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**The character of Willy Wonka from Roald Dahl's *Charlie and the Chocolate Factory* and the differences in portrayal of the character in the movie adaptations *Willy Wonka and the Chocolate Factory* (1971) and *Charlie and the Chocolate Factory* (2005)**

Postava Willyho Wonky v knize *Karlík a továrna na čokoládu* Roalda Dahla a rozdíly v ztvárnění této role ve filmových adaptacích *Pan Wonka a jeho čokoládovna* (1971) a *Karlík a továrna na čokoládu* (2005)

**Bakalářská práce**

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně a uvedla úplný seznam citované a použité literatury.

V Olomouci dne .....

Vlastnoruční podpis:

Děkuji Prof. PhDr. Marcelu Arbeitovi, Dr. za podnětné rady a odborné vedení mé bakalářské práce.

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## 1. Introduction

The aim of this thesis is to demonstrate a variety of approaches to a literary character and its adaptation and transformation into a moving picture, with special emphasis on the character itself and the compliance of its characteristics to the original. To achieve this, the thesis will analyze and compare the different portrayals of the character of Willy Wonka from Roald Dahl's *Charlie and the Chocolate Factory* and its movie adaptations from the years 1971 and 2005. Even before the beginning of the analysis, it can be stated that the two portrayals of this character will certainly differ in many aspects, which this thesis will try to specify and explain. Not only will the source material and the adaptations differ in the specifics of each era, as the analysis will move back and forth through the space of forty one years, but also in the processes that have been applied to the initial text before it was adapted for the moving pictures.

Film and literature are, according to Morris Beja, "two of the most important art forms in our time"<sup>1</sup> and it is certainly not hard to see why, as they have developed something of a symbiotic relationship. A book might be chosen for an adaptation into a cinematic piece according to its popularity with the readers, who will in exchange promote it for the cinema, as much as the resulting movie will tie its viewers back to the original text. Nowadays, such relationships are not uncommon and it is certainly not hard to think of an example, as many are familiar with such franchises as *Harry Potter*, *Lord of the Rings* or the ongoing *Hunger Games*. It is also not uncommon to come across a text that was adapted from a movie, such as *Star Wars* (dir. George Lucas, 1977), a movie that led to an even bigger expansion throughout all of the known media. James Monaco dubs this synthesis of books and movies "multimedia" or "new media"<sup>2</sup> even though its existence is not tied only to the present. For example, the book *The Son of the Sheik* was adapted by George Fitzmaurice into a film as early as in 1926.<sup>3</sup> Beja maintains that some of the most important impulses towards adaptations may not be "literary" at all. He states that they might be either financially motivated, or may come from sheer need to come up with material to be filmed.<sup>4</sup> Brian McFarlane adds to the matter in *Novel to Film* that the "Film-makers' reasons for this continuing phenomenon appear to move between the poles of crass commercialism and high-minded respect for

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<sup>1</sup> Morris Beja, *Film and Literature: An Introduction* (New York: Longman, 1979), xiii.

<sup>2</sup> James Monaco, *How to Read a Film: The World of Movies, Media, and Multimedia: Language, History, Theory* (New York: Oxford University Press, 2000), 518.

<sup>3</sup> Beja, *Film and Literature: An Introduction*, 87.

<sup>4</sup> See Beja, *Film and Literature: An Introduction*, 77.

literary works.”<sup>5</sup> It certainly cannot be denied that literary classics have been one of the most adapted works in the world and are still among screenwriter’s most beloved materials, although they might sometimes bring to the industry more trouble than they are worth. Horton Foote, for example, claims in “Writing for Film” that adapting another writer’s work to the screen is “the most difficult and painful process imaginable” because the screenwriter is “under constant tension not to violate” the other writer’s vision.<sup>6</sup> Morris Beja shares his views, stating that the most important part of an adaptation is maintaining the relationship between the literary text and the script while demonstrating and preserving the integrity of each.<sup>7</sup> He emphasized the importance of their narratives and their relationship that has to be profitable for them both.

There are always people to be angry about one or another part of the story being missing, reworked or added to the adaptation, but without these transformations the source material would not be adaptable at all. “Yes a film should always be faithful to the spirit of the original work,” remarks Beja on the issue, “it can do that while making alterations. Indeed it *must*.”<sup>8</sup> One of such issues that commonly arise between materials from different media and time-frames is their relevance. This is also one of the first problems the narratives of *Charlie and the Chocolate Factory* face. Each of the stories, be it the literary or cinematic one, wants to appeal to the audience at the time of the movie’s release. Such a change in material is not uncommon. So can be, for example, an early nineteenth century German children’s tale, *Cinderella*<sup>9</sup>, adapted into a movie set in modern Los Angeles.<sup>10</sup> Such changes are not only very common, but they are also the ones that are easiest to understand. There are, however, many other aspects of a story that have to be reworked in the course of an adaptation, which will also be, just like the goals and functions of adaptations as a whole, presented and discussed in this thesis.

The centerpiece of this thesis, however, is the character of Willy Wonka and it will be this particular chocolatier, on whom the changes will be shown and analyzed. The character was chosen not only because he appears in a children’s literary classic, but also because he became a source of controversy even before he appeared in a film. This famous character has appeared on many places outside the frame of the book and

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<sup>5</sup> Brian McFarlane, *Novel to Film: An Introduction to Adaptation*. (Oxford: Clarendon, 1996), 7.

<sup>6</sup> Horton Foote, “Writing for Film,” in *Film and Literature: A Comparative Approach to Adaptation*, ed. Wendell Aycock and Michael Schoenecke (Lubbock: Texas Tech University Press, 1988), 7.

<sup>7</sup> See Beja, *Film and Literature: An Introduction*, xiii.

<sup>8</sup> Beja, *Film and Literature: An Introduction*, 81.

<sup>9</sup> See Jacob Grimm, Wilhelm Grimm, *Kinder- und Hausmärchen* (1812; Ditzingen: Reclam-Verlag, 2001)

<sup>10</sup> *A Cinderella Story*, dir. Mark Rosman (Warner Bros, 2004)

its movie adaptations, such as radio, theater, theme parks, as well as video games. It is therefore undeniable, that the book is still, over fifty years after its release, relevant to the contemporary reader and culture, as can be proven on the uproars connected to it. To commemorate the 50th anniversary edition of the book, Penguin UK has decided to introduce the book to a new “modern” cover, featuring a little doll-like girl sitting in her mother’s lap. This choice, however, caused many to call out the publisher why it did not honor Dahl’s long-running partnership with the illustrator Quentin Blake and rather used an image many felt had nothing to do with Willy Wonka, Charlie, or chocolate altogether. Many, such as *Today Books* have openly called it creepy<sup>11</sup> or even, according to Hannah Depp, a floor manager at D.C.’s Politics and Prose, “the worst cover ever”<sup>12</sup>, while the editor still maintained that the cover design is in recognition of the book’s extraordinary cultural impact.<sup>13</sup> This shows that while the book might be over half a century old, it still moves the masses nowadays in ways only a true classic could. This undisputable relationship between the literary classic and its modern reader is exactly the moving power that is behind its many adaptations, which, according to its popularity, seem to be bringing even more and more audience into theaters, which longs to relive the captivating story of Willy Wonka over and over again, no matter in which form. No wonder that a story about the fulfillment of dreams and the punishment of the wicked is sure to appeal to the audience no matter what its age is. It is exactly this perception and evaluation of a story that, according to Beja, affect our expectations of its adaptations.<sup>14</sup> It is the narrative that people follow with excitement on paper and then they want to see it played out before their eyes with exactly the same magical effect it had on them during their first encounter with its source material.

Even though it was already said, that an adaptation can never be created without the alteration of the initial text that is given, and consequently, is never exactly the same as a book, it can still be stated that it can have the same effect on the audience. It is because the function of an adaptation, that is, to communicate a story, is the same as of a book and can as such share, in its fundamental form, if it has been adapted in a right

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<sup>11</sup> Eun Kyung Kim, “Creepy? New Charlie and the Chocolate Factory Book Cover Confuses Readers.” *Today Pop Culture*, August 7, 2014: <http://www.today.com/books/creepy-new-charlie-chocolate-factory-book-cover-confuses-readers-1D80027605> (accessed November 28, 2014)

<sup>12</sup> Sarah Kaplan, “What Divisive ‘Charlie and the Chocolate Factory’ Cover Says about Books and Readers.” *Washington Post*, August 15, 2014: [http://www.washingtonpost.com/lifestyle/style/what-divisive-charlie-and-the-chocolate-factory-cover-says-about-books-and-readers/2014/08/15/23163b8a-219a-11e4-86ca-6f03cbd15c1a\\_story.html](http://www.washingtonpost.com/lifestyle/style/what-divisive-charlie-and-the-chocolate-factory-cover-says-about-books-and-readers/2014/08/15/23163b8a-219a-11e4-86ca-6f03cbd15c1a_story.html) (accessed November 28, 2014)

<sup>13</sup> See Eun Kyung Kim, “Creepy? New Charlie and the Chocolate Factory Book Cover Confuses Readers.”

<sup>14</sup> See Beja, *Film and Literature: An Introduction*, 87.

way, its effects. The secret to such an adaptation lays in the understanding of the source material and in the methods used for its adaptation for the big screen. The screenwriter adapting a literary source can maintain its effect through understanding its inner mechanics, and translating any elements suitable for the target market. In other words, it is the adaptation of the themes and motifs of a narrative that is responsible for the success or failure of an adaptation as a whole.

To be able to accomplish such a task, one must be able to study the source material and to grasp these themes and motifs to be able to adapt it successfully. Were one to adapt a narrative without understanding these, the adaptation would turn into a cheap copy of the source material, most probably losing its initial appeal and thus violating the story as such. Adaptations like these are not uncommon, however, and can have disastrous effect, even leading to devaluation of the source material. It is no wonder that such failed attempts to adapt a classic and beloved story could result in negative views of adaptations as a whole and even lead, as Beja mentions, prominent filmmakers, writers and numerous critics to argue against the practice and cite all the undeniably profound and seemingly insurmountable differences in the media entailed in transferring a given story from one art form to another.<sup>15</sup> If all that were completely true, however, the market of adaptations would certainly not have become as profitable as it did.

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<sup>15</sup> See Beja, *Film and Literature: An Introduction*, 78–79.



## 2. Roald Dahl

Roald Dahl, born September 13, 1916, was a Welsh writer and wing commander of the Royal Air Force, who is probably best known for his children books. His parents, Harald and Sofie Magdalene Dahl, had immigrated to Cardiff from Norway. In 1920 Dahl's father died and left his mother to care for the boy and his sisters. Dahl himself describes his childhood and years in The Cathedral School in Llandaff, as well as his transfer to St Peter's boarding school in Weston-super-Mare, and later years, in his autobiography *Boy: Tales of childhood*<sup>16</sup>. The book follows his life through finishing school, his association with the Public Schools Exploring Society, with whom he went to Newfoundland, up until he began training by the Shell Petroleum Company, after which he was sent to work in Africa.

His journey, as well as life in Africa and the time before and during the Second World War are described in the autobiographical sequel to *Boy*, *Going Solo*<sup>17</sup>. Here Dahl documents the origin of his first published works, a short witnessing of a tiger attack, as well as the experience connected to his crash landing while in the Royal Air Force. Though he has recovered and later took part in the Battle of Athens and Haifa, Dahl was later invalided home to Britain due to the skull fracture from his crash, that caused him severe headaches and black outs. After the discharge, Dahl met in London Baron Harold Harington Balfour, who appointed him assistant air attaché at the British Embassy in Washington, D.C. It was there, where he met C. S. Forester, who was asked by *Saturday Evening Post* to write a story based on Dahl's flying experiences. Dahl wrote the article himself and it was published under the title "Shot down over Libya", which is widely considered his first official published work. Dahl was married twice. His first wife was actress Patricia Neal with whom he had five children. After many hardships, they divorced in 1983, and Dahl later married Felicity "Liccy" Ann d'Abreu Crosland, who he remained with until his death, November 23, 1990.

It was after 1990 that the author was posthumously honored with many places and events named after him, like the Roald Dahl Children's Gallery, Roald Dahl Plass, or Roald Dahl Museum. In 2008, he became the basis for the annual Roald Dahl Funny Prize by the UK charity Booktrust and Children's Laureate Michael Rosen. Dahl's birthday, the 13 September, is also celebrated as "Roald Dahl Day" in Africa, the United Kingdom, and Latin America. Dahl ranks even now amongst the world's best-

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<sup>16</sup> Roald Dahl, *Boy: Tales of Childhood* (1984; London: Puffin, 2009)

<sup>17</sup> Roald Dahl, *Going Solo* (1986; London: Puffin, 1988)

selling fiction authors, with sales estimated at over 100 million. Having his books published in almost fifty languages, he became part of the British literary canon and a classic in his own right.<sup>18</sup>

## 2.1 Books

After his first official piece of writing for *Saturday Evening Post* regarding his experiences in the Second World War, Dahl managed to finish his first book, *The Gremlins*, introducing little creatures that presumably messed with planes. The book was inspired by humorous sayings in the RAF, as well as Dahl's Norwegian roots and was ultimately forwarded through the British film producer and entrepreneur Sidney Bernstein to Walt Disney, who liked the story so much that he wanted to turn it into a movie. Although the Disney film version of *The Gremlins* was later shelved, a shortened literary version of the story appeared in the American general interest magazine *Cosmopolitan* in 1942, with a later release of a Walt Disney version, the profits of which were going to the RAF Benevolent Fund.<sup>19</sup> Though Dahl is best known for his work for children, he wrote many short stories focused on adults. He was awarded the Edgar Allan Poe Award<sup>20</sup> three times for the collection *Someone like You*, story "The Landlady" and the episode of *Tales of the Unexpected*.

