fill in these gaps to create their works. Her book has been adapted to screen twice, the first one by BBC films in 2003 and the second one by Justin Chadwick in 2008. Thanks to Sony Picture's success of the film, the movie-tie-in edition of the book has published in January 2008.

The film edition has been an absolute success to depict the sisterly rivalry mentioned in the book edition. The director, Justin Chadwick, has been good enough to convey his intended message. However, there are many missing parts in the film which would be essential for spectators and students of literature who would like to learn the social, economical, political, cultural and religious events of the period. Fortunately, the reader learns about these realities of 1600's in the book through various instances. At one point, the book version narrates about a period that has the underlying reasons for the English Reformation, as well.

Since the film version has quick or no references to these realities, what is clear is that one cannot learn the essential realities told in the novel by only watching the film edition. Here, the film is shot in free manner, shot arbitrarily or randomly (Petrie 2008), to reveal the historical events of the age. It is simply like a commercial product rather than an informative historical film. The director must have assumed that all the spectators read the book edition in advance to get the hidden themes behind the scenes. The film has turned out to be a commercial success, but, unfortunately not an informing one for who wants to learn the period. Chadwick, the director, confesses in the featurette of the film DVD that “the foreigners need some help” (2008) for true appreciation of the film.

A detailed comparison of the book and film versions of *The Other Boleyn Girl*, Anne Boleyn, second wife of Henry VIII 16th century king of England, mother of Queen Elizabeth I, is told from a historical perspective, and an overall comparison of both forms to present a prior knowledge on the issue are given. The starting point of this study has been the analysis of the book version and it has been tried to point out what is/are missing in the film version and from what aspect(s) they are important not to omit or depict them slightly. Owing to the true nature of film adaptation, what would be added or omitted is not discussed in this study. The things the director chose to reveal in his work have been focused on rather than how they should be. Moreover, the outcomes of comparisons of the themes such as sisterly rivalry, oppression of women and courtly love in following pages have been provided. Under the last title, historical accuracy of the novel and the film thanks to our personal correspondence with Irene Rheinwald is given, which however was not the main concern of this study.

Consequently, all the comparisons in the study have lead to a certain conclusion, that the fact Chadwick makes a good use of sisterly rivalry, the film version lacks in many historical aspects or events mentioned in the book such as the war between England and Spain, the Holy Invasion Plan and the summertime Plague which hits London for a while. Thus, it is deduced that the film can be watched for entertainment but not for historical information. The spectators never learn what happens to Catherine of Aragon afterwards, nothing is mentioned in the film of

Thomas More, an important figure in history, who counsils King Henry VIII and Anne several times in the book version when they discuss matters about the Bible. The author, Philippa Gregory, fills in some certain gaps in history to form her novel and the director, Justin Chadwick, makes mainly use of only one aspect from the book, sisterly rivalry. Thus, the fictitious book is depicted loosely on the screen, making most of its time for sisterly rivalry. Moreover, the protagonist and one of the leading characters of the book, Mary Boleyn, is depicted as an ineffective, flat actress in the film. Sibling rivalry, being just one of the themes of the book, is reflected as an overall theme in the film more significant than other themes like oppression of women and courtly love but unfortunately with fewer incidents to exemplify these mentioned themes in the film although the book is rich enough to demonstrate all these themes. The film can also be regarded as a historical fiction and it would be better if the director had aimed to teach more rather than solely to entertain, as well. As Gunduz (2005) stresses “cultural and historical situations of nations” are better conveyed through authentic historical films such as *Braveheart*, *Elizabeth I*, *Elizabeth the Golden Age* and *The Other Boleyn Girl* (p.68).

To sum up, for all these reasons mentioned above and throughout the thesis, it is highly recommended for students of English literature to read the book version first, and then to watch the film to appreciate the true nature of the age.

