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**Tim Burton's Film Adaptations of Literary Works /
Filmové adaptace literárních děl v režii Tima Burtona**

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PODĚKOVÁNÍ

Na tomto místě bych rád poděkoval Mgr. Alici Sukdolové, Ph.D. za inspiraci, ochotu při vedení mé bakalářské práce a pomoc s jejím vypracováním.

ANOTACE

Cílem práce je srovnání filmových děl v režii Tima Burtona s jejich literárními předlohami ve smyslu dodržení tématu, zachování dějové linie, souvislosti literárního textu a filmových dialogů, popř. určení míry inspirace literárním textem při tvorbě filmového díla. Práce se zaměří na tři vybrané texty (The Legend of Sleepy Hollow Washingtona Irvinga, Alice in Wonderland Lewise Carrolla a Charlie and the Chocolate Factory Roalda Dahla) a provede jejich literární analýzu, kterou posléze porovná s kritickou interpretací korespondujících filmových děl.

ABSTRACT

The aim of this Bachelor thesis is to compare Tim Burton's film adaptations with novels they are based on, in terms of observing the theme, preserving the storyline and connections between the literary text and film dialogues, or possibly determining the level of inspiration in the literary text within creating the film. The thesis will focus on three texts (The Legends of Sleepy Hollow by Washington Irving, Alice in Wonderland by Lewis Carroll and Charlie and the Chocolate Factory by Roald Dahl) and their literary analysis, which will be eventually compared with a critical interpretation of corresponding film adaptations.

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INTRODUCTION

As the title indicates, I am going to work with *The Legend of Sleepy Hollow* by Washington Irving, *Charlie and the Chocolate Factory* by Roald Dahl and *Alice's Adventures in Wonderland* by Lewis Carroll and their film adaptations by Tim Burton.

Tim Burton is one of the most popular and best directors of last two decades known for a specific style of film making (unusual masks, exceptional animations, etc.). During the last few years he became one of my favourite directors. That is what makes his films an object of my work as well as books in which he found an inspiration. Reading books and watching films are one of my favourite activities in general, so I got to comparisons of books and their adaptations many times and now I can use this experience.

My first experience with Burton was a film called *Edward Scissorhands* and from the three films that are objects of this work I watched *Sleepy Hollow* first which brought me to watching other Burton's films. I consider it one of the best films I have ever seen and it even kind of made me like Johnny Depp, who was not exactly one of my favourite actors before.

Concerning the books I am working with, the first of them I read was *Alice's Adventures in Wonderland* as I was a kid. I did not know anything about *The Legend of Sleepy Hollow* and *Charlie and the Chocolate Factory* books until I watched the films.

In this work I am willing to compare *The Legend of Sleepy Hollow*, *Charlie and the Chocolate Factory* and *Alice's Adventures in Wonderland* books with their film adaptations by Tim Burton using my experience with books and films. I would like to minimize the use of specialized literature as I think that in this kind of work I should show my ability to analyse a literary work and to write a meaningful text. That would not be possible if I used somebody else's publications. I want to use my own arguments and ideas while describing any difference between the film and the novel on which it is based.

I would like to focus on finding differences between books and films and deducing whether it was a good move to change some facts or storyline during making the film. So I will interpret three key books and compare them with their Burton's adaptations. An overview of each book and each Burton's film will not be absent as well as basic

information about other film adaptations. It is not a quest to analyse other film adaptations into deep, but it is convenient to have a basic overview of them here.

I plan to work with “book-film” pairs chronologically according to the year of creation of each film. So in every chapter I am going to work with “The Legend of Sleepy Hollow (by Washington Irving) – Sleepy Hollow” pair first, then with “Charlie and the Chocolate Factory (by Roald Dahl) – Charlie and the Chocolate Factory” pair and as last there will always be “*Alice's Adventures in Wonderland* (by Lewis Carroll) – Alice in Wonderland” pair. The reason for this order is simple – all three pairs are connected to each other through the director Tim Burton, so it is more convenient than ordering them chronologically according to the year of publication of each book. The length of each chapter and comparison will be given by the amount of elements that are available to be analysed, so it is possible to happen that one analysis will be significantly longer than other two. If the stories of the book and its adaptation are very similar, I will only interpret the story of the book and then start to compare them right afterwards as it would be unnecessary to interpret two almost identical stories twice. On the other hand, if the story of the book is different to the film's one, I will interpret both of them and try to find similarities between them. If possible I will also try to find reasons for particular modifications of the story and specific characters in the process of filming.

1 An introduction to the books

Besides the introduction to the books I will also make a list of their another film adaptations besides those by Tim Burton..

1.1 The Legend of Sleepy Hollow

Author: *Washington Irving*

The year of publication: 1820

Main characters: Ichabod Crane, Katrina Van Tassel, Abraham Van Brunt (Brom Bones)

Other film adaptations:¹

Sleepy Hollow (1911) – director: Milton J. Fahrney

– Ichabod Crane: Albert Brighton

The Headless Horseman (1922) – director: Edward Venturini

– Ichabod Crane: Will Rogers

The Legend of Sleepy Hollow (1980) – director: Henning Schellerup

– Ichabod Crane: Jeff Goldblum

The Legend of Sleepy Hollow (1999) – director: Pierre Gang

– Ichabod Crane: Brent Carver

1.2 Charlie and the Chocolate Factory

Author: *Roald Dahl*

The year of publication: 1964

Main characters: Charlie Bucket, Willy Wonka, Grandpa Joe, Augustus Gloop, Veruca Salt, Violet Beauregarde, Mike Teavee

Other film adaptations:²

Willy Wonka & the Chocolate Factory (1971) – director: Mel Stuart

– Willy Wonka: Gene Wilder

– Charlie: Peter Ostrum

¹ Data about adaptations borrowed from www.imdb.com.

² Data about adaptations borrowed from www.imdb.com.

1.3 Alice's Adventures in Wonderland

Author: *Lewis Carroll* (Charles Lutwidge Dodgson)

The Year of Publication: 1865

Main characters: Alice, the Hatter, the White Rabbit, the Queen of Hearts

Other film adaptations:³

Alice in Wonderland (1903) – directors: Cecil Hepworth, Percy Stow

– Alice: May Clark

Alice's Adventures in Wonderland (1910) – director: Edwin Stanton Porter

– Alice: Gladys Hulette

Alice in Wonderland (1915) – director: W. W. Young

– Alice: Viola Savoy

Alice in Wonderland (1931) – director: Bud Pollard

– Alice: Ruth Gilbert

Alice in Wonderland (1933) – director: Norman Zenos McLeod

– Alice: Charlotte Henry

Alice in Wonderland (1937) – director: George More O'Ferrall

– Alice: Ursula Hanray

Alice in Wonderland (1949) – director: Lou Bunin

– Alice: Carol Marsh

Alice in Wonderland (1951) – animated by Walt Disney Productions

– Alice's voice: Kathryn Beaumont

Alice in Wonderland (1966) – director: Alex Lovy

– Alice: Janet Waldo

Alice in Wonderland (1966) – director: Jonathan Miller

– Alice: Anne-Marie Mallick

Alice's Adventures in Wonderland (1972) – director: William Sterling

– Alice: Fiona Fullerton

Alice in Wonderland (1985) – director: Harry Harris

– Alice: Natalie Gregory

³ Data about adaptations borrowed from www.imdb.com.

2 My reviews of Burton's adaptations

Before starting to compare „*The Legend of Sleepy Hollow*“, „*Charlie and the Chocolate Factory*“ and „*Alice's Adventures in Wonderland*“ books with their film adaptations by Tim Burton, I would like to show my reviews for every single film I work with. The key fact is that I will not take books into consideration in these reviews, so I can avoid being influenced by thinking about what is missing in the specific film or what does not match the structure when compared to the book.

I would like to focus on each film's actors and their performances, music (soundtrack), storyline and other aspects that are important during rating it on film festivals, online film databases or Oscar awards. There is also the cast of each film plus some basic information about them below.

