

The Ecranisation Of *Alice In The Wonderland*

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Abstract: . The ecranisation is a process of filtering, transferring, or eliminating features from a novel into a film. The purpose of this study is to explore different adaptations of Lewis Carroll's (1832-1898) classic books *Alice's Adventures in Wonderland* and *Alice in Wonderland's* Tim Burton (2010). It is necessary to understand how adaptation theory used to transform a literary work into the visual structure of a film. This study also shows how different forms of media presentation can influence adaptation differently.

Keywords: Ecranisation, The Theory of Adaptation, Literary Interpretation

INTRODUCTON

This study attempts to explore the various adaptations of the classic books by Lewis Carroll (1832-1898), *Alice's Adventures in Wonderland* (1865) and the film *Alice in Wonderland* (2010). Lewis Carroll successfully created children's books that appealed not only to children but also to adults. Due to their popularity, these texts are often the subject of adaptations. Over the years, they have transitioned to new forms of media. This study also shows how different forms of medial presentation can influence adaptation differently.

The story of *Alice's Adventures in Wonderland* is about a little girl who falls down a rabbit hole into Wonderland. This marks her entry into an unfamiliar world, where everything she previously took for granted is no longer certain. Here, animals can talk and walk on two legs, and the game of croquet no longer has rules, something Alice is used to. Alice embarks on an adventure in which she tries to understand Wonderland's logic or impose logic on Wonderland. However, the main driving force of the story is Alice's attempt to understand who she is. (www.sparknotes.com/alicewonderland/story.html)

The book series was very successful, making the story an obvious case study as it has spawned many adaptations. Even with the book's success, Lewis Carroll could not have known that his story would develop as it did; from literature, through plays and films, to interactive media such as video games. He supplemented his books with illustrations drawn by John Tenniel (1820-1914), hoping children would enjoy them. Over time, this success of the book must have piqued the interest of a number of figures capable of creating adaptations,

such as designers, filmmakers, and video game creators death. The absurd nature of Wonderland gives producers the opportunity to express their imagination. There are no limitations on how Wonderland can be presented, so any adaptation of the books is unique.

Adaptations of Lewis Carroll's books have taken many forms. Carroll himself adapted the first book into *The Nursery: "Alice"* (1890) because he wanted his story to reach young readers. Later, from the 19th to the 21st century, both books were featured in plays, graphic novels, television series, films, and video games. The most frequent form of adaptation of Alice's adventures seems to be cinema. The first film was released in 1903 and directed by Cecil Hepworth and Percy Stow; Other versions followed, such as from Walt Disney in 1951, William Sterling in 1972, Harry Harris in 1985, Nick Willing in 1999, and Tim Burton's *Alice in Wonderland* (2010).

Walt Disney Pictures presented Tim Burton movie. The film's title is simply *Alice in Wonderland* (2010), making it easy to include both of Carroll's books. The film tells the story of an adult Alice, who returns to Wonderland. However, she no longer remembers anything about her first visit. She sets out to explore Wonderland with her companions and she must kill the Red Queen's pet dragon to save Wonderland from the Evil Queen.

The first scene is her falling Enter the rabbit's hole and cross the border. in the ancestral home. Entering Wonderland causes internal conflict within Alice. The second and third scenes are the encounter with the caterpillar and Alice's participation in the tea party. These two scenes occur in the middle of the story and ensure the progression of her identity, placing Alice in different social situations in Wonderland. The final scene is Alice's confrontation with the Red Queen, marking the end of the story and containing the conclusion of what happens to Alice's identity. This final scene also triggers Alice's crossing to her side of the border.