He published his first short story collection, *Over to You: Ten Stories of Flyers and Flying*, in 1946, and his first novel, *Sometime Never: A Fable for Supermen*, in 1948. His first official book for children was *James and the Giant Peach*, published 1961. It is in this book that Dahl starts to introduce the readers to some of the recurring themes in his works, like dark themes of abuse, near death experiences and the antagonizing of the hero's family members. He continued his work for children even with poetry and published *Revolting Rhymes* in 1982, which combined the playful nature of rhymes with Dahl's dark humor, featuring the reworked versions of tales like *Cinderella*, who would rather have a decent man after her prince decapitates one of her sisters, or *Snow White and the Seven Dwarfs*, who are replaced by seven gambling jockeys.<sup>21</sup>

Dahl's probably most known story, *Charlie and the Chocolate Factory*, was first published in 1964, though this version did not last long and was changed before further

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<sup>18</sup> See "A decade after Roald Dahl's death, his works continue to flourish around the world." *Roald Dah*, <http://www.roalddahl.com/roald-dahl/timeline/2000s> (accessed June 7, 2015)

<sup>19</sup> "The Gremlins," *Roald Dahl*, <https://www.roalddahl.com/roald-dahl/stories/1940s/the-gremlins> (accessed March 10, 2015)

<sup>20</sup> An award in the mystery and crime genre, presented annually by the Mystery Writers of America organization, see <http://www.theedgars.com>

<sup>21</sup> See Roald Dahl, *Revolting Rhymes* (London: Jonathan Cape, 1982)

editions. Dahl wrote many more stories for children following the fame of his previous titles, for example *Charlie and the Great Glass Elevator* (1977), *Fantastic Mr Fox* (1970), *The BFG* (1982), *The Witches* (1983), *Matilda* (1988), *The Minpins* (1991) and many more.

## 2.2 Adaptations

Roald Dahl was, in many ways, connected to other media than just written texts. His works were often adapted for TV, like “The Smoker” for an episode of Alfred Hitchcock Presents, and also as a part of Quentin Tarantino’s segment of the film *Four Rooms* in 1995. *Tales of the Unexpected* was adapted to a successful TV series of the same name and continued even with works of other writers, while still maintaining a similar style. With the rising popularity of Dahl’s stories, more of them became adapted into full length movies, like *The Witches* (dir. Nicolas Roeg, 1990), *Matilda* (dir. Danny DeVito, 1996), *The BFG* (dir. Brian Cosgrove, 1989), *Fantastic Mr Fox* (dir. Wes Anderson, 2009), or even the 1984 film, *Gremlins* (dir. Joe Dante), which was loosely inspired by Dahl’s first book. Some more popular stories even spawned multiple adaptations throughout different media, like *Charlie and the Chocolate Factory*. Dahl himself was involved in the process of adapting other people’s writings. In 1961, he wrote for a science fiction and horror television anthology series, *Way Out*, which preceded the *Twilight Zone* and took share in the Bond film *You Only Live Twice* from a novel by Ian Fleming. He was even called on to work on the script for *Willy Wonka and the Chocolate Factory*, thought in the end it was completed and rewritten by David Seltzer.

## 2.3 Literary Style

As already said, Dahl has a very particular style as far as his writing for children is concerned. Donald Sturrock observes in his biography *Storyteller* that Dahl “Knew how to shock, knew how to scare, he knew how to keep his readers on the edge of their seats with excitement. He knew how to make them smile and how to make them roar in excitement.”<sup>22</sup> This particular description is very reminiscent of what Dahl did when writing for young readers. Of course there are many other books that give the children similar experiences, but none do it in quite the same style. Dahl writes from his own experience and creates worlds that are reminiscent of our own, while still filling them

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<sup>22</sup> Donald Sturrock, *Storyteller: The Authorized Biography of Roald Dahl*. (New York: Simon and Schuster, 2010), 546–47.

with just enough fantastic elements to make them magical, but to also not distance them too much from real life. In this way, he treats his young readers as adults, which is something that many authors ignore and what distances them from their target group. Dahl does not shy away from showing his readers that life can be hard and cruel and that bad things happen, sometimes even without any real explanation for it. Jacob M. Held advocates in *Roald Dahl and Philosophy* that the common theme among Dahl's stories is, that "our lives speak to the absurdity of human existence, the fact that there is an unbridgeable gulf between what we demand of this world and what we know to be true."<sup>23</sup> Dahl maintains this by placing the protagonists in unfortunate settings from which he works his way forward in the course of his stories. So can the reader of *Charlie and the Chocolate Factory* be faced with the sad reality of Charlie Bucket, who although having a warm and caring family, lives a very sad life in poverty, having hardly anything to eat, while everyday he has to look at a gigantic chocolate factory right in his own town. What a temptation, what a misery. The boy does, in the end, find his way into the halls of the factory, but it is not as half as dreamy as one might think. Children get sucked up chocolate pipes, thrown in garbage chutes and turned into blueberries before a happy ending can be reached. Some might argue that such adventures are not suited for children, but Greg Littmann maintains that "To never think of dark things is to never think about the real world at all."<sup>24</sup> This is exactly what Dahl wants to show his readers. He prepares the children for what they might once face in their own future, just as he himself has faced many hardships in his own life. Littmann brings his reasoning even further and maintains that Dahl's books edge towards the horror genre.<sup>25</sup> It is true that Dahl often uses horror-like imagery, but he uses it in a very specific way. He recreates the setting of a cautionary tale to show the reader what is and is not right in an attempt to teach him something about the world we live in. If certain rules are disregarded, a punishment follows, and it is through this that, according to Held, Dahl "advocates for certain values, like integrity and justice"<sup>26</sup> This is why he uses dark themes. He does not want to scare the children, he wants to prepare them and teach them how to face problems in the real world. That is why in *Charlie and the*

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<sup>23</sup> Jacob M. Held, *Roald Dahl and Philosophy: A Little Nonsense Now and Then*. (Maryland: Rowman and Littlefield, 2014), 2.

<sup>24</sup> Greg Littmann, "Charlie and the Nightmare Factory: The Art of Children's Horror Fiction" in *Roald Dahl and Philosophy*, ed. Jacob M. Held, 189.

<sup>25</sup> See Greg Littmann, "Charlie and the Nightmare Factory: The Art of Children's Horror Fiction," in *Roald Dahl and Philosophy*, 175.

<sup>26</sup> Jacob M. Held, *Roald Dahl and Philosophy*, 6.

*Chocolate Factory* children get turned violet, shrunk, and then stretched again and that is also why the book is not regarded as horror fiction, but as a delightful children's story.

### 3. Dahl's *Charlie and the Chocolate Factory*

Dahl's *Charlie and the Chocolate Factory* describes adventures of a poor young boy, Charlie Bucket, who gets a chance to tour the inside of a magical chocolate factory, owned by the eccentric and mysterious chocolatier, Willy Wonka. The book was first published in the United States by Alfred A. Knopf in 1964 and in the United Kingdom by George Allen and Unwin in 1967. The story was also adapted into two major motion pictures: *Willy Wonka and the Chocolate Factory* by Mel Stuart in 1971, and *Charlie and the Chocolate Factory* by Tim Burton in 2005. The book even had a sequel, *Charlie and the Great Glass Elevator*, in 1972. Though Dahl is said to have wanted to make the series a trilogy, he never finished it. *Charlie and the Chocolate Factory* has also been adapted for other media than just the big screen, television, or radio. In 1985, the story was remade into an 8-bit video game for the ZX Spectrum home computer, followed by a title inspired by Tim Burton's vision of the Chocolate Factory in 2005, this time for multiple platforms. On the first of April 2006, the British theme park, Alton Towers, opened a family attraction themed around the story and an operatic adaptation, *The Golden Ticket*, had its premiere at the Opera Theatre of Saint Louis on 13. June 2010. Another stage production, *Charlie and the Chocolate Factory the Musical* opened at the West End's Theatre Royal in May 2013.

Roald Dahl began working on *Charlie and the Chocolate Factory* in 1961, shortly after finishing *James and the Giant Peach*, but its British release did not come until 1967, that is, three years after it was published in America. The reason was that the publishers were reluctant to accept Dahl's style and deemed it to be in bad taste because of his dark humor and songs about children being chopped up into fudge.<sup>27</sup> They also advised the author to not aim the book towards children and adults alike. In the end, the story did get published, but it was not without further difficulties. A particular problem arose regarding workers in Wonka's chocolate factory, who were not always the white-skinned and golden-haired Oompa-Loompas we know now. Dahl has, in his original version of the book, described the workers as African tribesmen. They were supposedly a tribe of 3,000 amiable black pygmies, who were imported by Mr. Willy Wonka from Africa.<sup>28</sup> It was not until 1972, when the American writer Eleanor Cameron and an increasing number of librarians started to openly criticize the racial offences, supported by the National Association for the Advancement of Colored People, that Dahl revised

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<sup>27</sup> See Roald Dahl, *Charlie and the Chocolate Factory* (1964; London:Puffin, 2001), 103–4.

<sup>28</sup> See Donald Sturrock, *Storyteller: The Authorized Biography of Roald Dahl*, 493.

the story and published it alongside the sequel, *Charlie and the Great Glass Elevator*. “For Roald Dahl, this conclusion came as a complete shock.”<sup>29</sup> comments the situation Donald Sturrock in Dahl’s biography. But it wasn’t just the Oompa-Loompas, the story itself went through multiple drafts, wherein Dahl originally intended for a larger number of children to be let into the factory, that would feature more rooms and trials, but the children were later cut, due to the length of the story, and those who stayed have been revised, while whole discarded chapters were found after Dahl’s death, like “The Spotty Powder”<sup>30</sup>, or “The Fudge Mountain”<sup>31</sup> The original name for Mire Teavee, one of the children who accompany Charlie into the factory, Herpes Trout, was also deemed unacceptable by the editors, as well as the fact, that the majority of children were British. That is why the reader is now faced with two Americans, one German, and two British children. Much of the narrative remained constant though, like, as Donald Sturrock remarks, “the capricious Willy Wonka and the impoverished, spirited and kindly child, Charlie Bucket, never changed.”<sup>32</sup>

### 3.1 Story

*Charlie and the Chocolate Factory* introduces the reader to the poor, but honest boy, Charlie Bucket, who lives with his mother, father, and all four of their parents in a very small house on the edge of the town. Charlie loves one thing above all, chocolate, but since his family is very poor, he only gets one bar a year: on his birthday. That would be fine, if there was not an enormous chocolate factory in sight of his small house. Soon the reader finds out however, that the factory is not just unbelievably big, it is also the most famous factory in the world, but, has been closed to the public for over 10 years, after its owner, “the most amazing, the most fantastic, the most extraordinary chocolate maker the world has ever seen”<sup>33</sup>, Willy Wonka, faced some trouble with employee spies, who would sell his candy making secrets to other chocolate makers. The story unfolds, when Mr Wonka decides to open the factory for children, who would find one

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<sup>29</sup> Donald Sturrock, *Storyteller: The Authorized Biography of Roald Dahl*, 493.

<sup>30</sup> Miracle Jones, “Spotty Powder, the Lost Chapter from Roald Dahl’s *Charlie and the Chocolate Factory*,” *Fictioncircus*, Feb 02, 2009: <http://fictioncircus.com/news.php?id=283> (accessed on March 11, 2015)

<sup>31</sup> “A Previously Unpublished Chapter of *Charlie and the Chocolate Factory*,” *Guardian*, August 30, 2014, <http://www.theguardian.com/books/2014/aug/30/roald-dahl-extract-unpublished-chapter-charlie-and-the-chocolate-factory> (accessed on March 11, 2015)

<sup>32</sup> Donald Sturrock, *Storyteller: The Authorized Biography of Roald Dahl*, 396.

<sup>33</sup> Dahl, *Charlie and the Chocolate Factory*, 20.

of the golden tickets hidden in five chocolate bars across the world.<sup>34</sup> After all five tickets are found, the children, among them also Charlie, the finder of the last golden ticket, and their escorts, are met before the factory by Willy Wonka himself, who welcomes them into the world of wonder that is his chocolate domain. This logic-defying world nevertheless proves a bit dangerous for some of the children however, when they are faced with trials regarding their character that all but one, Charlie, fail. Charlie is then awarded a prize, the right to become Willy Wonka's heir and successor and to live in a world that he has always dreamed of. The book thus becomes a heartwarming story about the accomplishment of a boy's dreams, with magic and wonder all around.