2.1 Information about films

2.1.1 Sleepy Hollow⁴

The year of production: 1999

Music: Danny Elfman

Cast: Johnny Depp (*Ichabod Crane*), Christina Ricci (*Katrina Van Tassel*), Miranda Richardson (*Lady Van Tassel*), Michael Gambon (*Baltus Van Tassel*)

2.1.2 Charlie and the Chocolate Factory⁵

The year of production: 2005

Music: Danny Elfman

Cast: Johnny Depp (*Willy Wonka*), Freddie Highmore (*Charlie Bucket*), Noah Taylor (*Mr. Bucket*), Helena Bonham Carter (*Mrs. Bucket*), David Kelly (*Grandpa Joe*), Philip Wiegratz (*Augustus Gloop*), Julia Winter (*Veruca Salt*), AnnaSophia Robb (*Violet Beauregarde*), Jordan Fry (*Mike Teavee*), Deep Roy (*Oompa-Loompas*)

⁴ Data borrowed from www.imdb.com.

⁵ Data borrowed from www.imdb.com.

2.1.3 Alice in Wonderland⁶

The year of production: 2010

Music: Danny Elfman

Cast: Mia Wasikowska (*Alice Kingsleigh*), Johnny Depp (*Mad Hatter*), Helena Bonham Carter (*Red Queen*), Anne Hathaway (*White Queen*), Crispin Glover (*Knave of Hearts*)

Additional information: It was created as two-dimensional and three-dimensional film (2D, 3D)

2.2 Reviews

2.2.1 Sleepy Hollow (1999) review

Sleepy Hollow is one of those films that literally catches you and does not let you stop it or go away until it ends. The first thing that ensures the previous definition is Elfman's music and the performance of Johnny Depp. When talking about actors, it is not just Depp who performs his role in a good way, all the actors played their roles nicely. The plot is entertaining and at specific points of the film, it is also surprising. From the beginning everything looks rational and we might think that Sleepy Hollow is just a crime thriller, but as we follow the story, the film slowly turns into a mysterious horror with fantasy elements. Besides the story, the character of Ichabod Crane changes too. From the rational constable, who has never believed in ghosts and monsters from hell, he changes to the constable who trusts almost no-one and experiences something he would not have believed to just a few days ago – and Johnny Depp managed to go through every change with no problems. So as I said before, music, plot and actors in this film are great and the same applies to dialogues, story twists (there are many of them, but none of them belongs to the category of “clichés”) and the atmosphere. Only one thing I would probably criticize is the fact that some twists and parts of the story are not explained during the film and viewers must wait until the very end to get all explanations. Because of that some of them can get lost in the story a little, but fortunately this only negative thing about the film is not often and everyone can get through it. In the end I would like to say that it was this film that

⁶ Data borrowed from www.imdb.com.

convinced me about Depp's great acting capabilities – until then he was just an ordinary actor for me. He is that kind of actor who can play almost every role, but it is known that a crazy person fits him the best in the film.

I decided to rate *Sleepy Hollow* the film with 9,5 stars out of 10 possible.

2.2.2 Charlie and the Chocolate Factory (2005) review

Charlie and the Chocolate Factory is a typical film of Tim Burton. It might be said that Dahl's novel was supposed to be transformed into a film exactly by him. I can not say that it is one of Burton's best pieces, because it would not be true, but this piece definitely shows the style of his films and in some way it defines his production. As I indicated before, this film is not a masterpiece even though the first half an hour is great and might astonish you as it is funny and slightly touching too, but after the entering of the factory, the film suffers from some problems. The first of them is exaggerated craziness of the film – of course the visit of the factory is exactly about that, but unfortunately there is too much of it sometimes. The second one is the fact that this film pretends to be a lesson for bad kids, but in the end, only one of them gets properly punished and one of them is even happier than before the visit. In addition to this, it is not a good idea to show animals as captives in the factory (squirrels, sheep) trained to work. Even though it was in the book, it always look differently in the film and there is always a possibility to replace such scenes with something else (or Burton could have made it differently at least, I really had the feeling that squirrels are slaves in the factory). The last thing is that sometimes Oompa-Loompas look very small (like 20 centimetres high) and sometimes they look like they are one metre high (obviously cameraman's failure). These four things are the biggest minuses of the film. On the other hand I would like to emphasize the music of Danny Elfman and the performance of Johnny Depp (he mastered his character very well, especially pretending to be a little crazy) and all the kids (especially Philip Wiegratz as Augustus Gloop, the German kid, was great – the part with him winning a golden ticket was just hilarious). I also welcomed seeing Christopher Lee as Wonka's father, roles like this just fit him so much. *Charlie and the Chocolate Factory* film can be defined as a family film with comic and of course with some fantasy elements.

I decided to rate Charlie and the Chocolate factory the film with 7,5 stars out of 10 possible.

2.2.3 Alice in Wonderland (2010) review

I was hesitating about watching this film for a long time because I did not expect much after some critical reviews. But as I found later, it was a mistake... I watched a 2D projection (I have always preferred 2D to 3D version) and I was surprised in a good way and got ensured that Tim Burton's directorial qualities did not change through the last years. Burton placed a bet on his horses Danny Elfman and Johnny Depp again and it worked as always. Depp played what he plays the best – a more or less crazy character (in this case it was rather the first type). Mia Wasikowska performed her role of Alice Kingsleigh convincingly too. Unlike Sleepy Hollow and Charlie and the Chocolate Factory, Alice in Wonderland stands on special and digital effects (we can see them in both previous films, but they are not frequent there) as it is a fantasy with many fairytale or unrealistic characters. These effects respond to Burton's distinctive style as well as masks and animations, so everyone can see his work in this film without knowing who made it. I was pleased with storytelling too and other actors besides Depp and Wasikowska were good too, especially Helena Bonham Carter as Red Queen (by the way H. B. Carter is an actress who plays in most Burton's films as well as Johnny Depp). Characters themselves (whether people or fantastic characters) were interesting and sometimes even funny (specifically Mad Hatter and Cheshire Cat). The final fight between good and evil was magnificent, especially the fight against the dragon. I would not put it on the list of my favourite films, yet it was an extraordinary experience.

I decided to rate Alice in Wonderland the film with 8 stars out of 10 possible.

3 The Legend of Sleepy Hollow / Sleepy Hollow

3.1 The Legend of Sleepy Hollow by Washington Irving

The Legend of Sleepy Hollow is a short story with aspects of mystery. It is written as a narration with low amount of direct speeches. There is a high amount of descriptions, mainly in the very beginning. The town, the schoolhouse, the situation and Ichabod Crane are described well. Especially Ichabod is described in the way that reader might get a feeling that he knows everything about him. This short story contains some words that changed their meanings during the time as it was written almost 200 hundred years ago (for example “fly” was used as “flee” or “run” in older ages). This short story is quite difficult to read. Not only because the plot is not very engaging, but also because of its language. The difference between texts written two hundred years ago and today's texts is significant. Irving's short story was one of the first books written at the beginning of the 19th century in the USA and eventually one of the first American books at all. He wrote it just one year after his Rip Van Winkle. For a casual (especially non-native) reader, who is used to reading rather modern books, it might be a great deal of problems to get through The Legend of Sleepy Hollow.

The story of the book takes place in a small town in the State of New York called Tarry Town (or Greensburgh as called by some people), but known as “Sleepy Hollow”. It is said to be somehow cursed or bewitched. Sleepy Hollow's inhabitants (mostly Dutch people) are somehow charmed by the local atmosphere and they think that there really are some mysterious or dark things around them. They believe that the region around the town (and the town itself) is being haunted by a headless horseman who is said to be the ghost of a Hessian trooper who was beheaded by a cannon-ball. In the stories he is called the Headless Horseman of Sleepy Hollow. The main character, Ichabod Crane, is a schoolmaster from Connecticut who now teaches in Sleepy Hollow. He has some interests about Katrina Van Tassel, daughter of a farmer Baltus Van Tassel, but he is not the only one. There is also Abraham Van Brunt called Brom Bones who is the town's hero, a man who is almost an idol for people and when they need a help with something they can not