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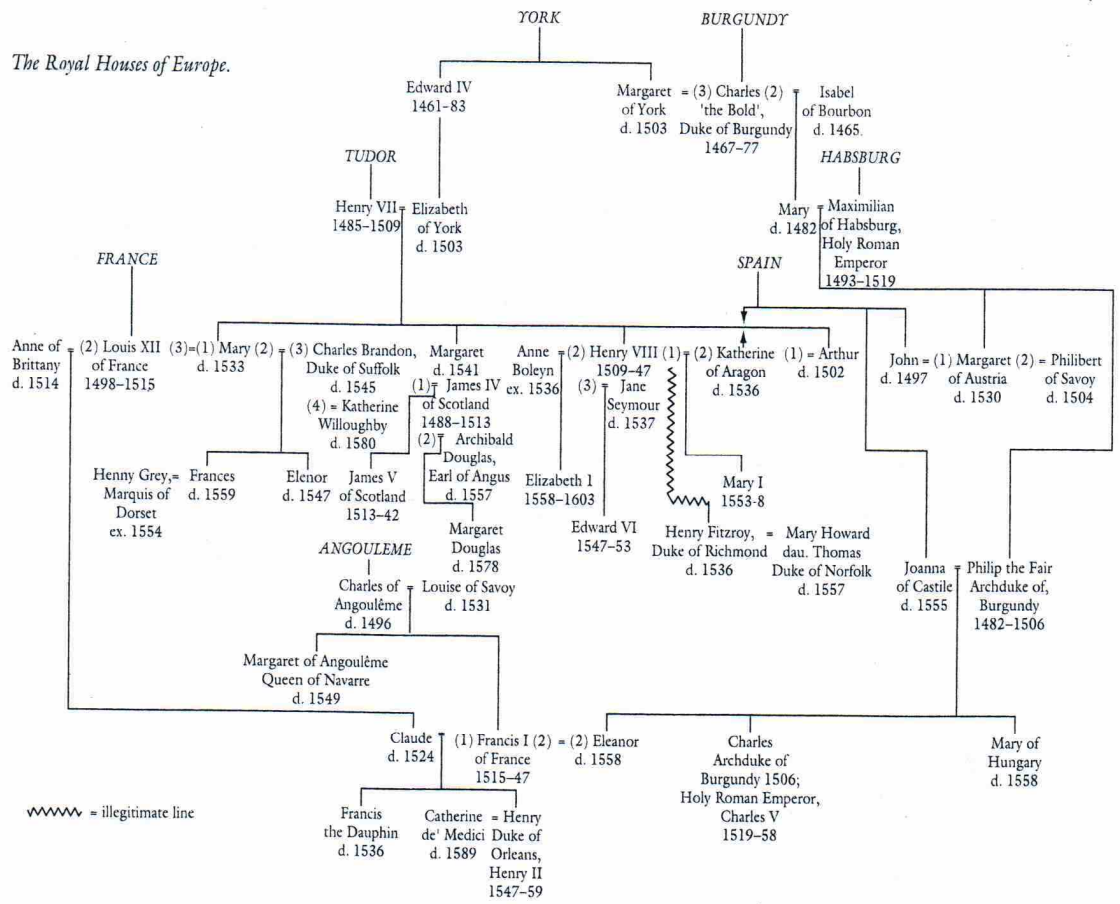
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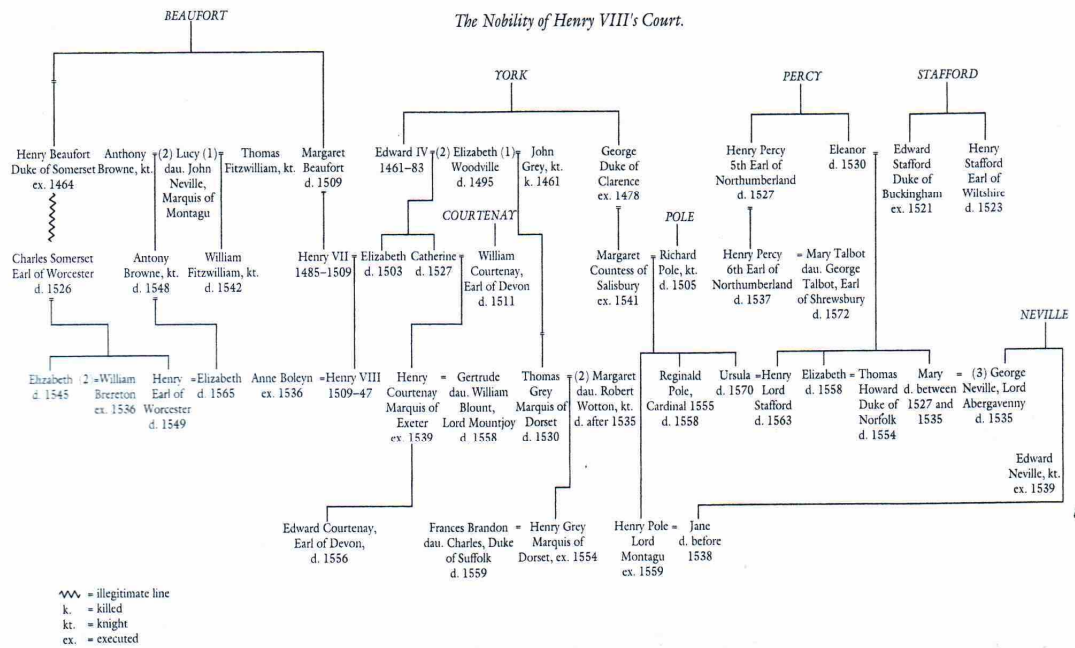
XI. APPENDIXES