### 3.2 Inspiration

The book was, just like *The Gremlins*, inspired by Dahl's own experiences, this time from his childhood. Like most kids, he loved sweets, candy, and chocolate, but it was his experience with Cadbury, when the children were given free boxes of prototype chocolates and had to rate them according to their taste and Dahl dreamt of inventing a kind of chocolate and getting lots of money for it, that resonates most in *Charlie and the Chocolate Factory*. Dahl himself describes the experience in his autobiography *Boy, tales of childhood*:

It was lovely dreaming those dreams, and I have no doubt at all that, thirty-five years later, when I was looking for a plot for my second book for children, I remembered those little cardboard boxes and the newly-invented chocolates inside them, and I began to write a book called *Charlie and the Chocolate Factory*.<sup>35</sup>

### 3.3 Reception

*Charlie and the Chocolate Factory* has become one of the most beloved children's books in the world, which is also supported by the amount of awards it won. In 1972, the book won the New England Round Table of Children's Librarians Award, and a year later, the UK Surrey School Award. It received two further awards in 2000, the Surrey School Award and the Blue Peter Book Award, followed by its high ranking in multiple polls, like The Big Read poll by the BBC, which listed it 35th of the "nation's best-loved novels."<sup>36</sup> It became one of the "Teachers' Top 100 Books for Children" of

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<sup>34</sup> See Dahl, *Charlie and the Chocolate Factory*, 33.

<sup>35</sup> Dahl, *Boy*, 149.

<sup>36</sup> "Top 100 Best-loved Novels." BBC: <http://www.bbc.co.uk/arts/bigread/top100.shtml> (accessed June 7, 2015)



the National Education Association<sup>37</sup> and the book 36 percent of the British adults questioned have read as kids in the University of Worcester survey.<sup>38</sup> Even the contemporary authority on literature for young adults and children, J. K. Rowling, has named the book among her top ten books every child should read. A review in Children's Book Week Supplement from November 7, 1964 issue of *Saturday review*, describes the book as follows:

It is also a somewhat sadistic cautionary tale, for unpleasant adventures befall the "four nasty children." The factory is run by undersized pygmies called Oompa-Loompas (slaves of the machine?).<sup>39</sup>

The review captures the dark themes of Dahl's writing and questions the correctness of his humor, while also praising the book for its illustrations, even featuring one of the original pygmy Oompa-Loompas. In comparison, a review for a contemporary buyer sells the story as we know it today, a children's classic.

Dahl seems to know just how far to go with his oddball fantasies; in *Charlie and the Chocolate Factory*, for example, nasty Violet Beauregarde blows up into a blueberry from sneaking forbidden chewing gum, and bratty Augustus Gloop is carried away on the river of chocolate he wouldn't resist. In fact, all manner of disasters can happen to the most obnoxiously deserving of children because Dahl portrays each incident with such resourcefulness and humor. *Charlie and the Chocolate Factory* is a singular delight, crammed with mad fantasy, childhood justice and revenge, and as much candy as you can eat.<sup>40</sup>

While the dark themes are hardly ignored, they are not criticized, but taken as a delightful part of the book. Both reviews, however, see it fit to prepare the reader for the punishment of the "nasty children" and Dahl's humor, that is, for the things one might find strange when reading the book for the first time.

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<sup>37</sup> "Teachers' Top 100 Books for Children." *Nae Academy*: <http://www.nea.org/grants/teachers-top-100-books-for-children.html> (accessed March 25, 2015)

<sup>38</sup> "Top Ten Books Parents Think Children Should Read." *Telegraph*, August 19, 2012: <http://www.telegraph.co.uk/culture/books/booknews/9485677/Top-ten-books-parents-think-children-should-read.html> (accessed March 10, 2015)

<sup>39</sup> "Children's Book Week Supplement." *Saturday Review*, November, 1964, 53.

*unz.org*: <http://www.unz.org/Pub/SaturdayRev-1964nov07-00052> (accessed March 10, 2015)

<sup>40</sup> "Amazon.com Review." *amazon*:

[http://www.amazon.com/gp/product/0142410314?ie=UTF8&isInframe=1&n=283155&redirect=true&ref\\_=dp\\_proddesc\\_0&s=books&showDetailProductDesc=1#iframe-wrapper](http://www.amazon.com/gp/product/0142410314?ie=UTF8&isInframe=1&n=283155&redirect=true&ref_=dp_proddesc_0&s=books&showDetailProductDesc=1#iframe-wrapper) (accessed June 7, 2015)

## 4. Willy Wonka

### 4.1 Wonka's Past

Willy Wonka is first mentioned when his factory is introduced, and is immediately described as “the greatest inventor and maker of chocolates that there has ever been.”<sup>41</sup> The mysterious man is mostly known for his genius regarding the candy making industry, as he is said to have invented more than two hundred new kinds of chocolate bars. But not only that; he has allegedly even invented a kind of ice cream that could be left in the sun on a hot day and would not get runny. Charlie, like many others, cannot believe such a claim, but his grandfather assures him of the chocolatier's accomplishments: “Of course it's impossible!” he says “It's completely absurd! But Mr Willy Wonka has done it!”<sup>42</sup> This single statement can be taken as basis for the character itself: Mr Wonka defies common logic. He is a character outside of the regular, and he embraces it to create a delightful new world that mirrors his own existence and the chocolate factory itself.

As demonstrated above, Wonka is firstly introduced to the reader by that what is known about him. Charlie's grandparents tell the boy delightful tales about the mysterious chocolate maker and even introduce him to the past of the factory. Though it is pointed out that nobody ever leaves the factory in the present, there was a time when Wonka employed people from the town. The reason for closing were Wonka's competitors, who would give everything to gain his secret recipes, and they did. Soon, there were agents working in the factory, who would learn a candy making process only for the purpose of leaking it to some of Wonka's enemies. These spies were in great number, and they were very successful, because soon

“Fickelgruber's factory started making an ice cream that would never melt, even in the hottest sun. Then Mr Prodnose's factory came out with a chewing-gum that never lost its flavor however much you chewed it. And then Mr Slugworth's factory began making sugar balloons that you could blow up to huge sizes before you popped them with a pin and gobbled them up. And so on, and so on. And Mr Willy Wonka tore his beard and shouted, “This is terrible! I shall be ruined! There are spies everywhere! I shall have to close the factory!”<sup>43</sup>

People in the town supposedly thought that it would be the end of the chocolate making genius, but they were wrong. One day, after several months of complete silence, smoke

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<sup>41</sup> Dahl, *Charlie and the Chocolate Factory*, 17.

<sup>42</sup> Dahl, *Charlie and the Chocolate Factory*, 23.

<sup>43</sup> Dahl, *Charlie and the Chocolate Factory*, 29.

started to rise from the abandoned factory's chimneys and it began work again, but it remained perfectly closed to the public for the next ten years. Unbeknown to the rest of the world, Mr Wonka has used the now free months to travel the world, and he came across an unbelievable place during his journeys, the Loompaland. It was here that he encountered the small race of Oompa-Loompas, and decided to end their misery of a horrible jungle life by inviting them to work and live in his factory, in exchange for a pay of cocoa beans, which the small creatures adored. He shipped them then from Loompaland to his factory, and established a small village within it, with whole families of Oompa-Loompas around. It was with their loyal help that he was able to restart his production and save the factory from collapse. Since then, Wonka has become world-famous. His chocolates are beloved in Britain, Germany, India, Russia, and the U.S.A. and he is rumored to be the best chocolate-maker in the world.

#### **4.2 The Characterization of Wonka**

Wonka is, as already stated, a character that moves the narrative of *Charlie and the Chocolate Factory* forward. Some, like for example Benjamin Rider in "Epicurus and the Chocolate Factory", might even argue that he is ultimately the most memorable character in the whole book.<sup>44</sup> This is because, as Marc Napolitano agrees in "He Will Be Altered Quite a Bit", "In spite of the fact that the text bears his name, it is actually quite easy to lose track of Charlie."<sup>45</sup> That is because the character becomes mostly passive once he enters the chocolate factory, which in turn gives more space to the other characters, that is, to the remaining four children and Wonka, who, aside of Charlie and his grandpa, is the only character to remain with the reader until the end of the book. But why is the character so memorable? That is what will be discussed in this chapter on the basis of Wonka's characterization.

Chatman argues, in *Story and Discourse*, "For a conception of a character as a paradigm of traits."<sup>46</sup> This is a model that will be followed in this characterization. A problem arises, however, in the finding of a source for these traits. This is not because the book would give too little information, although it is fair to say that many aspects of the character do remain a mystery even in the text, it is because the character itself only physically appears later in the book and the reader is initially faced with only

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<sup>44</sup> See Benjamin A. Rider, "Epicurus and the Chocolate Factory," in *Roald Dahl and Philosophy*, 15.

<sup>45</sup> Marc Napolitano, "He Will Be Altered Quite a Bit": Discipline and Punishment in Willy Wonka's Factory," *Roald Dahl and Philosophy*, 82.

<sup>46</sup> Seymour Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*. (Ithaca: Cornell University Press, 1980), 126.

independent facts and rumors about the character, mostly being uttered by other characters. One can however never be sure if the information given is reliable, especially taking into account that Wonka seems to be a quite famous person. That is why the traits will be derived from how the character acts rather than from what traits are ascribed to him by others. Chatman says that our evaluation of a literary character is not much different from how we evaluate human beings in the real world.<sup>47</sup> But also adds that:

When fictional characters are psychoanalyzed as if they were real people, hard-nosed critics may be right to challenge the effort. But characters as narrative constructs do require terms for description, and there is no point in rejecting those out of the general vocabulary of psychology, morality, and any other relevant area of human experience. The terms themselves do not claim psychological validity. Validity is not at issue: a fictional-character trait, as opposed to a real-person trait, can only be a part of the narrative.<sup>48</sup>

This supports Wonka's evaluation on the basis of his actions in the narrative, which is also an approach that shall prove valuable in future chapters, since the character is to be ultimately compared with versions of the literary character created through the adapting of the source material. This is because, as even McFarlane maintains, narrative offers the best starting-point for a comparative study.<sup>49</sup> That is why Wonka will be, as a character, derived not only from the setting already given in the narrative, that is, Wonka's past, but also from his actions, rather than his designations.

#### **4.2.1 Wonka's Traits**

The first thing one might notice about Wonka is his excitement. Most of his lines are ended with an exclamation point, while he is described to cry his utterances much more frequently than he is to say them.

“An important room, this!” cried Mr Wonka, taking a bunch of keys from his pocket and slipping one into the keyhole of the door. “This is the nerve center of the whole factory, the heart of the whole business! And so beautiful! I insist upon my rooms being beautiful! I can't abide ugliness in factories! In we go, then! But do be careful, my dear children! Don't lose your heads! Don't get over-excited! Keep very calm!”<sup>50</sup>

The excerpt from the book shows Wonka right before inviting his visitors into the chocolate room of his factory. Ironically, despite telling the children not to lose their heads, he seems not to be able to settle down himself. This shows just how much he is

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<sup>47</sup> See Chatman, *Story and Discourse*, 128.

<sup>48</sup> Chatman, *Story and Discourse*, 138.

<sup>49</sup> See McFarlane, *Novel to Film*, 202.

<sup>50</sup> Dahl, *Charlie and the Chocolate Factory*, 87.

proud of and loves his factory. In this aspect, he is indisputably child-like, mirroring the nature of his little quests. But his words do not just show how thrilled he is, they reveal even more about his nature. “I can’t abide ugliness in factories.” He says, hinting at what he thinks of the business he is in, but also of how the world should be around him. Firstly, it is important to realize, that Wonka is actually a business man. He produces and sells goods, and he seems to be doing rather well for himself. But he is not a typical business man at all. He invents things according to his whims and not according to what might be the demand of the public or good for the business. He invents vitamin Wonka for example, that will make someone’s toes grow out until they’re as long as his fingers,<sup>51</sup> or hair toffee, that will make children grow hair and beards to supposedly stop them from going about with bold heads,<sup>52</sup> or Everlasting Gobstoppers, that one can suck and suck and they will never get any smaller.<sup>53</sup> The problem with these inventions however, is that no one really wants to have such long toes, no child wants a beard, and that someone who depends on people buying his products would certainly not profit from his customers buying a single sweet during their whole life. It is the same kind of thinking that he applies to his factory, making it beautiful rather than functional. In this sense, Wonka is led by his own imagination and whims rather than production plans and business strategies and it is safe to say that he invents for the sake of invention rather than the sake of a specific goal. “Why?” one might ask, and actually, one really does. Mike Teavee, the fourth golden ticket winner, frequently questions the chocolate maker about the strange things inside the factory, but he is never really given an answer. Wonka either says there is no time for silly questions,<sup>54</sup> tells him not to interrupt and argue,<sup>55</sup> or dismisses the boy altogether by insisting he cannot hear what the boy is saying.<sup>56</sup> It is in this way that another trait of his is revealed. Wonka wants things done his way, he likes beauty, he values obedience, and if one questions his motives, or does not abide, he or she will be punished, just like the naughty children in the book. It is however at the end of the book where Wonka truly confirms this by telling Charlie:

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<sup>51</sup> Dahl, *Charlie and the Chocolate Factory*, 169.

<sup>52</sup> Dahl, *Charlie and the Chocolate Factory*, 117.

<sup>53</sup> Dahl, *Charlie and the Chocolate Factory*, 116.

<sup>54</sup> Dahl, *Charlie and the Chocolate Factory*, 112.

<sup>55</sup> Dahl, *Charlie and the Chocolate Factory*, 133 and 117.

<sup>56</sup> Dahl, *Charlie and the Chocolate Factory*, 130.