handle with their strength or skills, they come to see him. Brom Bones is his rival and an obstruction in the way to Katrina's heart. He (and his "gang") likes to make Ichabod look ridiculous or to do bad things to him. Ichabod tries to embarrass him too but in an intellectual way (Brom is more like a bully with strength and companions). One day the Tassels invite the inhabitants of Sleepy Hollow to the castle of Heer Van Tassel. They have organized something like a party. People dance, eat and tell scary stories to everyone who wants to listen. Late in the night Ichabod travels home on a horse, remembering all the stories he heard that evening. Crane gets to the tree that figures in many scary stories. Soon after that he meets a person or more likely a goblin or a ghost on a horse not so far away from Sleepy Hollow. As a man who believes in witchcraft he is scared and wants to get to the town as soon as possible. According to a story told by Brom Bones, his chaser should vanish and let him go at the Hollow's bridge (Bones said that one night the Horseman competed with him in a horse race for a bowl of punch and when he got to the bridge, he won and the Horseman vanished). Unfortunately, he gets hit by the goblin's head and falls off his horse even though he tries to dodge it. Since then no-one has ever seen him again. After this his house gets abandoned and Sleepy Hollow finds a new schoolmaster. Brom Bones marries Katrina Van Tassel. Some people think that he is somehow responsible for Crane's disappearance as he laughs whenever someone mentions pumpkins. It might have been Bones who was maybe chasing Ichabod that night... He threw a pumpkin at him and got rid of him easily so he could have Katrina for himself. A pumpkin that was found next to Ichabod's hat also points to this fact. As a person, Crane is forgotten quickly and he gets replaced by a new schoolmaster, but the legend about him being killed by the Headless Horseman becomes common and it is said that Ichabod's ghost haunts his old house. Even though one old farmer said that he met Ichabod in New York a few years later, many people (especially old ladies) believe that he was kidnapped or killed by the Horseman.

3.1.1 Literary-historical context

In the beginning of the 19th century relations between native Americans and Europeans were intensifying. Boundaries between natives, Europeans and nature were used as a theme of new (especially utopian) novels. Not long ago the United States of America became a new centre of the civilized world and was no longer its periphery. That was caused by events in the end of the 18th century. The Declaration of Independence was

signed on 4th of July 1776 and it had a great influence on the period of time that followed (approximately the next 50 years).⁷

Indians have always been superstitious, believed in higher powers, spiritual life and of course they believed that nature is sacred. For them, Europeans were people who did not have respect for “mother nature”. Even though they were breeding with them, most of natives' traditions did not vanish and were being passed on next generations. This is nicely shown in *The Legend of Sleepy Hollow*. Ichabod Crane has an Indian blood and even though he is an intelligent person, he still believes in folk tales and is very superstitious. This exactly shows us the conflict of a European and an Indian culture. Ichabod practically “stands” on the borderline of the nature, native people's mentality and European's mentality. The whole Tarry Town can be then exaggeratedly called a “meeting point” of two different cultures.

3.2 Sleepy Hollow by Tim Burton

The story of the film is totally different to the book's story, so I must describe it precisely.

The story of this film takes place in a small town called Sleepy Hollow in 1799. Constable Ichabod Crane arrives to this town to solve series of murders that are said to be connected with the Headless Horseman. Ichabod is a man who does not believe such stories and wants to solve this case rationally as always. He starts to connect all the cases together, trying to find what the victims had in common. He is getting helped by the son of one of the victims and Katrina Van Tassel, daughter of rich Baltus Van Tassel. After seeing the Headless Horseman on his own trying to stop him (with help of Brom Van Brunt) and finding out that he probably can not be hurt, he starts to believe that there maybe happens something mysterious and unexplainable. He considers giving up the case and getting away from the town as he gets scared. But he overcomes the fear and decides to stay there. During his further investigation he gets to a story about a cruel mercenary who was being chased by American soldiers, but met two little girls and one of them compromised him and he got beheaded. Since then he is said to be haunting the region as the Headless Horseman. Ichabod goes to search the surroundings of the tree that is supposed to be the

⁷ Procházka, 2002: 46 - 50

gate of hell or a place from which the Horseman always comes. During that he meets one of the two mentioned sisters who lives alone in the forest as a magician. She tells him how to find the Horseman's grave. Crane finds out that the Headless Horseman is being manipulated by someone who has stolen his head from the grave. He solves the puzzle of connections between all the victims and is going to find the one who manipulates the Horseman. For a while Ichabod believes that Katrina is behind everything (which is a disappointment for him as he fell in love with her), because she drew pentagram on the floor under his bed which he thinks somehow marks him as a victim for the Horseman. He decides to leave the town so that he does not have to arrest her. However, it is a mark that she drew there to protect him from all the evil, which he did not know at first. He returns to the Vessel's house at right time to save Katrina from the Headless Horseman who is controlled by Katrina's stepmother Lady Van Vessel as he finds out in the process. She is the one who compromised the cruel mercenary many years ago and then dug his grave to find his head to control him. Lady is also the sister of the "forest woman". The reason for doing all that stuff was that she wanted to get rid of Garrett and Vassel families (and everyone related to them) in an effort to get her revenge and all the inheritance. As Ichabod and Katrina stand in her way, Lady sends the Horseman to kill them both, but when trying to do that he gets his head back and is able to control himself again. He takes his former manipulator and together they disappear after entering the tree that served as a gate for him. As assumed, they both ended in hell. For Ichabod and Katrina there is a happy ending.

Ichabod's rival Brom Van Brunt had just a small role in this film since he was killed by the Headless Horseman even though he was not his target (it happened when Crane saw the Horseman for the first time and they both tried to stop him, as said on the previous page). Katrina's father Baltus died too. He was killed in the church where everyone was hiding away from the Horseman. He was not able to come to the sacred land, but he still managed to kill Baltus as he impaled him through the window. Right before that Baltus was forced to go to the window by the angry crowd of people who suspected him from the series of murders. He tried to give people a speech about the situation, but the Horseman was fast and got what he came for. Every important character in the film basically met a different destiny than in the book. For almost all of them it meant a tragic event ended by their deaths.

3.3 A comparison of Irving's and Burton's work

Burton's film does not follow the storyline of Irving's book much, it more likely does not follow it at all. Except for the fact that both, the book and the film, take place in Sleepy Hollow and that main characters have the same names and in some cases similar characteristics or relationships with each other, the book and the film are quite different. Also the storyline of the film is mysterious and we see fantasy and horror elements on our own, whereas in the book we just see some mysterious elements but we never experience any fantasy or horror scene having a certainty that it really is like that and that it is not just an action performed by normal people.

The important fact from which everything devolves is that in the film Ichabod Crane is not a teacher but a constable who investigates murders in Sleepy Hollow. In addition to this, there was not a single murder in the book (I do not count the disappearance of Ichabod in the end as we do not know what happened to him). With these facts, the story just simply needs to be different. This basically means that characters end up differently in the book and in the film.

The second key fact is that in the book Katrina has a normal mother that has no foul intentions, but in the film she has got a stepmother who provides all the evil that has happened recently and that still happens in Sleepy Hollow. The Horseman belongs under her control and kills Baltus Van Tassel and Brom who had no life issues in the book. She ends up badly probably being taken to hell by the Horseman. So it can be said that Lady Van Tassel is one of the three most important characters in the film and on the contrary she has no importance in the book.

Another thing is that in the book no-one gets to a contact with anything supernatural and the Horseman never officially appears so there is no reason for things like drawing pentagrams on the floor (as Katrina did), investigating things related to the Horseman or hiding in the church to get away from him. In the book, people just live quite normal life full of superstitions and tales. In the film everything that scares people in the book comes true.

The film follows the book in the matter of "love triangle" between Katrina Van Tassel, Ichabod Crane and Brom Van Brunt, but it is solved in a totally different way. In the book, Katrina ends up with Brom marrying him and Ichabod disappears under strange

circumstances. In the film, Katrina ends up with Ichabod and leaves Sleepy Hollow while Brom gets killed in the early phase of the film. His ambition lead him to his doom as he tried to stop the Horseman even though it was obvious that he is not capable of it. His death seems to be caused by a dream of fame.

So as indicated before, the book is more like a normal story of a guy who wants to get his beloved despite of being constantly teased by his “rival in love”, but in the end he probably gives up on everything as he is superstitious and cowardly he runs away. On the other hand, the film is a story of a constable who does not believe in the paranormal and is even reluctant to admit that there might be something like that in the world until he sees it on his own. From an ordinary story we get to a story that surprises us all the time. From an ordinary life in a small town we get to a special story of people who can not be certain of their own lives, to a story full of mysteries. As the story of the book is special in only one thing and that is the tale about the Horseman, the film is special in every single respect beginning with the Horseman.