1. The Royal Houses of Europe



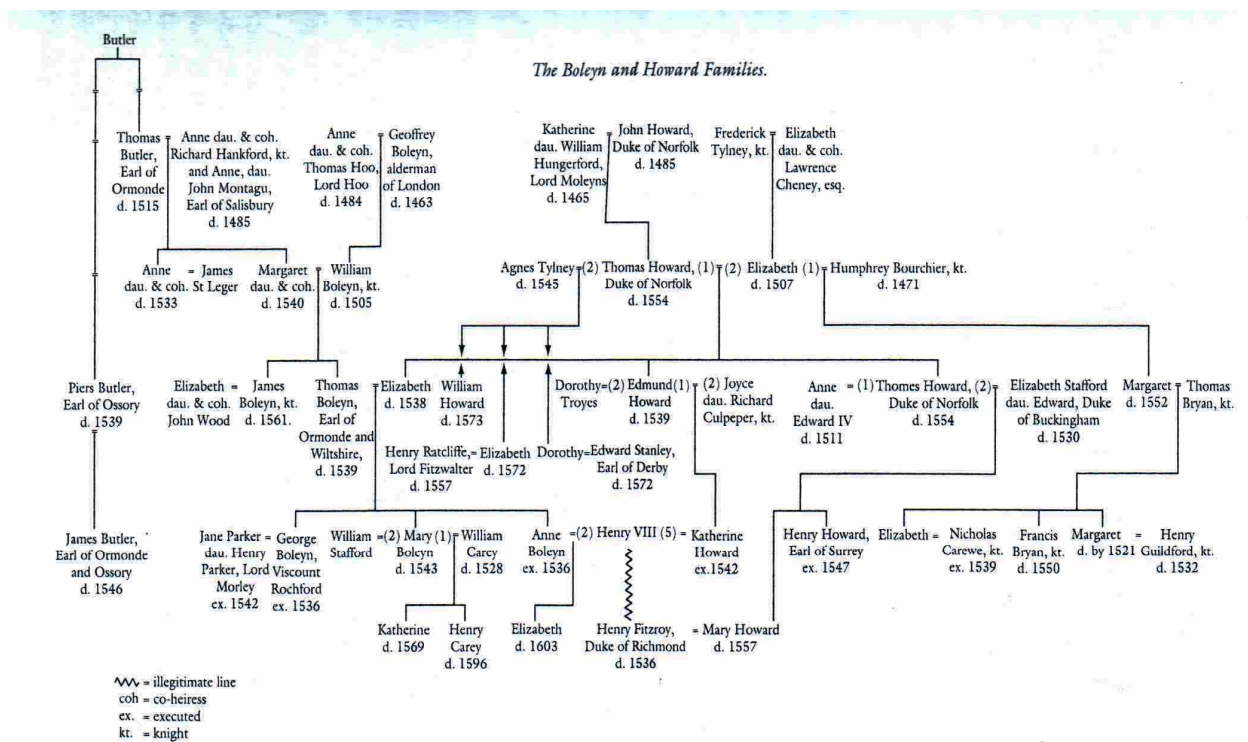
The Royal Houses of Europe, Ives (2004).