THEORITICAL APPROACH

According to Linda Hutcheon in her book *"The Theory of Adaptation"*, adaptation can be briefly described as follows:

- A recognized transposition of one or more works other recognition
- The act of creative appropriation and interpretation/restoration
- Extensive intertextual engagement with the adapted work. (Hutcheon, 2006: 8)

Adaptations of Alice in Wonderland borrow heavily from the original books. But they also offer new readings of these classic books, offering a new perspective. The term adaptation can include changes within the same medium but also includes transitions between several mediums. According to Greenberg in Linda Hutcheon's book:

“Adaptation is repetition without copying. And behind the act of adaptation, there are clearly many possible purposes: the need to use and erase the memory of the adapted text or to question it can be just as much a desire to express homage to it by copying it. Adaptations such as remakes can even be considered a "controversial homage" with mixed intentions. (Hutcheon, 7), but this task requires a kind of selective interpretation, as well as the ability to reproduce and maintain an established mood. (McFarlane, 1996: 7) that is why there is a difference between the source (book/novel) and the medium of adaptation (film/game etc.) since the adaptation process includes interpretation and psychology. status of the person adapting.

A popular story is often based on economic reasons, with film adaptations the studio system means that from the beginning there is a strong loyalty between investment banks and production businesses film (Bluestone, 1956: 36): the law of the market is at work for both investors and the public.

Barthes's said in moving from novel to film there are points about:

- (i) Differences between two “language” system, one of which works wholly symbolically, the other through an interaction of codes, including codes of execution;
- (ii) Tense: film cannot present action in the past as novel chiefly do; and
- (iii) Film's spatial (as well as temporal) orientation which gives it a physical presence denied to the novel's linearity. (McFarlane, 1996:29)

DISCUSSION

1. Falling Down The Rabbit Hole (Original Book Vs. Tim Burton's Movie)

Compared to the book, Tim Burton's film presents more of what happens to Alice before she enters Wonderland. The book Alice's Adventures in Wonderland is all about a bored Alice who eventually gets distracted and follows a white rabbit to Wonderland. Additionally, in Carroll's other books, Through the Looking-Glass and What Alice Found There, there is not much focus on what happens before Alice passes through the looking glass. For its part, the film first introduces Alice as a child and her relationship with her

father. The father's name, Charles, refers to the author of both books, whose real name was Charles Lutwidge Dodgson.

The film has a scene where Alice sits in a carriage on the way to a party. Alice's mother instructs Alice on how to look beautiful for the upcoming party, but Alice disagrees. This shows that Alice is struggling to fit into the Victorian discourse about women's behavior and appearance. Finally, Alice is faced with an unexpected marriage proposal from a man she doesn't want. External pressure from those around her, combined with the grief of not having her father around, gives Alice more reason to escape than in the original book. Alice runs away from social gatherings because she doesn't know how to deal with outside pressure. However, she didn't mean to escape to Wonderland.

Alice is unwilling to enter the rabbit hole. She fell into it by accident. The consequence of this is that she reluctantly crosses the border into Wonderland. In Carroll's book, Alice willingly engages in new discourse, perhaps even unwisely. On the other hand, the film shows that border crossing in this new discourse is not something done by choice but is imposed by chance, the result of avoiding a marriage proposal.

Lewis Carroll's first book gives a very vivid description of what happens when Alice falls into the hole. The fall drags on and Alice's speech changes from "[o]cat eats bat" (Carroll 14) to "[o]bat eats cat" (Carroll 14) as she falls. This signals that previously established nodes in Alice's discourse are becoming ambiguous, as Alice is becoming too determined in multiple discourses. The film has a first-person perspective about falling into a wonderland. This shows that not only is Alice returning to Wonderland, but also the audience. This prepares the audience for the upcoming changes in the discourses that the film presents. Much of the book's absurdity is transferred to the film as Alice falls down the rabbit hole. However, Alice does not have moments of reflection like in the book. The only sounds we hear from Alice are her screams as she falls and collides with random objects. By forbidding Alice to speak when she falls, Tim Burton tries to make the situation a little more realistic than the book. It is difficult for a person to have moments of calm reflection when falling. In the film, the camera momentarily switches to a first-person perspective, and from Alice's perspective, we can see what it's like to fall into Wonderland. The book makes no such point. By suggesting this change of perspective, the audience believes that they too are crossing the borders of Wonderland and entering their own discourse.