It is not usual that the film is better than the book, but Burton's Sleepy Hollow is an astonishing and original film based on something that will not astonish the reader even though it is not bad. There are so many differences and not a single one makes the film worse than the book. All changes that Burton made were for the film's good. The thing is that to be able to make a film like Sleepy Hollow from a novel like The Legend of Sleepy Hollow you need to think about other people that could be added to the story and of course about their names (as in the book there are almost no names), about changing some unimportant facts, about adding some more facts and an additional original storyline. Otherwise you would end up creating a short film with no high ambitions. Burton did that, added many great components to the original story and in the end he changed almost everything given to us in the original story. He used an interesting subject of the book to create something great out of something that did not use its full potential.

3.3.1 Probable reasons for Burton's modifications of the story

There appear two reasons for such great modifications to the story. The first of them (in this case more likely subsidiary one) is of course Burton's effort for creating an original masterpiece. The second one can be deduced from the literary-historical context of Irving's book. As already said, he partially depicted the situation in the United States of America and his work was influenced by the then important topics. Almost two hundred years later there was no reason for Burton to depict an atmosphere which was not current for today's Americans and actually for the whole world nowadays. Most social topics from the beginning of the 19th century are basically irrelevant for us and thus present-day people would not long for seeing a film full of hints they could not possibly understand without knowing a historical context.

4 Charlie and the Chocolate Factory

Unlike *Sleepy Hollow*, Burton followed the basic story of the book almost precisely in this case so I am only going to describe the story of the novel and then I will carry out a comparison and further analysis of both works. There is no need for describing the story of the film as in the case of *Sleepy Hollow*. On the other hand there are way more things to compare, so I am going to focus on details, which was not possible in the analysis of *Sleepy Hollow* since it was not following the story of the book. I am willing to find as many differences in speeches and other spheres as possible.

4.1 Charlie and the Chocolate Factory by Roald Dahl

Charlie and the Chocolate Factory is a book primarily intended for children. Yet its story and style makes it a novel that can impress people of any age category. Dahl avoided lengthy descriptions and focused on the story and main characters. The book is literally larded with entertaining moments and dialogues. The language of this book can be called “reader friendly”. This is given by the fact that it is intended for children and also that it is not older than a half of a century, so we do not have to deal with words that are archaic or changed their meaning in the course of time (which was the case of *The Legend of Sleepy Hollow*).

The book begins with introduction of Charlie Bucket and his family. His known family members are mother and father Buckets, grandfathers Joe and George and grandmothers Josephine and Georgina. It is interesting that both pairs of grandparents comprise persons with the same name origin adapted to a relevant gender (Joe – Josephine, George – Georgina). Buckets and their relatives are poor and live in a small wooden house with only one bed. Charlie, the main character, is introduced as a modest kid who can not afford various pleasures like other children. Because of that he values everything more than anyone. He and his family eat cabbage dishes almost all the time and it is nearly impossible for them to fill their bellies unlike other people in their surroundings. Little Charlie can only watch other children and “envy” them silently when they are eating his

favourite “dish” - chocolate. The story begins when grandfather Joe starts talking about Willy Wonka and his chocolate factory. He tells stories about Wonka's unique candies and his adventures like building a chocolate palace for an Indian prince. Wonka is the owner of the chocolate factory that is situated in Charlie's hometown and he was the best candy maker in the whole world until spies distributed his secrets to other companies. Willy closed his business for ten years and after his return he and his new employees have stayed in the factory and no one has ever seen them until now. Wonka put 5 golden tickets in his chocolate bars. These tickets grant 5 children a permission to visit his factory accompanied by their relatives. As indicated by the name of the book, one of them is Charlie. The others are Augustus Gloop, Veruca Salt, Violet Beauregarde and Mike Teavee. Augustus Gloop is an overweight boy who loves eating chocolate more than anything. Violet Beauregarde on the other hand loves chewing gum, but for some time she switched to eating chocolate and it paid off. Veruca Salt is introduced as a spoiled girl whose father commanded his employees (he owns a peanut factory) to keep opening chocolate packs until they find a ticket. Mike Teavee shows himself as a TV addict who gets angry anytime he gets disturbed while watching television. Each of these four children represents a bad personality trait. Only Charlie has a good personality. Another thing in which Charlie differs from the other kids is that he is accompanied by his grandfather Joe, whereas they are accompanied by both of their parents. Before getting the golden ticket, Charlie opened only four chocolates. The fourth of them contained the ticket and Charlie could have bought it just because he found a fifty-pence coin on the street. Just one day after that all 5 children, 8 parents and grandfather Joe are allowed to enter the factory. The great adventure begins and everyone is prepared to visit places that no one has seen before. Visitors get familiar with Willy Wonka's nice and happy, but a little strange character. Children characters prove themselves as persons introduced in the beginning. The group visits various rooms and in each of them there is some device, chocolate, special flavour or product. In the process, they finally find out who are the mysterious employees of Wonka's factory. They are not ordinary people, they are midgets called Oompa-Loompas who lived in Loompaland until Wonka found them and brought them to his factory with promise of daily supply of chocolate and cocoa beans which they love. They love singing and they accompany the group plus they “entertain” them with their songs. Their songs usually react on the situation, especially whenever one of the children is punished for his or her bad

behaviour. That leads to the main point of the story. Every child except for Charlie gets a punishment inferred from his or her kind of sin. A greedy, overweight boy Augustus Gloop wants to drink from a chocolate river, which is forbidden, and gets punished when he falls right into it. Then he has to go through hell while the plastic tubes that helped him out of the river are transporting him to a different room. Violet Beauregarde gets enlarged to a monstrous size after eating a special kind of gum. She does not pay attention to advice saying that she should spit it out and ends up as a gigantic blueberry. It was probably a punishment for being too curious and also, according to what Wonka said, for chewing gum all day (which is quite inappropriate punishment for chewing...). Veruca Salt gets punished when trying to catch a squirrel. As a spoiled child, Veruca wants anything she sees. This time it meant a journey through pipes full of waste as all the squirrels dragged her to the hole in which they throw "bad nuts". Mike Teavee gets shrunken to a miniature size after he tries to use a "teleport" that dismantles enormous chocolates into particles and sends them to people's televisions in which they appear again in normal size. They can taste it whenever Wonka's advert pops up in the TV. Of course, that the visit of the factory is not only about punishing bad children. The group visited many rooms with various machines, flavours and sweets in the process. After all the other children and their parents leave the group of visitors, there is only Charlie, grandfather Joe and Mr. Wonka left. Wonka takes both of them into an amazing glass lift and the settle for another adventure. This time they fly with this lift out of the factory and head to Bucket's house. They also watch other children leaving the factory. Augustus Gloop is now a thin boy, Violet Beauregarde is purple in the face, Veruca Salt ended up covered in rubbish and Mike Teavee is super-tall, but also unusually thin. All of them experienced something that should change their character. On the other hand, Charlie is offered to be Wonka's heir. Once he is adult, he will be in charge of the factory. From that day on he can live in the factory with his family and learn Wonka's secrets. He accepts Willy's offer and his entire family is transported there by the glass lift with hope of better future life.

4.2 A Comparison of Dahl's and Burton's work

4.2.1 The opening

The first thing that strikes you while watching the film is that before the introduction of Charlie and his family, there is an approximately five minutes long opening in which we get to see the production of Wonka's chocolate and him putting golden tickets inside of chocolate packings. It practically means that the film and the story is not introduced by the narrator as in the book, but by this opening. On the one hand, Burton ultimately solved the problem with finding an original and catchy opening, but on the other hand, he might have created a great deal of confusion for people unfamiliar with the book and eventually he revealed one part of the story too early.

