

Tim Burton's adaptation of Lewis Carroll's Alice's Adventures in Wonderland

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SVEUČILIŠTE U ZAGREBU
UČITELJSKI FAKULTET
ODSJEK ZA UČITELJSKE STUDIJE

Bruna Maria Martinić

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ADVENTURES IN WONDERLAND*

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SAŽETAK

Cilj je ovog diplomskog rada prikazati i analizirati načine na koje je dječji roman *Alice's Adventures in Wonderland* (1865.) Lewisa Carrolla adaptiran u igrani film redatelja Tima Burtona *Alice in Wonderland* (2010.) više od jednog stoljeća kasnije. Sagledanu iz rakursa filmske i književne teorije, adaptaciju možemo definirati kao postupak prenošenja ključnih karakteristika iz jednog medija u drugi. Prilikom postupka adaptacije književnoga djela u film, moguće su razne modifikacije priče iz izvornog medija kako bi je se što uspješnije prikazalo u drugom mediju. U radu će se zato proučavati sve prilagodbe koje su učinjene prilikom adaptacije Carrollove priče za filmsko platno. Razmatrat će se i uspoređivati likovi, mjesto i vrijeme radnje, način prikazivanja glavnih događaja romana na filmu, elementi humora te neizostavna Carrollova komponenta nonsensa.

Ključne riječi: adaptacija, *Alice's Adventures in Wonderland*, dječji roman, igrani film, Tim Burton

ABSTRACT

The aim of this thesis is to describe and analyse the ways in which the children's novel *Alice's Adventures in Wonderland* (1865) by Lewis Carroll was adapted into the live action film *Alice in Wonderland* (2010), directed by Tim Burton, over a century later. Adaptation, viewed from the perspective of both film and literary theory, can be defined as a process of transmission of key characteristics of a work from one medium to another. When adapting a literary work into a film, there is the possibility of modifying the story from the original medium. Therefore, this thesis examines all adjustments made by Tim Burton in the process of adapting Carroll's story for the silver screen. The thesis studies and compares characters, setting, plot, elements of humour, and Carroll's indispensable component of nonsense.

Keywords: adaptation, *Alice's Adventures in Wonderland*, children's novel, live action film, Tim Burton

1. Introduction

Charles Lutwidge Dodgson, better known by his pen name Lewis Carroll, was a famous English Victorian-era author, also acknowledged as a mathematician, logician, and photographer. Within his extensive opus, the most famous works are *Alice's Adventures in Wonderland* (1865), *Through the Looking-Glass and What Alice Found There* (1872), and the poem *The Hunting of the Snark* (1874). The most intriguing factor that attracts readers of various age groups is Carroll's pervasive nonsense. The story of *Alice* was first told to the Liddell sisters (Carroll undertook to write that story for Alice Liddell) while rowing up the river Thames, with the original manuscript entitled *Alice's Adventures Underground*. By the time of Carroll's death, the book had become famous among children in England, and around the 1930s, the most popular one all over the world. The popularity of the *Alice* books resulted in various adaptations, in fact 66 by 2010 (Elliot, 2010). Among these, the most popular are film adaptations made by Walt Disney (1951) and Tim Burton (2010), but *Alice* also dominates theatrical stages in the form of musicals and plays. In addition to that, children nowadays can spend time with Disney's version of "real life" Alice in Disneyworld and hear about her curious adventures in Wonderland (Disney World, n.d.).

When discussing adaptation from a book to a movie, what should be taken into consideration is the influence of the chosen medium on the structure and the content of the story. Some of those changes might be directed by the necessity to adapt to a target medium and audience (Nikolajeva, 2005). Therefore, this thesis will compare Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and *Alice in Wonderland* (2010) and examine the alterations that were made when adapting the novel to the medium of film. Firstly, the theoretical overview of adaptation as a concept will be elaborated, specifically the theory of transmediation, the issue of fidelity, and Disneyfication. Secondly, the plot of *Alice's Adventures in Wonderland*, as well as the plot of the movie *Alice in Wonderland*, will be outlined. This will illustrate how the plot changes in the process of transmediation. The third chapter will outline the differences and similarities that occurred when Lewis Carroll's book was adapted into Tim Burton's movie. The key points of the comparison are characters, the arrangement of the main events, the setting, cultural elements, and elements of humour.

The thesis pursues to answer the following questions: How are the main characters of the story shown on the screen? How do they develop throughout the plot? Are some of the characters omitted or added to fit the target scenario? Is the setting of the novel modified and,

if so, how? Did the director respect Walt Disney's widely popular adaptation from the 50s? How much of the original has been quoted in Burton's adaptation? The last chapter will summarize the comparison of the novel and the movie, providing answers to the research questions.

2. Theoretical background

Adaptation, as a field of study, delves into intricate processes through which narratives transition from one medium to another. Adaptation can be both a product and a process. As a product, it is an act of transformation of a source text. As a process, it is a creative act of reconstructing a source text to suit different communication and aesthetic preferences (Hutcheon, 2006). Linda Hutcheon (2006) also points out that adaptation, viewed through its reception process, is a type of intertextuality: “(...) we experience adaptations as palimpsests through our memory of other works that resonate through repetition with variation” (Hutcheon, 2006, p. 8).

Yvonne Griggs (2016) states that adaptation studies are inherently interdisciplinary and that different theorists have their approaches when discussing adaptations. Some focus on fidelity, examining how closely an adaptation follows the source material, particularly in the context of film, while others delve into the significance of codes and signifiers, observing how these elements are translated and transformed across different media (Griggs, 2016). When discussing codes in films, McFarlane (1996) states that if a film lacks vocabulary it relies on conventions related to the operation of its codes that enable us to ‘read’ film narratives. These include language codes, visual codes, non-linguistic sound codes, and cultural codes. In the process of transition from novel to film, “(...) we are shifting from a purely representational mode to ‘an order of the operable’” (McFarlane, 1996, p. 29).

Adaptation has a rich history. In the preface of her book *A Theory of Adaptation*, Linda Hutcheon highlights how the Victorians were known for their habit of adapting everything, a practice that our postmodern age has embraced even more fervently leading her to comment: “The result? Adaptation has run amok “(Hutcheon, 2006, p. xi). The most popular adaptation of *Alice* books is the cartoon made by Disney Productions in 1951. Disney’s alteration of the original material, specifically the simplification of it which troubles a lot of critics, allows Disney products to dominate consumer attention through interlocking movies, TV, records, games, and toys (Hastings, 1993).

This chapter displays several key aspects of adaptation theory. It will discuss transmediation, a term used by Maria Nikolajeva (2005) to describe the process of adapting a story across different media, explore the issue of fidelity– how true an adaptation remains to the source– and the phenomenon of Disneyfication, where adaptations are modified to fit in the characteristic mould of Disney productions.

