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Intertexts, Transtexts and Paratexts : Following the Yellow Brick Roads of Fin-de-siècle Childrens Fiction

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Introduction

The Wonderful Wizard of Oz is perhaps one of the most famous children's stories ever told. Written by L. Frank Baum and first published in Chicago by the George M. Hill Company – a small trade bindery that side-lined in book publishing – on May 17, 1900, the iconic story sees Dorothy, a young Kansas farm girl, whisked away from her home by a destructive cyclone only to emerge in a magical fairy-world known as the Land of Oz. In subsequent decades, particularly in the aftermath of the iconic 1939 MGM movie – a production that for many audiences simply *is* the Oz story – *The Wonderful Wizard of Oz* has since been re-examined from a range of theoretical perspectives. For some, the story is a feminist journey to empowerment, while others see it as the quest for spiritual enlightenment, or as a worldly celebration of outcasts and minorities. Some, even, suggest that the work represents a journey through Freudian therapy.[1] Back in the 1900s, *The Wonderful Wizard of Oz* was a children's fairytale through and through, albeit one that promised to be 'a modernized fairy tale, in which the wonderment and joy are retained and the heart-aches and nightmares are left out' (Baum, 1900: 1).

This article, however, is less concerned with such retrospective critical readings of the text itself, and far more interested in an aspect of the story's subsequent sprawl across texts. Specifically, I am interested in exploring the text as a case study for examining forms of intertextuality around the turn of the twentieth century. Through which industry mechanisms could intertextuality manifest itself at that time – and in what ways could authors such as Baum construct children's fiction as intertextual tapestries creating sprawling worlds across media?

Defining Intertextuality

Intertextuality has a long conceptual history. As a term it harks back to Roland Barthes and, most explicitly, Julia Kristeva (1980), who identified intertextuality as a semiotic notion associated with poststructuralism. Intertextuality essentially suggests that every media text exists and operates in relation to a series of others, with Barthes declaring that a media text is 'a multidimensional space in which a variety of writings […] blend and clash. The text is a tissue of quotations' (Barthes, 1997: 33). For Kristeva, 'the notion of intertextuality [supposes] that meaning is not transferred directly from writer to reader, but instead is mediated through writer and reader by other texts' (Kristeva, 1980: 21). More recent poststructuralist theory, such as the work of Daniela Caselli, understands intertextuality as an expansion of story across texts. Intertextuality here serves to make a text both a single entity that can be consumed in isolation, whilst also standing as part of a larger textual mosaic – rather like a thread woven into a larger tapestry.

This intertextual view of fiction supports the concept that the meaning of a text may be produced in relation not only to the text in question, but also in relation to the complex network of texts invoked in the reading process. An extension of this is transfictionality. According to Marie-Laure Ryan (2008), the concept of transfictionality, as defined by Richard Saint-Gelais in 2005, involves 'the migration of fictional entities across different texts, but these

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1   See, for example, Green D. L. and Martin D. (1977). *The Oz Scrapbook*. New York, p.1.

texts may belong to the same medium, usually narrative fiction.'[2] According to the literary theorist Lubomír Doležel, multiple texts can be linked within a fictional storyworld by the concept of expansion – or transfictionality, as Ryan calls it. This expansion 'extends the scope of the original storyworld by adding more existents to it, by turning secondary characters into the heroes of their own story, and by expanding the time covered by the original story though prequels and sequels' (Ryan, 2008). Doležel (2010) illustrates this with the example of *Wide Sargasso Sea*, a novel written by Jean Rhys and published in 1966. *Wide Sargasso Sea* was a prequel to Charlotte Brontë's *Jane Eyre*. Rhys's own novel followed the life of Antoinette Cosway, the first wife of Mr. Rochester in the Brontë text, who was a secondary character in *Jane Eyre*. Intertextuality is therefore defined according to the interlinked narrative expansion of a fictional storyworld, an idea that indeed overlaps with the concept of transfictionality.