2. The Nobility of Henry VIII's court



The Nobility of Henry VIII's court, Ives (2004).

3. The Boleyn and Howard Families



The Boleyn and Howard Families, Ives (2004).

4. Jane Seymour



Remigius van Leemput after Hans Holbein the Younger, 'Henry VII, Elizabeth of York, Henry VIII, and Jane Seymour' ('The Whitehall Mural') 1667. The Royal Collection © 2003 Her Majesty the Queen, Elizabeth II.

(Taken from A Companion to Tudor England)

5. Catherine of Aragon



Available on <http://www.berkshirehistory.com/bios/caragon.html>

6. Historical Accuracy

Notes of personal corresponding with Irene Rheinwald:

22 A ustos, 03:13

Good, Kadir! He, Eric Ives, is the best source for Anne Boleyn. Nothing compares to "The Life and Death of Anne Boleyn". You will probably have to order it over the internet, which should be easy. I've never seen a copy of the book in Canada! I bought it during a visit to London, England, in 2004, only weeks after it was released.

Dr. Ives wrote two biographies of Anne Boleyn: one in 1986, and the one in 2004. They are identical, except that the 2004 edition has even more information. Anne Boleyn's sense of art and culture, personal religion, and political inclinations. Everything he says is backed up with facts. I would strongly recommend you avoid Alison Weir - her books are terribly inaccurate.

Don't ever trust a novelist for the truth! Now, with the novel and movie "The Other Boleyn Girl", people actually believe what Philippa Gregory wrote - that Anne Boleyn murdered people, that she hated her sister, she was mean, cold, and evil, ambitious, ruthless; that she practiced witchcraft, gave birth to a deformed baby, and committed incest with her homosexual brother. Worse, Philippa Gregory insists her book is completely accurate.

Robin Maxwell wrote a popular novel, a work of complete fiction. There is no Anne Boleyn diary. I have no idea how accurate it is, as I concentrate on serious non-fiction. Maxwell never had training in history, and was educated as an occupational therapist.

I am also writing a novel about Anne Boleyn, but trying to keep it entirely within the framework of what is known about her. I've never seen an entirely accurate novel on her, so my work will be different; even the language I use echoes early sixteenth century English.

Even so, I must use my imagination to create scenes and dialogue.

A huge point Dr. Ives makes is that we will never know Anne Boleyn's inner mind, what she thought, how she regarded the events surrounding her life and times. But, he insists, we can make many logical deductions based on solid research.

Let me know when you get the book, and much good luck,

Irene

Irene Rheinwald

23 A ustos, 01:36

I am curious to know what you think of "The Other Boleyn Girl" - I have seen both versions and read Philippa Gregory's novel (just for curiosity, as I normally read literature). Personally, I hated both.

Dr. Starkey's television series "Six Wives" is good, and I highly recommend the companion book. "Anne of the Thousand Days" is rather romantic, and historically inaccurate in many places, but gives a superb sense of the personalities of Anne Boleyn and Henry VIII.

I've looked at Robin Maxwell's novels, but have not been particularly impressed.

Dr. Ives' work is the best; I had no idea one can purchase a PDF version; interesting to know.

May I ask your area of specialization? In what topics/fields of study do you lecture? How did you become interested in Anne Boleyn?

Thanks,

Irene

Irene Rheinwald

04 Eylül, 04:08

Dr. Warnicke offered what is known as "revisionist" history - ie, a rather revolutionary and unusual interpretation of historical events. Her ideas, first

presented in 1989, have not survived the test of time. I've read her book "The Rise and Fall of Anne Boleyn": it is NOT a biography, but a very controversial interpretation of her fall.

Her theories (and she presents them as theories, not facts) are logically argued, but are not supported by facts or historical records. For example, there is absolutely no contemporary evidence Anne Boleyn gave birth to a deformed foetus in January of 1536, nor is there any evidence for a homosexual circle around Anne Boleyn. She states Anne Boleyn's brother George was likely to have been homosexual, but all contemporary records indicate otherwise: George Boleyn, unhappily married, was known to be a not very discreet 'womanizer'.