In the movie, Alice violently invades Wonderland. The fall itself seems quite traumatic and ends with Alice shooting through the roof of the hallway. The book describes Alice's landing as harmless. Pain and violence are much more viable agents in Tim Burton's

films than in Lewis Carroll's books. Alice's worry in the book that she will arrive in a world with her head bowed is presented as a reality in the film. Upon entering Wonderland, Alice was initially upside down, but when she realized her situation, she fell to the ground. This is an example of how visual media can present a change in Alice's speech compared to the book. In the book, she fears the people on the other side of the border, believing they will be so different that they will be turned upside down. However, in the film, to those on the other side of the border, Alice is first seen upside down as she enters Wonderland, meaning she is not seen as herself, blending in. their words. When Alice realizes that she doesn't have her normal voice, the camera changes angle, she falls to the ground and returns to an upright position.

The theme of identity becomes clearer when we hear the voices of the White Rabbit and the Dormouse Mouse. They wonder if the young woman trying to adjust her size is really the “good” Alice. She is almost a part of speech in Wonderland, revealed by the fact that she is partially identifiable, just like in the Victorian world, where she has difficulty being Respect politeness. However, not everyone is sure of her identity, which speaks to her book's fear of being seen as a "stupid little girl" (Carroll 14). Since the situation is similar to the book, we believe this could be Alice's first adventure in Wonderland. However, listening to the conversation between the people on the other side of the door, we know that there was once Alice in Wonderland. This suggests that the events in both of Lewis Carroll's books happened. Public knowledge of the Wonderland discourse then becomes positive and we can compare the film with the two books.

2. Meeting The Caterpillar (Original Book Vs. Tim Burton's Movie)

The biggest difference between Lewis Carroll's novel Alice's Adventures in Wonderland and Tim Burton's film is that in the film Alice encounters caterpillars several times during her travels. In this book, the meeting is limited to her one time, and this meeting emphasizes the theme of the book, which is Alice's identity. However, the caterpillar reappears several times in the film. Each time he appears, it is intended to bring Alice's identity into focus. The caterpillar reveals the current state of Alice's identity and her place in the Wonderland discourse. First, he explains that Alice is not the person they need. However, later in the film, the caterpillar claims the opposite. Between her two statements about the caterpillar, there was a change in Alice's discourse.

In the book, the encounter with the caterpillar is depicted as a chance encounter, but in the movie the reason why Alice must meet the caterpillar is presented. Alice is taken in by

the caterpillar because it seems to have knowledge that no other creature in Wonderland has. In the movie, the other creatures in Wonderland hope that the caterpillar has the ability to tell if Alice is the real Alice. The caterpillar has much-needed information regarding Alice's identity. However, in Lewis Carroll's book *Alice's Adventures in Wonderland*, the caterpillar is not depicted as this knowledge-filled creature, instead the caterpillar is depicted in the book as someone who asks questions. These questions force Alice to reflect on her own identity and her place in the discourse.

This book contains limited information about the appearance of caterpillars. However, Tenniel's illustrations help shape the look of the caterpillar. The text describes the caterpillar as being blue, and that color is also seen in the movie. Lewis Carroll depicts the caterpillar as a large figure smoking a hookah. In the movie, hookah smoke surrounds the caterpillar, making it look unstable. Not being able to see solidity within one discourse may mean freedom to cross boundaries with other discourses. Because of this, the caterpillar is able to evaluate multiple statements and therefore determine Alice's identity. He describes Alice as a girl unable to influence Wonderland, her wonders compared to her as a child who often tried to influence those around her. can judge her current position in the country's discourse. The smoke also gives a double meaning that Alice is "not exactly" the Alice they are looking for. If Alice were "barely" or even fully participating in the discourse, she would be the real Alice. In this book, Alice's relationship with her Wonderland discourse is established by her ability to recite poems that she does not remember correctly. The reason is that Alice is too determined. She is still unable to properly distinguish between the floating signifiers necessary to correctly recite her poems. Moreover, when she expresses her aversion to frequent changes in size, she expresses the difficulty of establishing her subject position and elements of discourse.

In the film, Alice is exposed to violence immediately after encountering the caterpillar. It turns out that she isn't Alice who the creatures in Wonderland are looking for. Alice is unsure of her own identity and her discourse surrounding Wonderland. She tries to channel her pain and violence by pinching herself and getting hurt by the bander with her recklessness. Similar to the movie, the book also features Alice's aggressive behavior after her encounter with the caterpillar.