4.2.2 The introduction of Charlie and the introduction to the story

The introduction of the Bucket family in the film is very similar to the one in the book, but Burton added one extra element. The narrator said that Charlie is the luckiest boy in the world even though he does not know it yet (through which he refers to the film's ending). Burton managed to depict Charlie's family and house credibly according to the book. The first big difference in the stories is that grandfather Joe is a former employee of Wonka in the film, but in the book there has never been mentioned such a thing. Nevertheless, his stories about Wonka in the book and in the film match each other and his personality stays unchanged. This of course applies if we do not want to go into smallest unimportant details like that according to his story, Indian prince was on his throne (in the film) instead of his bed (like in the book) when the palace started to melt. Speaking about modifications in the very beginning of the story, Charlie's factory model built of toothpaste caps is also mentioned and shown only in Burton's film. On the other hand, Burton demonstrates the level of Bucket's poverty on the fact that they can only afford cabbage as a meal, which is their only dish even in the book. Thanks to this it seems like that even though he slightly changed some facts or added some, he also stuck to specific details and decided to use them in his film. Nevertheless, the scene with cabbage is also slightly modified. Helena

Bonham Carter as Mrs. Bucket says: *“Nothing goes better with cabbage than cabbage”*, which is probably the first line that points to a comedic character of the film and does not have an origin in the book. The reason for this suggests itself – Burton wanted to add more comedic elements to his film so it can be attractive and enjoyable for a wider group of people. The book contains some funny moments, but it would not be enough for a film that belongs to the category of comedies.

4.2.3 Further analysis

As the story of the film continues we get to more modifications of the book basis and I am going to analyse them in three sections below. The first one will be used to describe differences between main characters in the book and in the film. In the second one I will focus on changes in the story itself (of course chronologically). In the last one I am willing to emphasize some interesting details that have been changed in the process of filming.

4.2.3.1 Characters

In *Charlie and the Chocolate Factory* Burton did not add new characters as he did in *Sleepy Hollow*. He even narrowed the range of characters who participated in the visit of Wonka's factory. On the other hand he used same names for main characters as well as he did in *Sleepy Hollow*. It might look as if Burton does not change names given by the book basis, but later in the part about Alice in Wonderland I will prove that it is not entirely true.

Even though Burton did not change names of main characters, he changed some of their characteristics or added some facts about them.

Augustus Gloop, the overweight greedy child, is a typical German kid in the film, but in the book there is no reference to his origin (it was not necessary, Dahl obviously did not consider it important to talk about children's nationalities). Burton had to give him an origin, because in the film it is necessary to solve each character's voice and accent. All the other characters have names that can be considered English (I presume that the story takes place in the USA as everything prompts to it), but the whole name Augustus Gloop might sound more like an “exotic” name with an origin in Europe (even though the name Augustus is used in Britain too), so it is convenient that he comes from Germany. This fact

solved more Burton's minor “problems”... It was said that every child in the world can find the golden ticket, so it would be strange if all five winning kids were from the same country (or from English speaking countries). The solution suggested itself via Augustus Gloop. Another thing is that Burton introduced each of five winners in a special way and tried to add a funny line to their speeches. For the introduction of Augustus he used an excellent interview which would not be as half as good and funny if Gloop did not have the specific German accent. As a result of previously said, Burton managed to find a “non-english” child (which was almost necessary if he did not want to meet with any criticism connected with logic issues) and add another comedic element to his film. It was probably the best move he could have done with Augustus' character. In the end I would like to note that other main children characters' nationalities are unknown.

Veruca Salt, the spoiled girl, has the same characteristics in both, the film and the book. Burton only added one funny line to her introduction. She says “*Daddy, I want another pony.*” right after getting the golden ticket, which shows how spoiled Veruca is.

Violet Beauregarde is shown as a girl who chews a chewing gum all the time in both, the film and the book, but Burton added some interesting facts about her life to her story. He introduced Violet as a girl who is proud of herself and quite arrogant. Until she found the golden ticket, she had accomplished some achievements in sports and also holds the record for chewing a gum (which sounds kind of absurd). These are the facts that give her a feeling of being something more than other children who are going to visit the factory. Burton had to add these characteristics to her because of one simple reason. Apart from the fact that Violet loves chewing a gum and that she's been chewing the last one for three months, the reader of the book does not know anything about her. All the other child characters have their personalities shown in the beginning of the book. In comparison with them, Violet is just an uninteresting girl and Burton decided to change that as well as her figure. From a more or less overweight child (we can not be sure about her figure as the narrator only said that Violet has “a fat hand”) she was transformed into a thin sporty girl.

Mike Teavee, the last winner of the golden ticket, is described as an irritable unfriendly boy. In the book he is addicted to TV, in the film he is addicted to video games. This modification is given by the fact that in the year of the book's publication (1964) television had its heyday and nowadays, in the 21st century (the film was released in 2005), video games are way more popular than television (at least for children). As obvious from

this, Burton just adapted the story to the present-day situation which is required to please more younger viewers.

Willy Wonka played by Johnny Depp is stranger than Mr. Wonka in the book. Even though Burton preserved most of his lines from the novel, he sometimes looks silly. He acts weird most of the time, but I would say that this kind of craziness is somehow typical for Burton's pieces and his fans should be used to it. It can not be said if it was a mistake to picture Wonka like this, since every viewer has a different opinion on this. Fans of the Dahl's novel might be unhappy with such a change, fans of Burton are on the other hand probably satisfied. Burton's Wonka is not only different in his behaviour. As he is the only character in the book whose outlook is described precisely, there is a possibility to compare both Wonka's from an additional point of view. Unlike in the book, Depp wears dark trousers instead of green ones. His coat and gloves differ too, but most importantly, Wonka in the book has a beard which does not apply for Depp's Wonka. On the other hand, Burton used the same hat as described in the book and he eventually used all kinds of clothes described in the book (not to mention the walking stick). In the end it could be said that except for the beard, Burton depicted Wonka quite decently if we do not include differences in colours. Besides Willy's outlook, Depp has a voice that more or less matches the one described in the novel.

Oompa-Loompas, Wonka's strange employees, are also different in the book and in the film. In the Dahl's novel, there are male, female and even young Oompa-Loompas, whereas in the film it seems like there are almost only male Oompa-Loompas. Female members are not officially seen until the last quarter of the film. There either are not many female Oompa-Loompas or they look almost the same as males and they dress the same same as them (except for those at offices). The second option is more possible, because even when they are wearing clothing for women, they still pretty much resemble their gender opposites, so whenever they put on male clothes, they might look almost the same.

Regarding children's adult accompaniment (their parents and grandfather Joe) in the book, each of the children has both parents with him / her except for Charlie, who is only being looked after by Joe. In the film, there is only one parent or another relative allowed to accompany each child. This basically means that Burton decided to skip a few dialogues from the book and circumvent one illogical decision of Charlie's parents, which is that even though there were two relatives allowed to look after each child, Mr. Bucket let Joe to

go with Charlie instead of himself (both of them could have gone, so it really does not make sense). Although Burton put out some characters, he still used some of their important lines as their spouses delivered them instead. He avoided unnecessary payments for more actors and again, he avoided an illogical dialogue. Yet, Mr. Gloop, Mrs. Salt and Mrs. Teavee are shown in the introduction of each kid. Mr. Beauregarde has never been shown in the film and thus it looks like Violet's mother is single.

Charlie's relatives in the film are practically the same as in the novel. Grandfather George is sceptical as in the book, grandmother Josephine is kind and the same applies for Georgina. Burton only added one more characteristic to Georgina – she is quite senile and does not hear well. Grandfather Joe has already been described. Charlie's parents are kind, reasonable and sober in both, the book and the film. Charlie himself stayed practically the same as in the novel.

4.2.3.2 Differences between the stories

Now I would like to focus on differences between the stories. I have said that story modifications are not as important for the film's structure as in the case of *Sleepy Hollow* and thus I am going to work with them differently...

The first modification and probably the most significant is a change of period in which the story takes place. As already indicated in the paragraph about Mike Teavee, the book takes place in the sixties and the film probably in the new century, most likely around the year 2005. Along the fact that Mike plays video games instead of watching television, there is also the fact that Buckets watch news in a small cheap TV instead of reading them in newspapers. On the other hand, houses, shops, the factory and other more or less important things in the town have a neutral design. No ultramodern buildings can be seen there despite the fact the story takes place in the 21st century. I would say that Burton preserved the magic atmosphere of the book exactly thanks to this. In the end it means that he brought the film closer to young viewers with no damage to the atmosphere of *Charlie and the Chocolate Factory*.

Besides the previous modification, Burton made a number of other changes. Two of them are connected with music and singing in the film. Firstly, there is no welcoming show for the guests and no song about Willy Wonka in the book, yet Burton added it to the story.