Shifting into more of an industrial, commercial realm, Jonathan Gray (2010: 5) expands upon this notion in his *Show Sold Separately* book, wherein Gray examines the ways in which promotional material for media texts operates not exclusively as apparatus for selling, but rather for selling *via* 'advancing and developing [the] narrative' of a given media text. Gray is essentially exploring the effect of the above modes of intertextuality and transfictionality on how audiences engage with such intertextual and transtextual stories. For Gray and what he terms media paratexts, the meaning of such stories is no longer located solely within the text themselves, but extends across multiple platforms – such as online materials, promotional additions, toys, and DVDs. Contextualised most pointedly within the setting of the digital, these media paratexts can serve to aid the audience's 'speculative consumption' of a story as 'entryway paratexts' or extend the fictional storyworld by providing new narrative content (Gray, 2010: 25).

Consider a recent occurrence, for example. Warner Bros. promoted the release of *The Dark Knight Rises* (2012) with a series of viral advertising strategies, each designed to promote the film whilst providing audiences with added access to materials taken from the diegetic world of the film, contributing to narrative exposition in ways going beyond pure publicity. For example, a mock performance review of one of the film's main characters was posted online, providing further insight into a supporting character. In addition, Warner Bros. also created new websites where audiences could 'Go inside Gotham City' and read editions of *The Gotham Observer* – a mock newspaper taken from the fictional storyworld that published faux news reports with information relevant to the narrative of *The Dark Knight Rises*.[3] An advertising strategy such as this, providing transfictional narrative content across a range of media, is best understood as intertextuality, no matter how promotion--orientated its origins.

A Companion Play

It is this notion of transfictional intertextuality – supported through the production of equally intertextual paratexts such as posters and other promotional materials – that underpins the complex relationship between the

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2   See also Saint-Gelais R. 2005: 612–613.
3   See www.*dewgothamcity.com*.

silent Oz films of the mid-1910s and the various Oz novels of the same period. At least for the most part, the process of interconnecting Oz stories across media in the early twentieth century, in turn serving to construct a far larger transfictional storyworld, was accomplished by a combination of textual and paratextual factors. By paratextual I am referring to Gray's conception of the ways that advertising or ancillary materials such as posters – items very much separate from the media text itself – can serve to provide new details of narrative content, contributing equally as much to the process of expanding a fictional storyworld as the media texts (Gray, 2010: 25). Of course any use of paratextual materials in this way around the turn of the twentieth century must have emerged amidst different historical contexts, far outside of the digital. We can therefore historicise this conception in this article by exploring the impact of broader cultural developments specific to the turn of the twentieth century on transfictional intertextuality as a form of storytelling.

And such developments actually share an important correlation with children's media at this particular point in time. I shall therefore now turn to signalling what Michael Saler (2012: 39) has understood to be a pivotal relationship between 'the emergence of a new form of children's literature' that emerged around the late nineteenth century and this literature's turn towards 'creating notable imaginary worlds.' I use Saler's central positioning of children's literature to understand how children's fiction operated in relation to the rise of promotional print materials which intensified in frequency amidst the rise of new printing technologies in the late-nineteenth century. I will then begin to explore the role of these printing technologies in the textual strategies used by Baum to form intertextual components, with colour illustrations serving as my primary example. Lastly, I shall then move on to explore the role of paratextual materials such as printed maps, posters, and circulated review taglines in newspapers and trade papers on the intertextual, transtextual expansion of the Land of Oz stories and storyworld as they developed well into the mid-1910s.

Broadly speaking, Saler (2012: 39) identifies a relationship between 'the emergence of a new form of children's literature' around the late nineteenth century and this literature's turn towards 'creating notable imaginary worlds.' Saler (2012: 39) argues that 'many authors of the fin-de-siècle who created notable imaginary worlds,' including Arthur Conan Doyle, Robert Louis Stevenson, and L. Frank Baum, exemplified 'the spirit of … the new children's literature [that] sowed the seeds for the fantastic texts of the era.' Examples including Carroll's *Alice's Adventures in Wonderland*, Stevenson's *Treasure Island* (1883), or Doyle's *The Lost World* (1912), not to mention Baum's fairytale, picked up on the fantasy novels of the mid-nineteenth century, such as Jules Verne's works. Importantly, such children's texts 'absorbed their young readers' minds in autonomous worlds of fantasy' (Saler, 2012: 38).