Actually, Philippa Gregory, the author of "The Other Boleyn Girl" has twisted the real story of Anne Boleyn beyond recognition. I absolutely hate what she has written in her awful novel - it is so far from the truth. No one takes the idea of Anne Boleyn committing incest and adultery seriously - except for her. Not even eyewitnesses to the events; not even Eustace Chapuys, the Imperial Ambassador, who hated her.

Anne Boleyn did not poison people, she did not commit adultery, nothing of the sort.

I have studied Anne Boleyn for forty years and have two Master's Degrees in subjects related to her.

I can tell you all about the REAL Anne Boleyn - and firmly state she is nothing like the character in "The Other Boleyn Girl" - either book or movie. There's not much about her I don't know!

I know nothing about Robin Maxwell's novel. I don't enjoy reading novels about Anne Boleyn, as standards of research/accuracy are very low.

I only read serious, scholarly biographies, articles, research papers, etc. Dr. Eric Ives is THE best biographer EVER of Anne Boleyn. Yes, the 2004 edition is much better than the 1986 one - get hold of the 2004 edition. Nothing compares; as a scholar of the period, he's the only one I've ever encountered with a firm grasp of Anne Boleyn's character, interests, and queenship.

Dr. David Starkey, who wrote a book titled "Six Wives", is also an extremely good source for the real Anne Boleyn.

If you have any questions about Anne Boleyn, please do not hesitate to ask!
Irene

Irene Rheinwald

11 Eylül, 17:34

Hello Kadir:

Sorry for the late response - I've been terribly busy the last few days!

Regarding sisterly rivalry in "The Other Boleyn Girl" - that has no basis in the historical records. The entire book is poorly written rubbish.

Mary Boleyn, the elder sister (born c. 1499 - 1500), did not show the intelligence or abilities of her younger sister Anne (born c. 1501). In 1513, Anne Boleyn was sent to the brilliant court of Margaret of Austria, daughter of the Emperor Maximilian I, and aunt of the future Charles V. Margaret was delighted with Anne, and unhappy when Anne was sent to France to attend Mary Tudor's marriage to the ageing Louis XII. Mary Boleyn was also sent to France from England.

After Louis XII died and François I became king of France, Mary and Anne Boleyn remained in the household of Queen Claude, François' shy and pious wife. Mary, however, became the mistress of the French King, and some of his courtiers, as well - the Boleyn family, terribly embarrassed, recalled Mary to England and married her off to a minor noble, William Carey. Worse, shortly after her marriage, Mary became the mistress of Henry VIII (she did NOT have his children, though). Anne Boleyn stayed in France for several more years (she was away from England for almost ten years).

Shortly after she returned from France, Anne Boleyn had a brief secret betrothal to Henry Percy, the future sixth Earl of Northumberland, but it was broken off by Henry VIII and Cardinal Wolsey. She was actually supposed to marry a cousin, James Butler, to settle the Ormonde title, but nothing came of it.

A few years after the affair with Mary Boleyn ended, and after Anne Boleyn's brief engagement to Percy, Henry VIII fell violently in love with Anne. For

one year she tried to avoid him - the idea of becoming his mistress, being disgraced, and then married off to some minor courtier was repulsive. But when Henry VIII seriously sought an annulment to his marriage to Katherine of Aragon, she accepted his proposal of marriage. At this point, Anne Boleyn did all she could to advance the Carey family.

Mary's husband died in 1528; Anne arranged for a pension for Mary, and ensured her son would receive the best possible education. Anne Boleyn, although not close to Mary (they were very different), always made sure she was well looked after - Anne Boleyn was fiercely loyal, loving, and devoted to her entire family. She was highly intelligent, educated, cultured, charming and pleasant by nature - but difficult and temperamental when under stress.

Once Anne married Henry VIII, Mary further embarrassed the family and the King by becoming pregnant and marrying into the gentry - William Stafford. Henry VIII was particularly enraged over this; Mary had acted impulsively (AGAIN!!!) and disgraced the Tudor dynasty. Mary was sent from court and retired into the country; she seemed happy enough. The rest of the family also severed ties with her. She died in 1543.