Mind you, there are thousands of clever men who would give anything for the chance to come in and take over from me, but I don't want that sort of person. I don't want a grown-up person at all. A grown-up won't listen to me; he won't learn. He will try to do things his own way and not mine. So I have to have a child. I want a good sensible loving child, one to whom I can tell all my most precious sweet-making secrets — while I am still alive.<sup>57</sup>

In this moment it is revealed just how important it is to Wonka to have things done his way. He has organized a worldwide search for golden tickets and went through a whole group of children to find the single, perfect child. A boy who would follow his every direction and who would love and be excited about the factory just as he himself is.

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<sup>57</sup> Dahl, *Charlie and the Chocolate Factory*, 185.

## 5. Adaptations

Adaptation is the act of transformation of a source material to fit a different structure or medium. The adaptation of a book into a moving picture is a process that features many transfers of material, which, in the course of the process, often gets altered. Certain elements of the material might be deleted, while others could be added, or transformed, to achieve the desired effect. Such changes occur, because the source material, in this case a book, was created to work in the scope of a certain medium, that is, written text. If such a material is to be displayed in a different medium, that is, film, its boundaries have to be changed, because the environment of both functions on the basis of different concepts. While a certain degree of change is thus understandable, some changes could, on the other hand, distance the adaptation too far from the source material, alienating its principles and possibly failing to bring across the point of the original narrative.

McFarlane maintains that “There will often be a distinction between being faithful to the letter, an approach which the more sophisticated writer may suggest is no way to ensure a successful adaptation, and to the spirit and essence of the work.”<sup>58</sup> It is thus of high importance to pinpoint and understand the main idea behind the narrative, that is, its themes and motifs, before the process of adapting is started. The same principle applies to other aspects of the source material as well. Chapters, acts, and even characters have to be adapted correctly so the right transfer of information can take place. The transformation of characters can be particularly difficult, because they are, according to Timothy Corrigan, “The individuals who populate narrative and nonnarrative films. Whether they are main characters or minor characters, they normally focus the action and, often, the themes of a movie”<sup>59</sup> As such, a character can be the catalyst for a narrative and the success or failure of an adaptation is put upon the portrayal of the character.

The adapting of source material in the closest way possible to its original form is not the only function of an adaptation though. An adaptation does, at the same time, function as a bridge connecting the media affected by it to culture. Thus, a source material, which might not be particularly appealing to a contemporary audience, might be reworked to satisfy the current popular demands. John Briant says, that “a work is the sum of its versions; creativity extends beyond the solitary writer, and writing is a

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<sup>58</sup> McFarlane, *Novel to Film*, 8–9.

<sup>59</sup> Timothy Corrigan, *A Short Guide to Writing about Film* (Pearson Education, 2012), 32.

cultural event transcending media”<sup>60</sup> As such, it can be stated that movement from one medium towards a different one is always influenced by the culture that is shared in the time and at the place of the adaptation itself. But it is not just the culture that influences the process. The person adapting the work also projects his or her own ideas into the transformed narrative. As such, an adaptation is the product of the joined work of all those who have worked on the source material, but also on all the aspects of the transformation itself and the adapted final product. John Bryant agrees, stating that adaptors generate new versions of the text and thereby re-author the work, giving it new meanings in new contexts and in some degree drawing out in sharper delineations the originating author’s original intentions.<sup>61</sup> On this basis, it can be stated, that even when the source material is transformed considerably, the addition, or deletion of information should ultimately respect the original narrative themes of the source material. However, though the narrative themes and motifs of the source material should always be maintained within an adaptation, every adaptation is always bound to be unique. Even when there are multiple adaptations of the same source material, the different methods that are applied in the process of adapting assure that the finished product will be different. As an example, one might imagine reading the line “Once upon a time” at the beginning of a classic fairy tale story, which is commonly written at the beginning of the first sentence of the first paragraph of the first page. However, when a similar line is to be adapted for a moving picture, there are multiple possibilities how to do that. The line itself could be put upon the first very screen of the film to simulate the written medium and to appear for the audience to read. It might be transformed into a voice-over and added to the finished opening scene as an independent audio file, or both these possibilities could combine, and it might also appear on the screen and be read aloud in a voice-over according to the frames. These are just some of the wide variety of possibilities that can be considered when adapting the line.

An adaptation as a whole, features hundreds, or thousands of similar possibilities. Each narrative detail might be adapted differently, while the narrative as a whole remains very close to the source material. There can be no dispute that no matter whether the line “Once upon a time” is perceived visually, or acoustically, it, in its final perceived form, will always be the same line. An adaptation strives to accomplish the

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<sup>60</sup> John Bryant, “Textual Identity and Adaptive Revision: Editing Adaptation as a Fluid Text,” in *Adaptation Studies* (Bloomsbury, 2013), 47.

<sup>61</sup> See John Bryant, “Textual Identity and Adaptive Revision: Editing Adaptation as a Fluid Text,” in *Adaptation Studies*, 48.



same level of comprehension through the change of the media the source material is realized in. However, it is possible that a certain particular realization of a narrative element is more suited to be portrayed in a particular way and that its portrayal in a certain way might be superior to other possible realizations of the same narrative element. Returning to the example “Once upon a time,” a situation could be created in which a certain solution might fit more. The line is mostly used in classical children’s stories and it can be assumed that the majority of audience seeing such an adaptation would be composed of children. In such a case, the vocal realization of the line could be perceived as superior to its written counterpart, because it might be more comprehensible to the audience which might not be able to understand the written media at all. Such a method of adapting is quite common and makes it possible for two distinct adaptations, both of which still convey the narrative of the source material, to be the subject of a comparative approach and to be classified as superior, or subordinate to its counterpart.

It is exactly this principle that will be the basis for the comparison of two portrayals of the character of Willy Wonka from the written source material, that is, Roald Dahl’s book, in its two adaptations, the films, *Willy Wonka and the Chocolate Factory* and *Charlie and the Chocolate Factory*.

### **5.1 *Willy Wonka and the Chocolate Factory***

*Willy Wonka and the Chocolate Factory* (1971) was directed by Mel Stuart, born Stuart Solomon, who was an American director and producer. By many, he is best known precisely for his take on Dahl’s book, but he was also well known for his other works, like: the documentary *Four Days in November* (1964), the adaptation of *The Rise and Fall of the Third Reich* (1968), the romantic comedy *If It’s Tuesday, This Must Be Belgium* (1969), or for his role as the president of the International Documentary Association.

It was supposedly Stuart’s daughter, Madeleine, who brought the director to the idea of adapting her beloved book. The adaptation’s producer, David L. Wolper, has then, on Stuart’s behalf, persuaded the Quaker Oats Company to finance the film as promotion for their new products, which became the basis for the future Willy Wonka Candy Company.<sup>62</sup> Originally, Roald Dahl himself was called to write the screenplay,

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<sup>62</sup> See “Willy Wonka and the Chocolate Factory director: Pure imagination.” *hero complex*, October 25, 2011: <http://herocomplex.latimes.com/movies/willy-wonka-the-chocolate-factory-director-pure-imagination/> (accessed June 7, 2015)

but it was David Seltzer who came to help finish the job before the shooting started, who had the biggest hand in altering the material. Dahl later complained about Seltzer's deviations from the book's story and the casting of Gene Wilder instead of comedian Spike Milligan for the role of Willy Wonka.<sup>63</sup> The primary location for shooting was decided to be Munich, West Germany, mostly because of the low costs. Most of the extras, mostly playing the Oompa-Loompas, were German as well, which sometimes made communication in production difficult. The movie was released on June 30, 1971. While having a budget of 3 million dollars, it earned only 1 million back in the U.S.A and 5,300,000 dollars worldwide, which was not much of a success. The promotion failed as well, because, according to Mel Stuart himself "The studio that distributed it, Paramount, really didn't get it. In fact, Radio Music City Hall in New York wanted to take it, and they turned them down. So they put it in the Bronx and a few places, and it sort of died"<sup>64</sup>. However, the movie got picked up again some years later, during the mid-1980s, and it became very popular with home audience and became a TV and home video regular. In 2003, it came twenty fifth in the *Entertainment Weekly* "Top 50 Cult Movies of All Time"<sup>65</sup> list and was released a few more times on VHS, Blu-ray and DVD, the most significant being the 2011 40th-Anniversary Edition. Roger Ebert describes the adaptation as:

Probably the best film of its sort since *The Wizard of Oz*. It is everything that family movies usually claim to be, but aren't: Delightful, funny, scary, exciting, and, most of all, a genuine work of imagination.<sup>66</sup>

## 5.2 *Charlie and the Chocolate Factory*

*Charlie and the Chocolate Factory*, the second adaptation of Dahl's beloved book, is the work of Timothy Walter Burton, better known as Tim, who is a well-known producer, director, animator and visual artist. He has achieved fame through creations like *Beetlejuice* (1988), *Edward Scissorhands* (1990), or *The Nightmare before Christmas* (1993), which all feature his unique style.

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<sup>63</sup> See Tom Bishop, "Willy Wonka's everlasting film plot." *BBC*, July 11, 2005: <http://news.bbc.co.uk/2/hi/entertainment/4660873.stm> (accessed Omarch , 2015)

<sup>64</sup> "Willy Wonka and the Chocolate Factory director: Pure imagination" *hero complex*, October 25, 2011: <http://herocomplex.latimes.com/movies/willy-wonka-the-chocolate-factory-director-pure-imagination/> (accessed June 7, 2015)

<sup>65</sup> "Top 50 Cult Movies." *Entertainment Weekly Magazine*, May 23, 2003: <http://www.filmsite.org/cultfilmsew.html> (accessed June 7, 2015)

<sup>66</sup> Roger Ebert, "Willy Wonka and the Chocolate Factory." *Roger Ebert*: <http://www.rogerebert.com/reviews/willy-wonka-and-the-chocolate-factory-1971> (accessed June 7, 2015)

Tim Burton has a unique approach to visuals, which he manifested especially in adapting iconic characters for the big screen, such as Batman. He was previously involved with the material of Roald Dahl, when in 1996 he produced the adaptation of *James and the Giant Peach* into a film of the same name that was mostly praised by critics, and was nominated for the Academy Award for Best Original Musical or Comedy Score. This particular adaptation featured a combination of live action and stop motion footage, starting and ending as a live action movie and portraying the adventures and insect companions of the protagonist in stop motion, making visualization much easier. For the second adaptation of *Charlie and the Chocolate Factory* he was, after a prolonged process of development and rights issues between Warner Bros and the Dahl estate, called on as a director. By this time, he already assembled a team of regulars that would be involved in the majority of his work, for example Johnny Depp, Helena Bonham Carter, and Danny Elfman, who were also present at the set of the adaptation. Johnny Depp was immediately cast as Willy Wonka and agreed to portray the character before even reading the script.<sup>67</sup> The actor then suggested Freddie Highmore for the part of Charlie, since he has previously worked with him on *Finding Neverland* (2004).

Burton was first, who got the right to create an adaptation regarding Dahl's written works, since the author's unfortunate ban regarding the matter.<sup>68</sup> He proclaimed he would follow the source material much closer than his predecessors, though he himself later introduced some deviations from it in the finished product. The filming itself took place in the Pinewood Studios in England and lasted six months, as Burton and Elfman concurrently worked on *Corpse Bride*. The Oompa-Loompas were cast as a single man, Deep Roy, who has worked, like many other of the cast, with Burton before, specifically on *Planet of the Apes* (2001) and *Big Fish* (2003). The finished movie, released on July 10, 2005, had a budget of 150 million dollars, and earned 474,968,763 dollars worldwide. It was immensely praised for its visuals and as a really contemporary adaptation. In a review for *New York Times*, Scott calls the movie: "Mr. Burton's wondrous and flawed new adaptation of Roald Dahl's beloved novel" and adds that:

There is pleasure, but also a shadow of menace—an inkling of the sinister in the midst of abundant, lovingly manufactured delight. (...) I call it wondrous because, in spite of lapses and imperfections, a few of them serious, Mr. Burton's movie succeeds in doing what far

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<sup>67</sup> "Johnny Depp and Tim Burton Interview." *Comedy Central*, 00:01:15.  
<https://www.youtube.com/watch?v=9IS0qSIJ-d8> (accessed June 7, 2015)

<sup>68</sup> See Tom Bishop "Willy Wonka's everlasting film plot." *BBC*, July 11, 2005:  
<http://news.bbc.co.uk/2/hi/entertainment/4660873.stm> (accessed June 7, 2015)

too few films aimed primarily at children even know how to attempt anymore, which is to feed—even to glut—the youthful appetite for aesthetic surprise<sup>69</sup>

By making the movie visually fantastic, Burton has addressed one of the issues the first adaptation lacked. “There’s no getting around it, Willy Wonka and the Chocolate Factory has always been a spectacularly ugly film.” criticizes Jeffrey Kauffman the aesthetics of the Stuart’s adaptation in his Blu-ray review, though he does admit the main reason for these shortcomings was the film’s budget.<sup>70</sup> Stuart also had the same reasons for changing the Nut Room from the book<sup>71</sup> into an Egg Room.<sup>72</sup> Burton, who did not have problems obtaining a bigger budget for his film, did not have to face such problems and was able to recreate the Nut Room in his adaptation much more closely to the original.<sup>73</sup>

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<sup>69</sup> Anthony Oliver Scott “Looking for the Candy, Finding a Back Story.” *New York Times*, July 15, 2005: <http://www.nytimes.com/2005/07/15/movies/looking-for-the-candy-finding-a-back-story.html> (accessed June 7, 2015)

<sup>70</sup> Jeffrey Kauffman, “Willy Wonka & the Chocolate Factory Blu-ray Review.” *Blu-ray*, October 13, 2009: <http://www.blu-ray.com/movies/Willy-Wonka-and-the-Chocolate-Factory-Blu-ray/5390/#Review> (accessed June 7, 2015)

<sup>71</sup> See Dahl, *Charlie and the Chocolate Factory*, 139.