It is “sung” by fancy puppets that catch on fire at the end of the show. By the way, they never get mentioned in the novel, but in the film, there is even a room for burned puppets. When put in contrast with the welcome in the book, it is an original and funny scene created out of an ordinary greeting process, which is never amiss. Secondly, Oompa-Loompas are singing songs everytime a child is punished in both, the novel and the film, but in the novel, they always sing it after the parents of a particular child leave. On the other hand, in Burton's adaptation, they sing it right after the child gets into problems. This would be more likely a cosmetic modification, but the fact, that Burton added Oompas playing on various musical instruments and singing on a stage, is not. Their “concerts” do not take place in the factory, but are only a part of someone's mind. Probably it is a mind of some of the children or it can even be intended to be a part of the viewer's mind. In the end it is just an abstract show added to entertain, but it is quite inappropriate for the concept of such story. Oompas' songs were also changed for film's purposes. Some of them just slightly, but in some of them Elfman kept only a few lines. Fortunately, it does not disrupt the story itself, because their themes stay the same.

The last Burton's big change concerns the story from Wonka's childhood and the character of his father. In the book, there is not a single mention of Willy's childhood nor of his father. Burton added this story as Wonka's memories. Anytime one of the children says something that reminds him of his childhood, there starts a flashback. All of them show how tough it was to be raised by a dentist. Willy's father demanded complete obedience and forbade him to eat any kind of sweets though he desired them the most. This strict approach led young Wonka to leaving their house, getting to know other cultures and to becoming the best confectioner in the whole world. In the end it also led him to conviction that Charlie should live in the factory without his family (which Charlie denies), because for Willy it only means a burden. This is basically one of the biggest changes when compared to Dahl's novel. His Wonka offered Charlie that he could live in his factory with his whole family immediately after finishing the tour and he seemed happy about that. There was no need for meeting his father with help of Charlie as in the film. Yet this meeting was crucial for Mr. Wonka and thanks to it the story ended the same as in the book. As Burton's whole modification did not change the end of the film and the result of the main story line, it can not be considered an essential part of it. We can more likely call it a Burton's “filler” used to lengthen his film. For me it was an unnecessary step, yet I can

not say that Wonka's flashbacks and the whole story about his life was uninteresting. I would say that it was quite entertaining, so whether Burton made this additional story to entertain viewers or just for money reasons, it was not a bad step, yet again it was unnecessary and its absence would not change viewers' favour.

Another changes in the story that did not disrupt the structure given by Dahl or disrupted it only slightly will be analysed below.

4.2.3.3 Minor changes

Burton made some interesting minor changes compared to Dahl's novel and even though you know both works, you might have never noticed them. Here they are:

- The first of them has already been mentioned. The Indian prince sits on his thrones instead of sleeping in his bed when the palace starts to melt.
- Charlie finds ten dollars on the ground instead of only fifty penny. (This fact brings us to the nationality of Charlie – in the book, he probably comes from Great Britain, whereas in the film he most likely lives in the USA. This scheme matches nationalities of both authors. Dahl was born in Great Britain, Tim Burton in the USA. Obviously, Burton adapted Dahl's story to his country as is usual for American directors. But in the end, the name of the country in which the film takes place is irrelevant for the story.)
- In the book Charlie is offered 50 and then 200 pounds for the golden ticket. In the film he is offered 50 dollars plus a bicycle and then even 500 dollars.
- Instead of visiting rooms like the one with “square sweets that look round” and talking about them, they mostly passed them by and in the meantime between getting to bigger important rooms, there were Wonka's flashbacks. Later while travelling by a lift, they get to seeing how Oompa-Loompas shave pink sheep and to visiting factory's offices instead of rooms mentioned in the book.
- Oompa-Loompas in the book wear deerskin (males) or leaves (females) as clothing (children do not wear anything). In the film they mostly wear suits in different colours.

5 Alice's Adventures in Wonderland / Alice in Wonderland

5.1 Alice's Adventures in Wonderland by Lewis Carroll

Alice's Adventures in Wonderland belongs to the genre of nonsense literature. Some passages or quotes can even look surrealistic even though surrealism emerged more than fifty years later. The presence of absurd motives can be explained by the fact that it is all just Alice's dream. It seems like Carroll realized some of his dreams or his imagination in this novel. The book is primarily intended for children, but its story, dialogues, structure and style might be really confusing for them. On the other hand I would say that it is somehow engaging and there truly are reasons for its popularity. From a stylistic point of view, there can be found a very special element... Carroll used first capital letters even for most animal species in Wonderland, so instead of "mouse", there is "Mouse", etc. (this only does not apply to flamingoes and hedgehogs used in croquet). Carroll used quite unusual puns in this novel, making it slightly funny and even more absurd. The book is full of songs and poems sung or recited by Alice and other characters

Alice is a clever young girl from England who gets bored one afternoon and falls asleep. In a dream she sees a White Rabbit, follows him to a rabbit hole and jumps in without even thinking about it. After a long fall, she finds herself on a bottom of a deep well. It seems like a room with many doors leading to unknown places. There is also a table and on it a key which fits into a keyhole in one very small door. To get through them, Alice makes herself smaller using a special potion just to find out that she has to enlarge herself again to reach the key lying on the table. Getting smaller and bigger is an integral part of the whole book as Alice changes her size many times. After almost drowning in her own tears (the girl let them out a few moments ago while being extremely large), Alice finally manages to talk to some creatures in this strange world (a Mouse, a Dodo, a Lory and other animals). Unfortunately, she startles them with her talks about dogs and cats and all of them run away. Her strange, yet amazing journey across the new mystery world starts when the White Rabbit offers her to bring him a pair of gloves and a fan as he mistakes her with his maid. She tries to do so, but drinks another potion and gets as large as White Rabbit's

house. After shrinking again, Alice continues in her journey and meets many other creatures and persons. The first of them is a Caterpillar with who she holds a strange conversation (after all as same as with everyone in Wonderland). Then it is a Duchess and more importantly a Cheshire Cat who can get invisible whenever she / he wants. The Cat advices Alice to visit a Hatter or a March Hare, both said to be mad. The girl decides for the March Hare, but in the end she finds them together having a tea-party along with a Dormouse. She joins them and listens to Dormouse's absurd story, then leaves saying it was the stupidest tea-party ever. The last part of *Alice's Adventures in Wonderland* is five chapters long (the whole book has twelve) and takes place in an area of a castle. It is occupied by the Queen and the King of Hearts. They and their servants are obviously just cards with arms, legs and a head. Everyone is scared of the Queen who gives commands for executions almost all the time and mostly just for some silly thing. Another thing is that no-one ever gets decapitated as the King always frees them. When Alice meets her, the Queen of Hearts invites her for a game of croquet, which is totally absurd too. She has to use a flamingo to get a hedgehog through a "hoop" which is actually a bent servant of the Queen. In the process she meets the Duchess and the Cheshire Cat again. Right afterwards Alice is sent to a Mock Turtle (along with a Gryphon) who tells her a story about her life at the seaside and in the sea. When Alice meets the Queen again, it is at the occasion of Knave of Hearts' trial. He is accused of stealing Queen's tarts (although they were found soon after the alleged theft). The whole trial makes no sense as everything in Wonderland. Some of the characters that Alice met before are present too (the Hatter, the March Hare, the Dormouse, ...). There is no evidence that the Knave did the theft and only meaningless testimonies are delivered. The last witness is Alice, who knows nothing about the whole thing. After opposing the Queen and saying that she, the King and all their servants are only cards, they attack her and Alice finally wakes up from the long dream lying at the river. Alice's sister then listens to her story and soon starts to dream about what she heard.

5.2 Through the Looking Glass (And What Alice Found There) by L. Carroll

Through the Looking Glass is a novel by Lewis Carroll from 1871. Even though it is not my main concern, I am going to describe its story roughly, because Burton used some characters and one element(not dialogues and the story) from this book in his film. It is not

a direct sequel of *Alice's Adventures in Wonderland*, yet it concerns with Alice's stories from her dream too. *Through the Looking Glass* have similar aspects as Carroll's work from 1865, which means absurdness and nonsense elements. He did not give up on the use of capital letters in animals' names and now even in flowers' names either. In contrast to *Alice's Adventures in Wonderland*, he added one aspect – riddles. Some of the characters give Alice various riddles and one of them (Humpty Dumpty) loves to transform simple questions into riddles so he can answer them. In addition to this, there is one more interesting thing... Carroll even let one normally inanimate object talk – it was a Pudding. As well as in *Alice's Adventures in Wonderland*, this book is full of songs and poems.