2.1. Transmediation

Maria Nikolajeva (2005) describes transmediation as a “process of the transformation of a text into another media” (Nikolajeva, 2005, p. 229). She also states that ‘adaptation’ is a commonly used term for transmediation. The difference is that adaptation involves all kinds of modifications done to a text within the same medium, whereas transmediation transfers the written form into another medium (Nikolajeva, 2005). Films, ballets, musicals, operas, television series, videogames, and other forms based on a text are all types of transmediation. When a novel is being transmediated into a movie, the filmmakers also make a lot of sacrifices during the process, either to bring the chosen text to life or to make it more suitable for their target audience (Nikolajeva, 2005). When discussing Tim Burton’s version of *Alice in Wonderland*, Nikolajeva’s understanding of transmediation of the plot and the genre comes in handy. Burton’s darker and more adult portrayal of Carroll’s books necessitates a more complex and purposeful storyline. This structured development of the plot also draws our focus to a change in Alice’s character over time. Burton portrays Alice, who is naive and indecisive in Carroll’s original, as an independent and cautious adolescent. With the character’s constant questioning of ‘the real Alice’, the film’s dialogue highlights the concerns of literary loyalty. Burton also incorporated Carroll’s Jabberwocky poem from *Through the Looking-Glass* (1872) as the base of the storyline in his movie: “Killing the Jabberwocky is a structuring principle not only for the film’s plot but also for its destruction of Carroll’s nonsensical aesthetic” (Elliot, 2010, p. 3). Nikolajeva also points out how transmediation can influence canonization, as certain stories are more widely recognized in their transmediated versions. Therefore, when someone mentions *Alice in Wonderland*, it is more likely that people would immediately think of the Disney animated film.

2.2. The issue of fidelity

In the realm of cinematic storytelling, the adaptation of a novel into a feature film is both a thrilling opportunity for filmmakers and screenwriters as well as a daunting challenge. When it comes to the process of adapting a literary work, many questions regarding the adaptation itself: “Can the adaptation of a text be as good or better than the canonical text that it is supposedly adapting? Who determines that? How and why is it an issue?” (Griggs, 2016, p. 5) arise. However, the one that is the most relevant for screen adaptations is: “Yes, but is it as good as the book?” (Griggs, 2016). Linda Hutcheon advises us to treat “adaptations as adaptations” (Hutcheon, 2006, p.4), meaning that if a viewer is not familiar with the adapted text or that the

movie is an actual adaptation, then watching it is simply an experience of art for them. If the viewer is familiar with the source text, the experience oscillates between the already known text and the one experienced on the big screen. What happens next is a comparison between the watched and the read, which introduces the question of fidelity, or so-called ‘faithfulness’. In adaptation criticism, there are a lot of models or categories used in terms of how close the adapted version is to the original: “The issue of fidelity is a complex one but it is not too gross a simplification to suggest that critics have encouraged film-makers to see it as a desirable goal in the adaptation of literary works” (McFarlane, 1996, p. 58). The fundamental act of adaptation holds a dilemma right at its core. Should it strive to faithfully replicate the source text, and risk being criticized as unoriginal, or attempt to interpret the earlier work with a few fresh elements and be stigmatized for compromising the integrity of the original (Hollands, 2002)? Could it be said that screenwriters such as Tim Burton, who changed the whole plotline of Carroll’s *Alice*, are brave and creative, or disobedient and unconventional? Just as the book vs. movie dispute has been present since the birth of the cinema, the fidelity problem is also something that some critics are driven to, while others are trying to come up with new approaches that would take away from that tired debate: “each adaptation is a new thing in and of itself, but it evolves from a complex web of adaptive processes related to existing narratives, cultural mores, industrial practices, and to the agenda of those engaging in its construction” (Griggs, 2016, p. 6).

2.3. Disneyfication

The concept of ‘Disneyfication’ is defined by Karen Klugman as “The application of simplified aesthetic, intellectual, or moral standards to a [film adaptation] that has the potential for more complex and thought-provoking expression” (Klugman, 1995, p. 103). The Walt Disney studio is capable of turning any piece of children’s literature into a film enjoyable for both young and old audiences. Some of the recognizable features are catchy songs, farce humour, adorable talking animals, animals that have anthropomorphic features, good vs. evil, generational conflicts that are always solved in the end, and moral simplicity (Hastings, 1993). The above-mentioned characteristics are look down upon by a lot of critics, especially the simplification and sanitization of the source literary works. In her book, Nikolajeva (2005) summarizes the aesthetic point of Disneyfication. Disney’s target audience is children and because of that, the studio always chooses the most child-friendly version of the original story, and omits or adds certain characters or events to make it more entertaining (Nikolajeva, 2005). For instance, in the adaptation of *Alice* from 1951, the doorknob has human characteristics and

provides guidance for Alice; the scene where she meets the Duchess is completely omitted, as are the characters of the Gryphon and the Mock Turtle; in the trial scene, Alice is accused of mocking the Queen during the game of croquet rather than the Knave of Hearts being accused of stealing the Queen's tarts. That adaptation is a combination of Carroll's *Alice's Adventures in Wonderland* (1865) and its sequel *Through the Looking-Glass* (1872). Therefore, many new characters were added to the original story, combined with the ones from the second novel, and accompanied with upbeat music, as well as vibrant visuals that most certainly attract young viewers. Although it is now considered one of the best Disney animated films (Pleines, 2022), early reviews for *Alice in Wonderland* (1951) were negative (Crowther, *The New York Times*, 1951):

[...] if you are not too particular about the images of Carroll and Tenniel, if you are high on Disney whimsy and if you'll take a somewhat slow, uneven pace, you should find this picture entertaining. Especially should it be for the kids, who are not so demanding of fidelity as are their moms and dads.

Disney significantly impacts children's culture, whether intentionally or not, and it acts as a powerful 'teaching machine' due to its maintained status and popularity. Disney production Americanises primarily European literary works, making them simple and more likable than the originals. As a result, children are no longer familiar with the classic works, for the Disney versions are now the originals to them (Meelker, 2017).

3. The novel and the movie

The title of the original manuscript was *Alice's Adventures Underground*, and it was illustrated by Carroll himself. However, for the first printed edition, published in December 1865, the illustrations were assigned to Sir John Tenniel, a renowned cartoonist at that time (Chang, 2018). The novel originated in a story told by Carroll to the real Alice and her two sisters and later became one of the most famous examples of nonsense literature for children. The most popular adaptation of the novel is arguably Disney's animated film *Alice in Wonderland* (1951), but the most recent adaptation, which also enjoyed strong box office success, is a live action movie directed by Tim Burton (2010). In 108 minutes, filmgoers can experience their favourite childhood story of Wonderland through Burton's gothic vision. Alice is played by Mia Wasikowska alongside the actors that carry Burton's signature, Johnny Depp as the Mad Hatter and Helena Bonham Carter as the Red Queen. This chapter summarizes the original story and the story of Burton's feature film.