<sup>72</sup> *Willy Wonka and the Chocolate Factory*. dir. Mel Stuart. Paramount, 1971. DVD. 01:19:10.

<sup>73</sup> *Charlie and the Chocolate Factory*. dir. Tim Burton. Warner Bros. and Roadshow Entertainment, 2005. DVD. 01:12:10.

## 6. The Adapting of a Character

The transformation of a character is part of the process of creating an adaptation. As said before, the success or failure of an adaptation depends on the correct transformation of its themes and motifs. A character has been defined as a paradigm of traits, but if one were to portray a character in a different medium as exactly that, the effect it would have on the rest of the adaptation would be disastrous. That is because, like the narrative itself, a character has to coincide with the rest of the adaptation to assure the outcome of the transformation is satisfactory. As such, a character has to be perceived as more than just a given set of traits, that is, it has to be derived from its actions and settings in the narrative, which are connected to its themes and motifs. As these setting, themes and motifs change, the character has to change accordingly to assure the creation of a version of the character that not only coincides with the initial source material, but also with the adaptation itself.

### 6.1 The Adapting of Wonka

Mel Stuart, the director of *Willy Wonka & the Chocolate Factory* says, he knew right away Gene Wilder was the Willy Wonka he wanted, because he had the madness that Stuart always associated with the character.<sup>74</sup> Gene himself even further shaped the role by coming up himself with Wonka's introductory scene. He purposely wanted for Wonka to appear sick at the beginning, and later surprise everyone, because "No one will know from that point on whether I'm lying or telling the truth."<sup>75</sup> But those were not the only changes that the character went through. David Salzer, who revised the script for the adaptation, added lines for the character from literary works like Oscar Wilde's *The Importance of Being Earnest*, Samuel Taylor Coleridge's "The Rime of the Ancient Mariner", or Shakespeare's *The Merchant of Venice*. "I made this movie for adults," adds the director about the number one thing that people need to realize and further explains that "it's filled with a very sharp adult wit."<sup>76</sup> Although Dahl himself did not intend the book for children alone, the change in the target group certainly had a big impact on the adaptation as a whole.

Tim Burton, on the other hand, had decided with Depp on a different approach.

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<sup>74</sup> See Nick Davis, "Gene Wilder Profile." *vimeo*, 00:14:49. <https://vimeo.com/81886416> (accessed April 25, 2015),

<sup>75</sup> Nick Davis, "Gene Wilder Profile." *vimeo*, 00:16:00. <https://vimeo.com/81886416> (accessed April 25, 2015),

<sup>76</sup> "Mel Stuart Rusty Goffe interview for Willy Wonka and the Chocolate Factory 40th Anniversary Blu Ray." 00:00:35. <https://www.youtube.com/watch?v=ZChw3XP92Rw> (accessed June 7, 2015)

The actor first thought of a bad game show host,<sup>77</sup> but they finally decided on the idea of a children's show host, says Depp, discussing with the director the changes in the perception of such personas from when they were children, and how they would see them now.<sup>78</sup> During production, the studio was supposed to consider the portrayal of Wonka as a father figure for the little Charlie Bucket,<sup>79</sup> a thought that was later scrapped by Burton, although he did work something along the same lines into the film, trying to explain the motives of the mysterious character by giving him a backstory. Both adaptations have thus created their own versions of the character that would best fit the individual changes done to the source material. The following part of this text will focus on these distinct character aspects and the influence of their realization in comparison with the source material.

## 6.2 Appearance

Roald Dahl first describes Willy Wonka when the chocolatier welcomes the five winners of his Golden Tickets at the entrance of his Factory.

Mr Wonka was standing all alone just inside the open gates of the factory.

And what an extraordinary little man he was!

He had a black top hat on his head.

He wore a tail coat made of a beautiful plum-coloured velvet.

His trousers were bottle green.

His gloves were pearly grey.

And in one hand he carried a fine gold-topped walking cane.

Covering his chin, there was a small, neat, pointed black beard — a goatee. And his eyes — his eyes were most marvellously bright. They seemed to be sparkling and twinkling at you all the time. The whole face, in fact, was alight with fun and laughter.

And oh, how clever he looked! How quick and sharp and full of life! He kept making quick jerky little movements with his head, cocking it this way and that, and taking everything in with those bright twinkling eyes. He was like a squirrel in the quickness of his movements, like a quick clever old squirrel from the park.<sup>80</sup>

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<sup>77</sup> See "Making of Charlie and the Chocolate Factory." *Charlie and the Chocolate Factory* bonus material, 00:03:20. <https://www.youtube.com/watch?v=eHOwUUo9RKQ> (accessed June 7, 2015)

<sup>78</sup> See "Johnny Depp and Tim Burton Interview." *Comedy Central*, 00:00:15. <https://www.youtube.com/watch?v=9IS0qSIJ-d8> (accessed June 7, 2015)

<sup>79</sup> See "Making of Charlie and the Chocolate Factory." *Charlie and the Chocolate Factory* bonus material, 00:00:43. [https://www.youtube.com/watch?v=y3R\\_ydfPRes](https://www.youtube.com/watch?v=y3R_ydfPRes) (accessed July 5, 2015)

<sup>80</sup> Dahl, *Charlie and the Chocolate Factory*, 80.

Willy Wonka is described as an extraordinary gentleman, sporting a colorful attire, that might seem laughable would anyone wear it casually on the street, but somehow, it seems to perfectly match the chocolatier. As the character itself, his clothing combines the aspects of adulthood and childhood. While a black top hat and a walking cane would normally represent a reserved gentleman, Wonka combines them with a colorful touch and transforms formal clothing into something magical and funny. Even the description “quick clever old squirrel” implies the combination of an aged experience and youthful energy, something that is certainly at work in the character all throughout the book.

Mel Stuart decided to mostly duplicate the attire described by Dahl, as his Wonka also appears on the set in a top hat and with a walking cane. He is also dressed in plum-colored coat and a traditional, but wildly colored, waistcoat and bowtie. Even his signature sparkling in the eye is replicated, while the natural appearance of the black-haired character is replaced with the actor’s own features, as he appears without any wigs or prosthetics.

Depp, on the other hand, wanted to style exactly those, making the character stand out even more, but in the end his appearance was only altered with pale make up and a bob hair wig, while his features seem to have been later slightly enhanced in post-production digitally.

Despite these changes, even Burton’s Wonka remains mostly true to the character’s attire with gloves, a coat, a top hat and a cane, although the colors have been darkened and his coat is now red, while the gloves are plum-colored and a pair of oversized glasses have been added. While the attire might not seem as a big part of the character, the changes regarding it hint at further alterations of the source material and are the first visual aspect one receives of the chocolate maker, and should thus not be ignored, because they help cement the overall impression.

### **6.3 Character Reception**

While the reception of the movies itself has already been discussed, the reception of the portrayal of Willy Wonka is a slightly different thing. The character does not only move and influence the narrative, but he also attracts audience with his eccentricities. It is no wonder a character like that would be the center of criticism, or praise. In the case of *Willy Wonka and the Chocolate Factory*, it is hard to not focus on the chocolatier whose name appears even in the name of the film. A *New York Times* review, published 1984, praises the role, stating that “Gene Wilder as Willy is at his most whimsically

mysterious”<sup>81</sup> and the character has certainly aged well, because even a more contemporary review seconds this opinion by stating that:

Wilder is magical as Willy Wonka. No one can be as menacing, mad and absolutely adorable in the same breath as Gene Wilder. (...) He’s an untrustworthy hero, twinkling with inventive genius and warmth one moment, and surreally threatening the next. In a single motion, he sweeps his cane with gesture of delight and welcome that turns into a nasty, warning snap for a pushy parent. He goes from dreamy idealism to a full-on screaming rant in an eyeblink. His best line readings are his indifferent calls for help when the rotten children get into trouble and his less-than-urgent pleas to stay out of danger. “Oh, no. Don’t. Stop. I beg of you,” he mutters insincerely.<sup>82</sup>

Some, on the other hand, might argue that Wilder’s Wonka is far too dark, suspecting him of harming the children, because they are, unlike in the original and Burton’s adaptation, never seen leaving the factory. It is however undeniable that even the source material featured dark themes, which made Burton for many the ideal director for the second adaptation. But not all were excited when the final product came out. The *Chicago Sun-Times* review, for example, writes:

Now this is strange. “Charlie and the Chocolate Factory” succeeds in spite of Johnny Depp’s performance, which should have been the high point of the movie. Depp, an actor of considerable gifts, has never been afraid to take a chance, but this time he takes the wrong one. His Willy Wonka is an enigma in an otherwise mostly delightful movie from Tim Burton, where the visual invention is a wonderment. The problem is not simply that Willy Wonka looks like Michael Jackson; it’s that in a creepy way we’re not sure of his motives.<sup>83</sup>

Others, like Scott in the *New York Times* review, also express the concern regarding the inspiration for the character, but the biggest change regarding Burton’s Wonka remains to be his past, which does not fail to attract attention of the reviewers:

The best thing about this Wonka, who tiptoes on the narrow boundary between whimsy and creepiness, is that he defies assimilation or explanation. Or at least he should. Inexplicably, and at great risk to the integrity of the movie, the filmmakers have burdened him with a psychological back story pulled out of a folder in some studio filing cabinet.(...) An unhappy childhood, of course.<sup>84</sup>

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<sup>81</sup> Glenn Collins, “New Cassettes: From a Horror Classic to a Master Class.” *New York Times*, December 23, 1984, <http://www.nytimes.com/1984/12/23/arts/new-cassettes-horror-classic-master-class-willy-wonka-chocolate-factory.html> (accessed June 7, 2015)

<sup>82</sup> Laurie Boeder, “Willy Wonka and the Chocolate Factory: A Darkly Comic Cautionary Tale.” *about entertainment*, <http://classicfilm.about.com/od/childrensmovies/fr/Willy-Wonka-And-The-Chocolate-Factory.htm> (accessed April 9, 2015)

<sup>83</sup> Roger Ebert, “Charlie and the Chocolate Factory.” *Roger Ebert*, July 14, 2005: <http://www.rogerebert.com/reviews/charlie-and-the-chocolate-factory-2005> (accessed April 9, 2015)

<sup>84</sup> Anthony Oliver Scott, “Looking for the Candy, Finding a Back Story.” *New York Times*, July 15, 2005: <http://www.nytimes.com/2005/07/15/movies/looking-for-the-candy-finding-a-back-story.html> (accessed June 7, 2015)



Of course, not everyone agrees with these statements. The *Rolling Stone* review, for example, views changes done to the character as positive, saying that “Gene Wilder put a blunt comic edge on Wonka in the underrated 1971 musical version. But Depp goes deeper to find the bruises on Wonka’s secret heart.” and adding that “Depp and Burton fly too high on the vapors of pure imagination. But it’s hard to not get hooked on something this tasty.”<sup>85</sup>

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<sup>85</sup> Peter Travers, “Charlie and the Chocolate Factory.”, *Rolling Stone*, July 14, 2005: <http://www.rollingstone.com/movies/reviews/charlie-and-the-chocolate-factory-20050714> (accessed July 7, 2015)

## 7. Scenes

While the changes made to a character in the adapting process are sometimes very subtle, like in the case of Wonka's appearance, that can in all of the cases be described as eccentric, their manifestations within the narrative can be altered dramatically. That is why the comparison will not be derived from their settings, but rather from within the narrative itself, that is, the character will be subjected to the analysis in the adaptation itself. To achieve this, several scenes of both adaptations will be compared to corresponding excerpts from the book.

The following scenes have been chosen according to their impact on the narrative as a whole and the analyzed character. They will be analyzed in their chronological order, as they appear in the book and both adaptations, and will primarily focus on the character of Willy Wonka and illustrate the differences between the source material and the adaptations of the said character.

### 7.1 Greeting the Children

This scene directly follows the introduction of Willy Wonka and marks his first interaction with any of the already known characters, that is, the children, who have found the golden tickets and are now greeted by him at the entrance of his factory.

Suddenly, he did a funny little skipping dance in the snow, and he spread his arms wide, and he smiled at the five children who were clustered near the gates, and he called out, "Welcome, my little friends! Welcome to the factory!"

His voice was high and flutey. "Will you come forward one at a time, please," he called out, "and bring your parents. Then show me your Golden Ticket and give me your name. Who's first?"

The big fat boy stepped up. "I'm Augustus Gloop," he said.

"Augustus!" cried Mr Wonka, seizing his hand and pumping it up and down with terrific force. "My dear boy, how good to see you! Delighted! Charmed! Overjoyed to have you with us! And these are your parents? How nice! Come in! Come in! That's right! Step through the gates!"

Mr Wonka was clearly just as excited as everybody else.

"My name," said the next child to go forward, "is Veruca Salt."