Historians, myself included, do not see any rivalry. Neither competed for Henry VIII's attention, although the situation might have been seen as awkward. But Mary and Anne Boleyn were not extremely close - Mary, from what we can see, was emotional, too eager to sleep with many men, not very intelligent; pretty, but ordinary.

The whole idea of chivalry ("courtly love") played an enormous role in the lives of Henry VIII and Anne Boleyn - both were quite familiar with its conventions and expectations. However, the rest of the English court was not - it had not yet absorbed this from the continent.

"Love is of no value without power and position"

No, no, Anne Boleyn would not have said something so crass.

As for Anne Boleyn's emotions regarding Henry VIII, we will never know exactly, of course. It is true love had nothing to do with the marriage of Kings - marriage was more between countries than people - but Henry VIII chose her, and she accepted. She definitely took this seriously, and her role as wife and Queen very seriously. My guess is that she loved him after so many years together, but might not have been "in love" with him. Anne Boleyn wielded

more real power than any other queen consort, guiding foreign policy, economics, culture, and even acting as Henry VIII's voice with petitions. He trusted her judgement.

The reason for her fall was a bitter conflict with Cromwell over the distribution of Church revenues and foreign policy. Cromwell hastily put together the absurd charges of adultery/incest (her brother was also powerful and intellectually brilliant), plus plotting the King's death (the only treason), and had her tried and executed. No deformed foetus, no incest, no adultery, no witchcraft, no homosexuality. Her fall was purely political.

Anne Boleyn was completely different from the cold and ambitious creature depicted in "The Other Boleyn Girl". Unfortunately, Philippa Gregory's cheap and inaccurate novel bears no resemblance to history.

Too bad Dr. Starkey's book is not available. But Dr. Eric Ives book is still the best - it's a brilliant work.

Any more questions? I would be honoured to further discuss this with you.

best wishes,

Irene

Irene Rheinwald

25 Eylül, 00:01

Hi Kadir:

Sorry, again, for the delay, but my mother is not well, and I need to spend quite a bit of time helping her. My partner James, has been very good, but he needs attention, too!

I do not understand the reason why your colleagues would question the validity of what I wrote above. Everything has been taken from contemporary documents - eg, Letters and Papers from the Reign of Henry VIII, Hall's Chronicles, Lisle letters, Wriothsley's Chronicle, recollections of the principles, etc. In other words, the reports of those who witnessed the events. Primary, not secondary documentation - simply good, solid research. If expert scholars,

though, present good arguments and research, I assess it critically and either dismiss or accept.

There is quite a lot of documentation from this period of history.

My research, my conclusions, are very similar to those of Dr. Ives', and he is the world's leading expert on Anne Boleyn. That is why I recommend him so highly. Dr. Starkey's conclusions are, at times, somewhat more unusual, but entirely credible.

I have two Master's degrees related to Anne Boleyn subject matter and have studied her life and times for forty years. This is why I find "The Other Boleyn Girl" extremely offensive. After reading every source - primary and secondary - on Anne Boleyn ever written, my knowledge of the subject is far above average.

What parts do you doubt? If you can be more specific, I can give you the exact sources.

Philippa Gregory has perpetrated a fraud on an unsuspecting public. Her writing is in incredibly poor English, and she makes too many bizarre claims. Actually, it is not "literary", but rather, a badly written, cheap, commercial romance. It's at the bottom of the commercial fiction rubbish pile, aimed towards young girls. It is certainly not for sophisticated readers, and is dismissed as junk.

Unfortunately, I do believe many have been misled into thinking "The Other Boleyn Girl" actually has historical merit. Philippa Gregory, unfortunately, insists the novel is actually accurate, which is astonishing and irresponsible. This is a major problem with fiction - no one should ever read historical fiction for facts. Read, instead, a well received nonfiction biography by a reputable scholar.

Anne Boleyn was charged with adultery and incest, yes, but neither were crimes punishable by execution under English civil law at the time. She was never executed for adultery and incest, nor witchcraft (as many insist, for some reason). She was accused of planning, with the help of her co-accused, of plotting the King's death and marrying one of her "lovers" afterwards. None of this, of course, was true. As I mentioned above, her disgrace and death had to do with a bitter clash with Thomas Cromwell of the disbursement of Church revenues and foreign policy decisions (she favoured a French alliance, but

Cromwell wanted to reconcile with Imperialist forces - Spain and her allies).