3.1. *Alice's Adventures in Wonderland* by Lewis Carroll

The novel begins with Alice sitting on the riverbank alongside her sister on a warm summer day. She feels bored as she glances at the endless pages of her sister's book, "and what is the use of a book," thought Alice, "without pictures or conversations?" (Carroll, 1865, p. 2). She then sees the White Rabbit in a waistcoat running with a pocket watch, crying out how late he is. Intrigued by that peculiar sight, Alice decides to follow him down the rabbit hole. She finds herself in a vast hallway lined with doors. Her attention is caught by the smallest one, and as she opens the door with a key, she sees a beautiful garden. Alice immediately starts to cry because she cannot fit through the door. In her quest for a quick solution, she finds a bottle labelled "DRINK ME", and consumes the suspicious liquid. She shrinks down to the perfect size to enter the door but leaves the key on a tabletop which is now too high for her to reach. Alice then finds a cake marked "EAT ME", eats it and grows into a giant. Still unable to enter the beautiful garden, Alice starts crying and creates a sea of tears at her feet. She shrinks again and is accompanied by the Mouse who leads her to the shore, joins the "Caucus Race" with other animals and frightens them all away with tales of her beloved cat Dinah. Once more, Alice encounters the White Rabbit who mistakenly assumes her for his servant "Mary Ann" and instructs her to fetch his gloves. She enters the White Rabbit's house and drinks from an unmarked bottle. Alice grows to the size of the room, causing disturbance among the animals watching this scene outside of the house. The animals mistake her for a monster and start

throwing rocks at her but the moment the rocks reach the inside of the house they turn into cakes. "If I eat one of these cakes," she thinks to herself, "it's sure to make some change in my size; and as it can't possibly make me larger, it must make me smaller, I suppose" (Carroll, 1865, p. 53). Alice shrinks to the size of an insect and proceeds her adventure in the woods. Here she meets the Caterpillar, sitting on a mushroom and smoking a hookah. The two get into a heated conversation, and as a result, Alice starts questioning herself and her knowledge after she incorrectly recites *You are old, Father William*. Before leaving, the Caterpillar suggests to Alice that one part of the mushroom will make her grow taller and the other one will make her smaller. She tastes one part and all of a sudden, her neck stretches like a giraffe's above the trees, resulting in an attack from a pigeon which mistakes her for a serpent. Alice chooses to eat the other piece and finally shrinks back to her normal height. She wanders and sees the house of the Duchess. She enters and spots the Duchess nursing a crying baby, while an agitated cook throws kitchen utensils and uses too much pepper in her soup. This scene also features the grinning Cheshire Cat, who is seated next to the Duchess. The Duchess treats Alice poorly as she prepares for croquet with the Queen and then wanders off into the forest alone. The Cheshire Cat accompanies Alice again and explains how Wonderland works: "we're all mad here. I'm mad. You're mad" (Carroll, 1865, p. 90). The Cheshire cat directs Alice to the March Hare's house and disappears, leaving only a floating grin. The most famous scene is the tea party, attended by Alice, the Mad Hatter, the March Hare, and the Dormouse. They engage in another confusing and uncivil conversation in which perpetual time is discussed. Alice leaves, finds a tree with a door, and uses the mushroom to shrink and enter the garden. Alice saves the Queen's servants, who are painting white roses red, meets the Queen, who tends to decapitate Wonderlanders, and plays croquet with flamingos as mallets and hedgehogs as balls. The Cheshire Cat appears again and provokes the King of Hearts, who then arranges the Cat's execution, but no one knows how to behead a floating Cheshire Cat's head. The Queen of Hearts escorts Alice on the Gryphon to meet and listen to the Mock Turtle's story. After that strange experience, they hear a proclamation that the trial is about to begin in the Queen and King's headquarters. The Knave of Hearts is accused of stealing the Queen's tarts. The King of Hearts leads the court and calls two witnesses, The Mad Hatter and the Cook, but both give confusing and absurd testimonies. Alice is also called to the witness stand because she was quite irritated with the King's admission of guilt. The Queen orders her execution and Alice doubles in her size again and pushes away the Queen's army of playing cards. Suddenly, Alice finds herself on her sister's lap. She realizes that everything was just a dream and retells it to her sister who then dreams about Alice's adventures.

3.2. *Alice in Wonderland* by Tim Burton

The film begins by introducing a young girl called Alice Kingsleigh, the daughter of an ambitious tradesman Charles Kingsleigh. Alice tells her father that she has a recurring dream in which she falls down the rabbit hole and meets peculiar creatures: a rabbit in a waistcoat, the Dodo bird, and so on. She is afraid that she has gone “bonkers” while her dad reassures her that “the best people are” (Burton, 2010). Now, as a 19-year-old, still grieving the loss of her father, Alice attends Lord Ascot’s garden party. There her sister Margaret tells her that the lord’s son Hamish wants to ask for her hand, which is normal for the Victorian era and its custom of arranged marriages. Alice also discovers that Margaret’s husband is cheating on her with another woman. While having an unpleasant conversation with Hamish’s mother, Alice’s focus diverts to a running rabbit in a waistcoat. Eventually, she meets Hamish under a gazebo in front of every attendee of the garden party. When he kneels before her, Alice recoils, leaves Hamish there, and follows the rabbit in a waistcoat down the rabbit hole. She finds herself in a great hall with many doors and is drawn to a small one. The Wonderland creatures observe her struggle to fit through the door and think that they have got the wrong Alice because she seems to not remember anything. Alice finds a bottle labelled “DRINK ME”, drinks the liquid, shrinks, and enters a magical world where she greets the White Rabbit, the Dormouse, the Dodo, talking Flowers, and the Tweedles, who are identical twins. Alice struggles to think that this is her reality and not a dream while others argue whether she is “the right Alice”, the girl that slays the Jabberwocky on Frabjous day as told by Absolem (the blue caterpillar) in Oraculum. The Wonderland, which the creatures call Underland, looks ravaged and the sky is always gloomy. Suddenly, the Knave of Hearts, the Red Queen’s playing cards, and a beast called Bandersnatch, attack the group. After the attack, Alice escapes into the forest, the Jubjub bird takes the twins away, the Dormouse pokes Bandersnatch’s eye out, and the Knave of Hearts steals the Oraculum. The Knave rushes to Salazar Grum, The Red Queen’s castle, and informs her of Alice’s return and the possible threat to her reign and her beloved Jabberwocky. The Red Queen summons the Red Knights, the Knave of Hearts and the Bloodhound called Bayard. She commands them to find Alice and bring her to the Salazar Grum. Alice enters the Tulgey Woods and encounters the grinning, disappearing Cheshire Cat. The Cat guides her to the March Hare’s house where he, the Mad Hatter, and the Dormouse host a tea party. When they hear that the Knave of Hearts is looking for Alice, the Mad Hatter shrinks her and stuffs her into a tea pot. The Queen’s delegation arrives to the tea party but the March Hare, the Dormouse, and the Hatter lead them on with a nonsensical conversation. Bayard catches Alice’s scent, walks to the