"My dear Veruca! How do you do? What a pleasure this is! You do have an interesting name, don't you? I always thought that a veruca was a sort of wart that you got on the sole of your foot! But I must be wrong, mustn't I? How pretty you look in that lovely mink coat! I'm so glad you could come! Dear me, this is going to be such an exciting day! I do hope you enjoy it! I'm sure you will! I know you will! Your father? How are you, Mr Salt? And Mrs Salt? Overjoyed to see you! Yes, the ticket is quite in order! Please go in!"

The next two children, Violet Beauregarde and Mike Teavee, came forward to have their tickets examined and then to have their arms practically pumped off their shoulders by the energetic Mr Wonka.

And last of all, a small nervous voice whispered, “Charlie Bucket.”

“Charlie!” cried Mr Wonka. “Well, well, well! So there you are! You’re the one who found your ticket only yesterday, aren’t you? Yes, yes. I read all about it in this morning’s papers! Just in time, my dear boy! I’m so glad! So happy for you! And this? Your grandfather? Delighted to meet you, sir! Overjoyed! Enraptured! Enchanted! All right! Excellent! Is everybody in now? Five children? Yes! Good! Now will you please follow me! Our tour is about to begin! But do keep together! Please don’t wander off by yourselves! I shouldn’t like to lose any of you at this stage of the proceedings! Oh, dear me, no!”<sup>86</sup>

The same scene in the *Willy Wonka and the Chocolate Factory* follows a very similar frame. The chocolatier approaches the gates and then, one after the other, greets the children and welcomes them into the factory. While his enthusiasm for the visitors is maintained, the order of his guests is not, as he greets the spoiled Veruca first, then Augustus, before he reverts to the original order, that is featured in the book, and greets Violet and the remaining boys, Mike and Charlie.

The order is once again, among other things, changed in the second adaptation, where Violet is the first child to be introduced to the chocolatier, followed by Veruca, Augustus, and once again, Mike and Charlie, who maintain their order even here. This order is sometimes taken as a slight hint at the final ranking of the children, that is, at who will last until the end of the tour, as the group gets progressively smaller and smaller. The order of these happenings is, however, unlike the greeting order, maintained in both of the adaptations. Another thing that is maintained throughout both of the adaptations, are particular lines from the source material, mostly from the conversation between Wonka and Veruca Salt. In fact, the original conversation from the book is split between the adaptations, each maintaining a different part. While Gene Wilder replicates the lines “My dear Veruca, what a pleasure! And how pretty you look in that lovely mink coat.”<sup>87</sup> Depp takes on a different part of the conversation with “I always thought that a veruca was a type of wart you got on the bottom of your foot,”<sup>88</sup> while adding a laugh to this statement. Both these lines mirror the characters and the scenes themselves well; while Wilder’s Wonka seems to be energetic and warm, Depp’s take on the character is slightly colder towards his guests, even going as far as ignoring

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<sup>86</sup> Dahl, *Charlie and the Chocolate Factory*, 80–83.

<sup>87</sup> *Willy Wonka and the Chocolate Factory*. dir. Mel Stuart. Paramount, 1971. DVD. 00:46:07.

<sup>88</sup> *Charlie and the Chocolate Factory*. dir. Tim Burton. Warner Bros. and Roadshow Entertainment, 2005. DVD. 00:38:36.

them overall, while the children themselves have to take on the initiative. This particular change in the greeting scene is a very peculiar one, because it raises the question why the character would go all this way to distribute the golden tickets, if he isn't interested in their finders at all. A possible explanation could be that he is only interested in the one child, who would be able to hold out the longest, but at this point, aren't really all of the children potential winners? The answer spans over the rest of the book, and plays a part not only in the second adaptation, but also in the first movie and the original book, and will be discussed during the analysis of the following scenes.

## **7.2 Misfortune in the Factory**

This scene corresponds to the first instance when a child is “eliminated” within the factory and maps the reactions of Willy Wonka towards this unfortunate event. In the scene, Augustus Gloop, the fat little boy has fallen into a chocolate river inside Wonka's factory and has been sucked up by one of the industrial tubes:

The watchers below could see the chocolate swishing around the boy in the pipe, and they could see it building up behind him in a solid mass, pushing against the blockage. The pressure was terrific. Something had to give. Something did give, and that something was Augustus. WHOOF! Up he shot again like a bullet in the barrel of a gun.

“He's disappeared!” yelled Mrs Gloop. “Where does that pipe go to? Quick! Call the fire brigade!”

“Keep calm!” cried Mr Wonka. “Keep calm, my dear lady, keep calm. There is no danger! No danger whatsoever! Augustus has gone on a little journey, that's all. A most interesting little journey. But he'll come out of it just fine, you wait and see.”

“How can he possibly come out just fine!” snapped Mrs Gloop. “He'll be made into marshmallows in five seconds!”

“Impossible!” cried Mr Wonka. “Unthinkable! Inconceivable! Absurd! He could never be made into marshmallows!”

“And why not, may I ask?” shouted Mrs Gloop.

“Because that pipe doesn't go anywhere near it! That pipe — the one Augustus went up — happens to lead directly to the room where I make a most delicious kind of strawberry-flavoured chocolate-coated fudge . . .”

“Then he'll be made into strawberry-flavoured chocolate-coated fudge!” screamed Mrs Gloop. “My poor Augustus! They'll be selling him by the pound all over the country tomorrow morning!”

“Quite right,” said Mr Gloop.

“I know I'm right,” said Mrs Gloop.

“It’s beyond a joke,” said Mr Gloop.

“Mr Wonka doesn’t seem to think so!” cried Mrs Gloop. “Just look at him! He’s laughing his head off! How dare you laugh like that when my boy’s just gone up the pipe! You monster!” she shrieked, pointing her umbrella at Mr Wonka as though she were going to run him through. “You think it’s a joke, do you? You think that sucking my boy up into your Fudge Room like that is just one great big colossal joke?”

“He’ll be perfectly safe,” said Mr Wonka, giggling slightly.<sup>89</sup>

This scene illustrates the reaction of Willy Wonka to the first misfortune that has happened to one of his guests inside the factory. He clearly maintains his composure and from the first moment insists that the boy will be perfectly alright, while displaying some mischievous joy about the boy’s misfortune when Mr and Mrs Gloop debate their son’s future.

In this scene, both adaptations maintain even a greater number of lines, matching the themes set by the narrative. All versions of Wonka express concern about their chocolate being touched by the boy just before he falls into the river, at which point they just stop being concerned altogether and just watch the curious happening. The mischievousness of the moment is replicated by Gene Wilder by replacing the giggling with a ghost of a smile and the line “The suspense is terrible-I hope it’ll last.”<sup>90</sup> While in the case of Depp’s Wonka the character only watches by as the boy’s situation is commented by other spectators. All Wonkas are then questioned about the possibility of Augustus becoming fudge and the scene ends with the chocolatier telling one of his Oompa-Loompas to help locate the poor boy.

An explanation for the lack of concern when the boy has fallen into the chocolate and was sucked up a pipe is that Wonka simply does not care what becomes of him, because it was his own greed that brought him there. A similar pattern is to be seen throughout the book, where the chocolatier gets slightly more and more concerned with the children as they progress, but gives up on them once the situation becomes irreversible. “Wonka is implying that the children are not really worth worrying about.”<sup>91</sup> Agrees Cam Cobb in “Who Is This Crazy Man?”: Willy Wonka’s Uneasy Predicament” However, it can be seen that the Chocolatier warns the children each time something is about to happen. He tells them not to touch anything when entering the

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<sup>89</sup> Dahl, *Charlie and the Chocolate Factory*, 100–101.

<sup>90</sup> *Willy Wonka and the Chocolate Factory*. dir. Mel Stuart. Paramount, 1971. DVD. 00:58:13.

<sup>91</sup> Cam Cobb, “Who Is This Crazy Man?”: Willy Wonka’s Uneasy Predicament,” in *Roald Dahl and Philosophy*, 78.

Inventing Room, which they all swear.<sup>92</sup> He tells Violet multiple times to stop and spit the gum out before it ultimately turns her into a blueberry,<sup>93</sup> he warns everyone about the Nut Room and then tries to stop Veruca before she enters it<sup>94</sup> and even screams and cries for Mike not to use the Television Room mechanism.<sup>95</sup> One can see this as a process of him slowly, in his own way, getting attached to these children that have entered his factory.

Stuart's film replicates his warnings, while also giving him an edge by making his calls slightly sarcastic, as if he knew they would not matter to the children anyway. Burton's Wonka then produces a similarly casual approach to warnings and restrictions. All these projections of the character work up to a very specific point in the narrative, where for the first time, Wonka's motives are revealed to the reader and the audience.

### **7.3 Only Charlie Left**

This scene takes place after all the other children succumb to their temptations inside the factory and the only one who is left is Charlie. In all the versions of the story the scene takes place after Wonka sends one of his workers to deal with Mike. It marks the beginning of the story's conclusion.

"Which room shall it be next?" said Mr Wonka as he turned away and darted into the lift. "Come on! Hurry up! We must get going! And how many children are there left now?"

Little Charlie looked at Grandpa Joe, and Grandpa Joe looked back at little Charlie.

"But Mr Wonka," Grandpa Joe called after him, "there's . . . there's only Charlie left now."

Mr Wonka swung round and stared at Charlie.

There was a silence. Charlie stood there holding tightly on to Grandpa Joe's hand.

"You mean you're the only one left?" Mr Wonka said, pretending to be surprised.

"Why, yes," whispered Charlie. "Yes."

Mr Wonka suddenly exploded with excitement. "But my dear boy," he cried out, "that means you've won!" He rushed out of the lift and started shaking Charlie's hand so furiously it nearly came off. "Oh, I do congratulate you!" he cried. "I really do! I'm absolutely delighted! It couldn't be better! How

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<sup>92</sup> See Dahl, *Charlie and the Chocolate Factory*, 113

<sup>93</sup> See Dahl, *Charlie and the Chocolate Factory*, 122

<sup>94</sup> See Dahl, *Charlie and the Chocolate Factory*, 139–141

<sup>95</sup> See Dahl, *Charlie and the Chocolate Factory*, 164

wonderful this is! I had a hunch, you know, right from the beginning, that it was going to be you! Well done, Charlie, well done! This is terrific! Now the fun is really going to start! But we mustn't dilly! We mustn't dally! There's even less time to lose now than there was before! We have an enormous number of things to do before the day is out! Just think of the arrangements that have to be made! And the people we have to fetch! But luckily for us, we have the great glass lift to speed things up! Jump in, my dear Charlie, jump in! You too, Grandpa Joe, sir! No, no, after you! That's the way! Now then! This time I shall choose the button we are going to press!" Mr Wonka's bright twinkling blue eyes rested for a moment on Charlie's face.<sup>96</sup>

While it remains a turning point in both the adaptations, this scene is probably where the narrative is altered most. In the book Charlie wins by default. All he needed to do was to follow Wonka's warning and as a reward he gets to be the future owner of his whole chocolate business. The chocolatier says he was looking for a child because an adult would be too difficult to teach, and as such, he does not need Charlie to do anything else than to love chocolate and follow his directions well, which he has already proven he could do.

The first adaptation, however, adds a different twist to the whole story, by introducing a character the book has only hinted at twice, Slugworth, and having him pose as one of Wonka's enemies who would like to get his hands on the Everlasting Gobstopper, which is a sub-plot added into the adaptation as another obstacle for the children to overcome, as Slugworth is sent by Stuart's Wonka to each of the children and offers them a significant amount of money for the specimen of candy they are to be given by the chocolatier. This presents Stuart's Charlie with a challenge, since Wonka refuses his supply of chocolate at first, for breaking the rules by trying one of his inventions, the fizzy lifting drinks, which is another of Stuart's elaborations concerning the story that leads up to the finale of his adaptation. Charlie could still gain something however. If he gave the candy to Slugworth, he would get the money and would be able to walk away with at least something. He is even tempted to do so by his grandfather, but in the end, the little boy returns the candy and is prepared to accept the punishment for his mistake, which is exactly what proves to the chocolate maker that Charlie is the one to be trusted in the future. While this is a new story aspect in itself, it actually only elaborates on existing settings and characteristics already known about Wonka, that is, on his mistrust towards others, since he has been driven by them to close his factory and had he not found Loompaland, he might have had to close it. As such, the adaptation still maintains the same point, that is, that Charlie is rewarded with the heritage for his

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<sup>96</sup> Dahl, *Charlie and the Chocolate Factory*, 175.

unspoiled nature, even though he has to prove it by more than just obedience.

The second adaptation also uses this point in the narrative to shift the story slightly away from the source material. In this case, Charlie is given the proposition to come live in the factory and to become Wonka's heir, but only if he agrees to leave his family behind. This is because Depp's Wonka has been fitted with a wider backstory, featuring a strict father, a dentist, who would not let him eat candy when he was little. Despite this, Burton does not change any other aspects about Wonka's backstory and the reason for the factory's closure remains the same as in the book. Depp's Wonka thinks family would limit Charlie's creative freedom in the business and insists he never had any and ended up a great chocolate maker. But the boy is not able to leave his family behind and Wonka leaves. Charlie's decision has nevertheless taken up roots inside the chocolate maker and it is explained that his new ideas are terrible and sell poorly because he feels terrible. The case is resolved when Burton's Wonka and Charlie meet once again and Wonka is persuaded to visit his father. This single meeting is then enough for the solitary genius to extend the proposition to Charlie's whole family. This particular point in the narrative is a very strange addition, because Wonka's isolation has been, and remains, caused by the betrayal of his employees-turned-spies. In the book, Wonka also believes that the family is quite responsible for how the child turns out, since he also punishes Veruca's parents for spoiling her, making clear that a good, sweet child would be the result of a right upbringing. He is also not hesitant to accommodate the Oompa-Loompa families within the factory. John August, the screenwriter for Burton's adaptation, defends the alteration by simply stating that they needed to add a little extra complication to the original plot.<sup>97</sup> Both adaptations thus come to one of the biggest changes from their source at the same point. They introduce a plot twist presenting a new challenge connected to Wonka to keep the audience thrilled at a point, where the source material is already resolved and is slowly nearing its end. While such changes are not uncommon, they raise the question whether they enhance, or deviate from, the original objective of the narrative and the character itself.