"How could she dare for such a thing despite the fact that the King had many beheaded?"

Anne Boleyn never plotted the King's death. All the accusations against her were false, made up by Cromwell. The jury HAD to pronounce her guilty - if they didn't, they could face her fate, too.

By the way, even the Imperial Ambassador, Eustace Chapuys (Anne Boleyn's sworn enemy) stated the trial was ridiculous, and the accusations were ludicrous.

Dr. David Starkey's DVD series is very good. It's not very in-depth, but does a good job at introducing the wives. I have watched it quite a few times; I disagree with a few minor points here and there, but strongly recommend it. His book on the six wives of Henry VIII is also extremely good.

do write soon!

Irene

Irene Rheinwald

26 Eylül, 21:41

Hello!

Glad to see you obtained Dr. Ives' biography of Anne Boleyn; you wrote "1984 edition" - but is this the 1986 edition or the 2004 revised and expanded edition?

I can understand how your colleagues might question sources, but I assure you, my research methodologies are beyond question. My conclusions are based on a monumental amount of research - both primary and secondary sources. I am, without question, an authority on Anne Boleyn.

I have met quite a few people from Turkey, but not here in Montreal. My mother has journeyed to Turkey, and spent quite a bit of time in Istanbul. She absolutely loved Turkey - she is a brilliant intellectual, a scholar, and particularly fascinated by classical history and literature. My mother speaks a number of languages, and actually reads ancient Greek. She has translated the Iliad - which does, as you know, take place in Turkey.

A fascinating aspect of Istanbul (formerly Constantinople) is its being a blend of east and west. I am impressed with Turkey's open and tolerant society, but do worry about the rise of Islamic fundamentalism - not just in Turkey, but throughout the Middle East. I blame the United States for these problems.

I personally hate the current American government; George Bush has done an incredible amount of damage in the world. The invasion of Iraq, the horror of Palestine (my partner and I support the Palestinian people against the Zionist regime of Israel) - I have many, many good Muslim friends and am actively involved in politics and human rights movements.

I oppose any and all forms of racism, bigotry and intolerance. Frankly, I find many Americans and Canadians incredibly ignorant and afraid of different cultures and religions. I was engaged to a Persian man many years ago, but he died of cancer. My current partner is brilliant: a PhD in physics, a lawyer, and strong political activist. He is a friend of Noam Chomsky - a great linguist/philosopher, author, and outspoken critic of U.S. foreign policy.

I have not had the opportunity to see Turkey, unfortunately, but have a tremendous desire to go there. I've traveled through Egypt, Israel, and Jordan, though.

My mother, unfortunately, may not get better.

I'm very happy to honestly answer any of your questions.

take care,

Irene

Irene Rheinwald

05 Ekim, 20:07

Hello Kadir:

Sorry for not writing earlier - I must confess, my mother has cancer, and it is rapidly spreading, so I am very, very, stressed, as well as busy making sure her needs are met. I wish I could leave and visit Turkey! But now, it is impossible - I am an only child, and extremely close to her.

My partner, who lives in Vermont, has been supportive - he comes here to Montreal almost every week. He is a lawyer with a PhD in physics, and very active in U.S. politics (he hates the current administration, and is not impressed with either John McCain or Barak Obama); he and I feel the same way about the world. We are both preoccupied with justice.

I am glad you and your advisor accept my research, as it is entirely legitimate and based on original documents, as well as the best secondary sources. Please see if you can get hold of Dr. Eric Ives' 2004 revised and updated biography of Anne Boleyn. He has added chapters on Anne Boleyn's power and influence, religious reform, and cultural interests.

Again, I'd keep away from Philippa Gregory and "The Other Boleyn Girl" - either book or movie. No one takes either seriously - well, maybe young girls who love cheap romance novels (I never did!). No one classifies the book as "literature".

For your thesis, you can look at book/movie from the point of being completely fictitious, and an awful, irresponsible, distortion of history. Philippa Gregory is very weird in that she insists it is accurate, but she is completely deluded. She never even read Dr. Ives' 1986 and relied on the worst possible sources. But I do not think this is a very strong subject for a thesis - as anyone who has studied Anne Boleyn knows book and movie are terribly inaccurate.