Mad Hatter, and sniffs the teapot. The Hatter murmurs the saying “down with the bloody big head”, signaling to Bayard that he is in a resistance party against the Red Queen. Bayard then turns away and starts barking in another direction. The Mad Hatter decides to help Alice and takes her on a trip on his hat. During that trip, he recites the poem about Jabberwocky, and reminisces about Underland’s beauty while under the reign of the White Queen (the Red Queen’s sister). Alice listens to the Hatter and wonders if this is a dreaming state or reality. The Hatter proceeds to convince Alice to regain her “muchness”, saying to her that she used to be “muchier”. Determined to help, Alice arrives at Salazar Grum and intervenes in the Queen’s croquet session. She eats Upelkuchen, a cake that makes her grow, and introduces herself as “Um”. Unaware of Alice’s true identity, the Queen treats Alice as her guest. Alice discovers the Vorpal sword and its power to slay Jabberwocky. She gives back Bandersnatch’s eye for the sword and leaves Salazar Grum. Alice makes a promise to the Dormouse and the Mad Hatter to save them once she reaches the White Queen. Bayard takes Alice to the White Queen’s residence and there she has an eye-opening conversation with Absolem. His repetition of the question “Who are you?” makes Alice question her purpose and destiny. Alice then has a moment of realization that she is the real Alice and that this is her second time in Underland. The Queen sentences the Mad Hatter to an execution, screaming “Off with his head!” The Cheshire Cat disguises himself as the Mad Hatter, attends the execution, and vanishes before the axe touches the back of his neck. The Mad Hatter, the Dormouse, and the Bandersnatch return to the White Queen where Alice awaits them, preparing to fight the Jabberwocky. The Frabjous day arrives and Alice grips tightly the Vorpal sword in her hands. A major duel occurs between all the mentioned creatures as Alice fights the Jabberwocky, listing the things she finds impossible (but are very real and possible in Underland). Alice fulfils her destiny, and the Red Queen, alongside the Knave of Hearts, is banished. Alice returns to her “real life”, back to the moment when she left the party, with everyone’s confused faces waiting for her final decision. Alice, now more mature and decisive, tells Hamish off and calls out Margaret’s cheating husband. Following the new outlook, Alice continues her father’s business and decides to work with Lord Ascot. Finally, Alice is seen on a ship and Absolem, now a butterfly, travels alongside her.

4. Comparison

As mentioned above, some changes are inevitable when it comes to adapting from one medium to another. This chapter compares the original novel *Alice's Adventures in Wonderland* (1865) and the live action movie released in 2010. The chapter starts with the analysis of the main characters, moving on to the events and the setting of the novel and the movie. Later, the cultural aspects of the two mediums and their humorous components will be analysed.

4.1. Characters

Through Alice, Carroll offers an insight into Victorian upbringing, educational system, and how children were supposed to behave, especially the manners they had to acquire. It was precisely these manners that indicated which children were from the upper class: “Accelerating children’s development, even in a superficial manner such as fashion, was a necessity, also because children had grown-up responsibilities and, therefore, did not engage in a proper childhood as we know it today” (Flegar & Wertag, 2015, p. 219). Therefore, Wonderland was the only place Alice could escape adulthood and have innocent recess time. Felgar and Wertag (2015) also point out Alice’s identity crisis, which she faces throughout her stay in Wonderland, and find each adventure a maturation and transformation towards adolescence. The character of Alice embodies intellect and exhibits a child’s curiosity about how the world she lives in works. Through a series of peculiar events, she soon discovers that Wonderland is far from her understanding of the “normal” world, and as her frustration due to incomprehension grows, she doubts herself, her purpose, and the lessons her governess, or society, instructed her to learn: “there is an evident pattern of growing up and establishing identity, symbolised by means of the journey through Wonderland” (Flegar, Wertag, 2015, p. 220).

Burton’s depiction of Alice also displays an identity crisis that one goes through during adolescence, and depicts a turn of events that might follow during that time, especially for a Victorian child. He envisions Alice as a “postmodern female hero who embraces an alternate reality, often dispensing with logic and reason, overcomes obstacles and undergoes a coming-of-age experience in order to find her authentic self” (Flegar & Wertag, 2015, p. 232). In an interview with *The Guardian*, Tim Burton said that he never really liked Disney’s first *Alice* (1951) on screen (Raphael, 2010):

She's a very annoying, odd little girl. I wanted to make her into a character I could identify with: quiet, internal, not comfortable in her own skin, not quite knowing how to deal with things, being both young and having an old soul.

Starting his movie adaptation with little Alice could also be considered a tribute to Lewis Carroll's Alice. Burton's Alice is troubled by her nightmares of a peculiar place and its creatures: Wonderland. Similar to the novel, Burton's Wonderland also serves Alice as a 'hiding spot' from which her real life troubles, like an unwanted marriage proposal and the burden of her father's death, are absent. In the novel, Alice starts crying in a great hall because she is unaware of who she really is, and in the movie, when she opens the door and enters the garden, she is greeted by Underland creatures who constantly repeat that she is not "the real Alice", making her question herself again. Subsequently, through each adventure that she undergoes in Underland, Alice gains the self-confidence and courage that she very much needs for the future challenges that await her in the real world.

As this paper analyses characters from both the novel and the feature-length movie, the list of characters is quite long. Table 1 shows the list of characters that appear in both the novel and the movie. Considering the data in the table, it is understandable that some characters are omitted from the movie, and some are added from the second *Alice* novel into the movie to fit its grotesque and dark theme. Some of the characters were even given fantastical nonsense names by Tim Burton, who tried to fit in Carroll's nonsensical word play. The Knave of Hearts, The Dormouse, and The Mad Hatter were given completely different roles in the movie. The Knave is depicted as an evil minion, The Mad Hatter as the head of a revolutionary movement and the Dormouse as a fearless and sassy companion of the Hatter. The Playing Cards are depicted as the armoured military of the Queen, and the dog Bayard is incorporated to fit the fantasy-adventure spirit of the movie. Disney's mark is also seen in the fact that there is a dispute between the Red Queen, who represents evil, and a newly added character, the White Queen, who represents good.