The genre of fantasy itself played a role in broadening the scope and scale of the children's stories across intertextual and transtextual borders, functioning as it does to look upward and outward. The nature of expansive world-creating in the fantasy genre is much more evident than in crime or mystery stories, for example, or even horror stories. For writing that 'the rapt upward gaze of faces bathed in light in Steven Spielberg's *Close Encounters of the Third Kind* (1977) is emblematic of the expansive thrust of fantasy,' Barry Keith Grant (2004: 17) argues that 'vision in […] fantasy stories gazes up and out – from one man's small steps in Jules Verne's *From the Earth to the Moon* (1865) to

the giant step for mankind through the stargate in Stanley Kubrick's *2001: A Space Odyssey* (1968).'

This notion of an open, outward-looking fantasy world is important for understanding the sense of intertextual spreading that emerged from the fantastic children's literature which Saler describes. A range of intertextually connected materials would emerge from the Land of Oz storyworld, and most of these materials had one clear thing in common: they emerged as products of the new industrialised systems of cultural reproduction at the turn of the twentieth century. Geraldine Early (2010: 456) notes that *The Wonderful Wizard of Oz*, published at the threshold of the twentieth century, 'tried hard to be an American book in its sensibility.' In some sense, Early is hinting at the ways in this story was a product and a force of American popular culture. Understanding *The Wonderful Wizard of Oz* as a case of intertextuality means understanding it in the context of the industrial rise of mass production and the emergence of new printing technologies that allowed for intertextual connections to be made.

On a broader scale, the application of consistently selected colours to a product or to a series of related products had become understood by many advertisers at the turn of the twentieth century as a means of branding products. With the rise of new printing technologies such as lithography, colour printing worked as intertextuality in a very commercial sense.[4] A prominent example of this includes the use of colour lithography in the advertising campaigns of cigarette and tobacco companies. Around the turn of the century, such companies began to produce attractive colour trade cards and tin tags to better advertise their products. Taking advantage of developments in colour printing, James B. Duke, particularly, transformed the printing of cigarette cards – once a means of stiffening packaging – into advertising. Duke began printing the brand name of the cigarettes along with a colour picture that was part of a larger picture and which was designed to be collected. Images of flags, birds, Civil War generals, and baseball players were scattered across countless cigarette cartons. Each offered snippets of historical information that could only be fully gauged by collecting the entire series. Colour-coding signalled the intertextual connections between each card in the series.

Conceptually, this activity has much in common with transfictionality in a storytelling sense. Just as the latter, to re-quote Ryan (2008), is essentially 'the migration of [disparate] fictional entities across different texts,'[5] so too was the colour branding in tobacco advertising during the early twentieth century – both a process of intertextuality. The notion of colour branding-as--intertextuality was infused into Baum's approach to storytelling in *The Wonderful Wizard of Oz*. L. Frank Baum realised that in order for his story to truly come alive for children, who were its intended demographic, the book required an excellent use of colour illustration. Baum and his illustrator W. W. Denslow thus created twenty-four colour plates and one hundred two-colour illustrations that became feasible with the emergence of the new printing technologies described earlier. Entire geographical corners of this storyworld were divided according to colour: The Gillikin Country was purple; the Munchkins lived in a blue space; the Winkies were yellow; the Quadlings were red; and the

4   Colour lithography had developed around the late nineteenth century, allowing for the reproduction of photographs and drawings at lower cost. As such, many businesses began to promote themselves with an array of attractive colour images, extending those images across different products.

5   See also Saint-Gelais R. 2005: 612–613.

denizens of the Emerald City were, famously, green. As Dorothy journeyed through the fairyland throughout the course of *The Wonderful Wizard of Oz*, this book's colours changed, signifying her entrance into another of the land's mystical countries. Baum's innovative use of colour-coding was in fact the first of the author's many strategies for forming his Oz works as intertextual components of a far larger narrative world.