There is no evidence for sibling rivalry - but we do know Anne Boleyn tried her best to ensure her sister was well looked after, even if she was closer to her brother, mother, and father. Again, this would not make a strong thesis.

Dr. Retha Warnicke, yes, came out with a controversial examination of Anne Boleyn's life in 1989, which Philippa Gregory skimmed to write the novel. She is a professor at the University of Arizona, specializing in Henry VIII's wives.

Her work on Anne of Cleves is actually very good.

Dr. Warnicke suggested George Boleyn, along with the other men executed with Anne Boleyn, were homosexual; that Anne Boleyn practiced witchcraft and gave birth to a deformed foetus early in 1536; that she was actually born in 1507, not 1501. So you can see where "The Other Boleyn Girl" got some ideas.

Yes, this does put her against Dr. Ives. BUT - and this is important! - Dr. Warnicke engages in legitimate "historical revisionism", and presents THEORIES opposed to traditional thinking. Revisionism offers an often controversial view of events. Dr. Warnicke's arguments, although interesting and well constructed, ultimately fail, as there is absolutely NO primary source evidence to support her assumptions. For example, Dr. Warnicke writes Anne Boleyn gave birth to a deformed foetus in January of 1536 (which Philippa Gregory thinks is proof of incest); but nothing in the historical record indicates any deformity. Anne Boleyn simply had a miscarriage, and no one thought the foetus to be unnatural in any way.

When Philippa Gregory praised Dr. Warnicke's influence on "The Other Boleyn Girl", Dr. Warnicke announced she did not wish to be associated with Gregory under any circumstances.

To be fair, Dr. Warnicke has reconsidered her views. She and Dr. Ives have argued many points regarding Anne Boleyn, but in the long run, Dr. Ives is a vastly superior source. Dr. Warnicke did not write a biography of Anne Boleyn, but a controversial interpretation of her fall and execution. A work better suited to scholarly discussion, and not the basis of a bad romance novel!

Dr. Ives, though, wrote two biographies of Anne Boleyn: an examination of facts, based on extensive research of both primary and secondary sources.

Back to your ideas on a thesis. Some possibilities:

1. How Anne Boleyn has been depicted in the history of cinema and the popular media. Compare to the actual historical Anne Boleyn and how recent research has changed our opinions of her.
2. Chivalry (courtly love) in Henry VIII's court: Anne Boleyn and Thomas Wyatt; Anne Boleyn and Henry VIII; Henry VIII and women with whom he flirted; Anne Boleyn and the tradition of chivalry in Europe (she spent almost ten years in Europe).

Thank you so much for the gorgeous photographs of Konya - they were breathtaking! I love the combination of ancient and modern! I must see if I can send you a link to photos of Montreal. By the way, have you ever visited England, and places associated with Anne Boleyn ("The Other Boleyn Girl" did not use the real locations).

best, warmest wishes,

Irene

(Personal communication with Irene Rheinwald in 2008-2009)

XII. ÖZGEÇMİS



T.C.
SELÇUK ÜNİVERSİTESİ
Sosyal Bilimler Enstitüsü Müdürlüğü



Özgeçmi

Adı Soyadı:	Abdulkadir ÜNAL			
Doğum Yeri:	Sapadere			
Doğum Tarihi:	12.11.1981			
Medeni Durumu:	Evli			
Öğrenim Durumu				
Derece	Okulun Adı	Program	Yer	Yıl
İlköğretim	Türkler Kas. Yanıklar iOO		Alanya	1994
Ortaöğretim	Konaklı Menderes		Alanya	1997
Lise	Alanya Super Lise		Alanya	2001
Lisans	Sünnelilz Dili ve Edebiyatı		Konya	2005
Yüksek Lisans	Sünnelilz Dili ve Edebiyatı		Konya	2009
Becerileri:				
İlgili Alanları:				

Deneyimi:	Selçuk Üniversitesi Yabancı Diller Yüksekokulu Selçuk Üniversitesi Cihanbeyli MYO Selçuk Üniversitesi Beyehir Ali Akkanat MYO
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