Table 1. List of characters in the original novel and Tim Burton's adaptation

	<i>Alice's Adventures in Wonderland (1865)</i>	<i>Alice in Wonderland (2010)</i>
Alice	main protagonist, about 7 years old	main protagonist, a girl without her father, a teenager

The White Rabbit	the animal that Alice follows into Wonderland, can talk, in a constant hurry	the animal that Alice follows into Wonderland, can talk, in a constant hurry
The Queen of Hearts	the ruler of Wonderland, represents evil, loves beheading her subjects	The Red Queen the ruler of Underland represents evil, loves beheading her subjects
The King of Hearts	the co-ruler of Wonderland, generally unlikeable, undoes the Queens executions	-
The Cheshire Cat	a grinning cat which disappears at will, understands Wonderland madness, cat of the Duchess	a grinning cat that disappears as he pleases, teases everyone, saves the Mad Hatter
The Duchess	The Red Queen's ugly cousin, rude to Alice at first, later affectionate	-
The Caterpillar	Sits on a mushroom and smokes a hookah, rude to Alice, directs her to a magic mushroom	Absolem represents wisdom in Underland, keeper of the Oraculum, later Alice's companion
The Mad Hatter	a small impolite hatter, who lives in perpetual tea-time, frustrates Alice with riddles	Deuteragonist, part of the resistance to bring down the Red Queen
The March Hare	The Mad Hatter's tea-time companion, frustrates Alice	The Mad Hatter's tea-time companion, deeply scared by the Red Queen, is completely mad
The Dormouse	March Hare's and Hatter's tea-time companion, sleeps on a tea table	Malymkun, a swordfighter that snatches Bandersnatch's eye, has a negative attitude towards Alice, calls her an imposter
The Gryphon	Queen's servant, escorts Alice to Mock Turtle	-

The Mock Turtle	A turtle with a head of a calf, self-absorbed and whining	-
The Mouse	One of Alice's first encounters with animals that can talk	-
Alice's sister	The only character Alice interacts with outside of Wonderland, she dreams of Alice's adventures in the end	Margaret Kingsleigh Tries to persuade Alice to marry Hamish, has a cheating husband, speaks to Alice about the ideal outcome for women during that period
The Knave of Hearts	accused of stealing the Queen's tarts	Stayne Secondary antagonist, lover of the Red Queen, coldblooded, liar, obedient only to the Red Queen
The Dodo bird	a Wonderland creature, proposes a Caucus race	Uilleam Greet Alice and tries to determine whether she is the right Alice
The Cook	The ill-tempered Duchess's cook, puts too much pepper in her food and throws objects at the Duchess	-
The Pigeon	Mistakes Alice for a serpent, tries to save her eggs from Alice	-
The Lizard	Bill First, he appears as a servant to the White Rabbit, tries to let Alice out of Rabbit's house, juror at the trial	-
The Cards: Two, Five, and Seven	Playing cards, fearful of the queen	Armoured cards led by the Knave of Hearts

The White Queen	-	Younger sister of the Red Queen, represents 'good', encourages Alice into fighting the Jabberwocky
Tweedledee & Tweedledum	Only present in <i>Through the Looking-Glass, and What Alice Found There</i>	They approach Alice as she enters the Underland, lacking intelligence, constantly fighting among themselves
Bandersnatch	-	A hybrid of a bulldog/bear/white leopard creature, under the control of the Red Queen, chases Alice
Jabberwocky	-	A huge dragon that Alice must slay to save the Underland, an evil minion of the Red Queen
Charles Kingsleigh	-	Alice's father who unfortunately dies, has a great imagination and believes in the impossible
Helen Kingsleigh	-	Alice's mother that forces her to marry so that she could have a good life
Hamish Ascot	-	A snobbish lord that Alice is supposed to marry
Bayard	-	A dog that was instructed by the Red Queen to follow Alice; his pups and his wife were imprisoned by the red Queen so he helps Alice and Mad Hatter to dethrone her
The Frog-Footman	The Duchess's footman, accustomed to nonsense in Wonderland	The Red Queen has frog servants, she accuses one of stealing her tarts and beheads him

4.2. Events

It has already been noted in this thesis that adaptations from novels into movies present numerous challenges, as directors need to compress detailed narratives into a more visual and time-constrained medium. Altering the original plot can also modify the storyline, potentially changing the message and creating an opposite impact on the audience (Nikolajeva, 2005).

The adaptation of *Alice's Adventures in Wonderland* from 2010 is a feature film, meaning that, lengthwise, it had an opportunity to fill all the events in. Unfortunately, the movie, just like Disney's famous 1951 adaptation, also excludes the scene where Alice wanders into the Duchess's house and the scene where she listens to the Mock Turtle's story. Tim Burton completely changed the entire storyline, making *Alice in Wonderland* (2010) similar to an adventurous video game in which the protagonist has a quest they need to accomplish, such as fighting the 'final boss' in each fantasy/adventure video game. Because of the darker and more adult portrayal of Carroll's Alice, the movie needed a more structured and deliberate storyline. Table 2 shows the comparison between the sequence of the main events that both the book and the film from 2010 contain. The two events that Burton left out of the movie are not listed in table 2 for a clearer comprehension of the polarity between the novel and the movie from 2010.

Table 2. The sequence of the main events from the novel and the movie adaptation

<i>Alice's Adventures in Wonderland (1865)</i>	<i>Alice in Wonderland (2010)</i>
- Alice is bored on a summer day, spots a rabbit in a waistcoat, and follows him down the rabbit hole, thus beginning her fantastical journey to Wonderland	- Alice is bored at a party, made in honour of hers and Hamish's proposal, spots a rabbit in a waistcoat and follows him down the rabbit hole, thus beginning her fantastical return to Wonderland/Underland
- Alice finds herself in a great hall with numerous doors, wants to enter the magical garden and follow the Rabbit, drinks a potion that makes her shrink, eats a cake that makes her big, cries and forms a pool of tears, meets the talking animals including the Dodo bird, and participates in the Caucus race before entering Wonderland	- Alice finds herself in a great hall with numerous doors, wants to enter the magical garden and follow the Rabbit, drinks a potion that makes her shrink, eats a cake that makes her big, enters the Underland, and is greeted by the Dodo, the Dormouse, The Tweedles and the White Rabbit

<p>- Alice meets the hookah-smoking Caterpillar, starts to question herself, and is very irritated by the Caterpillar's rude remarks, but he helps her and instructs her to eat different sizes of mushrooms to either grow or shrink</p>	<p>- the Underland's creatures take Alice to Absolem, a hookah-smoking caterpillar, and start questioning whether she is the 'real Alice', the Absolem shows Alice the Oraculum in which she is depicted as a dragon slayer, and the whole group is chased by Bandersnatch and the Knave of Hearts, sent by the Red Queen to capture Alice</p>
<p>- Alice first encounters the Cheshire Cat in the Duchess's home, then in the woods when they have a conversation about the madness of Wonderland, and the Cheshire Cat points Alice to the March Hare's house and disappears leaving only a grin</p>	<p>- Alice wanders in the woods after the attack and is suddenly accompanied by the Cheshire Cat who appears and disappears as he pleases, thinking this is only a dream and questioning herself; the Cheshire Cat provides Alice with some advice and takes her to the March Hare</p>
<p>- Alice attends the mad tea party with the March Hare, the Mad Hatter, and the Dormouse; they irritate her with nonsense and explain to her that they are stuck forever in perpetual tea time</p>	<p>- Alice approaches the table where the frantic March Hare, constantly laughing Dormouse, and confused Mad Hatter greet her; Alice gets even more confused by the fact that the Mad Hatter recognizes her and explains to her that they are in the resistance movement against the Red Queen; The Mad Hatter recites to Alice the gory poem about the Jabberwocky, the Red Queen's favourite dragon, and explains to her how terrible the reign of the Red Queen is.</p>
<p>- Alice plays croquet with the Queen of Hearts and learns that she likes beheading people; the Cheshire Cat provokes the Queen</p>	<p>-After joining forces with the Mad Hatter, Alice introduces herself as "Uhm" to the Queen while she is playing croquet, takes the Vorpal sword to kill the Jabberwocky, and rides Bandersnatch to the White Queen's castle; The Mad Hatter is sent for execution but is saved by the Cheshire Cat who provokes the Queen</p>
<p>- Alice attends the trial in which the Knave of Hearts is accused of stealing the Queen's tarts, gets very frustrated with the injustice of the court, and is chased by everyone present while</p>	<p>- Alice realises that she visited Undreland when she was a little girl thinking it was her dream, decides to fight Jabberwocky on Frabjous Day and is successful in that endeavour; she was</p>