Alice visits the magical world in her dreams again. This time she gets there after walking through a looking glass. Right after that Alice finds herself in a room “inhabited” by chessmen. She also finds a book in which there is a poem called “Jabberwocky” (the Bandersnatch, the Jubjub bird and the Frabjulous day are mentioned in the poem too), reads that poem and finds it hard to understand. After that Alice goes downstairs, enters a garden full of live flowers and talks to some of them, especially to a Tiger-lily and a Rose. Then she meets a Red Queen (the first time when she saw her was in the previously mentioned room) and has a conversation with her. The Queen seems quite lofty and wants Alice to call her “your Majesty”. On the other hand, she explains her a lot about the world behind the looking glass. Alice finds out that the world moves whenever a person moves and that it looks like a large chessboard. The ground is divided into squares and the Red Queen says that Alice can play a game of chess too. She starts on the second square as a Pawn and after getting to the eighth, she becomes a Queen. From the second square Alice gets to the fourth quite quickly (also thanks to using a train full of talkative creatures). The travel itself does not make much sense (especially a train jumping from one square to another). Anyway on the fourth square there live Tweedledum and Tweedledee, who the Red Queen was talking about. She wants to know how to get out of the forest, but “Dum” and “Dee” end up reciting a poem called “The Walrus and the Carpenter” to her. Besides that Alice beholds a Red King sleeping after “Dum” and “Dee” recommended her to come and watch him. They suggest that she and even them are only a part of the King's dream. After leaving them, the girl meets a White Queen. Alice helps her to get prettied up and in the meantime she finds out that the Queen remembers not only things that have already

happened, but also things that are going to happen. During their conversation Alice mentions her age, which is seven and a half (by the way, the Queen is more than one hundred and one years old). At the end of the way to the fifth square, the Queen transforms into a sheep. On the sixth square she holds quite a long conversation with Humpty Dumpty who looks like an egg (he even came out of one and retained its shape). Then Alice meets a White King and also happens to see a Lion and a Unicorn and talks to them. In the eighth chapter she gets imprisoned by a Red Knight just to be rescued by the White one. He accompanies her on the journey to the last required square and she finally becomes a Queen which is confirmed by the fact that Alice gets a golden crown. Soon there is a meeting of all three Queens (including Alice) and the Red invites the White to Alice's dinner-party and vice versa which is totally absurd. During the dinner the White Queen strangely disappears (it seems like she drowned in a soup) and after that Alice decides to shake the Red Queen to turn her into a kitten. After a while she wakes up from the dream and starts thinking about whether it was really her dream or a dream of the Red King.

Alice's kittens play a significant role in this story. Alice associates Kitty (the black one) with the Red Queen and Snowball (the black one) with the White Queen. In addition to this, she thinks that her oldest cat, Dinah (she was mentioned in *Alice's Adventures in Wonderland* too), had a role of Humpty Dumpty in her dream.

5.3 Alice in Wonderland by Tim Burton

The story of Burton's adaptation differs from Carroll's *Alice's Adventures in Wonderland*. Not only by the story itself, but also by the characters and other facts. The whole story in the Underland is about the fight of good (represented by the White Queen, the Hatter and Alice)) versus evil (represented by the Red Queen and the Knave of Hearts).

Alice Kingsleigh is an almost twenty years old girl who lives in England probably in the nineteenth century. Thirteen years ago she used to have strange dreams about Wonderland. In the day of her engagement she sees a White Rabbit and starts to follow him after her lover's (Hamish) proposal. With postponing her decision, a great adventure begins. She falls into a rabbit hole and lands in a strange room. After getting out of it, Alice meets the

White Rabbit, Tweedledum and Tweedledee, a Dodo bird, a Dormouse, and talking flowers. With help of a caterpillar (named Absolem) they are talking about whether she is the right Alice or not (they have been expecting her as a saviour of their world). Unfortunately, they are interrupted by a Red Queen's army and a Bandersnatch. Everyone except for the caterpillar, Alice and the Dormouse are taken prisoners. Alice walks alone for a while until she meets a Cheshire Cat who leads her to a tea-party held by a Hatter, a Hare and the Dormouse. Soon, a Knave of the Hearts and Queen's soldiers visit them searching for Alice. The Hatter hides her and then tries to get her to the White Queen's fort. He is caught by the red army instead, yet he enables Alice to escape. She then wants Bayard, Red Queen's dog who in fact works for the White Queen (Mirana), to take her to the royal castle. Alice gets there right when the Red Queen (Iracebeth) is playing croquet and is welcomed by her warmly as she is enormously large now. The Queen herself has a giant head and likes everyone with some body anomaly (because of that, her courtiers wear fake enormous body parts like a nose or an ear). Of course Iracebeth does not know her true identity. In the meantime during Alice's "visit" to the castle, the main hero unsuccessfully tries to free the Hatter. On the other hand, she at least finds the Vorpal sword, the only thing that can kill the Jabberwocky (the Red Queen's dragon). After being compromised, Alice runs away to Mirana with help of the Bandersnatch who joins her after she gained his trust. As the Frabjulous day is near, the main hero has to decide whether she will fight Jabberwocky or not. Meanwhile, the Hatter is being executed as requested by the Red Queen. Saved by the Cheshire, he starts a rebellion and manages to escape with his companions. Finally, all the good characters are gathered at one place and ready to encounter the Iracebeth's army. Alice is decided to defeat the Jabberwocky and everything looks well. The final battle takes place on a great chessboard. The Red Queen's army consists of red cards and the White Queen's army consists of white chessmen. Alice succeeds in killing the Jabberwocky, the red army refuses to fight for their Queen any longer, Iracebeth and the Knave of the Hearts are banished from the kingdom, Mirana gets her crown back and the Hatter dances Futterwacken after a long time. After this Alice decides to return home from this adventure even though the Hatter tries to convince her not to. She says that some responsibilities await her and after drinking the blood of Jabberwocky, she comes back to Earth. Alice's journey changed her attitude to people her life particularly. Refusing Hamish's proposal, Alice talks to some of her relatives and close

friends. Right after that she consults her father's heritage with Hamish's father and decides to bring the trading business to some parts of Asia. When Alice gets on board of a ship and sets up for a depart from docks, she sees Absolem as a butterfly, which might imply that the adventure was not just a dream.

5.4 A Comparison of Carroll's and Burton's work

Burton's film is quite different from Carroll's *Alice's Adventures in Wonderland*. As already stated above, he changed the story and added some characters and elements from *Through the Looking Glass*. Yet the difference between the novel and the adaptation is not as great as in the case of *The Legend of Sleepy Hollow* and *Sleepy Hollow*. The comparison itself will be different from the previous ones. Sometimes, I am going to use terms “young Alice” and “Burton's Alice” for better distinguishing between Alice in the novel and Burton's Alice.

5.4.1 Modifications of the first part of the story

The first modification that strikes everyone, who knows both works, is the fact that Alice in the film is around thirteen years older than in Carroll's novel. That means a whole change of her character. This gave Burton more opportunities while developing her story and as usual in his films, he mad a step towards originality in his work. Just this little modification gave him an opportunity to add fifteen more minutes to the film as there is a meaningful story from Alice's real life. First ten minutes are filled with her engagement celebration (which in the end gets ruined), whereas in the book she just lies on a grassland, falls asleep and jumps in a rabbit hole. Yet as same as Alice in the novel, she sees a White Rabbit and decides to chase him. Unlike young Alice, Burton's Alice does not jump into the hole intentionally, but falls into it.

The beginning of the film contains three direct references to Carroll's books. The first of them refers to the conversation of the Duchess and Alice from *Alice's Adventures in Wonderland*. Her film father asks whether she has ever seen a grinning cat. The second one refers to planting white roses instead of red ones in Carroll's first novel about Wonderland.

Hamish's mother says that gardeners made a mistake and planted wrong flowers. And finally, there is a reference to *Through the Looking Glass*. The two girls present to the celebration resemble brothers Tweedledum and Tweedledee and at the end of the film, Alice even says that they remind her of them. Of course just by their characteristics.