Furthermore, *The Marvelous Land of Oz*, Baum's second Oz novel published in mid-1904, continued to explore the geography of The Land of Oz via intertextual colour linkages, beginning its story in the country of the North, which had been only mentioned in the first novel without name as the home of the Good Witch. In this second novel readers were then presented with new narrative content concerning the storyworld – namely that the country of the North was the Gillikin Country. Thus as Baum developed a colour-coded fictional storyworld, the narrative spaces of one Oz text would become geographically – and therein, by extension, narratively – connected with the adventures of another, the reader coming to gradually build an accumulated knowledge of where and when particular adventures occurred in relation to others. Colour was a means of connecting media content within an emerging industrialised culture, forming a dialogue of sorts between a multitude of texts and products. This advertising conception of colour branding thus enabled Baum to form his first two Oz novels as intertextual fictional works. This colour-coding, moreover, also extended beyond the novels and across into other media iterations – forming cross-media intertextual linkages.

Later in the decade, for example, Baum exploited this same intertextual strategy, but this time in a paratextual way, echoing Grey's conception albeit an entire century earlier. One of the key paratextual factors used by Baum was the production of printed maps for the Land of Oz, a technique that utilised colour as a means of connecting texts together, but did so in ways that also contributed new narrative content outside of the reader's textual consumption of the Oz novels. Michael Saler (2012: 67) notes how literary authors at this time utilised 'maps in particular […] for establishing the imaginary world as a virtual space consistent in all its details.' Saler points to Stevenson's *Treasure Island* novel in 1883 as inaugurating this trend. It was one that exploited the same colour-coding techniques that had first materialised in the era's advertising so as to brand products (Cronin, 2010: 55). This trend was exemplified by Baum, who colour-coded the fictional storyworld of Oz in the form of a printed map in order to provide 'a geography of the imagination' (Saler, 2012: 67) – bridging intertextual dialogues with other Oz texts.

For example, *The Fairylogue and Radio-Plays* – a little-seen stage show opening in Michigan on September 24, 1908 – provided audiences with one of Baum's printed maps of the magical Land of Oz, produced as a giveaway promotional item. This map showed the four coloured countries of Oz, revealing the geographical location of each of the countries in relation to the others. Thus as the earlier cited *The Marvelous Land of Oz* novel had provided readers with new narrative content concerning the names and colours of each individual country, the paratextual material of the map expanded this understanding by revealing the geographical location of each country: The purple Gillikin Country existed as the North of Oz; the blue Munchkins operated in the East of Oz; the yellow Winkies lived in the West of Oz; the red Quadlings worked in the South of Oz; and the great Emerald City – visited famously during the finale of *The Wonderful Wizard of Oz* – was revealed on this map to sit at the centre of the Land of Oz. Those who had already consumed

the Oz novels could therefore utilise this map as a detailed colour-coding apparatus – as a transfictional tool for learning about new and previously uncharted cornerstones of the storyworld. In the context of *The Fairylogue and Radio-Plays*, the map thus served to locate the geographical occurrences of the show's own narrative, with the show's set design similarly colour-coded to match the content of the map. Paratextual intertextuality had played a fundamental role in forming the Oz narratives of novels and theatre into a larger and expanding textual mosaic.

Compounding this, posters, as suggested earlier, were another paratextual material used for forging intertextual connections between multiple media texts. Consider, for example, the posters produced to promote the spin-off media texts based on the Woggle-Bug, a character introduced in the Oz novels, but here spun-off into his own adventures taking place within the same storyworld. *The Woggle-Bug* stage play was a musical comedy produced in the same style as 1902's *The Wizard of Oz* stage show. *The Woggle-Bug* musical opened at the Garrick Theatre in Chicago on June 18, 1905. Its story was a continuation of the adventures of the Woggle-Bug. The production incorporated new narrative content relating to the broader expansion of the Land of Oz storyworld. Additional elements included the titular character's tendency to fall in love with anyone wearing a certain bright plaid – a plaid that featured in a different capacity in Baum's *The Woggle-Bug Book*, published in early 1905 – as well as a new romance between General Jinjur, an antagonist in 1904's *The Marvelous Land of Oz* novel, and the regent of Oz's Emerald City (Green and Martin, 1977: 129). Given such elaborate transfictionality, it is possible to understand why posters for the *The Woggle-Bug Book* and its accompanying stage production described the Oz stories in relation to their transfictional cross-promotional presence. In one poster seen in *The New York Times* on December 14, 1905, for example, *The Woggle-Bug Book* was advertised next to a re-promotion of *The Marvelous Land of Oz* novel (originally titled *The Land of Oz*). *The Woggle-Bug Book* was sold to readers as sharing an intertextual connection with *The Marvelous Land of Oz*, integrating the texts together.