the Queen is constantly screaming “Off with her head!”	encouraged to do so thanks to the White Queen and Absolem
- Alice wakes up and realises this was all a dream, which her sister also subsequently dreams	- Alice returns to the real world knowing that Underland actually exists, turns down Hamish’s proposal, and continues her father’s trading business

The information shown in table 2 reveals some similarities in the sequencing of the main events in the novel and the movie. Both begin with Alice being bored and misunderstood in two different situations. Both Alices could not believe their eyes while trying to catch the White Rabbit wearing a waistcoat running around in a hurry. Their interest in that peculiar scene led them into the rabbit hole. In both the novel and the movie, Alice fights with her identity, but in the novel, she starts to cry, like every child would when it feels trapped, while in the movie she takes the more adult approach when dealing with obstacles. In both mediums, Alice is acquainted with a hookah-smoking Caterpillar that continues to question her presence and gives her instructions. The same thing happens with the Cheshire Cat, who explains the way things are in Wonderland (and Underland). After that encounter, the novel and the movie diverge, with the movie taking a different direction regarding Alice’s stay and her purpose. In both versions Alice attends the Mad Tea Party at the March Hare’s house, where she meets the March Hare, the Mad Hatter and the Dormouse. In the novel, Alice is frustrated by the situation she finds herself in and tries to comprehend the nonsense spoken by each character present at the tea party. In the movie, Alice is also puzzled by the situation she is in and the feeling of losing her ‘muchness’, as the Mad Hatter calls it, for not feeling able to fight the Red Queen’s Jabberwocky and therefore, saving the Underland from her horrific reign.

The climax is reached when both Alices accept their ‘fate’ and start to believe in themselves more. They find themselves face to face with the Queen of Hearts/ the Red Queen. That is the final point where the conflicts begin in both the novel and the film. The book shows Alice standing up for herself during a trial, risking being decapitated by the furious Queen of Hearts just to prove once again that nothing makes sense and that injustice has been done to someone innocent. A similar thing happens in the movie during Frabjous day when Alice takes the Vorpal sword and courageously fights the Jabberwocky, desperately trying to help her Underland friends, who have been unjustly treated by the Red Queen. The endings are also similar. In the book, Alice wakes up from her ‘dream’, retells her adventures to her older sister,

and returns to reality. In the film, Alice also leaves Underland and returns to her real world but with a notion that the Underland actually exists.

4.3. Setting

Setting refers to the time and place of action. Nikolajeva (2005) states that: “(...) setting can be integral- that is, essential and indispensable for the story- or backdrop- that is, merely a background for an action that basically can take place anywhere and anytime” (Nikolajeva, 2005, p. 127). Furthermore, settings establish context, providing the essential information for the readers or viewers. They create an overall atmosphere and might even shape the character’s attitudes and decisions. If the writers feel creative, they can convey a theme or a message through symbolic and thematic components within the setting.

In the novel, the setting holds fantastical and surreal elements. On a hot summer day, Alice enters a magical world called Wonderland in which she meets peculiar characters and embarks on a series of bizarre adventures. Although very playful and charming, Wonderland is a completely nonsensical place. In Wonderland, logic and the laws of the real world are non-existent. It is unpredictable and constantly changing, just like a dream. The journey begins with Alice’s fall down the Rabbit hole. This ‘tunnel’ is very long and strange. It is filled with shelves, cupboards, and other various objects floating in the air. After the fall, Alice finds herself in a hall filled with various locked doors in which the strangest thing happens: she can shrink and grow in size. Next, the dramatic body size changes are made inside the White Rabbit’s house, continuing the series of odd events. In the forest, Alice meets the Caterpillar while being small as an insect, making it possible for her to sit on a mushroom. After eating the mushroom, her neck grows longer. After the forest, she visits the Duchess’s house, which is probably the most ‘normal’ setting in Wonderland. The Mad Tea Party is set in the March Hare’s house. As the story progresses, the settings become more nonsensical. In the novel, readers are not familiar with how the Queen’s castle looks but rather how uneven her croquet ground is. Readers are even more familiar with the chaos that ensues and the strange way the Queen plays the croquet, using flamingos as mallets and hedgehogs as balls. Even the courtroom is a setting that includes illogical proceedings and reflects the topsy-turvy nature of Wonderland. Carroll’s use of puns and riddles contributes to Wonderland’s whimsical environment, but the overall tone fluctuates between playful and eerie.

In the movie *Alice in Wonderland*, the setting is characterized by dark, gothic, and surreal elements that create a distinctively different atmosphere from the whimsical tone of the original. Starting with a fall down the twisting, dark tunnel filled with floating objects in which she isn't actually falling. She is floating in the air with her head hanging downwards. After that very disorienting and elaborate 'fall' Alice finds herself in a great hall with numerous doors. Burton uses the name 'Underland' instead of 'Wondreland' which established a darker tone for the setting. His Underland is shrouded in mist, creating a slightly sinister atmosphere. . There is a high contrast between the bold vivid colours and the dark, subdued tones. In a dense forest filled with gigantic mushrooms, Alice meets the key characters like the Blue Caterpillar and the Cheshire Cat. The Mad Tea party takes place in a somewhat neglected garden outside of the March Hare's house. The twisted trees and overgrown plants surround the long table adorned with miss-matched tea sets. It looks quite untended and overgrown with weeds to showcase the Red Queen's horrible reign and justifying the 'resistance movement' against her. It can also be connected with the fact that they were waiting for Alice to come back, leaving everything looking like it is uncared for. The Red Queen's castle resembles her tyrannical and eccentric nature. Called the Salazar Grum, this large, intimidating structure stands on a volcanic landscape surrounded by a lake with people's dead heads floating on the surface. The floating heads in the lake symbolize the Red Queen's macabre obsession with beheading those who displease her and Tim Burton exaggerates this dark hobby, emphasizing the Queen's tyranny through that gruesome imagery. The architecture is grand and resembles the gothic period making it utterly grotesque and ominous. However, the Red Queen's garden is neat and well-kept, similar to the one described in the novel. Unlike the Red Queen's gruesome castle, the White Queen's castle is elegant and bright, symbolizing the Queen's goodness and her oath not to hurt any living being. Tim Burton designed made this castle look like a Roman spa. The general serene feel of it helped Alice recollect her thoughts, gather her strength, and bravely accept the challenge of fighting against the Jabberwocky. On a vast, black- and-white squared chessboard-like terrain, the final battle against the good and the evil unfolds. The chessboard ground symbolizes strategy and conflict by representing a battleground where every move is calculated. The CGI usage stands out in this fight, depicting the Jabberwocky exactly how the poem describes that demonic creature. The special effects play a crucial role in portraying the fantastical elements of Underland. In this movie, they exhibit elements of Burton's signature style: unconventional character designs, gothic architecture, and colour palette consisting of muted tones and darker shades for the setting. When interviewed by D&Cfilm about making *Alice in Wonderland*, Burton commented the following (D&Cfilm, 2010):