5.4.2 Characters' changes

Compared to the book, Burton made some changes to characters from the novel and added some characters from *Through the Looking Glass* book to his story...

- As already said, Alice is probably 19 years old in the film and 7 years old in the book.
- The March Hare is named only “the Hare” in Burton's film.
- The Queen of Hearts is named “the Red Queen” in Burton's film. The same name had the chess queen from *Through the Looking Glass* book. Yet she possesses characteristics of the Queen of Hearts and as same as her, H. B. Carter uses the line “*Off with his head.*”
- Burton added characters from the poem about the Jabberwocky (the poem belongs to *Through the Looking Glass* book) to the film. They are the Bandersnatch, the Jubjub and the Jabberwocky himself.
- Burton added more characters from *Through the Looking Glass* to his film:
 - Tweedledum and Tweedledee
 - talking flowers
 - the White Queen (most importantly) a white chessmen (her soldiers)
- There is no Red King, White King or King of Hearts in the film. Only the Red King is mentioned by the Red Queen, whose speech implies that she ordered an execution of him.
- The Knave of Hearts has more significant role in the film as he is the closest Red Queen's servant. In *Alice's Adventures in Wonderland* he was just a normal servant who got accused of stealing Queen's tarts.
- Johnny Depp's Hatter is not as mad as in the book and he is also one of the main characters that are predestined to save the kingdom. Burton added a dance called Futterwacken to his “repertoire”.
- Bayard may be a reference to the dog from Carroll's novel.

5.4.3 The Underland - story modifications

I would like to focus on similar situations in both, the novel (novels) and the film. I will describe similarities in each of these parts of the story.

Once Alice gets to the bottom of the rabbit hole, she tries to open the small door with a key using a shrinking potion and an enlarging cupcake. Nevertheless, in the film Alice does not start to drown in her own tears after shrinking - she did not cry as in the novel. Because of that she does not have an opportunity to meet some specific animals (the Mouse, the Lory, ...), yet she still meets the Dodo outside the “room” as the only one from the “drowning group” from the book. Besides him, she meets Tweedledum and Tweedledee from *Through the Looking Glass* and the White Rabbit from *Alice's Adventures in Wonderland*. There is also the Dormouse (*Alice's Adventures in Wonderland*) who can be seen at the tea-party later (in the book, she was seen there for the first time and in addition to this, the Dormouse was more likely male there) and talking flowers from *Through the Looking Glass*. All of them seem to know Alice and consider her a saviour of the whole Underland (they have been expecting her). In contrast to this, no-one knows her in the book. After that, the film becomes even more different from the first Carroll's novel... This includes the fact that there are no raids with an intention to find Alice and arrest all the rebels in the book (there are no rebels and rebellions).

Most similar parts of both works are tea-parties. Their basic structures are almost the same. The only one totally absurd conversation in the film is led by the Hatter during the party. Burton even preserved one of his lines from the novel and thus the Hatter asks Alice about why is a raven like a writing-desk.. He also gave one Dormouse's line to him and so Depp talks about words starting with an M (he does this one more time so he can offend the Red Queen after being brought to her). The whole “mad” group also speaks about time issues (as in the book) and about one event that changed everything. The event in the book is made up by Burton (the Red Queen attacked the White Queen and usurped the control over the kingdom). They also recall the last Alice's visit to their world during which everything was still all right and the Red Queen had no power. Unlike in the book, their party is ended by red soldiers and Alice does not leave because she gets mad, but because she has to get into the White Queen's fort.

Alice later enters the royal castle as in the book and the Red Queen also does not want her beheaded, but the story that takes place in the castle is quite different. Apart from the similar game of croquet (the Red Queen also uses flamingoes and hedgehogs for the game), there are practically no moments that would be absurd or alike. Yet there is one part of the story that was partially preserved. Queen's tarts were stolen and she tries to find out who did that, so she asks all the frog-valets until one compromises himself. In the book, the whole investigation was brought to the court in the last two chapters and there was only one "person" accused of the theft – the Knave of Hearts.

After Alice leaves the royal castle, the story is totally different from the original one until the final battle comes. The idea of the game of chess from *Through the Looking Glass* (if we do not count characters from the second novel about Alice, it is the only element borrowed from that book) was preserved partially. The final battle takes place on a chessboard. The two armies are composed of white chessmen and red cards who can also be interpreted as red chessmen.

When Alice's adventures in the Underland ends, she wakes up / gets back to Earth, but differently compared to Carroll's novel. In Carroll's novel there is some kind of "a shock" that wakes her up, but in Burton's film she has to drink Jabberwocky's blood to return back to her normal life.

5.4.4 A theory about the dream in the book and in the film

In Carroll's novel, it is obvious that everything is just Alice's dream. On the other hand, in Burton's adaptation boundaries between a dream and a reality is unclear. It is hinted multiple times that the Underland is somehow connected to the normal world. Even though Burton's Alice is sure that everything is just a dream for a long time, the viewer is constantly being persuaded about the opposite. At the end of the film, Alice sees Absolem in the real world which implies that Alice maybe created the Underland world in her dreams and afterwards it somehow became reality directly connected to her own.

The last thing about both dreams is that in the book, young Alice's dream have probably lasted only one "Wonderland day". Alice in Burton's film spent there more than a few "Wonderland days". In real life both dreams most likely took approximately the same amount of time.

5.4.5 Minor elements from the novel (novels) used by Burton

Even though Burton changed most of the facts and the storyline, he preserved some interesting details from *Alice's Adventures in Wonderland* and transferred them into his film:

- The situation with wrong coloured flowers appears twice in Burton's adaptation. For the first time it is in the very beginning of the film as stated earlier in 5.4.1. For the second time it appears in a memory of the Hatter where Alice paints flowers red.
- In the book, the Hatter recites a poem called "Twinkle, twinkle" and in the film he and his companions sing it. It has a slightly different text though.
- The Hatter asks the question about a raven and a writing-desk and he also thinks about words starting with an M.
- Alice shrinks and gets enlarged many times in both, the novel and the film.
- Alice feels bad for being told what to do in both, the novel and the film. Even though there is a great difference between her ages, her feelings are the same.
- As already said, flamingoes and hedgehogs are used for playing croquet.
- The Red Queen still acts kind of absurdly in some situations even though differently to the book since the situations do not correspond.
- Tweedledum and Tweedledee have issues with directions in both, the novel and the film.

5.4.6 A probable reason for a high amount of modifications

Burton most likely changed the story given by Carroll for different reasons than in the case of *The Legend of Sleepy Hollow*. Unlike Irving's short story, *Alice's Adventures in Wonderland* has been made into a film many times. Burton would have just repeated the story of previous films while adding only some special effects, different camera and different actors. The thing is that his works are usually overflowing with originality, so his personal task was to change a profaned theme into something special. Using some basic structures and characters from Carroll's novel, he managed to create a whole new story with an unexpected originality.

CONCLUSION

Nowadays, the popularity of films is on a high level. During the last twenty years they have become a mainstream issue. In some areas of the world they keep pushing books aside, replacing their position on a “ladder” of people's (especially children's) hobbies. Fortunately, there are directors who bring books closer to people and eventually convince them to read literature (especially during the last decade there has been released a high amount of film adaptation). Burton became one of them and succeeded. His originality and a wise choice of films' themes have been crucial for him to success.

In this work I have come to a conclusion that Burton is able to transform a novel into an adaptation with at least similar quality and in the case of *Sleepy Hollow* into something even better. Unlike some other directors, he is able to do it in a way that a viewer may want to read the original novel. The bigger is the viewer's surprise when he / she realizes that the book is practically a whole new experience with a different story (the case of *The Legend of Sleepy Hollow* and *Alice's Adventures in Wonderland*).

The previous facts and my analysis also induce that Burton is one of those few directors who can afford changing even the basic structure of a book and still transform it into his desired work pretty good. Modifying the original story is always risky and just occasionally pays off.

At the end of my work I would like to state that a comparison of a novel with its adaptation is quite interesting and lets the researcher look into things that might not be normally seen from the point of view of a casual film viewer and a book reader. This “little science” deserves more attention and less prejudice about the lowered quality of the adaptation when compared to the novel.

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