Quoting a *Variety* review (The Woggle-Bug, 1905: 20), additionally, one poster for *The Woggle-Bug* stage play declared the production to be the 'sister play' of *The Wizard of Oz* – acknowledging this same connected, intertextual correlation. Similar terminology was applied to the promotional materials of later spin-off Oz texts, such as *The Tik-Tok Man of Oz*, another musical comedy written by Baum and opening on Broadway in Los Angeles on March 31, 1913. This stage production, which this time followed the adventures of Tik-Tok, a robot first appearing in the earlier mentioned 1907 novel *Ozma of Oz*, served to expand the audience's familiarity with the once secondary character before Baum's imminent publication of *Tik-Tok of Oz*, a novel released on June 19, 1914, where the robot again featured in a supporting role, but did not drive the plot. As with the aforementioned *The Woggle-Bug*, *The Tik-Tok Man of Oz* was promoted to theatre-going audiences via posters as 'A Companion Play to The Wizard of Oz,' similarly branding its narratological intertextuality with the other Oz tales of novels and the theatre (*Los Angeles Times*, January 18, 1914: 26). The paratextual form of the poster, as Mark B. Sandberg notes (1995: 321–322), 'linked each institution of the visible to its neighbors on the boulevard,' such as the theatre, print media, and, eventually, the cinema. The latter medium, alongside the paratextual printed materials used to promote its outputs, was important in this regard and will now be examined via the Oz films of the era.

Fastening the Galaxy

Such paratextual forms of intertextual linkages between these institutions of the visible fed through to the output of Baum's The Oz Film Manufacturing Company, itself an independent motion picture production company run by Baum himself. The independence of this production company in many ways reflected the author's entire media output of each of his Oz works thus far. The emergence of new forms of advertising had provided the cultural backdrop for ways through which authors such as Baum developed transmedial fictions. But as we shall see, at this particular time such activity revolved around the workings of an individual writer, with Baum in many cases required to pay the expenses of his ventures in the hope of exploiting new media as intertextual cross-promotion for his other texts.

Outlining the organisation of The Oz Film Manufacturing Company, the *Los Angeles Times* wrote in 1915: 'L. Frank Baum, the creator of this modern fairy-land, the "maker of fairies" whose Oz people are known the world over, has turned from the pen to the camera, and as president and general manager of the Oz Film Company, has become wizard of the reel' (*Los Angeles Times*, September 26, 1914: 17). Baum's Oz Film Manufacturing Company was formed among members of the Uplifters Association of the Los Angeles Athletic Club in April 1914. The company was conceived 'for the purpose of making and featuring in five reels or more famous fairy tales of the noted author L. Frank Baum, producer of the most characteristic specialties known to child life (*Los Angeles Times*, September 26, 1914: 17).

'Under Mr. Baum's personal supervision,' continued this same *Los Angeles Times* report, 'the company began making pictures on June 10, 1914, manufacturing only features of five reels or more, the first being "The Patchwork Girl of Oz,"' otherwise known as *The New Wizard of Oz*, a film which will be discussed shortly (*Los Angeles Times*, September 26, 1914: 17). Despite its marginality, The Oz Film Manufacturing Company represented what Richard Maltby describes as this era's 'radically decentralised system, these independents integrat[ing] their moviemaking activities into the local norms of their communities, fitting cinema into existing social and cultural routines' (Maltby, 2011: 20).