I feel that Carroll's work did for me and other people in exploring your dream state, and using fantasy in your dream state to deal with real issues and problems in your life. People like to separate those things but the fact is that they are things that are intertwined. That is what Carroll did so beautifully and he was so cryptic with what he wrote. You can analyze it to death but it still remains a mystical, kind of unidentifiable thing and yet it is so powerful.

4.4. Cultural elements

Lewis Carroll was a brilliant writer who had the power to incorporate his dilemmas, generational problems of his era, physics, economy, etc. in his novel using wordplay, parody, and puns. The novel contains numerous references to the Victorian period, some connected to the culture of the time but also to the way people perceived their reality. As mentioned before, the novel was inspired by the life of Alice Liddell and contains a lot of symbolism regarding time Charles spent with the Liddell family in general.

According to Martin Gardner (1990), Alice changes her size twelve times throughout the novel. Richard Ellmann (1977, as cited in Gardner, 1990) believes that these size changes symbolize the great disparity between the little girl Alice whom Charles loved but was not able to marry and the fictional grown-up Alice she would soon become. The character of the Dodo bird may represent Charles himself. He had a stammer, meaning that sometimes he would pronounce his last name as 'Do-Do-Dodgson' so people called him Dodo, hence the Dodo bird. That species is extinct but Charles used to visit the Oxford University Museum with the Liddell children where the remains of the Dodo bird are installed. In Tenniel's illustration, the Dodo bird is placed next to the head of an ape, which is a caricature of Charles Darwin. The Caucus race, or a race where everybody runs in a circle and accomplishes nothing, is connected to politicians who run around the issues instead of solving them. The Blue Caterpillar constantly asks Alice: "Who are you?" (Carroll, 1865, p. 60) which was a popular catch phrase craze, and Carroll uses it to mock the madness of the crowd in London. Everyone would run around the city asking people "Who are you?". Another popular phrase in Carroll's day was "grin like a Cheshire cat", and Carroll's grinning Cheshire Cat in the novel disappears leaving nothing but a smile floating in the air. It could be said that Carroll's Cheshire Cat inspired T.S. Elliot who uses the motive of a 'floating smile' in his poem "Morning at the Window". Tenniel's drawing of the Duchess is inspired by Quentin Matsys's portrait of a very ugly woman. Gardner (1990) explains that Carroll addresses Victorian lower classes in the scene of the Duchesses' house. Members of the lower class used a lot of pepper to mask the taste of slightly spoiled meat just

like the Cook did in the novel. Additionally, the idea for the Mock Turtle originated from a Victorian dish, the mock turtle soup. It is an imitation of green turtle soup but made out of veal. That is why Tenniel drew the turtle with the head, hind hoofs, and tail of a calf. It was also believed that the character of the Mad Hatter is a burlesque of Prime Minister Gladstone, but it really resembles Theophilus Carter (Gardner 1990). Carter was known around the Oxford campus as the Mad Hatter because of his top hat that he wore and his crazy inventions, like the alarm clock bed. The Mad Hatter's famous riddle "Why is a raven like a writing desk?" is somewhat solved by Sam Loyd (1914) who suggests that the answer is: "Because Poe wrote on both" (Loyd, 1914, p. 114) which also means that Carroll highlights Poe's popularity and influence during the Victorian era in the novel. In Dante's *Divine Comedy*, specifically in the Purgatorio Canto, the chariot of the Church is pulled by a gryphon, a mythical creature that Lewis Carroll similarly incorporates in *Alice's Adventures in Wonderland*. In the novel, the Gryphon serves as Alice's guide, transporting her to meet the Mock Turtle. The Gryphon is also the emblem of Oxford's Trinity College. When the Blue Caterpillar asks Alice to recite in the novel, she stands up straight and crosses her hands. That was Victorian etiquette in schools when reciting something learned by heart.

The movie *Alice in Wonderland* also includes many cultural references. Burton's Alice resembles Joan of Arc, who led the French army and won back the properties taken away by the English in the 15th century. The 'new' Alice is the complete opposite of the Victorian depiction of women, who were often portrayed as helpless. While Carroll's Alice reflects the gender norms of his time, Burton's Alice demonstrates strength and independence. Exemplified by her defeat of the Jabberwocky, Burton's empowered Alice showcases a modern, feminist perspective on female characters. Connections between the movie and the novel also display Burton's thorough research of Lewis Carroll's work. Carroll's original manuscript was called "Alice's Adventures Underland" (Gardner, 1990) from which Burton took the 'Underland' instead of the 'Wonderland' that was printed in 1865. Secondly, Gardner (1990) mentions that Charles Dodgson used to wear cotton gloves with stripes, and in Burton's adaptation, Alice wears them throughout the whole movie. Burton also uses Carroll's poem about the Jabberwocky to build the plot, and Johnny Depp as the Mad Hatter recites it in one scene, just like Alice recites poems in the novel. The Mad Hatter also tells Alice that she has lost her 'muchness', a made-up term used in Carroll's book during the Mad Tea Party: "[...] and muchness—you know you say things are 'much of a muchness'—did you ever see such a thing as a drawing of a muchness?" (Carroll, 1865, p. 109). Burton continues the wordplay and the

Mad Hatter in the movie tells Alice that she used to be ‘muchier’. Lastly, Alice wears a combination of dresses that are all sky blue, just like in the Disney cartoon adaptation (1951), making it Alice’s signature dress.

4.5. Humour

One of the novel’s key elements that contributed to its popularity among children and adults is humour. The humour in *Alice’s Adventures in Wonderland* is achieved through wordplay, absurdity, satire and parody. In the Mouse’s Tale, Carroll plays with the words ‘tale’ and ‘tail’ (Carroll, 1865, p. 36):

“Mine is a long and a sad tale!” said the Mouse, turning to Alice, and sighing.