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<sup>97</sup> "Making of Charlie and the Chocolate Factory." *Charlie and the Chocolate Factory* bonus material, 00:05:10. [https://www.youtube.com/watch?v=y3R\\_ydfPRes](https://www.youtube.com/watch?v=y3R_ydfPRes) (accessed June 7, 2015)



## 8. The Character in the Narrative

As can be seen on the analyzed scenes, Willy Wonka is a character very closely connected to the narrative. Not only does he move the narrative forward in the source material, but he is also the centerpiece of the changes done throughout the process of adapting, as they are all based on, and can be traced back to precisely this character. Not all changes done to an adaptation however, can be viewed as an enhancement of the material. Some contradict the original themes, or they eliminate them completely by drawing out new plotlines and abandoning others. Such an adaptation can then have very little in common with its source material, no matter how similar their stories might be.

To secure that a new addition to the narrative will not contradict the themes and motifs found in the original, it can be anchored in already existing settings and drawn out from them. Such a practice gives the adaptors a higher chance of success and makes sure the changes will not be too drastic in regard to the rest of the material. It is exactly this kind of a narrative addition that can be seen in *Willy Wonka and the Chocolate Factory*. The story takes elements from the original and incorporates them into the newly fashioned plotlines in a way that works with the rest of the narrative and mirrors it. While in the original Charlie achieves his victory by a passive choice not to do anything, in the adaptation the choice is active. This could be possibly viewed as a deviation, but because the narrative has been adapted to fit this active choice, the result of the active and passive choice remains the same, that is, he proves he has a good nature and is rewarded for it. Were Charlie as passive as in the book, his actions would not fit the adapted narrative and the result would have been different. The same can be stated about the character of Willy Wonka in the narrative. Like in the original, he is an eccentric character, who is deeply passionate about what he does, though, like in the case of little Charlie, the adaptation uses different means to describe these qualities. While Wonka in the original is always excited and invested in a way that would imply the hyperactivity of a child, the character in the film displays his child-like qualities in a slightly calmer way, although he is no less whimsical than the original. They both have a flair of mystery about them and they are the ones shining light on many of the things the reader, or the audience encounter in the course of the narrative. Their characteristics are comparable, though they manifest in different ways. One of the changes done to the character is a slight alteration of his overall activity. While both Wonkas are equally invested in the happenings around them, Stuart's adaptation adds a certain calmness to

the character, making him again more suitable for the adapted narrative itself in a way the original character was for the source material.

The same process can be seen in the visualization of Willy Wonka in the adaptation *Charlie and the Chocolate Factory*. His appearance is, like that of the rest of the factory, much darker than in the previous adaptation and in the book. This is again done to match the tone of the adaptation itself. There is also a certain addition to the story, that again relates to the character and that is, according to the screenwriter John August, a continuation of the story at its end.<sup>98</sup> In this case, the addition is introduced not only to create a conflict, but also explain a little more why Wonka acts the way he does, by adding other elements than just his personal love for sweets, his genius, and the plot regarding the factory spies. It introduces a completely new character and setting into the narrative and tries to explain the already existing, though slightly altered themes through these new additions. Through this change, the character of Wonka is altered in a way that might not be in all aspects true to the original. While the character in the book, and in the first adaptation, remains indisputably child-like, the new chocolate maker would more closely fit the description of “childish”. His profile is changed into a child that is trapped within the body of an adult chocolatier, which is exactly what the new additions are supposed to explain. Sadly, this portrayal spawned many to connect the character with the late Michael Jackson, the African American pop star icon, to which Burton stated, that there is a big difference between the two characters: “Michael Jackson likes children, Willy Wonka can’t stand them”<sup>99</sup> Depp also denied the similarities, placing the portrayal closer to the business tycoon and philanthropist, Howard Hughes, because Wonka is reclusive, a germaphobe and controlling.<sup>100</sup> Even Gene Wilder stated in an interview, that he likes Johnny Depp as an actor, but when he saw little pieces in the adaptation’s promotion of what he was doing, he did not want to see the film, because he did not want to be disappointed<sup>101</sup>. In a later interview, the actor admits he thinks the second adaptation of *Charlie and the Chocolate Factory* is an

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<sup>98</sup> “Making of Charlie and the Chocolate Factory.” *Charlie and the Chocolate Factory* bonus material, 00:04:54. [https://www.youtube.com/watch?v=y3R\\_ydfPRes](https://www.youtube.com/watch?v=y3R_ydfPRes) (accessed June 7, 2015)

<sup>99</sup> Steve Head, “Interview: Tim Burton.” *ign*, July 8, 2005: <http://www.ign.com/articles/2005/07/09/interview-tim-burton> (accessed April 9, 2015)

<sup>100</sup> Steve Head, “Interview: Johnny Depp: A conversation with the new Willy Wonka.” *Web Archive*, July 13, 2005: <http://web.archive.org/web/20101204113925/http://movies.ign.com/articles/633/633236p1.html> (accessed April 9, 2015)

<sup>101</sup> “Gene Wilder.” *InnerVIEWS with Ernie Manouse*. 00:21:07. December 16, 2007. [https://www.youtube.com/watch?v=sFVh3jlla\\_c](https://www.youtube.com/watch?v=sFVh3jlla_c) (accessed June 7, 2015)

insult.<sup>102</sup> Even though the responses to the character's portrayal seem very critical, this controversy is very similar to the first adaptation's response. Not only did *Willy Wonka* have a much lesser revenue, but it was also targeted by Roald Dahl himself, who supposedly thought it placed too much emphasis on Wonka and not enough on Charlie, and was outraged by the adaptation's differences from the original.<sup>103</sup> Even Felicity Dahl, his second wife, who inherited her husband's literary rights, said she did not know what makes Hollywood think children want the endings changed for a film, when they accept it in a book.<sup>104</sup> But nine years later, it was her who gave Warner Bros. Entertainment the rights to produce another adaptation of the beloved children's book. "All books have to be changed for making a film."<sup>105</sup> she says this time, while working as an executive producer for the second adaptation.

It is true that *Charlie and the Chocolate Factory* contains many scenes, which bring the film narrative much closer to the source material than the 1971 adaptation. For instance, the Nut Room was, in the first adaptation, changed into an egg-laying room with giant geese. Burton's film remains faithful to the original by having Veruca confronted by squirrels, as she is in the original book,<sup>106</sup> instead of an egg-sorting machine. A similar case is the portrayal of Charlie, who is given much more screen time in Stuart's adaptation because of his dealings with Slugworth and the fizzy lifting drinks scenario, while the 2005 Charlie remains nearly as passive as the original character. The reverse is however true regarding the character of Willy Wonka in the second adaptation. *Charlie and the Chocolate Factory* pays much more attention to the eccentric chocolatier, wanting to delve deeper into his past and add motivation to the character. An amount of attention that Dahl criticized in the first adaptation, which, despite this critique, was still more focused on Charlie than Burton's film. It is possible that such a change was made to not only address the public liking the character, but also to allow the character of Charlie to fall into the lines of the original. Maintaining the character's passiveness, the active role had to be taken by Wonka, which in this case

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<sup>102</sup> "Rare Interview with Gene Wilder." 92Y, 00:19:40. June 2013.

<http://talkingwithtim.com/wordpress/2013/11/28/rare-interview-with-gene-wilder-june-2013-at-92y/> (accessed June 7, 2015)

<sup>103</sup> See Tom Bishop, "Willy Wonka's everlasting film plot." *BBC News*, July 11, 2005: <http://news.bbc.co.uk/2/hi/entertainment/4660873.stm> (accessed April 9, 2015)

<sup>104</sup> See Tom Bishop, "Willy Wonka's everlasting film plot." *BBC News*, July 11, 2005: <http://news.bbc.co.uk/2/hi/entertainment/4660873.stm> (accessed April 9, 2015)

<sup>105</sup> "Making of Charlie and the Chocolate Factory." in *Charlie and the Chocolate Factory* bonus material, 00:05:21. [https://www.youtube.com/watch?v=y3R\\_ydfPRes](https://www.youtube.com/watch?v=y3R_ydfPRes) (accessed June 7, 2015)

<sup>106</sup> See Dahl, *Charlie and the Chocolate Factory*, 143.

was done through the further elaboration on the character.

These reasons present the motives behind the differences between the adaptations and the source material. The main question still remains however, which is whether the portrayal of the character of Wonka in the adaptations remains true to the material by communicating the book's main themes and motifs connected to the character.

## 9. Conclusion

While both adaptations do portray the character as recognizable, with his appearance, eccentricities and a certain strangeness, they also modify most of his other features in regard to the rest of the adaptation. This generates a new version of the character and gives it a new meaning in new contexts. While this is exactly what an adaptation should do, it should also tie the newly created material back to its source, in this case, to Dahl's book. It can be seen that both adaptations are certainly rooted in the book. It is not just the reproduction of some lines from the source material that appear in the adaptations that confirm this. The additional character information was not changed either. Wonka stays, across media, an eccentric genius, who came into seclusion through closing his factory because of the disclosure of his business secrets, and who moves the narrative forward by introducing the concept of the golden tickets and their winners. These similarities are indisputable. Their significance, however, is a matter in itself. These settings in the narrative define the character in the original. It gives Wonka his purpose, his motivation and creates his other characteristics around these settings. Likewise, an adequate adaptation should also build the adapted character around its own narrative. The setting, as well as the characteristics does not have to remain the same, as they should coincide with the rest of the adapted material and its own narrative in itself. While these aspects are subjected to change, the overall themes and motifs connected with the character should, like the adapted character itself, transcend media. If they fail to do so, they will not coincide with the source material and will thus not create an adequate adaptation. In conclusion, it can be stated that while both adaptations transform the source material through their own specific processes, there is a difference in their processes that has an effect on the themes and motifs of the original narrative. As such, it can be stated, that one of the adaptations is better in maintaining these, than the other one. It is safe to say, that Burton's 2005 adaptation, *Charlie and the Chocolate Factory* remains in many scenes and settings much closer to the book than the second adaptation. In this case however, the adaptations have been analyzed on hand of a character that appears in the original narrative and the themes and motifs connected with the character and its transformation into a moving picture. Based on the presented theories supported by Beja, Bryant, Chatman and McFarlane and the analyzed evidence from Dahl's book and the two film adaptations, the adaptation that follows the themes and motifs of the original character the closest is the 1971 adaptation *Willy Wonka and the Chocolate Factory*. Not only does the adaptation maintain a big part of the source

material; it builds its own narrative from it and enhances it through this transformation to create a very faithful version of the character.

**Annex:**

DVD

**Obsah:**

DVD obsahuje filmové scény které jsou v práci rozebírány.

## 7.1 Greeting the children:

Charlie and the Chocolate Factory 7.1 movie clip

Willy Wonka and the Chocolate Factory 7.1 movie clip

## 7.2 Misfortune in the Factory:

Charlie and the Chocolate Factory 7.2 movie clip

Willy Wonka and the Chocolate Factory 7.2 movie clip

## 7.3 Only Charlie left:

Charlie and the Chocolate Factory 7.3 part 1 movie clip

Charlie and the Chocolate Factory 7.3 part 2 movie clip

Willy Wonka and the Chocolate Factory 7.3 movie clip

## Summary

Cílem této práce je demonstrovat různé přístupy k literární postavě a její adaptaci v rámci příběhu, s důrazem na ztvárnění této postavy a shodu jejích rysů s originálem. K dosažení tohoto cíle porovnává práce postavu Willyho Wonky v knize britského autora Roalda Dahla, *Karlík a továrna na čokoládu*, a v jejích dvou adaptacích: *Pan Wonka a jeho čokoládovna* režiséra Mela Stuarta z roku 1971 a *Karlík a továrna na čokoládu* režiséra Tima Burtona z roku 2005. Čtenář je v průběhu práce nejprve seznámen s autorem knihy, jeho životem, tvorbou a inspirací pro napsání tohoto díla. Práce se dále zabývá knihou samotnou a hlavními tématy a motivy postavy Willyho Wonky. Po seznámení s těmito podklady, představuje text některé předešlé aspekty teorie adaptace aplikované na samotnou filmovou adaptaci vybraného knižního textu. Přitom jsou demonstrovány procesy, kterými musí knižní postava projít, jestliže má být adaptována pro filmové médium. Jedním z výsledků je pak sdělení, zda a proč je jedna z adaptací ve ztvárnění postavy lepší než její protějšek.