In addition to posters, one such existing cultural routine, the promotional discourses circulated via published film reviews also worked to link the Oz films with the rest of the existing storyworld in a closely transfictional fashion. Consider the various published reviews for *The Patchwork Girl of Oz*, for example, the first film to be produced by Baum's Oz Film Manufacturing Company. The film, renamed *The New Wizard of Oz* by the Alliance Film Programme, its distributor, premiered in cinemas on September 28, 1914. The film was both written and produced by Baum, and was very much devised as a new adventure that would continue Baum's strategy of developing and expanding the Land of Oz stories across media borders. This notably transfictional strategy, with Baum writing this latest Oz sequel on film rather than in print, involved the adventures of the daughter of Dr. Pipt, a magician introduced in the equivalent *The Patchwork Girl of Oz* novel, published slightly earlier on July 1, 1913.

According to Ian Gordon (1998: 53), the cinema industry had recognised the promotional importance of brand names by around 1908. 'Oz' had become one such brand name, effective in a promotional sense for its ability to market fictions in and across multiple media forms. The reviews for *The Patchwork*

Girl of Oz were particularly explicit in marketing the film as part of this same brand, as a motion picture that extended the earlier Oz narratives as well as expanding the broader storyworld of Oz through the medium of the film. 'The Patchwork Girl of Oz,' emphasised *Moving Picture World* in October 1914, 'is a star which Mr. Baum, the maker of modern fairy stories, does not hesitate to fasten to his galaxy' (*Moving Picture World*, October 14, 1914: 15). In hinting at fictional lands comprising multiple media texts, or 'stars,' all of which connected as parts of a 'galaxy,' such a statement accentuates the transfictional notions of storyworlds.

Echoing the descriptions of the earlier *The Woggle-Bug* and *The Tik-Tok Man of Oz* musical stage plays, which were both characterised in relation to other Oz texts in different media as 'sister plays' or 'companion plays,' other critical responses to *The Patchwork Girl of Oz* film also reiterated this particular analogy of 'family relations.' 'This fantastic feature,' declared *Motion Picture World*, 'one consisting of five reels, is a close relative of "The Wizard of Oz." Indeed, both productions have the same father and the family likeness is striking'(*Motion Picture World*, October 14, 1914: 48). Such descriptions evoke similar ideas of 'migrati[ng] fictional entities across different texts' expressed by Ryan (2008), forming a mosaic of texts. The above examples in film reviews show how the intertextual interconnections amongst diverse media productions – articulated via paratextual means inside newspapers – was a way of selling fiction at the turn of the century.

Thus far this article has examined the ways in which a number of paratextual categories linked the Oz novels with their adaptations in theatre and cinema in strikingly intertextual ways. I have shown how maps, posters, and reviews discourse informed the creation of Baum's fiction as a transfictional storyworld. However, this process of enabling Oz stories to interconnect across media was also accomplished by more than paratextual categories. The process of showing audiences how various media texts connected, in turn serving to construct a larger transfictional storyworld for the Land of Oz, was rooted equally in textual factors.

Underpinning these textual factors were intertextual relationship that developed between the cinema and other media forms. During its pre-1906 novelty era, at least, the cinema struggled to identify its own unique direction as a medium. As such, the form readily drew on other forms of popular commercial amusement for the basis of its content, intertextually 'link[ing] it to its neighbors on the boulevard' (Sandberg, 1995: 321–322). Charles Musser (1990: 225) notes that '[w]ith the onset of the Spanish-American War towards the end of the nineteenth century, the motion picture industry discovered a new role and exploited it, gaining in confidence and size as a result.' This role was that of a visual newspaper: 'Across the country, exhibitors found ways to tell the story of the war with slides and motion pictures'– forging an intertextual correlation between the outputs of the cinema and newspaper (Musser, 1990: 225). In fact, it was partly the ongoing production of such motion pictures – exploiting the cinema's ontological status as a moving image in order to extend the stories printed in newspapers across different media – that had contributed to the commercial foundation of the motion picture industry leading up to the twentieth century.