When the caterpillar eats the mushroom it was sitting on, it grows very large. Shortly after, the bird they encounter shows aggression towards Alice. When Alice compares herself to a snake trying to eat a bird's eggs, she reacts aggressively to the bird. To reinforce the theme of identity, the caterpillar scene is associated with violence and aggression in both the

book and Tim Burton's film. During her second encounter with the caterpillar, Alice experiences a brief flashback. For Alice, the flashback marks the merging of two discourses and identities. Her identity and the discourse of her past are presented in flashbacks and merge with the discourse of her present return to Wonderland. The merger creates a new discourse and a new identity that can defeat the Jabberwocky.

Because one discourse has become dominant, Alice is no longer overly determined by two discourses. Flashbacks also connect the film to Lewis Carroll's book *Alice's Adventures in Wonderland*. The events seen in the flashbacks mirror the events depicted in the book.

In this book, the caterpillar gave Alice a way to change her appearance and helped form her identity. The mushroom he was sitting on has the ability to change the size of her Alice. On the other hand, the caterpillar is not depicted as a helpful Alice in this film, but only to assess how Alice is positioned within the Wonderland discourse. In this book, the caterpillar is depicted as judging her identity, but only in terms of her temperament. In the movie, the only way the Caterpillar can help Alice is by introducing her to someone who can directly help her, the Mad Hatter.

The film brings up the topic of the Caterpillar and Alice's true identity one last time at the end of the film. On the other hand, the book does not end with Alice's moment of self-reflection. However, the book does not suggest that Alice's older sister will continue to explore Alice's future identity, "how she [Alice] retains her naivety of her childhood and her loving heart, even in her more mature years." It concludes by imagining "Do you want to keep it?" (Carroll 132). In the film, the caterpillar's final appearance serves to remind Alice of her past experiences that led her to her current identity. But it also reminds us that their identities can evolve and change.

In the film, the caterpillar appears at the beginning and end of Alice's identity change. He always seems to be there when Alice thinks about her identity. This represents the caterpillar as a symbol of identity and change. The film version of Alice uses tools related to the film to depict the theme of Alice's identity. The camera operations show that Alice understands the discourse. In the Tim Burton movie, when she fell down the rabbit hole, the camera showed her sitting upside down on the ceiling. When she realizes that she no longer has access to the discourse on her side of the border, her camera turns and shows us what the space she is in should be. The theme of Alice's identity is essential to the adaptation, as it is part of the key plot focus of *Alice's Adventures in Wonderland*. Viewers of movies based on this book expect to encounter these events. If the adaptation did not maintain these events and

identity themes, the adaptation would deviate too far from the original to no longer be an adaptation. If these elements are missing in the new film, it's more likely to be a sequel rather than an anime adaptation. You can see that everything is adjusted. This proves that certain elements are important and need to be preserved across different adaptations of the text in different media. Before making an adaptation, the original source should be carefully analyzed. Furthermore, adaptation must decide how to relate to its source. You must choose the scenes and elements that will be presented in the new adaptation. To achieve this objective, the main themes of the source material are identified and how they are established, developed, and presented. Key elements and scenes representing these themes can be implemented into new adaptations.

CONCLUSSION

Tim Burton's film adaptations are much more structured and descriptive than the original novels. The movie goes into more detail about what happened in Alice's childhood before entering Wonderland, and Alice's relationship with her father Charles is mentioned by the author of the book, whereas in the novel Alice's father is There is no mention of who it is. The film depicts the fall into Wonderland from a first-person perspective. Tim Burton tries to portray the situation a little more realistically compared to the book where Alice falls down the rabbit hole. Much of the absurdity of the book is preserved in the film.

There is a difference between Tim Burton's movie representation and his novel. Every scene in the movie is dramatic and vivid, but in the novel there is only short information and imagination. The absurdity of Wonderland gives producers the opportunity to let their imaginations run wild. There are no limits to how you can express Wonderland. The film has more fantasy and development than the novel, but this does not limit or expand the content of the novel. The purpose of the movie is also to entertain the audience and increase their satisfaction after watching the Alice in Wonderland movie

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