Knihou *Karlík a továrna na čokoládu* byla pro tuto studii vybrána nejen díky její oblíbenosti, ale také pro její současný a kulturní význam. Přestože první verze této knihy přišla na trh již v roce 1964, její nová obálka, pro 50. výročí existence knihy vyvolala početné ohlasy a spory. Namísto kresby ilustrátora Sira Quentina Blakea, jenž s Dahlem spolupracoval na většině jeho knih, byla na obalu fotografie malé holčičky, která mnohým přišla nevhodná, protože se k dílu samotnému nijak nevztahovala. Četné spory ohledně této knihy však neexistují pouze v současnosti. Roald Dahl byl znám pro své příběhy naplněné temnotou, stejně jako častým „nevhodným“ obsahem, který byl ale ve většině případů, jako například i v pozdějších verzích *Karlík a továrny na čokoládu*, upraven. Kniha se stala klasickým titulem literatury pro děti a po výhře několika prestižních cen se dočkala nejen svého vlastního pokračování, *Karlík a velký skleněný výtah* (1973), ale také rozhlasové, hudební, a počítačové adaptace. Právě díky tomuto multimediálnímu pokrytí je kniha dokonalým materiálem pro demonstraci adaptačních teorií s důrazem na literární postavu.

Za touto oblíbeností knihy samotné stojí její autor, Roald Dahl. Navzdory tomu, že je převážně znám jako autor dětských knih, byl mužem mnoha talentů. Přestože jeho rodiče byli oba původem z Norska, vyrůstal po smrti svého otce se svou matkou ve Walesu. Po dokončení studií pracoval několik let jako zástupce společnosti Shell v Keni a Tanzánii. Pak vstoupil do armády a roku 1939 se stal členem Britského královského



letectva. Za služby v Egyptě utrpěl Dahl během nouzového přistání v poušti těžké poranění hlavy, na jehož základě byl roku 1941 uvolněn ze služby, aby se mohl vrátit domů. Dahl se následně dostal na velvyslanectví ve Washingtonu, kde se mu naskytla první oficiální příležitost k psaní ve formě novinového článku. I jeho následná tvorba byla ovlivněna jeho službou v letectví. Jeho první kniha představila čtenářům skupinu trolů, kteří tajně sabotovali letadla. Přestože kniha nebyla určena jen dětem, byla začátkem Dahlovy rozsáhlé literární tvorby, kam patří i jeho pravděpodobně nejznámější kniha, *Karlík a továrna na čokoládu*.

Kniha líčí dobrodružství malého chudého chlapce, Charlieho Bucketa, který žije se svou maminkou, tatínkem a čtyřmi prarodiči v malém domku na kraji města. Přestože rodina nemá finance, jednou ročně se všichni složí a koupí malému Charliemu k narozeninám čokoládu. Skromnému Charliemu by čokoláda jednou ročně možná stačila, kdyby ve stejném městě nestála největší a nejlepší továrna na čokoládu na celém světě. Jenže čokoládovna, přestože z ní proudí ty nejneuvěřitelnější sladkosti, je již celých deset let zavřená. Před lety totiž jejímu majiteli, geniálnímu výrobcí cukrovinek Willymu Wonkovi, začali jeho pracovníci krást vynálezy pro konkurenci. Celý příběh začíná nabírat spád ve chvíli, kdy se tajemný Wonka rozhodne do své továrny pozvat na prohlídku pět šťastlivců, kteří najdou v tabulkách jeho čokolády pět zlatých kupónů. Malý Charlie samozřejmě doufá, že také jeden najde, avšak zdá se, že na kupóny mají více štěstí tlusté a rozmazlené děti. Přesto, po několika nezdařených pokusech, Charlie nakonec poslední ze zlatých kupónů objeví a v doprovodu svého dědečka Joesa se vydává společně s dalšími pěti dětmi a jejich doprovodem do útrob úžasné čokoládové továrny, kde se pod dohledem Wonky nemožné stává realitou. Jenže není vše tak krásné jak by se mohlo zdát. Děti začínají jedno za druhým doplácet na své špatné vlastnosti a nakonec, po celém kouzelném dnu v útrobách továrny, zbývá jako poslední jen malý poslušný Charlie, který vzápětí vyhrává tajnou hlavní cenu: továrnu samotnou. Extravagantní Wonka totiž toužil najít svého nástupce a Charlie ukázal, že je této role hoden. Kniha končí ve chvíli, kdy je nadšený Charlie a jeho rodina společně s Willym Wonkou na cestě zpět do továrny, aby tam začali nový sladký život.

Postava a role Willyho Wonky je pro příběh důležitá nejen vztahem k hlavní postavě, malému Charliemu Bucketovi, ale i tím, jak sama účinkuje v příběhu. Proto je také její ztvárnění tak důležité pro příběh samotný, stejně jako témata a motivy v něm. Syžet samotný však neurčuje rysy postavy. Ty jsou definovány na základě

samotného jednání postavy a jejích interakcí s okolím. Wonka je postavou která stojí mezi dětmi na jedné straně a dospělými na druhé. Tyto dva světy se v něm spojují a vytvářejí obraz geniálního gentlemana naplněného dětskými sny.

Tyto charakteristické rysy nadále práce zkoumá v rámci obou adaptací. Aby ale něco podobného bylo možné, je nutno se uchýlit k teorii adaptace, s níž text nadále pracuje. Jedná se o specifikaci procesů, kterými musí kniha projít v rámci adaptace, tedy převodem knihy do podoby scénáře, realizace tohoto scénáře, sestřihu scén, produkce a finální proměny ve film. Adaptace je však mnohem více než jen mechanický přepis fabule a dialogů postav. Adaptace jako taková je přenos jednoho materiálu z jeho primárního média do jiného. Součástí podobného přenosu je transformace primárního materiálu do takové formy, která bude v novém médiu použitelná. Otázkou ale je, v jaké míře jsou tyto transformace ještě v rámci adaptace povoleny a kdy začíná být finální materiál od svého primárního protějšku natolik vzdálen, že je možno prohlásit adaptaci za neúspěšnou. Současně je nutno specifikovat, že jakákoliv adaptace musí kromě svého primárního materiálu odrážet i sekundární požadavky, které bývají důvodem adaptace jako takové. V rámci moderních médií se převážně jedná o požadavky trhu. Většina adaptací je realizována kvůli poptávce, kterou se snaží uspokojit, což se samozřejmě, stejně jako kulturní aspekty v době adaptace, odráží ve finálním materiálu a je tedy součástí transformace samotné. Přes všechny tyto aspekty je však nejdůležitější při adaptaci prozkoumat a pochopit cíle a záměry samotného výchozího materiálu. Tyto elementy, podpořené motivy a témata představují hlavní nosník primárního díla, který je nutné při adaptaci přenést do vybraného média. Přestože tedy není možné převést určitý příběh z jednoho média do druhého v jeho identické formě, je možné, a také nutné, do něj přenést hlavní témata a motivy, které tento příběh utvářejí. Pokud jsou tyto témata a motivy úspěšně přeneseny z jednoho média do druhého, můžeme hovořit o úspěšné adaptaci. Vzniklé absence, změny nebo odchylky od výchozího materiálu se v takovémto případě stávají součástí adaptace a finálního materiálu. Díky těmto různorodým vlivům a procesům je možno říci, že každá adaptace je unikátní. Přestože více adaptací může pocházet ze stejného primárního zdroje, a může mít společné i jak syžetové linky, tak témata a motivy, všechny jsou kromě toho ovlivněny ještě specifickými procesy, spojenými s kulturou, prostředím a funkcí doby v níž adaptace vzniká, ale i s lidmi, kteří na adaptaci pracují. Jak je tedy možné dvě adaptace vůbec porovnat? Adaptace, jak už bylo řečeno, by měly odrážet funkci, kterou vykonávají. Pokud je tedy tato funkce stejná, může být stejně jako jednotná adaptovaná témata a

motiv, porovnána se svým protějškem. Jako příklad je v práci uvedena fráze „Bylo nebylo“. Jeli tato fráze adaptována pro filmové plátno, nabízí se řada procesů. První možností je textové vyobrazení této fráze na jednotlivých okénkách filmu, které budou promítány na filmové plátno, a tím stimulovat vizuální efekt primárního textového média. Druhou možností je frázi reprodukovat zvukově, tedy nechat diváky filmu vyslechnout si „Bylo nebylo“ jako komentář. Následně je možné obě tyto realizace spojit a vizuální reprezentaci synchronizovat se zvukovým komentářem. Všechny tyto adaptace mají jedno společné: všechny ve své finální verzi reprodukují stejnou frázi. Jak tedy rozhodnout, která adaptace je lepší? Funkce této fráze je ve většině případů signalizovat začátek vyprávění určitého žánru, v tomto případě pohádky. Pokud je tedy adaptována pohádka, nabízí se předpoklad, že většina obecnstva adaptovaného filmu se bude skládat z dětí. Proto je nutné frázi adaptovat tak, aby byla srozumitelná právě pro ně, což eliminuje pouze vizuální textovou adaptaci, která by mohla být pro diváky předškolního, nebo nízkého školního věku nesrozumitelná. Stejný komparativní princip je možno aplikovat na všechny adaptace na základě jejich vlastních rysů a funkcí, což tato práce dokládá na filmových adaptacích *Pan Wonka a jeho čokoládovna* a *Karlík a továrna na čokoládu* tím, že mezi sebou porovnává scény z výchozího textu *Karlík a továrna na čokoládu* Roalda Dahla a odpovídající adaptovaný filmový materiál.

Scény porovnávané v této práci byly vybrány na základě jejich dějové důležitosti pro příběh. První scéna reprezentuje první interakci mezi majitelem čokoládovny, Willym Wonkou, a dětmi, které našly pět zlatých kupónů, když je jejich hostitel vítá u brány své svatyně. Druhá scéna se odehrává již v továrně, kdy se první z dětí stane obětí svých špatných vlastností, v tomto případě nadměrné chuti k jídlu. Náplní scény je Wonkova reakce na chlapcovo neštěstí. Poslední scéna uzavírá dobrodružství v celé továrně a zobrazuje chvíli, kdy se Charlie Bucket stane vítězem Wonkovy prohlídky a tudíž i jeho dědicem. Vybrané scény jsou tedy nejen důležité v rámci celého příběhu, ale také z hlediska prezentace postavy. Na základě těchto scén jsou potom charakteristické rysy postavy porovnávány ve všech jejích verzích takovým způsobem, aby byl každý rozdíl zjevný vzhledem k jeho původu a jeho vlivu na zbytek adaptovaného materiálu. Skrze toto srovnání jsou tedy nejen osvětleny všechny verze postavy Willyho Wonky, ale také důvody pro odlišnosti v rámci různých adaptací. Adaptace tedy nejsou srovnávány pouze s původním materiálem, ale také mezi sebou. Na závěr jsou na základě předložených tezí, teorií a názorů obě adaptace vyhodnoceny podle toho, v jaké míře byly schopny dodržet charakteristiku postavy s důrazem na její

funkci, ale také na témata a motivy s ní spojené. Výsledkem tohoto výzkumu je zjištění, že přestože Burtonova adaptace *Karlík a továrna na čokoládu* je knize Roalda Dahla blíží svém celkovým ztvárněním, první filmová adaptace, film režiséra Mela Stuarda z roku 1971, *Pan Wonka a jeho čokoládovna*, prezentuje věrnější verzi postavy Willyho Wonky.

## **Annotation**

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**Name of thesis:** The character of Willy Wonka from Roald Dahl's *Charlie and the Chocolate Factory* and the differences in portrayal of the character in the movie adaptations *Willy Wonka and the Chocolate Factory* (1971) and *Charlie and the Chocolate Factory* (2005)

**Název bakalářské práce:** Postava Willyho Wonky v knize *Karlík a továrna na čokoládu* Roalda Dahla a rozdíly v ztvárnění této role ve filmových adaptacích *Pan Wonka a jeho čokoládovna* (1971) a *Karlík a továrna na čokoládu* (2005)

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**Keywords:** Roald Dahl, *Charlie and the Chocolate Factory*, *Willy Wonka and the Chocolate Factory*, Tim Burton, Mel Stuart, adaptation, themes, motifs, narrative

**Klíčová slova:** Roald Dahl, *Karlík a továrna na čokoládu*, *Pan Wonka a jeho čokoládovna*, Tim Burton, Mel Stuart, adaptace, témata, motivy

**Annotation:** The aim of this thesis is to demonstrate a variety of approaches to a literary character and its adaptation and transformation into a moving picture with special emphasis on the themes and motifs the character and the compliance of its characteristics to the original. To demonstrate this, the thesis will analyse the literary character of Willy Wonka from the book *Charlie and the Chocolate Factory*, by Roald Dahl, and all its aspects, and compare them with the portrayals of the character in two film adaptations: Mel Stuart's *Willy Wonka and the Chocolate Factory* and Tim Burton's *Charlie and the Chocolate Factory*

**Anotace:** Cílem této práce je demonstrovat různé přístupy k literární postavě, její adaptaci a proměně při pohybu skrze různorodá média, s důrazem na témata a motivy s touto postavou spojené a v jaké míře se její ztvárnění shoduje s originálem. Za tímto účelem práce analyzuje literární postavu Willyho Wonku z knihy *Karlík a továrna na čokoládu* Roalda Dahla, jejíž aspekty a rysy nadále porovná s vyobrazením této postavy v adaptacích *Pan Wonka a jeho čokoládovna* Mela Stuarta a *Karlík a továrna na čokoládu* Tima Burtona

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