Patricia Bradley (2009: 56) argues that 'early filmmakers […] utilised established symbol, common understandings, and popular memory as part of their storytelling arsenal.' Moving into the phase of narrative cinema around 1906, that storytelling arsenal continued to be defined according to intertextual

associations in other media, with the paratextual connections made between the outputs of one medium and another 'helping to make sense of all that was seen' (Bradley, 2009: 51). Adopting and adapting, or 'photo-visualizing,' as it became more commonly known in trade publications, the stories and characters of other media ensured that, as the motion picture industry developed throughout its transitional period, its cultural status was being shaped by the status of other entertainments. The discursive cultural value of Broadway theatre or the mass-scale popularity of comic strips permeated into the motion picture as the stories of these different outlets reappeared across distinct media divides.

As the act of 'photo-visualizing' the works of literary authors and comic strips for the cinema intensified around 1903, paratextual materials such as posters further underscored the intertextual connections between fictional narratives as the characters of these stories traversed media forms. For example, in 1903 The Biograph Company produced a film series based on the *Alphonse and Gaston* comic strip, while the same year also saw a series of films based on Richard Outcault's earlier discussed *Buster Brown* comic strip. Both examples reproduced excerpts from the comic strips for their film posters, many of which were also re-printed inside newspapers alongside the comic strip itera-tions of both *Alphonse and Gaston* and *Buster Brown* respectively. Exploiting paratextual materials for literary adaptations was also similarly emerging. In 1910, for example, Pathé's *Cleopatra* adaptations began a new strategy whereby the company issued 'explanatory booklets' with the release of the film. Pathé coupled this with an advertising campaign that saw newspapers in Chicago and New York all publishing additional narrative details deliberately left out of these explanatory booklets in ways designed to promote the film and steer readers to the cinema.[6]

Such intertextual connections between film and literature were similarly at the core of Baum's *The Patchwork Girl of Oz* motion picture. The film was not an adaptation of the book in the traditional sense. Instead, *The Patchwork Girl of Oz* opted for a closely intertextual form of narration, straying entirely from the plot of the book, adding new characters and story threads. Perhaps accordingly *The Dramatic Mirror* seemed uncertain of the film, writing that 'in story, *The Patchwork Girl of Oz* is so unusual that it might almost be called unique' (*The Dramatic Mirror*, February 1, 1915: 111). A different review in *Moving Picture World* similarly assessed the film as being an 'original plot, if a fairy tale pure and simple' (*Moving Picture World*, September 21, 1915: 48). Whilst the novel had primarily centred on a character named Ojo, a young Munchkin, and his quest through the Land of Oz, the film focussed on the daughter of the magician Dr. Pipt, himself a secondary character from the book. Such a decisively integrated form of narration can be understood as a further example of what Ryan (2008) describes as transfictionality, which 'extends the scope of the original storyworld by adding more existents to it, by turning secondary characters into the heroes of their own story, and by expanding the time covered by the original story though prequels and sequels.' In this case, such transfictionality must be understood as emerging through the context of cinema's own broader cultural status as in many ways a visual extension of other existing media forms – the aforementioned transformations in branding signalling a rise in intertextuality across media.

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6   See Novel Advertising Campaign (1910). *New York Dramatic Mirror*, March 26, p.20.

Conclusion

This article has explored some of the ways through which intertextuality manifested itself in the children's fiction of the early twentieth century. I have demonstrated that to understand *The Wonderful Wizard of Oz* as a case of intertextuality means understanding it in the context of the industrial rise of mass production and the emergence of new printing technologies that allowed for these intertextual connections to be made. Coloured printing, advertising, printed maps, posters, and circulated reviews in newspapers and trade papers were just some of the key mechanisms exploited by author L. Frank Baum to expand his Oz stories into tapestries of intertextual, transtextual story threads that interwove across multiple novels and other media forms. Comprehending the historical roots of prominent theoretical concepts related to intertextuality – such as the work of Kristeva, Barthes, and Caselli – thus means re-framing and re-emphasising more practical developments towards industrialisation around the turn of the twentieth century. Historicising in this way may allow us more clearly and more fully to conceptualise something like intertextuality – using history to see how it emerged, how it manifests in different contexts, and indeed how it evolves across both media and history.

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