“It is a long tail, certainly,” said Alice, looking down with wonder at the Mouse’s tail; “but why do you call it sad?”

In the novel, Lewis Carroll creates a visual pun or emblematic verse (Gardner, 1990) by printing the text in the shape of a mouse’s tail, therefore connecting the words thematically and visually. When advising Alice, the Duchess says: “Take care of the sense, and the sounds will take care of themselves” (Carroll, 1865, p. 132), which is a play on the proverb: “Take care of the pence, and the pounds will take care of themselves.” Another example of word play is the Mock Turtle’s description of the lessons he had in school, which are a parody of the Victorian school system (Carroll, 1865, p. 143):

“Reeling and Writhing, of course, to begin with,” the Mock Turtle replied: “and then the different branches of Arithmetic—Ambition, Distraction, Uglification, and Derision.”

In the courtroom, the King of Hearts constantly misinterprets his words and accuses the Knave of Hearts of stealing the Queen’s tarts based on a nursery rhyme. The humour arises from treating the rhyme as if it were a serious piece of evidence. The Queen and King’s court is also a satire of arbitrary authority and the legal system, through which Carroll emphasizes the ridiculousness of power without reason. When it comes to the parodies in this novel, the most famous and obvious one is the parody of Isaac Watts’s “How Doth the Little Busy Bee” in which Carroll exchanged ‘the busy bee’ with a ‘slow crocodile’ (Carroll, 1865, p. 20):

How doth the little crocodile
Improve his shining tail,
And pour the waters of the Nile

On every golden scale!
How cheerfully he seems to grin,
How neatly spreads his claws,
And welcome little fishes in
With gently smiling jaws!

Alice also recites “You are old Father William”, a parody of Robert Southey’s “The Old Man’s Comforts and How He Gained Them”, but she realizes that “some of the words have got altered” (Carroll, 1865, p. 67). Furthermore, in the novel, Jane Taylor’s “Twinkle, Twinkle Little Star” is ridiculed, and ‘star’ is replaced with a ‘bat’. Alice’s conversations often contain humorous misunderstandings and lack of logic, such as the conversations she has at the Mad Tea Party (Carroll, 1865, p. 106):

“Take some more tea,” the March Hare said to Alice, very earnestly.

“I’ve had nothing yet,” Alice replied in an offended tone, “so I can’t take more.”

“You mean, you can’t take less,” said the Hatter: “it’s very easy to take more than nothing.”

Burton’s humour is both dark and whimsical, reflecting his distinctive style while still staying somewhat true to the essence of Lewis Carroll’s literary work. The humour is mostly achieved through witty dialogue, facial expressions, props, costumes, and absurd situations. The dark humour pattern starts with Hamish’s stomach problems and aunt Imogene’s imaginary prince. Tweedledee and Tweedledum’s constant squabbling and bumbling shenanigans provide slapstick humour. Their round appearances enhance the comedic effect. A similar observation can be made about the Red Queen’s big head and the Mad Hatter’s big green eyes. The Queen’s sarcastic remarks and ‘a warm pig belly’ that she likes placed under her feet make her appear silly in a humorous way. The Hatter’s conversation style, facial expressions, changes in mood, accent, and movement have a humorous effect. A standout example is his famous dance, the Fütterwacken. The Mad Tea Party is a classic example of absurdity, with nonsensical conversations and endless shifting of seats to get a clean teacup. The character of the Cheshire Cat’s witty and playful comments and his tendency to disappear mid-sentence leaving only a grin contribute to the film’s humour. To prove the absurdity of Underland, Burton’s White Queen explains to Alice how she pledged not to hurt any living being, but then tries to shoo away a fly and prepares Alice a potion containing dead human fingers, a worm’s fat, and a

horsefly's urine. The characters often treat absurd situations with grave seriousness, creating a total comedic contrast. They have clumsy and exaggerated movements, an additional component of humour.

5. Conclusion

This thesis analyses the process of adapting Lewis Carroll's *Alice's Adventures in Wonderland* into Tim Burton's film *Alice in Wonderland*. Published in December of 1865, Lewis Carroll's book *Alice's Adventures in Wonderland* enjoyed success in England and beyond. The most recent adaptation, which performed strongly at the box office, is the live action movie *Alice in Wonderland* directed by Tim Burton, released in cinemas in 2010. Burton's gothic display of Carroll's playful story has a runtime of 108 minutes and features popular actors such as Johnny Depp and Helena Bonham Carter.

Adaptation can be seen as both a product and a creative process that bridges different mediums, each with its distinct communicative and aesthetic demands. It can also be viewed as a form of intertextuality, encountered as layered works whose variations echo through people's memory, therefore making the experience of watching the adapted work different for those who are familiar with the source text. When focusing mainly on adaptations from books to movies, it is important to note that films rely on conventions related to language, as well as visual, auditory, and cultural codes, in order to convey narratives. While based on Carroll's whimsical and nonsensical story, Tim Burton transforms Wonderland into a darker, more visually dynamic Underland, highlighting his artistic vision. The transformation illustrates the key themes in adaptation theory discussed in this thesis, such as the balance between fidelity to the source material and the need for fresh ideas to engage modern audiences. In the process of adaptation, filmmakers make sacrifices and additions to the original text to fit the target medium. Burton's interpretation adds a new layer to Carroll's story, portraying Alice not as a carefree child but as a determined heroine, thus transmediating the narrative to connect with modern themes.

Through the analysis of characters, events, settings, cultural elements, and humour of the adaptation of Lewis Carroll's *Alice's Adventures in Wonderland* by Tim Burton (2010), it becomes clear that each component plays a crucial role in the transformation of the story from a literary work to a cinematic experience. While Tim Burton's adaptation retains many of the core traits of Carroll's characters, he adds depth and complexity to them, giving some characters expanded roles and providing the viewers with the character's backgrounds. The characters undergo significant change: Burton's Alice is an active heroine, the Mad Hatter gains emotional depth, and the Red Queen is given more nuanced motivations. Carroll's original tale is an episodic journey through a playful, nonsensical world while Burton's adaptation changes the story into a darker, more structured narrative, exploring the themes of destiny, identity, and

rebellion. The setting is transformed from a fantastical Wonderland that challenges logic and delights in its absurdity into an eerie, symbolically rich, and visually stunning Underland. Cultural elements, as well as humour, are also adapted to resonate with contemporary audiences, balancing between the original's nonsensical charm and more mature and complex themes in the adaptation. This analysis highlights the need to understand both the original and its adaptation to fully appreciate the details and artistic achievements involved in the process of adaptation.

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Izjava o izvornosti diplomskog rada

Izjavljujem da je moj diplomski rad izvorni rezultat mojeg rada te da se u izradi istoga nisam koristila drugim izvorima osim onih koji su u njemu navedeni.

Zagreb, rujan, 2024.

A handwritten signature in black ink, appearing to read 'Z. Martinic', written over a horizontal line.

(potpis studenta)